Stiffest Penalty

But Costs Are High

By MARTIN MELHUISH

WASHINGTON—Stereo sound and other services can be brought to consumers' television receivers, if broadcasters, equipment manufacturers and the FCC will work on the problem, according to a recent study issued by the Office of Telecommunications Policy in the Executive Office. But EIA's Consumer Electronics Group (CEG) charges, as does a view of stereo TV today as it did a decade ago. In 1967 the FCC issued two-year-old TV stereo inquiry because of convincing opposition by the EIA and "lack of industry interest."

Problems of cont. adaptability to existing sets and, above all, fears of degrading the TV picture by use of a portion of the picture screen for stereo sound, discouraged the idea.

John Eger. Telecommunications (Continued on page 34)

N.Y. Dealers Face Fight Over 'Noise'

By RUDY GARCIA

NEW YORK—A Brooklyn retailer, who claims the city's Environmental Protection Administration (EPA) is harassing record dealers as part of an anti-noise pollution campaign, won his latest battle with the organization, albeit on a technicality.

Neither side, however, appeared totally satisfied with the result and current (Continued on page 49)

TV Stereo Is Urged

By MILDERED HALL

WASHINGTON—Stiffest penalty ever handed down in this country for tape piracy has been meted out to Richard Charles Hadath—a two-year sentence and $3,000 fine. Hadath, arrested last October for tape counterfeiting, pleaded guilty to the charges of forgery Thursday (5)

But in this case, because Hadath under provisions of the Canadian Metropolitan Toronto police was or-dered to destroy all equipment seized in a raid by Metropolitan Toronto police who charged him with destroying tapes and equipment.

Usually cases such as this are tried under provisions of the Canadian copyright act and result in smaller fines. But in this case, because Hadath was involved in a Canadian-Mexican operation, federal laws applied.

(Hall is on leave but will be back in the lab)

TV Ads Aid Classical Acts

By IS HOROWITZ

NEW YORK—Three classical artists have been plugging upcoming New York appearances via specially taped spots on television in a sharp departure from conventional concert promotion practice in this area.

Pianists Garrick Ohlsson and Leonard Mackenzie, and organist Leonard Raver were hopeful that onond commercials would spur ticket sales.

"The other side of women's lives that does not deal with men is not shown in music, and we are offering an alternative to this situation," added (Continued on page 28)

Fems Only At Olivia Label

By JEAN WILLIAMS

LOS ANGELES—Eleven-month-old Olivia Records, owned by five women involved in the fems movement, hopes to dent male domination in the record industry by using "only females as artists as well as in sales, distribution and promotion."

The label was formed because there is a lack of women's music that we'll all be singing for years to come.

(Melissa Manchester) (Ad)
Max Bennett, John Guerin, Robben Ford, Victor Feldman, David Luell
**DISKS' LONGEVITY SHORTER**

Warner, Col, Cap Win Charts Honors

By BOB WHITE & JOHN SIEPP

LOS ANGELES — Warner Communications made it six straight years as top S.S. corporation by again earning in 1975 the largest share corporately of chart activity on Billboard's Hot 100 and Top LP and Tape charts. Columbia, among labels, walked away in 1975 with the biggest share of Top LP and Tape chart action. Capitol made it four consecutive years as the label getting the most singles action on the Hot 100 chart.

Long on the charts for individual hit releases shortened again. More different contenders reduced time on each chart. Total corporate singles on that chart rose 0.1 from 472 to 477 in 1975. Total corporate cumulative increases by chart were: total-label singles from 1974 to 1975: 247 to 264, +9%; corporate album action, 638 to 734, +18%; label album action, 360 to 438, +21.6%; combined album and single chart corporate action, 1,069 to 1,213, products, +12% and combined album and single chart action by label, 597 to 687, +15.

Elektra / Asylum, combined first as a single label entity in 1975, dented all label chart action categories. Capitol as it boosted its position in the combined album and single chart action category. Captured as it added a position on the combined album and single chart action category.

Arista returned to the labels grabbing album action and combined album and single action, thus providing corporately for its return to the corporate combined album and singles chart action at that.

ABC elevated itself to seventh among corporations sharing in chart activity, which again hiked it to two positions to seventh sales, on an exception visual design of combined album and singles' activity for the year.

A skilled combination of chart performances were part of Billboard's eighth annual 12-month chart success analysis/capitalization of a place, local bargain for enter-

---

**IMIC Panel Adds Publisher Slezerak**

HAMBURG—Leading German publisher Rudi Slezerak has joined the European Union of Music Publishers' International advisory panel for the sixth annual International Music Industry Conference. He represents Germany.

Among the graphics factors most important to retail store managers when buying albums, according to a national survey of albums, according to a national sampling of retail store managers, are:

- Black-and-white rather than multiple-color covers.
- Artist name and LP title top of back of the jacket. Even though pre-
- roll fine liner notes have not yet made their long-predicted come-
- back, sufficient levels of information are now expected on jackets.
- Artist name, location, credits for producers and engineers, listing
- of any big time guest sidemen that we know. The artist's name, ac-
- cording to the basic definition of terms used in the copyright law.

---

**BMI Plea To Force CBS Parley Denied**

NEW YORK — A legal bid by BMI to force CBS-TV to enter into negotiations for the fourth quarter of performance fees has been denied by Federal District Court Judge Morris Lasker.

However, BMI feels that the ruling is not without its merits. A spokesperson for the company said that the court's ruling "will be refiled, the first time in the 10 years of its existence companies have had to face each other in court.

As a result, the Canned Music

---

**Poor LP Graphics Hamper Retail Sales**

LOS ANGELES—Poorly thought-out factors in the graphic design of record jackets regularly hurt sales of albums, according to a national survey of album store managers and executives.

It is not only new artists without followings who get hurt by "a long jacket design, the retail front-line staffers feel. Even a hit artist that dei-

---

**Sahara Bows Early AM Act Showcase**

By HANFORD SEAR

managers, entertainers and talent buyers Feb. 20-21. Feature lineups will include:

- "Basically we felt a need in the town and entertainment business in the airplane to provide profes-
- sional people who are trying to break into live performing," says Eglash.

The present 200-capacity Don the Beachcomber restaurant will be

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**IMIDEM Crowds Slip New Edifice To Handle Growth**

By PETER JONES

This will include a vast exhibition area on two floors, a panoramic restau-

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**C'right Revision Bill Gearing Up For Final Passage**

WASHINGTON — The overall copyright revision bill is slowly gearing up for the final push hoped for in this second session of the 94th Congress, the sixth Congress to try it. Typically, a slim chance of early Senate action on S.22

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This year there will be thirteen issues of the National Lampoon.

One of them is a record album, "Good-Bye, Pop."

From the same people who publish twelve hilarious issues a year; who concocted two incredibly successful stage shows; who appear on NBC's "Saturday Night Live": "Good-Bye Pop."

The unsweetened, unexpurgated, irresistible album that has the Lampoon's six-million readers waiting in wild anticipation.

On Epic Records and Tapes.
L.A. Shriners Pay; AFME Makes Peace
LOS ANGELES—A lengthy dispute involving the L.A. Shriners and the AFME (American Federation of Musicians Local 47) has been ended. The Shriners, whose primary concern in the dispute is the AFME’s policies concerning medical benefits for its members, have reached an agreement with the union.

**U.K. Retailers Win Fee Delay**

**U.K. Retailers Win Fee Delay**

By PETER JONES

LONDON—The Performing Right Society is suspending its demand that record retailers in the U.K. pay a copyright royalty on all sales including those of records sold for a fee.

The society has decided to postpone the introduction of the fee until after the Christmas season, when sales are expected to be higher than usual. The society has been operating a similar system in the U.S., where it charges retailers a fee of 5 percent of the retail price of every record sold.

The society’s decision was based on its belief that the fee would be too burdensome on retailers during the present economic climate. The society has also announced that it will review the fee periodically to ensure that it remains fair and reasonable.

**Classical Critics Ask Label Ties**

By JOHN SIPPEL

LOS ANGELES—The Music Critics Assn., a long-time group of approximately 250 U.S. and Canadian classical music critics, is actively seeking stronger links with the recording industry.

Elliot W. Galkin, president of the group, would like to see record label representatives speak at its annual convention to be held in conjunction with a Kennedy Center Music Festival in Washington, D.C.

Galkin noted that the convention has for many years been attended by representatives from various recording companies and is attended by members of the musical community.

Galkin said that the group is interested in building better relationships with the recording industry, and that it is important for the group to have stronger ties with the industry to ensure the future of classical music.

**Interpar Clarified**

LONDON—In a recent story about the pay issues surrounding the recent thefts at the National Concert Hall in Dublin, the article incorrectly reported that Interpar’s system will enable retailers to compare Lawrence Welk to the Beatles. In fact, Interpar’s system will enable retailers to compare any recording made from 1877 onward, including the Beatles.

The system will also enable retailers to compare any recording made from 1877 onward, including the Beatles.

**Roulette To Distrib Pyramid Label**

NEW YORK. ..Roulette's president, has been formed, with distribution rights held by the label and key management for Capitol Records. The label was founded by businessman and recording industry veteran Jerry Luft, who operated his own mail-order firm, marketing coordinator.

**Formation of Pyramidal Records**

In a continuing reorganization at Capitol Records, Jim Mazza moves from domestic international marketing, to vice president, marketing. Bruce Wendell, ex-national promotion manager, elected vice president, administration. In the capitol a/c division, Larkin Arnold appointed division vice president and general manager, with Robert Perry, divisional vice president and general manager, a/c.

**Key appointments at Caribou Records**

Larry Fitzgerald as vice president/general manager and Howard Friedman, vice president, business affairs.

Fitzgerald has been president of Caribou Management since 1967. Kaufman joined in 1966 as treasurer of Caribou and James William Guercio Enterprises. As chief operating officer, he continues as consultant temporarily for parent Raytheon.

**Top Jazzman**

TOP JAZZMAN-Stanley Turrentine accepts two Billboard No. 1 awards for being voted top artist and having the top LP, “Pieces Of Dreams.” At the presentation in Los Angeles are from the left: Turrentine, Bob Mercer and Ron Granger of Fantasy and Billy Page, cofounder of the LP.
CHUCK MANGIONE.

The richness of a concert orchestra.
The depth of truly innovative and immediate music.
The scope of a contemporary musical master whose sound surrounds for all to hear.
Where categorization fails, Chuck Mangione succeeds.

CHUCK MANGIONE'S NEW SINGLE "BELLAVIA" IS A BILL GAVIN PERSONAL PICK.

From the album, "Bellavia" SP 4557

GRAMMY NOMINATIONS
Best Instrumental Composition—Chase The Clouds Away—Chuck Mangione (Composer's Award)
Best Pop Instrumental Performance—Chase The Clouds Away—Chuck Mangione
NASHVILLE-Leaders in the pop music industry and the job market have stepped up to bolster city's pop status.

By GERRY WOOD

The upsurge in pop music coming out of Nashville has grown so strong that a group of local music leaders has met to air common problems and opportunities, and to discuss the setting up an organization to promote this city's pop potential.

Though establishment of a pop association, an appellation, the assembly of these pop-oriented producers, publishers and writers indicates that Nashville's pop movement is growing beyond the infancy stage.

If nothing else, the meeting held in the conference room of BMI has produced some followup activities and a crystallization of the problems facing Nashville's pop music industry. And the participants were unanimous in their respect for Nashville's country music industry and the job the CMA has done to promote it.

“One of the problems,” comments producer Bob Montgomery, “is that the CMA has done such a great job of selling the town as the country capital that it's almost to the point that everybody thinks everything coming out of Nashville is country. We're our bread and butter, and I don't think we should limit the town to strictly country product.”

NASHVILLE—A reverse trend might be in the making with a Nashville music firm opening an office in Los Angeles. Monday (6) is the official open house date for the West Coast office of International Record Distributing Associates – a fast-growing 18-month-old Nashville firm.

With the opening of its new Hollywood office at Sunset and Vine under the direction Ron Burdick, vice president West Coast operations, firm realizes its first major expansion.

“The company's growth has exceeded all expectations,” remarks Hank Levine, company president. “We're planning the opening of an additional office in New York in the near future.

The company's action reverses the normal procedure of a New York or L.A. firm opening a branch office here.

Mike Shepherd, the firm's executive vice president, will soon announce the firm's new international affiliations and plans to establish a London office this year.

Founded by Levine and Shep- herd, company offers record pro- ducers an outlet for masters. A record distribution and merchandising venture, firm has handled such songs as Stella Parton's "I Want To Hold You In My Dreams Tonight." On the label, "Bolero" by John Travolta and "Rocky" by Anson Roberts. "I didn't want to publish the fact that 'Rocky' was cut in Nashville because the minute I said it, people would say, 'That's a good country record.'" (Continued on page 40)
"SIREN",
A CLASS ACT
BY ROXY MUSIC
ON ATCO
RECORDS & TAPES:

Roxy Music 'Siren'
SD 36-127 Produced by Chris Thomas

& ON TOUR:
Cap-EMI Turn Profits Up 56%  

LOS ANGELES—Capitol Industries-EMI, Inc. showed a 56% jump in net profits and a 19% jump in sales for the second fiscal quarter ending Dec. 31 compared with the same period last year. Profits were achieved on net income of $2,802,000 or 84 cents per share and sales of $43,818,000, compared to net income of $1,791,000 or 54 cents per share and sales of $36,725,000 during the corresponding period last year.

For the first half of fiscal 1976, Capitol's net income was $3,362,000 or $1.16 per share on sales of $77,683,000, compared to net income of $3,951,000 or $1.19 per share on sales of $70,970,000 for the corresponding period the previous year.

Higher costs during the first quarter resulted in a lower net income for the six months notwithstanding a lower tax rate.

Average shares outstanding for the year were 3,318,161 as compared to 3,311,793 last year.

Bhaskar Menon, firm's president and chief executive officer, points out that the "company's improved sales and profit in the second quarter reflects a strong marketplace for recorded music attended by higher levels of customer spending on Capitol's products."

He notes that chart success was achieved by a number of established artists during the second quarter as well as encouraging sales and strong chart action from a number of comparatively new artists, including Paul Anka, Mike Love, Natalie Cole, Jessi Colter, Dr. Hook, Gentle Giant, Hagood Hardy, Kraftwerk, Plasmatics, Queen, Steve, Tavares and Triumph.

FOR 2ND FISCAL QUARTER

Cap-EMI Turn Profits Up 56%

FOR 2ND FISCAL QUARTER

Cap-EMI Turn Profits Up 56%

FOR 2ND FISCAL QUARTER

Cap-EMI Turn Profits Up 56%
BARRY WHITE

LET THE MUSIC PLAY

...and the music keeps playing!

BARRY WHITE

AMA

#1 FAVORITE MALE VOCALIST

(SOUL MUSIC)

CONGRATULATIONS FROM
Writers On Tap At Press Party

LOS ANGELES—The Holly- wood Press Club will present "ASCAP Night" featuring noted songwriters on Feb. 13 in the Hollywood Roosevelt Hotel's Blossom Room.

Scheduled to perform their own tunes are Alan and Marilyn Berg man, Mac David, Gene De Paul, Matt Dennis, Sammy Fain, Arthur Hamilton, Jay Livingston, Ray Evans, Henry Mancini, Joseph My row and Bobby Troup. The Abe Most Quartet and singer Beryl Davis are also on the program.

Fee for non-members is $15, if paid before Feb. 17, and $20 after this date. Members are charged $10 before Feb. 17 and $15 thereafter.

ATTENTION PROMOTERS!

On screen and live on stage we have re-created that time when Hendrix was king, 3 day Rock Festivals were in and revolution was the thing.

On screen and live on stage we have re-created that time when Hendrix was king, 3 day Rock Festivals were in and revolution was the thing. It was perhaps the most fascinating decade of the century, and it now explodes on screen and on stage in a totally new kind of movie/concert.

It was perhaps the most fascinating decade of the century, and it now explodes on screen and on stage in a totally new kind of movie/concert.

2 Hit Singles Made Eligible For Oscar Win

LOS ANGELES—Motown Rec ords "Theme From Mahogany" and Warner Bros. "Let's Do It Again," two national singles previously ignored by the Academy Of Motion Picture Arts & Sciences, have been added to its preliminary list of Best Oscar songs.

Nominations in the three Oscar music categories will be made by the entire 207 Academy music branch members shortly.

"Mahogany," was deemed "qualitatively ineligible" by the Academy's 64-member music screening committee.

In making room for the new entries four songs were eliminated.

The board modified its rules by placing the determination of artistic merit for music awards with the entire branch membership, rather than a previously constituted special screening committee and the music branch executive committee.

RUN BY 29-YEAR-OLD

‘Geriatric’ Discos On the Rise In Wis.

By RADCLIFFE JOE

NEW YORK—Imagine the music of Lawrence Welk and Guy Lombardo finding a home in the campy, strobe-lighted environment of your favorite discotheque. Impossible? Well, Chris Lane, a 29-year-old ex-radio DJ, is turning the impos- sible into big business in discos in and around his hometown of Osh kosh, Wis.

Lane, head of Chris Lane Programming, is packaging disco music for a number of clubs in the Wisconsin area. The programming includes everything from disco, pop and soul, to MOR, country and the champagne music of Welk.

Lane’s strategy is packing those Wisconsin discos which he programs with high-stepping dancers; ranging from the T-shirt and blue jean group, to the silver-haired Geritol set.

Lane, who has been programming discos long before they became an overnight phenomenon, feels that even though a disco operation could possibly enjoy success with an exclusively young audience, a broader clientele could mean the difference between marginal success and outstanding business.

To attract this broader clientele, Lane uses what he calls the “psy- chology of music programming,” an art acquired from the days when he spun platters for WDUZ in Green Bay, and WYNE in Appleton, Wis.

Obviously his psychology works, for Lane, assisted by his wife, Jane.

(Continued on page 57)
There is Another
BAND OF THE
BLACK WATCH
Album... BUT, ONLY THIS ONE
FEATURES THEIR CURRENT
POP HIT SINGLE—

"SCOTCH ON THE ROCKS"

The world famous Scottish pipers have turned on the pop power with this unique album for today—and Private Stock Records has it! THE BAND OF THE BLACK WATCH is now on National Tour and "SCOTCH ON THE ROCKS" has proved to be the biggest performance highlight of their show. Radio Play and National Sales are building... "SCOTCH ON THE ROCKS" is definitely the winner!
### How The Top 10 Corporations Shared The Hot 100 Chart Action

<table>
<thead>
<tr>
<th>Rank/Corp.</th>
<th>No. of Records</th>
<th>% Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>WARNER COMM.</td>
<td>120</td>
<td>19.6</td>
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<tr>
<td>CBS</td>
<td>71</td>
<td>10.7</td>
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<tr>
<td>CAPITOL</td>
<td>53</td>
<td>10.4</td>
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<tr>
<td>MCA</td>
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<td>RCA</td>
<td>36</td>
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<td>5.7</td>
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<tr>
<td>ABC</td>
<td>45</td>
<td>5.4</td>
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<tr>
<td>A&amp;M</td>
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<td>3.1</td>
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<tr>
<td>MOTOWN</td>
<td>29</td>
<td>4.6</td>
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<td>ARISTA</td>
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### How The Top 10 Labels Shared The Hot 100 Chart Action

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<tr>
<th>Rank/Label</th>
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<tbody>
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<td>ATLANTIC</td>
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<td>WARNER BROS.</td>
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<td>MCA</td>
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<tr>
<td>ABC</td>
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### How The Top 10 Corporations Shared The Top LP And Tape Chart Action

<table>
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<tr>
<th>Rank/Corp.</th>
<th>No. of Records</th>
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<tr>
<td>RCA</td>
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<td>51</td>
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<tr>
<td>ARISTA</td>
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<tr>
<td>MOTOWN</td>
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<td>3.5</td>
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### How The Top 10 Labels Shared The Top LP And Tape Chart Action

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<thead>
<tr>
<th>Rank/Label</th>
<th>No. of Records</th>
<th>% Share</th>
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<tr>
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<tr>
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### How The Top 10 Corporations Shared The Hot 100 and Top LP/Tape Chart Action

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<tr>
<td>ARISTA</td>
<td>30</td>
<td>2.9</td>
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</tbody>
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Most Exciting Distributor of Rock & R&B Promotional and Overstock LP's, Tapes & Cassettes in the world is pleased to announce:

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with **THE BAND**

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CHAPLAIN OF BOURBON ST.

Rev. Bob Harrington's Co. Really Sells His Sermons

By DAVE DEXTER JR.

LOS ANGELES—The increasing importance of religion on records is emphatically indicated by the Rev. Bob Harrington's New Orleans-based Chaplain label, which rang up a gross of $1.25 million in 1975.

"That," says the man who is renowned throughout America's South as "The Chaplain of Bourbon Street," is double what he grossed in 1974.

"This year," he says, "our gross will rise to $3 million."

Harrington, a one-time football player at Alabama Univ., has 24 LPs in his Chaplain catalog and each album is covered via 8-track and cassette configured units.

He owns his own Convair 240, which he flies more than 150,000 miles annually and which costs $300 an hour to operate. His television programs are beamed once a week to 20 American stations, including outlets in Los Angeles, Dallas, New Orleans, Atlanta, Buffalo, Cleveland and Nashville. And next month his new series of five-minute "Bob Harrington's Heartbeat" motivational sermons will be broadcast over Mutual's national radio network through outlets in Los Angeles, Dallas, New York, and children around him and plays his activities operate under The Ministry Of Bob Harrington Inc., a non-profit Louisiana corporation.

His first LP was recorded in 1964 at the Memphis Union Rescue Mission," he recalls. "He incorporated 13 or 14 cuts of motivational, inspirational messages—short, pithy little sermons not without humor. From the royalties on that one album I have since donated $124,000 to that little mission in Memphis. The RIAA long ago certified the package as gold."

Harrington says his major ambition in life is to "reach people."

He is an evangelist properly credited by the Southern Baptist Church. Many of his appearances are in nightclubs. He has preached sermons in strip joints. He numbers hundreds of professional musicians among his friends, one of which, clarinetist Pete Fountain, is his neighbor in the posh residential section of New Orleans' Lake Shore area. Harrington's offices at 227 Bourbon St. are next door to Fountain's nightery as well.

"We have three women in our offices constantly operating three WATS lines to ensure efficient distribution of our disks and tapes," says Harrington.

This brings up the question of how Harrington's sermons not without humor. From the royalties on that one album I have since donated $124,000 to that little mission in Memphis. The RIAA long ago certified the package as gold."

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The big item at the moment, he says, is "Have Fun On Me." He leased the LP master out to Capitol Records, a division of Word Records of Waco, Tex.

Harrington recorded his "Holy Happy Hour" album in a strip joint in San Antonio, the Green Gate. The couple who owned the club at first were skeptical, but were converted to Christ while Harrington preached and the tape zipped through the Ampex.

Harrington is on the road 35 weeks a year. He has written several books. And two months ago, unable to guide his mushrooming activities, he signed on as international marketing director Bob Hart Wilder, who will handle promotion and sales of the three to five LPs Harrington intends to record and release annually in the future.

He promote our product not only on our tv series in 20 markets," says Harrington, "but by making up short, pungent tapes which we tend mainly to country stations. We also rely on direct mail—our list of interested Americans is at about the one million mark today."

Harrington uses no music on his records. He simply talks. But he talks persuasively and with humor.

His activities operate under The Ministry Of Bob Harrington Inc., a non-profit Louisiana corporation.

He lives on a straight salary just as his employees do.

Now 48, Harrington was a record collector even before he matriculated at the Univ. of Alabama, his home state. And when he has a rare night at home he gathers his wife and children around him and plays records—jazz LPs on a Fisher quadraphonic rig he recently installed.

NAB Suspect Tapes In North Carolina

NEW YORK—In the continuing battle against record pirate operations, East Coast authorities raided a warehouse confiscating 6,000 alleged pirated 8-track tapes while a judge in California signed a restraining order preventing the owner from recovering 15,000 allegedly pirated tapes previously seized by police.

In Greensboro, N.C., an alleged ring involved in the manufacture, distribution and sale of pirated 8-track tapes was claimed to have been smashed with raids by law enforcement authorities on a warehouse there as well as on a building in High Point, N.C., and a private residence in Durham, N.C.

The three firms involved—Mission Distributors, Inc., Distributors and Winders Sales—were said to be capable of producing more than 30,000 8-track tape cartridges a week. Tape "pancakes," raw tape, blank cartridges and other materials which had sustained operations for about 1/2 weeks were also seized in the raids.

Police would not divulge the names of the individual arrested but they indicated that possible violations of copyright and tax laws were involved and formal charges would be filed. The investigation is continuing although the raids eliminated a 10-week investigation initiated by Greensboro police and joined by police from High Point, the State Bureau of Investigation and the FBI.

The alleged pirated product included duplicated tapes of "Honey" by the Ohio Players, "Chicago's Greatest Hits," "High On You" by Sly Stone and "Barry White's Greatest Hits."

In Hawthorne, Calif., Judge Norman Dowds of Los Angeles Superior Court signed a restraining order enjoining Bernard Mazel, doing business as Malibu Records, from recovering about 15,000 allegedly pirated tapes that were previously seized by Hawthorne police.

The action was part of a civil suit instituted by Warner Bros. and other record companies in 1973 against Arthur Leeds, et al., in which Muzel was named as one of the defendants.

NARM Firms Up Topics For March 19-24 Sessions

CHERRY HILL, N.J.—Mini-computers, non-financial finances, the prerecorded tape business and shopping center mall relations are key topics of the Monday morning business program at NARM, March 19-24 at the Diplomat, Hollywood, Fla.

Each session will be given twice to offer each attendee the chance to catch two of the four, a scheduling switch that worked well last year, notes Jule Malamud, executive director.

"The Commercial Mini-computer And The Record Wholesale" will cover uses in inventory control and trend prediction, sales order processing and analysis, billing, payroll, financial statement preparation, cash flow predictions and tax advantages.

Participating are Ron Fingold, president, Computer Horizons, which will hold a reconvened meeting the following afternoon for more discussion, plus Joel Diamond and Jack Casse, vice presidents.

Mortimer Berl, partner in the I.K. Laser accounting firm, will conduct the seminar on "What The Non-Financial Executive Should Know About His Company's Finances." It is designed for top execs with a background in the creative, producing and merchandising areas who have to make financial decisions.

Herb Hershfield, marketing vice president, GRT Corp., assisted by Jack Woodman and Birata McShane, will offer a presentation...
N.Y. Retailers Face City Charges Of 'Noise Pollution'

Speaker over the door to his establishment, the city's administrative code attempting to comply with state regulations, prohibits any such sound and indeed is so vaguely worded, according to Fogel, that retailers cannot even be cited for an inside speaker should the noise escape into the street upon opening the door to the shop. The Environmental enforcement officer appeared to sustain that interpretation in this latest case.

The technicality that saved Fogel in his recent battle with the Environmental Agency concerned the equipment the inspector, Roger Nazarro, used to measure the decibel count. Apparently the inspector lacked the proper earphones and wind gauge to measure whether the sound level was more than 5 dBs above the ambient.

Hearing officer Leo B. Connally dismissed the case holding that Nazarro was not required to use any equipment and could make the judgment on his own. However, once he decided to use the equipment it was incumbent upon the inspector to use all of the measuring devices needed. Because only half-measures were used Connally threw the case out.

The city's prosecutor in the case, Phillip Gordin, did not take issue with Connally's ruling although he disputes Fogel's claim of harassment of record retailers. After the hearing, Gordin noted that he believes strong lobbying efforts in Albany with the state legislature and at City Hall with the city council should be employed by the local retailers association to change the thrust of the regulations.

As the law now stands, Christmas music is allowed, playing of the national anthem at outdoor stadiums and the use of loudspeakers to attract persons to political and civic rallies, all upon issuance of a permit. However, permits are not issued to commercial establishments.

But that's not the way EPA enforces the law, says Fogel. "During the summer you find concessionaires at Coney Island and other city beaches and parks using loudspeakers to attract customers and they're never cited. It appears as if they single us out. The problem is that most retail record store owners just bow their heads and pay the average $50 fine and forget about it."

Fogel has threatened to issue citizen citations to other noise code violators if the EPA continues to harass record store owners.

"What we play in music and I feel there is some question as to whether or not music can be considered as noise," Fogel says.

Connally disagrees and said so during the hearing. "I don't care if what you play is classical music or Peggy Lee. I happen to be a Peggy Lee fan and I would still have to find you in violation of the code if you were playing her music on the loudspeaker," Connally said.

The Fogel case is but one of many plaguing New York City record retailers. "We just consider it a part of the community's cultural heritage and is not considered offensive. As a consequence, the inspectors do not issue many citations in Latin areas, despite the claim by some that the number is increasing," Montano says that at a time when the city needs as much revenue as it can get, it is foolish to make it difficult for the small taxpaying businessman to do business in New York.

The record retailer makes his contribution to the economic health (Continued on page 51)
New Computer Firm In Utah

**DRC Test-Marketing Program Services**

By CLAUDE HALL

LOS ANGELES—The computer is quickly moving into all facets of radio life, including billing to programming, music selection, audience breakdowns as a programming tool, and even affecting the job of music directors.

The latest computer firm to launch a nationwide music service is DRC Corp., Salt Lake City. DRC has been quietly testing a complete music programming advisory service for about six months in the Inter-Mountain area—specifically with KVOO in Provo, Utah, and KDID in Boise, Idaho.

KVOO has been sold and the new owners will drop the service, but Randel S. Chase, DRC president, has contracts with six other radio stations and is going to be offering the service nationwide.

Thus, DRC joins Dynamics Programming Services in El Cajon, Calif., and Moffatt Broadcasting in Calgary, Canada, with computer operations dealing specifically with programming.

There are other firms—including some automation equipment manufacturers—involved with the computer and two firms that operate billing and accounting services for radio stations, but Moffatt, DRC, and Dynamics are frontrunners in programming— billing and consulting.

Dynamics specializes in computer analysis of ARB ratings and Moffatt with computer-assisted music handling for the air personality.

DRC provides a weekly music playlist and rotation order. Chase, a veteran air personality and program director, was a computer science major in college; he says he got into radio “as a kick, then decided to make it my career.” He was program director of KSL-FM, 6-midnight personality at KRSP, and production director of KNAK, all in Salt Lake City.

In 1967, I started thinking that there must be some method to apply computer techniques to programming. Of course, in those days you couldn’t even mention the word computer to anyone in radio.

Three years ago, though he quit KSL-FM to form DRC, launching at the same time DRC Advertising and DRC Recording to “keep alive.” DRC Recording does live remote recording sessions in the area.

The first project was to determine all possible tuneout factors that might be involved in any and all records.

(Continued on page 23)

KRIZ PHONE SURVEY

**Listeners Select Top 40 In Phoenix**

By FRANK BARRON

LOS ANGELES—If it’s good enough for ARB or Pulse, it’s good enough for KRIZ in Phoenix, explains program director Jay Stone, discussing how the music is selected for his Top 40 outlet. And selecting the tunes to go on the air is some what of a different process for the station, compared to what other stations choose their music.

‘Gold’ Stanza Goes On Columbia WNOK

COLUMBIA, S. C.—WNOK, stereo station at 105 on the dial, is now programming RPM’s new syndicated progressive format “Rock N’ Gold” at night, according to music director Barry K. Brown. The station uses RPM’s progressive MOR format during the day. “It’s quite a combination—a dynamic package and Columbia loves it,” says Brown. The RPM packages are the creations of Tom Krikorian.

“‘We have a unique system of selecting music,” says Stone. “We use telephone research. We actually re search our music. We play songs on the phone to people, and their feedback is computerized and applied to the ARB research. Our music is pre programmed by a computer.”

The disk jockeys, he notes, select none of the music, nor does Stone. He doesn’t let his personal feelings or judgment have anything to do with the phone research. Listeners for the phone survey are selected at random, much the same as ARB and others. “We do it this way rather than go into discos.”

Stone, who is also a disk jockey, explains that “Listeners must be familiar with music. They can’t judge music if they don’t know it. That’s why we play the songs over the phone. We are not interested in discos. We are more interested in diary holders. They determine the numbers.”

(Continued on page 23)

Burns Pops With a Newsy Magazine In Form Of LP

LOS ANGELES—An audio magazine in LP form is being launched by Burns Media Radio Consultants here and the first edition of the bimonthly album/magazine will be shipped free to 400 program directors across the nation this week. George Burns, president of the radio syndication and consulting firm, produced the hour-long album.

First issue focuses on “Creativity In Radio” and features personal observations on such people as Jack Thyer, president of SIRadio; Joe Smith, chairman of Elektra/Asylum Records; David Khalr, program director of WWOR, in Philadelphia; Marshall Bronstein, vice president of Ode Records; John Bayless, general manager of WSAR in Cincinnati; Bill Young, program director of KILT in Houston; Jim Long, chief operating officer, TM Productions in Dallas; and Benny Wright of the Chiat Day agency in San Francisco.

The album/magazine is produced at Watermark studios in Los Angeles. Commentators include Burns, music director Sylvia Clark and announcer Chuck Oker. Clark will be recording a series of one-hour sessions in the album/magazine.

Judy Burns, vice president of Burns Media Radio Consultants, says that the LP will be free, at least for the present time, and “spots” will be sold to various clients, including record labels and jingles producers.

By Superrapport and Eric Carter were reviewed on the first album/magazine CLAUDE HALL

(...continued on page 23)
LOS ANGELES—The other day the Globetrotters were playing here in town and I took my son to see them do their antics on the basketball court, as did Dick Clark. And you can imagine my surprise when I heard the play-by-play announcer introduce himself at courtside—Hy Lit. He’s traveling with the team. I’m still amazed.

But you might leave word for him at 609-823-1667 with your story. He’s also back in a full-time radio personality job somewhere else in the country. You can reach him on the road, because the team moves day-by-day.

Lit still has that magic touch.

---

The lineup at WXY in Cleveland contains Tom Murphy 6-10 a.m. program director, Steve Kelly 10 a.m.-noon, Paxton Mills noon-4 p.m., Randy Robbins 4-8 p.m., Rick Monroe 8 p.m.-1 a.m., and Phil Thomas 1-6 a.m. Kelly says: “All the extensive research in the last year points to ten hours a day to go and ten hours to cut down repetition. This market is owned by FM and we must be familiar, but at the same time broaden the audience.”

In extensive research in the last year we must be familiar, but at the same time broaden the audience. The problem is that we must compete.”

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The staff at WIFI in Philadelphia is Jim Brown (6-9 a.m. in the morning), Long John Wade (9-11 p.m.), program director Bob Hamilton 1-4 a.m., J.J. Kennedy 4-8 p.m., Cal Bandura 8-midnight, and Bobby Walker on weekends. At WIFI in Dayton, Ohio, the lineup features program director Steve Kirk 6-10 a.m., Lou Swanson 10-3 p.m., Ken Warren 3-7 p.m., Al Morehead 7-11 p.m., and Jerry Dennis 11 p.m.-2 a.m. Price does midnight 11-2 a.m. each Saturday night.

Big backlash in Dallas at the AKB re: Kelly (5 a.m.-9 a.m.) as did Dick Clark. And you can imagine my surprise when I heard the play-by-play announcer introduce himself at courtside—Hy Lit. He’s traveling with the team. I’m still amazed. But you might leave word for him at 609-823-1667 with your story. He’s also back in a full-time radio personality job somewhere else in the country. You can reach him on the road, because the team moves day-by-day.

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The following is a duplicate from disc and developing four others.

Send records to him at 12356 B Shorridge, Maryland Heights, Mo. 63043. And will return calls at 314-343-7823.

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**Pacific Northwest Region**

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<td><strong>GARY WRIGHT—Dreamweaver (W.B.)</strong></td>
<td><strong>KELP—El Paso</strong></td>
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<td><strong>RUSIF/CARMAH—Sweet Thing (ABC)</strong></td>
<td><strong>TONY ORLANDO &amp; DAWN—Cupid (Elektra)</strong></td>
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**KGNU—Seattle**

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**KZED—San Diego**

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**February 14, 1976, Billboard**
Suddenly Angel appeared...
...and here's what was said:
...and now, ANGEL'S new hit single, "ROCK AND ROLLERS"

On Casablanca Records and Tapes

"Angel" by ANGEL is AR
(after the birth of rock)"
--- CASH BOX

"A little Mott, a little Mountain
This is the real stuff!"
--- RECORD WORLD

"A little bit of the Moody Blues,
a little bit of Led Zeppelin rolled
into one. Every cut is a stand-out!"
--- R&R
LOS ANGELES—“Party,” a syndicated television dance show in Atlanta, uses a 1108 computer. “We keep that rank records. What makes this program unique is that the show is fed into the computer, too. They're usually not looking for on-air work. Any size market will be considered. He has a valid and increasing potential competition, says the program has a Microfiche unit—provided and maintained by DRC—before him on company's corporate structure. He sees no format 

NEW Computer Firm In Utah

By JEAN WILMANS

"We had the Funkadesk on;" he continues. “They are usually not welcome on to shows because of the lyrics of their recordings. We feel this is the type of group that will keep people tuned in. They can on with commercials, diapers and other wild costumes."

Wilson further explains that his guests are selected for their visual appeal. Live acts comprise only a portion of the show, with the remainder provided by recorded music. Because 98% of ‘Party’s’ tunes are up-tempo, Wilson says, there are selections that are suitable for all ages range from 16-28.

Groups such as the Kay Gees, who recorded ‘Hustle With Every Muscle’ for DRC, are always welcomed, according to Wilson. “Hustle With Every Muscle” is the show’s theme song.

The program, which airs Saturday

Radio-TV Programming

Vox Jox

Continued from page 19

in St. Louis to 2 a.m. late afternoon. Love was fast in New York on WLOX. ... Danny Glad has decided to leave KDZA in Pueblo, Colo., and is looking for air work, has music appreciation. Alan Mitchell, program director, re- 

For an additional fee, DRC will provide a radio station and Stone also promised to make fuller use of the show. "They tend to slow the pace. And on a half-hour show, there is room for air and record."

"Part of the playlist is from albums. "They are usually not looking for on-air work. Any size market will be considered. He has a valid and increasing potential competition, says the program has a Microfiche unit—provided and maintained by DRC—before him on company's corporate structure. He sees no format 

WHAT GROUP? WHAT IS FRANKIE VALLI'S REAL NAME? 

FANTASTIC PROGRAMMING AID based on Billboard's charts

Top singles & album charts month by month! 

1. Both Pop and R&B—also in one book! 

6. Indexes listing artist, title, label and #, year and #1 hits. 

100 topical jokes on music, movies, TV and radio. 

MOR or R&B station.

Wait, what?” he asks. “Is he in New York?—Well, he mustn't have wanted to be in New York?”

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### Billboard Album Radio Action

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

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<td>PETER FRAMPTON</td>
<td>Frampton Comes Alive (A&amp;M)</td>
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<td>Station To Station (RCA)</td>
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### Billboard SPECIAL SURVEY for Week 2/14/76

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  - Top Add Ons:
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    - PHOEBE SNOW - Second Childhood (Columbia)
    - JERRY GARCIA - Reflections (Round Records)
  - Top Request/Airplay:
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    - JOHN MCLAUGHLIN/MAHAVISHNU ORCHESTRA - Inner Worlds (Island)
  - Breakouts:
    - BAD COMPANY - Run With The Pack (Swan Song)

- Southeast Region
  - Top Add Ons:
    - BAD COMPANY - Run With The Pack (Swan Song)
    - PHOEBE SNOW - Second Childhood (Columbia)
    - JOHN MCLAUGHLIN/MAHAVISHNU ORCHESTRA - Inner Worlds (Island)
  - Top Request/Airplay:
    - BAD COMPANY - Run With The Pack (Swan Song)
    - JOHN MCLAUGHLIN/MAHAVISHNU ORCHESTRA - Inner Worlds (Island)
  - Breakouts:
    - BAD COMPANY - Run With The Pack (Swan Song)

- Midwest Region
  - Top Add Ons:
    - PRETTY THINGS - Savage-Eye (Swan Song)
    - JERRY GARCIA - Reflections (Round Records)
  - Top Request/Airplay:
    - BAD COMPANY - Run With The Pack (Swan Song)
    - JOHN MCLAUGHLIN/MAHAVISHNU ORCHESTRA - Inner Worlds (Island)
  - Breakouts:
    - BAD COMPANY - Run With The Pack (Swan Song)

- Northeast Region
  - Top Add Ons:
    - BAD COMPANY - Run With The Pack (Swan Song)
    - PHOEBE SNOW - Second Childhood (Columbia)
    - MELISSA MANCHESTER - Better Days & Happy Endings (Arista)
  - Top Request/Airplay:
    - BAD COMPANY - Run With The Pack (Swan Song)
    - JOHN MCLAUGHLIN/MAHAVISHNU ORCHESTRA - Inner Worlds (Island)
  - Breakouts:
    - BAD COMPANY - Run With The Pack (Swan Song)
Problems Persist in S. Africa
Financial & Integration Guarantees Not Yet Ideal

By RUDY GARCIA

NEW YORK—South Africa's pop-rock concert promoter Cedric Kusibera, who produced concerts both in his home country and the U.S., sees South Africa as a country where there are still some problems which must be solved before first-tier audiences will appear there.

“Although the situation has improved over the last five years, it is still not at the point where permits to appear before integrated audiences are issued routinely,” says Kushner, whose company with his name has offices in New York and Johannesburg.

“The fact of the matter is that although there have been numerous permits issued for performances before mixed audiences, an application must be made for them in each instance and the authorities decide on an individual basis whether or not to issue the permit.”

“An act is going to make the issue of permits before mixed audiences a matter of constant stipulation, then the promoter must apply for and secure such a permit before finalizing his negotiations.”

“Our company fills out these applications routinely for every concert we intend to promote. It makes more business sense to do so because it increases your potential audience. But there is no guarantee that the permits will be granted,” says Kushner.

“With so many South Africans looking for a pop or rock concert as a chance to go up, they will just not dress to go to a large tennis facility which has been spruced up and converted into an outdoor concert hall.”

“At a consequence, in order to attract the audience that can afford the tickets, we make the concert an attractive affair in an enclosed facility. Since most of those have very limited capacity it just becomes virtually impossible to meet such huge guarantees.”

On Kushner’s current Rod Stewart concert promotion, he notes that ticket prices are being set at about $45.40 in advance and $57.70 at the door. “It is the first time that we will attempt the two-week run but we feel it is what will make the promotion viable given the difference in the economic situation there,” says Kushner.

He expects to draw 22,000 for two Rod Stewart shows, 10,000 for each show in Cape Town and 8-10,000 in Durban.

“In most cases we try to make the promotion attractive to the artists by selling them on the concept of a working vacation, stressing the climate and beach facilities. We also try to involve the record companies to get the artists associated with. We point out to them the strong promotional value of local appearances in terms of record sales. And, of course, what is said about South Africa being a good stopping point for acts is true since we make a natural stop over on a world tour.”

But the costs involved are still

**CONCERT SURVEY**

**Big Winter, Spring Tagged For Phoenix**

By HARDY PRICE

PHOENIX—The concert going public here is in for a very long winter and spring season as “snowbird” tourists fill the town on their annual pilgrimages to the sun.

Concert calendars at arena theaters are rapidly filling up available dates to accommodate the large influx of winter visitors. Celebrity Theater, Civic Plaza, Symphony Hall, the Arizona State Fair, the Vagabond and the new Scottsdale Center for the Arts all have complete winter concert dates due out round the January-April season.

Bob Bonfils, in his thirteenth season at the 2,700-seat Celebrity, leads the way. Bonfils opened Jan. 15 with four sold-out Max Davis shows. He followed that with five Charlie Rich shows opening Jan. 29. His remaining season includes Andy Williams with four shows opening Feb. 5. John Davidson with four opening Feb. 6. Jim Nabors on Feb. 19 with four, a March 1 one-nighter with Victor Borge, the 5th Dimension, Andy Williams and Max Davis shows and ending on March 11 with a six-show stand at Liberty.

Bonfils has had an early stretch of season tickets ever with his young-list lineup of talent.

Ding Elmo, who books rock acts into Celebrity, has cut back his scheduled somewhat due to Bonfils’ shows. He has a trio of Rod Stewart shows scheduled at that time with several on the horizon.

Feb. 9 will bring in Herbie Mann, the only jazz artist to consistently draw a Phoenix audience. Janis Ian, free of a tour, will be back. George Jones will do a Feb. 11 concert and Emmylou Harris opens for local favorite Jerry Jeff Walker in a March 18 show.

Symphony Hall is in the midst of the Phoenix Symphony season, severally hammering some bookings. A Ferrante and Teicher one-nighter Feb. 20 will mark the first time appearance for a very special guest, one of the new profit-promoters, Joy Johnson and Linda Friedman. The two plan to test the market in hopes of expanding their operations into Arizona.

Symphony Hall’s most popular show, with a crowded 11,000 sellout, returns for three performances April 2-3. The Mormon musical, “Saturday’s Warrior” has been hard to beat.

The new Scottsdale Center for the Arts holds the No. 1 spot for jazz concerts in January, the L.A. Four and the Chuck Mangione Quartet.

Feb. 13 will feature “Hallelujah Hollywood” and 70’s folk favorite Odetta. The Mangione concert

**(Continued on page 27)**
**Excerpt from THE MEASUREMENT OF MELODY**

This is only half a page — with quarter note values shown here — from the songwriter's handbook, THE MEASUREMENT OF MELODY, with its breakthrough melodic formula \( P = a - b + b \). Non-believers are invited to look up the Standard Pitch Table — A equals 440 vibrations per second — and browse through this illustration with their algebra and a pocket calculator. The quarter note \( A, 440 \) bips, has an \( L = (a + b) = 1 \). There are two of them in Bar 11.

This book contains 18 charts, the illustrations of 4 more Stephen Foster pieces and 20 other famous songs, the engineering quirks and many of the rock and roll favorites, plus the totals for 12 contemporary hits including **THEME FROM THE MONKEES, I'M A **BELIEVER, BORN FREE, YESTERDAY, and **WE Be SAILING, OCEAN**. There are two of them in Bar 11.

To: Millar Publications, P.O. Box 377, Exshaw, Alberta, Canada TOL 2C0

Enclosed is $10 for a copy of THE MEASUREMENT OF MELODY. There is an unconditional 30-day money back guarantee with this purchase.

**To:** Millar Publications, P.O. Box 377, Exshaw, Alberta, Canada TOL 2C0

**Enclosed is $10 for a copy of THE MEASUREMENT OF MELODY. There is an unconditional 30-day money back guarantee with this purchase.**

**Name**

**Address**

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**State**

**Zip**

**$10.00 U.S. or Can., postpaid. 30-day money back guarantee.**

**Sorry, no C.O.D.**

**Last minute alteration: After a 4 month wait we have received some details of the Magnuson-Moss Warranty Act. For the refund offer in the Measurement of Melody ad, read: "Limited 30-Day Warranty." (Terms: If you want to return it, do so in 30 days and you will receive a certified check for $11.00 CDN. The extra dollar being for your return postage and bank charges.)**
Music in Phoenix Setting

Continued from page 25

A cert was promoted by the Scottsdale Doubletree Inn. Manager Dave Spradling was encouraged by the response and says he hopes to do more jazz shows in the 850-seat hall.

At ASU, the two-year-old 15,000-seat Activities Center (a basketball gym by any other name) hosted Elton John to a full house last October, January saw Johnny Cash and the Freedom Train show. The coming months offer a March 26 appearance by the Chicago Bears and an April 3 performance by Neil Diamond.

In the 3,300-seat Gammage, Brit-
ish singer Cleo Laine and hus-
bond John Dankworth check in on Feb. 28.

Veteran’s Memorial Coliseum has few dates available for concerts, what with the Phoenix Dyspepsia of the National Basketball Assn. and the Phoenix Roadrunners of the World Hockey Assn. in the midst of their home schedules. Add to that a rodeo, a horse show and an ice show and you will find few promoters willing to take on the leftover dates.

At this time only one show, a Feb. 15 David Bowie concert, is booked there. The club scene is dominated by discos. Currently there are more than 15 discos in the Valley, with several live entertainment clubs planning to turn disco on as soon as possible. Three new discos are currently in various stages of construction.

Live entertainment is provided by local bands and small combos imported from Las Vegas for the most part. The Scottsdale Safari’s French Quarter was the last bastion of live entertainment, but it was in the trough shortly before Christmas. “Even our old standards – Rusty Draper, Randy Sparks, and the Ink Spots – just haven’t done it for us in years past,” says manager Phil Kenser. “We thought maybe we’d used them too much, so we tried a few new names and they didn’t do it either.”

Scottsdale’s old Red Dog, shuttered after a brief four-month run last year under the name of Baloney Hall as an ersatz Troubadour, opened shortly after Christmas with an announced policy of name entertainment.

The opening act was Sam Butera and the Witnesses, followed by comic Jerry Van Dyke for the New Year’s weekend. Then, the club has consisted itself with less well-known talent and has been drawing small crowds.

Concerts in South Africa

Continued from page 25

rather heavy, Kushner notes. He points out that South Africans without experience in producing concerts in the U.S. are aware of some of the hidden costs such as backstage catering, shipping of sound and light equipment and the need to beef up the bill with local performers.

“We also have to depend heavily on print media and poster advertising. There is a very limited television there and radio spots on the national network are prohibitive. So when you add up the advertising costs, plus transportation and lodgings and the rest and consider the relatively limited seating facilities it becomes rather silly to talk of astronomical guarantees to performers. All that really does is make it hard for legitimate promoters to negotiate concerts since they must spend so much time debunking misinformation,” Kushner says.

Despite all of this, Kushner feels that South Africa is a good market for recorded rock. “You must remember that despite the fact that there is no more than four or five hours a day of musical radio programming on the network station. And only one regional station, Radio Five, has an all-music format. The others feature mostly radio serials. That’s what makes live concerts so viable,” Kushner says, “but they must be reasonably priced.”

A New Don Gibson Fights His Way Back Up Ladder

By GERRY WOOD

NASHVILLE – Don Gibson’s newly signed booking agreement with Acuff-Rose Artists Corp. is another noteworthy sign that his career – once checked and almost snuffed out by drugs and alcohol – continues its dramatic cold-turkey rebound.

Writer of enough country classics like “Oh Lonesome Me,” “A Legend in My Time,” and “I Can’t Stop Loving You” to insure him a spot in the Country Music Hall of Fame, Gibson has a couple of goals now that he has emerged from one piece from the haze, crazy days of drug usage: become a better performer and write a better song.

“The period I got lost on drugs, hurt everything – my whole career,” Gibson explains. “I had a lot of big network television shows I could have done. I goofed off and didn’t show up. I got producers and everybody else mad at me.”

How did he beat the habit that has claimed more than in its share of vic-
The high and rising costs for name groups, the increasing popularity of discotheques catering to the college crowd, and the rash of planter-type classical record labels to the school, find a growing interest in the classical music being performed on the college campuses.

Larry Rosen, who heads up the church's music program at Temple, reports that his institute, which is separate from the main Temple University campus, has a chamber music program with many orchestral, choral, and solo performances throughout the year. Rosen says that the institute, which has its own funding and is not affiliated with the university, is seeing growth in interest in classical music. He attributes this to the declining popularity of rock music and the growing interest in the arts among students.

At Princeton University, the newly formed Center for Musical Life, which was established last year, is developing a program of concerts and lectures to introduce students to classical music. The center, which is directed by musicologist and associate professor of music at Princeton, is working to bring classical music to a wider audience.
Sound Waves

By JOHN WORAM

NEW YORK—Several recent loudspeaker product announcements seem to indicate an emerging consensus of opinion on what makes a good speaker. There is agreement that the crossover network, with its phase shift and frequency response considerations, is critical. And there is agreement that the crossover frequencies in the crossover system itself are not so easily cor-

ing the leads to one speaker. They don't disappear, localization this happens on the recording ses-
picked up by both may cancel out wired out-of-phase, an instrument or another. If two microphones are "done in" by phase shift at one time confusion begins.

works introduce phase shift, and the ranges, routing each range to the ap-

formance is superior. On the other hand, their speakers' excellent phase re-

frequencies assigned

an enclosure, with a specific range of two or more speakers are installed in tire audio spectrum. Consequently, a good speaker.

ence of opinion on what makes a loudspeaker product announce-

frequencies in the crossover network, the more defec-
tovalve. Dunleavy says the high, phase distortion. But now, each

—usually since they do not come with confusions can measure them, Harwood

those frequencies in the crossover network, which may be somewhat defeating the pur-

phase shifts in the speaker system itself are too not so easily cor-

are high, they don't disappear, localization becomes a little vague. This uncer-
turn may be cleared up by reversing the

Phase shifts within the speaker system itself are not so easily cor-

ments can measure them, Harwood believes the ear cannot.

Engineers who designed the Acoustac DD-15 speaker system claim that all crossover networks, no mat-
havior correctly designed, do degrade program material. Needless to say, the DD-3—an electrostatic speaker system—contains no cross-

of correct placement of the speakers within any enclosure. When these are not in proper vertical alignment, there may be some image shifting as the sound of an instrument crosses over from one speaker to another. The DL-15 maintains a stationary sound image by precisely aligning the speakers on the same vertical axis.

Despite these and other recent de-

velopments in loudspeaker tech-

tology, the ultimate truth is speaker beauty still reigns in the ear of the lis-
tener. Since the perfection of the ear some years ago, no revolutionary de-
sign changes have been reported in the press, and although most listen-
ers have owned two of them for many years, there still remains some con-
susion as to how they work, esp-
cially since they do not come with operating instructions.

Many years ago, Fletcher and Munson demonstrated that the ear's noise threshold is extremely low, and found it advisable to use the equipment's noise level as the basis for measuring the performance of a loudspeaker system. Ernie Ford is featured in the movie. Tom Whitehill, vice president of promotion, is helping spread the Sundance word. Whitehill recently presented a musical history of the company on KHCU here.

Sundance first reported it would be moving away from the artist end of things last fall in Billboard's spotlight on Texas and Oklahoma.

The company hopes to expand the video work to neighboring states and will be available to cover rock festivals within a few months. Whitehill likes the mobility video offers as well as the cutting of time and costs it offers. He also points out that there are few competitors in his part of the country.

He feels that while many in the area have dabbled in the video mar-
ket, the making of a full commit-

ment can help move Sundance ahead of the pack.

Commercial work will be kept up in the video end of the spectrum as well as the audio end, and Whitehill says the company will be able to do the audio and video as well as cast actors and actresses, do the script and run off dubs. Offering plots for the networks is another possibility for the facility, as well as offering programs for syndication.

Initial commitment to video is es-

timated at about $1 million.

Studio Track

Continued from page 28

illand and Bob Kaminsky. Michael Polaco completed an album with engineer Joe Ferrarelli. Mark Har-

mon mixed a live Orleans tape.

If you know there are 2,798 channels of dbx professional 12,798 dbx Incorporated 296 Newton Street Waltham, MA 02154 do you realize in music? we're catching up!
**NEW YORK—Use the name Westerling in recording circles, and it's a safe bet that people will think you're referring to well-known producer Jerry Westerling.

Toss the name out in a disco DJ's booth, though, and the odds will change, this time in favor of the disc jockey Anita Westerling. Still, it's all in the family—like father, like daughter.

Plying her mixing trade at Atlantic Records for close to two years now, the 24-year-old Westerling is making a name for herself with the dance set. Credit her efforts on such product as "Ladies Night," a just-released new "Star Trek" dance LP, and also add the tale she's developed with many a local spinner for keeping abreast of what's musically happening, if you want to write the formula down.

Describing herself as "someone who's always been into funky music," Westerling said the disc jockey is "still on the peak, and that Atlantic's involvement in the dance craze has already paid off in a different way.

Front-running categories on the divider list, she continued, have been added sales, increased leverage in breaking new acts and the attention that disco playing on mixing and mastering pop and R&B product in general.

The latter area's benefits were an offshoot from urgings by club spinners for a higher quality of sound, so necessary to the dance product, and Wexler offers three to four times more than a comparable DJ.

Along these lines, Atlantic has made it a practice to supply disco DJs with special 12-inch disks on dance product, and Westerling offers that she feels the time and expense involved are well worthwhile.

The cost of the 12-inchers run three to four times more than a commercial single, and Atlantic distributes some 3,000 units on any one title. But, she continues, the label has been able to incorporate new acts locally via club play, not to mention being able to sell established acts without the benefit of a single, and has gladly put out the extra expenses.

She also explains that Atlantic's move to play a dozen or so disks on the dance floor has spotlighted its commitment to the dance scene.

"Most of the spinners, she opines that club play in general should be recognized more for their ability to expose new music and for their special "art form" when playing.

Has the Westerling name helped her career? She explains that some people have tended to compare her with her father (especially in the beginning), but now it's quickly becoming a thing of the past. She prefers to let her work speak for itself, and says that her father is one of her biggest boosters.

What does the future hold? She says she would like to get more involved in producing. Like father, like daughter.

**New Mobile Firm**

NEW YORK—One of the hottest new records around is "That's Where The Happy People Go" by the Tramps. Atlantic is already giving out copies of the U.S. single (released less than last week), and will be shipping it in three weeks. The commercial copies are limited and short version of the song. The label is also coming with 12-inch disco disks within the next two weeks. The disco disc is already turned on to the record, from the several tests that got out a few weeks back.

Midland International of New York is now Touch Of Class single "Don't Want No Lawyer." This week, the company releases a longer version of the song. The label is also coming with 12-inch disco disks within the next two weeks. The disco disc is already turned on to the record, from the several tests that got out a few weeks back.

Atlantic International, on the other hand, has come out with a new "The Night Has Come," "On The Third Floor." This week, the label is releasing a longer version of the song. The label is also coming with 12-inch disco disks within the next two weeks. The disco disc is already turned on to the record, from the several tests that got out a few weeks back.

Many reasons for the demand on 12-inch disco disks is that the format went into effect Jan. 2, and programming the best in disco 24 hours a day. The new format will change, this time in favor of products, and Wexler offers three to four times more than a comparable DJ.

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As Of 2/27/76

1  I WRITE THE SONGS—Barry Manilow 10,000 Maniacs 1515
2  YOU SEXY THING—Hot Chocolate—Big Tree 16047
3  CONCENTRATION—C.W. McCall—MGM 14639
4  HOW TO LEAVE YOUR LOVER—Motels—Columbia 3010270
5  LOVE ROLL OVER—Coast—Players—Mercury 73734
6  SATURDAY NIGHT—Bay City Rollers—Columbia 3010270
7  FOX ON THE RUN—Sweet—Bearsville 5
8  LOVE TO LOVE YOU BABY—Donna Summer—Gaithersburg 401
9  THEY SPOOK ME SO—Diana Ross—Motown 1377
10  THEME FROM "SWAT"—Rateb—ABC/Dot 2415
11  SQUEEZE BOX—The Who—MCA 12
12  ALL MY LIFE—Eric Carmen—Arista 1515
13  LOVE HURTS—Narvel Felts—1661
14  SLOW RIDE—Foghat—Bearsville 10
15  FLY AWAY—John Denver—RCA 16057
16  GROWING TUNE OF YOUR OWN—Eytan John—MCA 40955
17  TROUBLE IN PARADISE—Neil Sedaka—Rock 45000
18  WINNERS & LOSERS—Hampton, John and Jerry—Columbia 6004
19  THAT'S THE WAY IT IS—K.C. & The Sunshine Band—TK 1015
20  TAKE IT TO THE LIMIT—Eagles—Asylum 45203

As Of 2/22/76

1  I WRITE THE SONGS—Barry Manilow 10,000 Maniacs 1515
2  YOU SEXY THING—Hot Chocolate—Big Tree 16047
3  CONCENTRATION—C.W. McCall—MGM 14639
4  HOW TO LEAVE YOUR LOVER—Motels—Columbia 3010270
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14  SLOW RIDE—Foghat—Bearsville 10
15  FLY AWAY—John Denver—RCA 16057
16  GROWING TUNE OF YOUR OWN—Eytan John—MCA 40955
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19  THAT'S THE WAY IT IS—K.C. & The Sunshine Band—TK 1015
20  TAKE IT TO THE LIMIT—Eagles—Asylum 45203
**TV Stereo Is Urged, But Costs Are High**

By JOHN SIPPEL

LOS ANGELES—Employe motivation combines compensation possibilities, profit sharing and pension incentives, demonstrates a bond with management and empathy with individual accounts, a meeting of the Southern California Tape Equipment Manufacturers and Retail Electronic Representatives Assn. Jan. 29 concluded.

Jack Goldner of G.D.S. Marketing, who moderated the session on employe compensation, found the broad base to participate and interested in interpersonal relations.

In its carefully orchestrated and deliberately understated move, the unit is moving to capture a portion of the high-end audiophile and professional market.

If propped up in the market, the result is a new push-button, two-speed, AM-FM and TV, a graphic equalizer and a speaker system, all aimed at the professional and "semi-pro" markets.

The unit, featured in Pioneer's 1976 product catalog, are being launched without fanfare and will be sold through the firm's regular dealer outlets. The dealers themselves are being prepared for the gradual broadening of Pioneer's JVC Video Showcase to Highlight Audio Units Also

NEW YORK—JVC Industries will show a comprehensive new audio system including professional and "semi-pro" markets, including mikes, boom and cable reels as part of its new generation of high-quality U-Matic VCR system packages scheduled to tour the country as "JVC's Video Showcase."

The cassette recorder, model CD-1636, features JVC's exclusive updated super automatic noise reduction system (ANR); a colorselect motor with power-saving characteristics, a distortion-free Sen-tenic bias and equalizing selectors; separate level and tone controls; and a red switch and tone switch for full audio stop.

The JVC Video Showcase, bowing at the recent NAB Expo, is scheduled to make stops in more than a dozen major cities across the country, and will devote part of each stop to training seminars for the company's 200-plus dealers.

The rest of the exhibition will be open to the public, and a team of JVC engineers headed by Doug Show, advertising and sales promotion director, and George Rose notes, will be on hand to answer questions.

Cities on the showcase itinerary include Detroit, Boston, New York, Washington, D.C., Atlanta, Dallas, Los Angeles, Seattle, Omaha, Chicago, Minneapolis and Columbus, Ohio.

In its carefully orchestrated and well-planned campaign, the new JVC Video Showcase in 4-channel sound.

NEW YORK—U.S. Pioneer Electronics, buffeted by the repeal of fair trade, and shaken to its very foundation by increasing competition in the consumer electronics market, is moving to capture a portion of the high-end audiophile and professional market.

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SALUTE TO AUDIO

In Conjunction
With
M. Robert Rogers & Teresa Rogers
High Fidelity Music Shows

COBO HALL
DETROIT
February 13-15

GOLDEN HALL
SAN DIEGO
March 12-14

Special Feature

AUDIO ’76

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· Speakers · Disco Equipment · Tape Decks ·
· Car Stereo & CB ·
· Blank Tape & Accessories ·
What weighs 23,800 lbs., has 6 wheels, records 38-track Stereophonic Sound from 44 microphones, moves in 10 forward and 3 reverse speeds, containing only the very finest sound equipment and is the highly-prized possession of the greatest rock and roll band in the world?

The Rolling Stones Mobile Recording Studio

Sound-equipped by ALTEC

For free hi-fi catalog, write
Altec Sound Products, a Division of Altec Corporation, 1515 S. Manchester Ave. Dept. BM, Anaheim, CA 92803

Hear the Altec monitors used in The Stone's Mobile Studio at our booth at the San Diego Hi-Fi Show.
The Rogers & Hi Fi A 22-Year Love Affair

One of the best-known persons in the audio industry has never manufactured nor directly sold a hi-fi component or set although responsible for millions of dollars in sales of audio equipment to consumers. This person is also one of the few—literally less than a handful—in the industry who for more than 21 years has held a top executive post in the same company, accomplishing this in a field as well-known for producing musical sounds as for reproducing musical sounds.

The person—in an activity dominated overwhelmingly by would-be machos at all levels from factory to consumers—is right on the mark in 1976, a woman. She still has the appearance and sometimes the mannerisms of a slip of a girl. But that beguiling facade retreats when she is in one of her take-charge moods, often brought into play when she is directing a High Fidelity Music Show, which happens to be her self-chosen job.

Not completely self-chosen, Teresa Rogers was elected president of the corporation that produces the shows by her fellow stockholder, M. Robert Rogers, who happens to be her husband and who founded the shows in 1954. All that time Bob Rogers was president and general manager of Radio Station WMGM-AM-FM in Washington, whose call letters were and still are an acronym for Washington’s Good Music Station, descriptive of the classical music featured on its programs.

He devised the shows as a means of audience and advertiser promotion for the radio station which, as a result, soon became one of the few stations with its specialized kind of programming to become profitable. (It didn’t hurt when President Dwight D. Eisenhower dropped the information during a press interview that he had become one of the station’s devoted listeners. Rogers returned the favor in 1956, by organizing the Committee of Arts, Science and Education for Eisenhower (CASE), the first activity of its kind in Republican history."

In 1962, after WMGM was favorably sold to RKO-General and following an extended stay in Mexico, the Rogers returned to Washington in response to an invitation from fellow board members to Bob to become managing director of the National Symphony Orchestra. Although the station had been sold to RKO, the Rogers retained ownership of the hi-fi shows and continued to produce them in Washington. His contract with the symphony association provided for his independent business activities, but Bob preferred not to be openly active in the hi-fi shows and persuaded Terry, who had been station manager at WMGM, to move into the top spot.

It was Terry’s enterprise that took the shows, until then operated only in Washington, on the road. Thus 1976 finds a February Show in Detroit’s Gobo Hall and a first San Diego show in Golden Hall in March. Asked how the couple divides their responsibilities to the shows, Terry explains, “My primary job is to do the advance work and sell space, Bob is to supervise promotion and to introduce new elements of showmanship from time to time. Briefly, my burden is to get the exhibitor to come. We are both dedicated to the principle that we want everyone to go home happy.”

Another operating principle is that there will be no Rogers show in any area unless there is support from substantial members of the local audio industry. The first Rogers show outside of Washington was Philadelphia in 1956, at the invitation of the local manufacturers’ representatives. Philadelphia was revisited in 1968 and with spectacular success last November.

The couple’s first Detroit show in 1968 was their only bomb. It had been scheduled with under-standable innocence of any knowledge that the civil unrest of mid-1967 would make downtown Detroit something of a nightmare by early ’68, and it would become an almost complete disaster area for promotion when shown for the city in the midst of the longest newspaper strike in its history. Even Terry’s marching with a banner in a St. Patrick’s Day Parade didn’t help enough and the show, scheduled in 1968 and with spectacular success last November.

They also appear to have out lasted their heaviest competitor, the Institute of High Fidelity (IHIF), which was organized in 1954 by a group of manufacturers of high-end stereo equipment.

Last year, the IHIF announced that it was withdrawing indefinitely from the hi-fi show business, planned to concentrate on industry-wide promotions in conventional media.

How does an independent producer of private enterprise compete with such a nationalized effort? Rogers’ explanation is, “You learn how to attend to business. We had to face the fact that our Washington associations had taught us the art of avoiding confrontations when possible, and having a low profile when necessary. We went out of our way to maintain high standards with our exhibitors, to maintain the integrity of the shows and planned to concentrate on industry-wide promotions in conventional media.

The couple insists that there is no magic formula behind their success pattern. “It’s mainly a policy of doing the best job we can for both the consuming public and the industry. As independent producers we can see the show from the consuming public’s point of view, without being inhibited by the competitive realities that exist within all trade associations. We can make decisions without going through a committee process. And we can’t afford to make serious mistakes, because nobody’s going to close ranks behind us for the sake of the old school tie. Hi-fi enthusiasts are among the best-informed consumers in the world. The react badly to rip-off and hype. We’ve been fortunate in keeping these elements out of our shows.

The Rogers had the added advantage that the hi-fi market before most manufacturers had. In the 1950’s the prime customers were settled and affluent admirers of classical music. By 1962, the stereo revolution had reached the market to youthful devotees of rock, generally the 18 to 35 age group with a heavy emphasis on males. Bob Rogers promptly changed the show promotion pattern, and was the first to instigate special advertising in campus publications and arrange tie-ins with college radio stations.

The other factor on which the Rogers have been insistently some time in spite of heavy resistance from important exhibitors, is that a successful show stays downtown. They have so far avoided the suburbs and motels, and insist to keep out of those areas for good. Trade eyebrows went especially high when they moved their Washington flagship show from the mid-town Sheraton Park to the downtown Hyatt Regency.

This was not long after the race riots a couple of blocks away, and the industry had really thought that the Rogers had lost their cool. But the 1971 show set new records for paid-attendance events in the hi-fi field—a trend that continued in the 1973 and 1975 shows at the same location. The Washington Post bucking not only favorable but also favorable to downtown, downtown. It was not long after the race riots a couple of blocks away, and the industry had really thought that the Rogers had lost their cool. But the 1971 show set new records for paid-attendance events in the hi-fi field—a trend that continued in the 1973 and 1975 shows at the same location. The Washington Post bucking not only favorable but also favorable to downtown, downtown.

Bob Rogers says that he learned the lesson of never writing off center. He explained that he had made some hitchhiking service in World War II, an OSS agent OSS was the wartime ancestor of CIA, was one of the early Americans in Berlin in 1945. Looking at the ruins and rubble of the downtown area, he assumed aloud that the city would be anything but deserted and that a new Berlin would come someplace at the fringe. An OSS colonel (an architect in private life, the late Eero Saarinen) said no way. A good part of the livelihood of a city is underground, and most of that pluming and cabling can be salvaged. Also, downtown is the hub of highway and transit routes.

The Rogers’ faith in downtown sites was tested most recently this past November in Philadelphia. They attracted more than 20,000 to the old Benjamin Franklin Hotel, the site of the 1966 show, whose plumbing problems, but complete traffic chaos with most of the area streets turned up for a mass urban renewal project.

In private residence, they get as far as downtown. In 1970 Bob Rogers retired from managing the Washington National Symphony, where he had built the largest average audiences for any American orchestra, so that Terry (Continued on page S-12)
Audio ‘76—A New Hi-Fi Frontier Opens

By STEPHEN TRAIMAN

Super Discos at both the Detroit and San Diego High Fidelity Music Shows will demonstrate some of the best component packages now available. In Detroit, Chris Stromberg's Audio Video chain, which also includes the C.J. Sound Factory and Crazy Jack car stereo/citizen's band outlet, has a key market association, headed by Bill Bendarer and son Todd, putting together its Super Disco.

Tentative equipment lineup in- cludes Accuphase CE200 preamps and PE200 power amps (150 watts RMS per channel), Meter Clubman 2 disco mixer, Lenco turntables (distributed by Uher of America) and B.I.C. Venturi speakers “staked in walls.”

WDRA (Detroit) director Ted Fer- guson, "China Jones" on the air, is spearheading the station's "Get That Detroit Feeling" contest in the Motor City, with its deejays manning the disco turn- tables until midnight both Friday and Saturday (13-14), two hours after the contest ends. Close Audio Land and other retailing and recording equip- ment, record/tape and merchandise prizes, with local athletes and other VPs also involved, are also ditionally, the local Jack Barnes dance studio is offering free hustle and bump lessons.

In San Diego, a Cervin Vega fac- tory team headed by Gail Martin is setting up the Super Disco, using most of the firm's own equipment. Included is the new DM I disco mixer, the new "American Givens," or "bass excavator," (said to diminish subsonic rumble in the turntables), Full CV's belt drive multiple play units, "Earthquake" (4x8"8 for bass, V32 and V33 for mid-range and RMH1 for highs) plus new open reel units, plus the C V3001 power amps (up to 400 watts RMS), along with Technics, Du Pont, Sansui, JVC, Harman/Kardon and Sherwood, to mention a few, makes a move to quad partic- ularly worthwhile.

Speakers—New design break- throughs from many companies, both old-line and new breed, will be spotlighted at both shows, offering better sound in all ranges at prices tailored for every budget. While the disco influence is certainly felt at the "high power" end, the compact bookshelves and electroacoustic units also are finding growing appeal.

Turntables—Sharing interest are both the price breakthroughs in the belt-drive multiple play units and the growing number of elec- tronic transcription models at the other end. Increasing competition from relatively new Euro- pean entries by such names as Sonor, Teac and others, has pressured on veteran continental firms like Thorens, along with more aggres- sive moves in the US from American firms like B.I.C., the Japanese giants and their U.S. subsidiaries—all combining to bring better units to the consumer at better prices.

Tape Decks—Progress is expected at virtually every level of recording, from the new micro-mini cassette recorder from Sankyo Seiki that uses the industry's first 60-minute microcassette, to the growing num- ber of sophisticated and surpris- ingly low priced front-loading cas- sette decks with Dolby, and the revitalized open reel market that has seen such firms as TEAC/Tascam, Dokorder and Pioneer offer impressive new units for the grow- ing "semi-pro" market.

Blank Tape, Accessories—New blank formulations vying for the consumer cassette dollar include Fuji FF pure ferrite, Max-UDE uni- taxal, Scotch Master high energy and TDK Audia (that uses the base, B-700 formula). Toss in major promotions for Audio Mag- netics, Capital Magnetics (The Mio Tape Spin Mirores, Columbia Mag- netics, and Ampex) plus the repackaged BASF open reel lines, and the booming market is evident. More of the blank tape firms are finding the accessory market viable.

IHF Providing Leadership

BY GEORGE DE RADO

All of us—consumers, manufac- turers, distributors, manufac- turers and record stores —can look to 1976, with some degree of confidence, for a return to continued growth in the audio in- dustry. However, this growth will in no way correspond to our experi- ence of the past. This will be a year of tremendous market upheaval, calling for new ways of thinking about our industry by all of us. The imminent months ahead will place upon us an urgent need for re- viewed leadership.

I feel confident this leadership will be assumed by the Institute of High Fidelity (IHF), founded more than 20 years ago by a small group of audio manufacturers devoted to the promotion of technology and the promotion of the relatively young hi-fi industry.

In consequence, the IHF will present itself more as a trade asso- ciation than it has in the past, and work at establishing appropriate trade directions for the industry. I am not suggesting that the IHF has not served as an important in- fluence in the past but I am person- ally convinced that we all are in- deted to the IHF for past years for the enjoyment of the industry and the benefits to all concerned.

"It wasn't that long ago when

(Continued on page S-14)
It has only been in the relatively last few years that manufacturers' representatives, or reps as they are known, have come into closer contact with the consumer. Along with this changing role of the rep has come a new realization of just how valuable the rep is in the consumer electronics business.

As the traditional go-between man representing a factory or supplier to the dealer who buys directly from that factory or supplier, the rep has been part of the middleman marketing mix, just as has the distributor.

But lately, forces shaping modern marketing have made it apparent that the middleman has a greater role to play in helping relate the consumer to the manufacturer and supplier.

This is not to say the traditional function of the rep to represent his lines, and the role of the distributor, to stock lines, has or will diminish. The rep will still represent the many manufacturers that want to sell direct and that, for various reasons, do not want to go through a stock-in-distributor. By the same token, the distributor will grow by the very nature of being so accessible to the dealer that cannot stock in the depth required by direct-from-factory purchases.

However, it is over-simplification to draw too many distinctions between reps and distributors. Many reps today, particularly with the important lines coming into America from Europe and other countries, are called upon to do more stocking, or more of the traditional distributor role.

Probably no barometer on the growth of the rep is more salient that the figures from the national association of reps, the Electronic Representatives Assn. ERA's members alone, account for the sale of $3.2 billion worth of electronic products annually. Taking in all representatives—not all, of course, belonging to ERA—and the figure nearly doubles to $9 billion, ERA claims. That's a healthy chunk of the estimated $30 billion electronics industry.

Just some quick figures over a 10-year span:

<table>
<thead>
<tr>
<th>Year</th>
<th>Avg. Sales per Firm</th>
<th>Avg. Gross Commission</th>
<th>Avg. Total Expense</th>
<th>Net Profit</th>
<th>Avg. Salesmen per Firm</th>
<th>Percent Salesmen (10^5)</th>
<th>Total Firms</th>
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<tbody>
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<td>1965</td>
<td>$1,767,457</td>
<td>$3,802,649</td>
<td>$97,794</td>
<td>8,929</td>
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<td>62.4</td>
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<td>1974</td>
<td>$1,902,272</td>
<td>$3,405,287</td>
<td>$181,827</td>
<td>15,445</td>
<td>4.1</td>
<td>63.4</td>
<td></td>
</tr>
</tbody>
</table>

One of the most important areas where reps' activity links to the consumer is in training store personnel. The Jack Berman Co. in Inglewood, Calif., held seminars last year that involved 696 audio salespeople—all, presumably, now better equipped to handle the consumer's needs and desires.

Typical of some of these seminars are ones studying body language and lately, facial expressions. As salespeople go through the activities of their daily confrontation with the consumer, the sessions are videotaped for later study and analysis. In one recent class, all the pupils received a mirror and were asked to study their own facial reactions to various stimuli from the experts at the seminar.

Says Dick Gravely, consumer electronics vice president at Jack Berman Co. and San Diego High Fidelity Music Show rep committee chairman, "there is no question but what reps are more and more alert to what the consumer wants and expects."
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And why not? The same technology which makes Audua Open Reel "The Master Recording Tape" now delivers that big beautiful sound on cassette.

The Audua Cassette replaces the famous TDK ED Cassette—with added high-end brilliance. It delivers outstanding sound at normal or high bias settings.

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A shielded ferrite loop antenna with solid state preamp, plus tuning and sensitivity controls. Connecting the DA5 is like adding an extra tuned RF stage with variable gain to the front end of your AM section. See what it can do:

- Overcomes the two most common AM reception problems - Interference from TV and electrical sources and strong local stations hiding weaker distant stations close on the dial.
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The 3340 has undoubtedly helped more people make more demos and masters than any other tape recorder. Our new model, A-3340S, has extended high end frequency response in the sync mode, plus manual cueing. The Model 2 is about the best value going in small mixers—6-in, 4-out with full panning and multiple patch points. Plug in a few high quality TEAC ME-Series electret condenser mics, and you could be quite literally in business.

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- **LUXMAN M-4300** power amp offers 180 watts RMS per channel, separate power supplies, two-meter power output display/LED peak-output indicators.

- **SUPERSCOPE R-1220** AM/FM stereo receiver delivers 35 watts RMS per channel, 5-position switch including Quadraphase, FM muting switch.

- **CROWN D-150A** power amp has rating of 80 watts RMS per channel, unique rear panel stereo-mono switch, two direct-coupled amp circuits.

- **SONY FA5650** integrated amp offers 50 watts RMS per channel, new low-noise device coupled with small-signal V-FET in phase preamp section.

- **BOZAK model 929** audio power amp offers 150 watts RMS per channel, subsonic filter switch, direct-coupled output, overheat protection.

- **SANSUI 9090** FM/AM stereo receiver has 110 watts RMS per channel; twin power, signal meters; phase lock loop IC MPX demodulator.

- **SAE Mark XVII** stereo octave equalizer offers oil-damped slide pots, adjustable half-octave EQ range for program, room equalization.

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**Here’s our story—**

**About B-I-C Multiple Play Manual Turntables**

Multiple play manual turntables are a new concept pioneered by B-I-C. They are belt-drive turntables which provide six different combinations of manual or automatic operations! They are the first turntables which make it possible for a maze of mechanical linkages to be engineered out of the system, simplifying it and resulting in better performance, greater reliability, and longer life. In short, they are the most advanced instruments of their kind. See your local B-I-C dealer for a demonstration today.

- **B-I-C Model 980** (top) 300 RPM, 24 pole motor, solid-state electronic drive for ±3% pitch variations. Built-in lighted strobe, adjustable rate cueing, unique programming system, gimbal mounted tonearm, 4 pin cartridge connector, 15° adjustable stylus angle. $199.95 (less base & dust cover)

- **B-I-C Model 960** (bottom left) Same as 980 without speed control and strobe. $159.95 (less base & dust cover)

- **B-I-C Model 940** (bottom right) Same basic performance features as 960, 980, with some differences in trim and refinements. $109.95 (less base & cover)

**B-I-C Multiple Play Manual Turntables and B-I-C VENTURI Speaker Systems** are available at leading high fidelity dealers throughout the country. If you want literature, or have a question about where to find a dealer near you, please call or write.

**In Detroit:** J. MALCOLM FLORA, INC.
165 West Liberty Street
Plymouth, Michigan 48170
(313) 453-4296

**In San Diego:** JACK BERMAN COMPANY
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in case you miss us at the show!

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In the short time that B-I-C VENTURI speakers have been available to the public, they have earned an unprecedented reputation for reproducing accurate, life-like sound.

Based on an exclusive physics principle (U.S. pat. #3,892,288) and coupled with some of the most advanced engineering ever concentrated on a speaker system, B-I-C VENTURI speakers represent the ultimate in the state of the art. This, plus their remarkably high efficiency and power handling capability, make it possible to finally achieve the wide dynamic range of music not previously available to the enthusiast.

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- Dealer incentives

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To begin, just find a piece of heavy cardboard or corrugated carton about 14" x 20" and cut an opening in the center like the one above. Now you're ready! Grab a friend, your wife, your mother-in-law—anyone who can bear to hear you ramble on for the next 30 seconds. Hold the contraption you just made to your face so that your lips are against the opening and start talking. Now, take it away quickly as you continue to talk. Then hand it over and let the other person talk, with and without the cardboard.

If all went well, you probably noticed a coloration in voice quality whenever the cardboard was held up.

In essence, what you just did was to simulate the way every enclosure type of system is affected by the baffle board its speakers are mounted on. You became the speaker and the cardboard became the baffle.

As you spoke without the cardboard, the sound waves reached the listener normally. But when you spoke holding up the cardboard, some of the sound waves from your voice traveled along the surface of the cardboard until they reached the edges, the way they do on a conventional speaker. The sharp discontinuity caused an effect called "diffraction," which allows these waves to be heard too, but later than the original sound. This is what produces the unnatural coloration you heard.

But the Dahlquist DQ-10 overcomes this problem through an ingenious free-air mounting configuration which has no large baffle surfaces to color the sound. At the same time we are able to reduce time-delay distortion, since all drivers are mounted in the correct acoustical plane.

The end result is sound that is so natural and open in quality that you will realize just how much coloration enclosure type speakers produce. Even if you don't want to go to the trouble of doing our little home demonstration, any Dahlquist Dealer will be happy to do it for you, using a DQ-10 instead.

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- Kurtz Music & Sound
  237 East Front
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Authorized Dahlquist Dealers in San Diego

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  1635 University Ave.

- Sound Company
  3675 Sports Arena Blvd.

- Sound Company
  4701 College Ave.

- Sound Company
  4218 Convoy St.
The stage at a discotheque, the console silicon circuitry permitting continuous studio equipment standards with permits mixing audio signals from a variety of monaural inputs, the model CMA-10-2DL in a broadcast station—no matter where the story; only your ears can tell the rest. Changing among high-level, low-level phono and/or microphone output. Changing among high-level, low-speed tape, high-quality, low-speed, or low-level mono inputs is easily accomplished by changing low-level phono and/or microphone output. Changing among high-level, low-speed tape, high-quality, low-speed, or low-level mono inputs is easily accomplished by changing low-level phono and/or microphone output. Changing among high-level, low-speed tape, high-quality, low-speed, or low-level mono inputs is easily accomplished by changing low-level phono and/or microphone output. Changing among high-level, low-speed tape, high-quality, low-speed, or low-level mono inputs is easily accomplished by changing low-level phono and/or microphone output.

Reliability is the highest level of studio equipment standards with all-silicon circuitry permitting continuous operation at full rated output. The partial specifications tell part of the story, only your ears can tell the rest.

Specifications:
- Gain-Microphone: 75dB
- Output: +18dBm
- Frequency response (+1dB), 20 to 20,000 Hz
- Distortion at 1kHz, less than 0.2%
- Output hum and noise, below rated output: -125dBm
- Input impedance—Microphone, 200 ohms
- High-level, 50k ohms
- Equalization—Bass: ±10dB
- Treble: ±10dB

For complete specifications on the Model CMA-10-2DL or for a copy of our complete commercial sound equipment catalog, write: Commercial Sound Department, BOZAK, INC., Box 1166, Darien, Connecticut 06820.

B.I.C. 940 lower price, belt-driven, multiple play turntable has 24-pole, low-speed motor, damped cueing, anti-skating, three modes.

A PIONEER PL 510 DC servo direct-drive turntable uses 'howling-free' acoustic suspension cabinet, 5-shaft tonearm with angular-contact bearing.

SONY PS2350 belt drive semi-automatic turntable has new platter mat, rubber feet to reduce external vibration, isolate feedback.

Manufacturer's Rep Role Vital

Continued from page S-5

is an overlap of prices or features or both. At any rate, it is obvious why organizers of hi-fi shows look to reps more nad more for assistance and advice. And it will be increasing so as the hi-fi business becomes even more complex with new FTC rulings, more encompassing consumer protection in the form of warranty and guaranteed performances, and a greater than ever need to rate hi-fi to more and more people.

Detroit Rep Committee Firms

J. Malcolm Flora, Inc., was founded in 1958 by show committee chairman Jim Flora and Wife Scottie. He has been ERA national senior vice president, president and board chairman, currently is a member of five-man insurance trust.

Lines: U.S. Pioneer, Shure Bros., B.I.C. turntables, speakers, Irish Tape, Soundcraftsmen, Barzilay, S.B.E., Channel Master, CTS.

Phillip G. Flora Assoc., started by Jim's younger brother who has four years ago, and Phillip is a past president of the Michigan ERA chapter.

Lines: TEAC, Accuphase, dbx, Eja Marketing, Kenwood, Jan- szen, Jennings Research, Maxell, Pickering, Plessey/Garrard, SAE, Telephones.

Shaloa, Inc., more than 20 years in the business, is represented on the committee by Carl Ludwig, and partner Bill McCall is current president of the Michigan ERA.

Lines: Mengel, Electro-Voice, Nako, Phase Linear, Pickering, Tandberg of America.

G.D.S. Marketing, five-year old firm headed by Jack Goldner and Bruce Perlmuth, vice president and partner.

Lines: Pioneer of America, U.S. Pioneer, Casio (calculators), Sonic Research (cartridges).

Rogers & Hi Fi

Continued from page S-3

year-old Inglenook, Calif.-based manufacturer-representative firm, has had two lines from the inception of the company, British Industries Co. (B.I.C. and Ventur) and Shure Bros. Founder and president Jack Berman is active in many industry associations and a leading exponent of body language, communication study and analysis.

Lines represented: B.I.C., Yerm uirt, JVC (audio only), Koss, Shure Bros., Wokensak, Lux, Audio Magnetics, SBE, Inc. (CB radios and scanners), Antenna Inc. (CB antennas), Oxford Industries (CB accessories).

Markman Co., another 20-year-old firm headed by Mark Markman. Another active in industry functions. Markman has been in charge of programs for the local Southern California chapter of the national rep organization.

Lines: ADC, BSR, Dekorder, Dynaco, Infinity Systems, Sherwood, Supercity, Fuji Photo Film, Waico, NTT Peerless (speaker kits), Motorola Hobby Experiment Prod- ucts, Tennelec (scanners), Hybrid C.G.B. (CB antennas).

Jack Carter Associates, Inc., 20-year-old firm headed by Jack Carter, who has served as con- sumer electronics vice president for the national rep organization.

Lines: Maxell, Electro-Voice, Nako, Phase Linear, Pickering, Tandberg of America.

G.D.S. Marketing, five-year old firm headed by Jack Goldner and Bruce Perlmuth, vice president and partner.

Lines: Pioneer of America, U.S. Pioneer, Casio (calculators), Sonic Research (cartridges).

San Diego Rep Committee Firms

Jack Berman Co., Inc., 22
A DBX 120 series of noise reduction systems uses same 2:1 linear decibel compression/expansion principle as in pro studio line.

A DAHLQUIST S7-10 accessory MA stand for DQ 10 speaker raises it 10 inches above floor with slight upward tilt for improved acoustical radiation.

A GARUDA III is five-way transducer system with 15 individual driver units—1 low, 10 mid, 4 high—in two cabinets, 200 watts capacity.

A INFINITY switching amp has 250 watts RMS per channel, uses output transistors as high-speed switches that reduces need for large heat sinks.

A DYMEK AM 5 tuner has wide frequency response, two ceramic filters, all-FET RF amp chain, 110-120/220-240 VAC power switch, wide range AGC.

There is a new cassette on the market. The FUJI FX, a Pure Ferrix cassette that soon will be the standard of excellence for top quality, truly high fidelity reproduction. It already is in many parts of the world.

FUJI FX gives you the music you want, the way you want your music. Clear, crisp sound over the entire audio frequency range without perceptible distortion. A signal-to-noise ratio of better than 58 db. No hiss. Virtually failure-proof. The finest music at your fingertips without the need for any special bias. Drop in at your FUJI dealer today; then drop in a FUJI and hear music as you have never heard it before.

FUJI FX cassettes come in lengths of 46, 60 and 90. Also available, a full line of FUJI FL Low Noise cassettes in lengths of 30, 60, 90 and 120 minutes. FUJI Photo Film U.S.A., Inc. The Empire State Building, New York, New York 10001.

and you'll drop all the others.
The Uher CG-360 has so many features and such outstanding performance specifications, that it makes other machines obsolete. It also comes closest to challenging professional open-reel machines, while still offering the ease of cassette operation.

Talk of convenience, you have it with the world’s first front loader, along with three ways to play back with an automatic selection system. It’s also the first recorder with fully computerized digital logic controls and a Dolby IC Noise Reduction System for quiet operation.

Consider, too, the low wow and flutter of the CG-360 and frequency response from 20 to 20,000 Hz ± 3dB with chrome tape.

AudioMagnetics
234 W. 14th St., Gardena, CA 90248

For over a decade, one of the world’s largest producers of quality blank recording tape.

Not all stereo cassette machines are created equal.

AudioLectronics makes TRACS to please your customers. Cassette TRACS, 8TRACS, And open-reel TRACS. In all three formats, and in a wide range of dispay dispensers, it’s the high-quality, low-noise tape that’s perfect for most...
Audio '76: Car Stereo & CB
Showcased at Rogers' High Fidelity Music Shows

- Becker Autoradio Mexico cassette stereo has AM/FM radio, fast forward/reverse, auto switch radio to tape, auto tuning footswitch.

- Panasonic CQ-1851 hi-fi 8-track stereo tape player offers 15 watts per channel RMS, FM stereo radio, pullout under-dash bracket.

- J.I.L. 606CB in-dash combination 23-channel mobile transceiver has AM/FM/MPX radio/cassette player with tape play running light.

- J.I.L. 852CB in-dash 4-in-1 in-dash unit combining 23-channel transceiver AM/FM/MPX radio, 8-track tape player with dial-in door operation.

- Panasonic RQ-544S cassette recorder has one-touch record/play button, mike mixing in playback, 5-inch speaker, 3-way power, auto-stop.

- Sanyo M9980 AM/FM cassette stereo tape deck has two amps, two stereo speaker systems for recording off air while listening.

- Sanyo FT407 mini cassette player has FM stereo radio, local/distance switch, new slide-in/out mounting bracket for safety.

- Realistic TRC56 23-channel transceiver from Radio Shack has phone-type mike, speaker/handset switch for dual listening.

- RCA 12R150 automatic reverse under-dash cassette player offers auto/manual program switching, fast forward, auto shut-off after eject.

- Roman BM 1332 in-dash cassette player with AM/FM/MPX radio has tape end warning light with audible beep tone slide bar selector.

- Le-Bo has the finest line of Carrying Cases and Tape Accessories for the protection and care of your valuable Tapes and Records.

Sound Protection is a wise investment if you buy LE-BO products!

Le-Bo Accessories are sold in all leading retail and department stores throughout the United States and Canada.
If you're surprised to learn that tubes solve some amplifier problems best, you have something to learn about amplifiers.

And about LUX.

It may seem courageously retrogressive for a company to introduce a tube amplifier—even a highly advanced type—to the semiconductor audio world of 1976. Especially for a company only recently established in the U.S. market with a comprehensive line of solid-state amplifiers and tuners. But for LUX, it is simply consistent with our philosophy, whatever path may lead to improvement in the accuracy of music reproduction will be explored by our audiophile/engineers. Whether it leads to transistors or tubes. Certainly, transistors are not about to be obsoleted by tubes. However, there are some amplifier problems that tubes still handle better than transistors. Overloading is one such problem.

When a solid-state amplifier is driven beyond its rated power, it clips abruptly. Engineers call it "hard" clipping. The term is apt, as the sound from the spurious high-order odd harmonics is raspy and irritating. Further, if the overall circuitry is not stable, and the protective circuits not very well-designed, the distortion is extended in time beyond the moment of overload. Drive a tube amplifier beyond its rated power and it too clips the waveform, but gently and smoothly. This "soft" clipping introduces much smaller amounts of odd harmonics. The distortion is far less irritating, hence less noticeable.

Notch (or crossover) distortion, present in many transistor amplifiers, is another source of spurious high-order odd harmonics. It occurs when the transistor output circuits are not able to follow the musical waveform accurately at the points where it changes from positive to negative and back again. Since notch distortion, unlike clipping, is at a constant level regardless of the power the amplifier is delivering, the ratio of this distortion to signal is worse at lower power. The gritty quality heard from many transistor amplifiers, particularly when they are playing at low levels, is usually due to crossover distortion.

Of course, tubes also have their limitations. Especially conventional tubes. The only tube previously capable of high-power amplification—the pentode—has inherently higher levels of distortion than the triode. Existing lower-distortion triode tubes cannot deliver sufficiently high power as a simple push-pull pair. But LUX, together with NEC engineers, has developed the first of a new breed of triode tube, the 8045, which with other related technological advances, makes possible a high-power, low-distortion triode amplifier—the Luxman MB-3045. Among the differences in this new triode, the plate-electrode uses a special bonded metal with high heat-radiation characteristics. Also, the fin structure further aids heat dissipation.

LUX also developed a low-distortion high-voltage driver tube, the 6240G, capable of delivering over 200 volts of audio signal to the output triodes. Also, a new output transformer (LUX's long-time special area of expertise) has been designed to take optimal advantage of the triode configuration feeding it. The quadrafilar winding and core technology of this transformer represents another breakthrough. Overall, from input to output, the use of advanced design direct-coupled and self-balancing differential amplifier stages ensures stability and minimum phase shift. The MB-3045 produces a minimum of 50 watts continuous power into 4, 8, or 16 ohms, at any frequency from 20 to 20,000 Hz, with total harmonic distortion no more than 0.3%. As the MB-3045 is monophonic, a pair of them connected to a stereophonic preamplifier will not be subject to stereo power-supply interaction.

Now, we don't expect the MB-3045 to become the world's best-selling amplifier, any more than our highest-power solid state power amplifier, the M-6000 priced at nearly $3000. You'll find both at our carefully selected LUX dealers who will be pleased to demonstrate them for you. And any of the other dozen or so LUX models. It's why they're LUX dealers in the first place.

LUX Audio of America, Ltd.

200 Aerial Way, Syosset, New York 11791
In Canada: AMX Sound Corp. Ltd., British Columbia. Gentronic Ltd., Quebec.
Visit our displays at the High Fidelity Shows: in Detroit, Room 3124; in San Diego, Room 208
THE WINNING EDGE

17th Annual ERA Marketing Conference Pulls 660 From Records, 330 Rep Firms

By ANNE DUSTON

CHICAGO — "The Winning Edge," the ERA's sixth Interface program and 17th marketing conference, was a finely honed education in marketing and operating guidelines for the attending 660 rep firms, 24 manufacturers and half dozen distributors held Jan. 15-18 in Palm Springs. Total attendance of 660, while down from last year's Hawaii conference that drew family participation, was the largest number of member firms participating in the annual conference.

ERA Awards: Reps, Achievements

PALM SPRINGS—Awards presented during the ERA conference went to Jack Berman, who enters the ERA Hall Of Fame, and to Paul Meyer accepting; and San Chapter, for medium-sized group, products group; and Dale Mann, technical, for the following national vice president, of DOLLARS off Prices you are going to pay, and Jack Berman, Jack Berman Co., Advertising/Public Relations Cate-

gory, LCA with Bob Sargent accepting; and Harry Estersohn, for facilities brochure and rep profiles. Under Communications, winners were the R. C. Merchant Co.; for cooperation with principals, Harrison Frank, Halbar Associates, for communication with customers; and Frank Campisano, for customer inquiry and followup.

Presentations that produced awards went to Kenneth E. Hughes Co., for trade shows; Moxon Electronics, for technical seminars; and Crockett Sales Co., for distributor presentation.

Houck Associates for self-education program; and presentation for office procedures. Advertising: Cate-
gory, Northport Engineering Inc., for merchandising giveaways; in the Advertising/Public Relations Cate-
gory, LCA with Bob Sargent accept-

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The programs reflected the high degree of professional business management that is becoming increasingly utilized by rep firms, especially in the sophisticated use of computer accounting methods such as EDI through which a firm can do cost ac-

counting on almost daily basis.

Bob Wilson, president of the Chi-
cagoland Chapter, ERA, observes, "The industry has elevated itself ten-

fold in a very short time in its busi-

ness approaches. The difference be-

tween five years ago and today is

like the difference between kerosene tankers and supertankers. The use of elaborate forecasting methods, so-

phisticated techniques in advertising and information dissemination, an increase in advertising spending, and use of comparison charts such as the ERA financial operating ratio survey, and the McCraw-Hill cost analysis, dealt with either during the presentations or the roundtable dis-

cussions, point to professional devel-

opment that was not apparent in the industry even six years ago."

Commenting on the varied pro-

grams, Wilson reports, "Any idea, theory, philosophy, or evidence to improve my internal operation and save me time and efficiency where I spend my bucks is tremendously in-

teresting and meaningful." Wilson

found the Time Management pro-

gram by Dr. Donald Wass most

helpful for his own Crest Associates, Inc. "I kept seeing myself in the neg-

ative examples."

Regular conference programs

apart from the Interface sessions had the common theme of future needs of both reps and principals, such as forecasting, new product and new market penetration, the regional sales manager role, emphasis on technical knowledge, and learning to use interpersonal relationship techniques as sales tools.

Speakers for these sessions in-

cluded Dr. Donald Wass; Bernie Golbus, Industrial Representatives, Inc.; Ed Lindberg, Linco; Dick Grubh, Augat; George Wissler, Howard W. Sams; Bill Becker, Singer; Tom Needles, Koss Corp.; Larry Courtney, Courtney Price Advertising; Dr. Leonard Lunin; and Jack Berman, Jack Berman Co.

Areas of day-to-day problems were treated thoroughly in the pop-

ular roundtable Interface sessions, in which subjects on contracts and termination proved the most vola-

tile, and discussion often continued from the table into the bar area, Wil-

son comments.

Friday's session was concerned with aspects of line acquisition, from the initial approach, to presentation, to the first six months, and including the ethics involved. Moderators were Bruce Anderson; John Mer-

chant, R. C. Merchant Co.; Mark Markman, Markman Co.; Bernie Golbus, Golbus; and James Gopstein, Marketing Survey. Logan Young, Forristal Young Sales; Dave Locke, Bear Marketing; Chuck Sheridan, Sheridan Associ-

ates; and Harry Estersohn, Estersohn Associates, Inc.

(Continued on page 36)

The best record cleaner of them all!

It's the easy way to remove all dust, grit and dirt from your records. It has the new dry change that keeps records constantly like new and maintains the same tonal quality as the day they were bought. It also helps to add life to the needle.

Write for our new catalog with our complete line of diamond needles, records, tapes, and musical accessories available through leading musical instrument jobbers.

The built-in Cleaning System.

Duotone

P.O. Box 116 Dept. BBI, South Miami, Fla. 33143

In Canada: Mill Farm Nova., LTD.
‘Listening Booth’ Feature: Taped Top LPs Help Sell

PHILADELPHIA—Owners of a new record store here have reinvented the listening booth concept of the 1950s in a merchandising effort aimed at encouraging more shoppers to buy recorded music despite steadily escalating costs.

According to Vincent and Jo Curcurus, operators of the new Music Center in Cornwells Heights, booths store in the Bensalem Shopping Center, owners of the new Music Center have designed their store to accommodate more listening booths–two are already functioning— are capturing and transferring the 100 most popular albums on tape, and piping the music in the listening booths. According to the couple, prospective buyers can select any one of the LPs and preview it on tape in the listening booth. The Curcurus feel that while many people buy records on impulse or because of the artist, many potential buyers walk away empty-handed because they are not given an opportunity to hear what the albums sounds like.

The listening booths are attractively designed for maximum customer comfort, with wall-to-wall carpeting, beanbag-type seats, and walls covered with posters on contemporary artists.

To ensure that all customers are given an equal opportunity to use the listening facilities, the Curcurus have limited listening time to 20 minutes for each customer, and no more than two customers are permitted in the booth at any one time.

For sale
1 Ampex BLM 2 120/240 60 Hz Tape Duplication Model 1210
2 Ampex Slaves Model 1260, 8 track 1/4" 115V, 60 Hz
3 Ampex Hd Assembly Cartridge 120/60
3 Livingston Sidewinders

Charles Ray joins Henry Guggenheim in a partnership of GRC, New York based rep firm with offices in Demarest, N.J. as well as Metairie, N.Y.

Ray resigned as national marketing director of Osieka Audio Products and previously had been marketing director for Supreme phonos.

GRC will continue to represent Osieka as well as other audio, communications and electronic component product lines. Ray affirmed.

A Southeast Florida branch under the management of Don Fisher is being added to Hollingworth & SHS, Inc., a 53-year old rep firm with headquarters at Atlanta and branches in Charlotte, Mobile and Orlando. The new branch will be in Fort Lauderdale.

Newly named for Indiana and Kentucky by Audio-Technica U.S. Inc., is the Paul Stone Sales Co. in Indianapolis, with principals Paul Stone, Ed Becker, Walt Niemc and Mary Stone. Twenty years' service with the same firm was recognized by Morris F. Taylor Co., of James J. Fahy, president, who received a diamond

A mini-survey of participants indicated that while white costs increased in the last year, commission rates actually decreased, especially in the technical and components market areas. Consumer reps were less dramatically affected because of the popularity of CB last year.

Figures collected in the survey showed that salaries increased seven percent from 57% for a total expense of 61% of the budget. Traveling and entertainment costs rose three percent, taking an eight percent slice of the budget, up from 5.6%; auto expenses increased six percent, rising in total budget cost from 5.1% to six percent; communication costs rose eight percent for a 4.5% share of the total budget, up one-half percent. Participating wanted that advertising should represent five percent of the total budget, but in practice was quoted from 1.2% to 1.6%

Commission rates for technical reps dropped six percent in the number of companies offering 15% commission rate when comparing last year's rates to 1970-71.

Companies offering seven percent commission increased by the same percentage, indicating that as new technical and components and material areas, consumer reps were less affected. This commission rates were being offered.

Sales over-all declined in the technical area, from $2.6 million in 1974, to $2.1 million last year. Reps were exchanging ideas on more telephone, direct mail and advertising contracts because of the $86 cost of visiting a customer reported by the McGraw-Hill survey.

Wilson concluded that the conference was one of the finest he has attended, with subjects directed to what reps want to know. "The fact that you do something in business doesn't change, but the way you do it does change, and the conference gets everyone in the same place at the same time without the pressures of a trade show to exchange ideas from different regions."

A complete set of cassette tapes from the session is available for $59 from Convention Seminar Cassettes, 13356 Sherman Way, North Hollywood, Calif. 91605.
Low-Key Pioneer Move To 'Pro'

When a chain operates successfully in a metropolitan area, the normal course of action is to expand to other cities and states. But Schulze likes the competitive structure and stable economics of the twin cities, so he finds one good way to grow is to start spinning off into parallel businesses in the same area.

The new "Audio Outlet" is one example. Other possibilities for the future include record/tape stores and a video outlet, to take advantage of Sound of Music's exclusive area distribution of Advent's Vantel black screen projection TV, and the coming home videotape and videodisk systems.

The rationale for staying in one location is to become well-known and well-established there, as well as to become indispensable to a certain sector of customers.

(Exclusive two-part profile of Sound of Music concludes next week with an insight into customer demographics, advertising and promotion.)

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By JIM MELANSON

NEW YORK—Dave Brubeck will soon be on the road again, this time through, reputed by members of his former quartet, last heard from as a unit in 1967.

And, while the tour itself should prove a major concert attraction for East Coast jazz buffs, home listeners might end up sharing in the reunion too, as Brubeck says he’s close to an agreement with Horizon for a “live” LP off the dates.

Themed the “Twenty-Fifth Anniversary Of The Dave Brubeck Quartet,” the tour resulted from the urging of Bill Lawrence, manager of the Fisher Hall here to regroup the quartet’s original players (Paul Desmond, Eugene Wright) for a performance.

Brubeck, who has been playing the hall for the past four seasons with his sons (Two Generations Of Brubeck), says that Lockwood’s mugging has been provocative enough to show what new directions the band can take. Also, some time ago he decided to acquire.

Every was booked, a prep date was set for Princeton, and soon word got out that the quartet was back together.

Quarters are scarce here, and eventually a 22-performance tour was put together.

The tour, kicking off Thursday

(Continued on page 39)

Vegas Group In Bid To Aid Band To Montreux

LAS VEGAS—The Las Vegas Jazz Society has 450 members and its series of concerts at the Hacienda Hotel at the base of the mountains. Las Vegas, has become popular local successes.

Musician Bill Louison and his 19-piece band along with local group Kelly Stevens and Carnival played the fifth show of the series at the Hacienda recently.

Ciji Tadler and Helen Humes were scheduled for Hacienda appearances Sunday (6), marking the first time Latin jazz has been presented by the almost-year-old organization.

Among the musicians playing with Bill Louison here were Blue Mitchell, Pete Christlieb, Rick Davis, Carl Fontana and Carston Smith.

Monk Lockwood, vice president, society president, says the organization hopes to help raise funds for the university’s 17-piece jazz band to travel to the Montreux Jazz Festival in Switzerland this July.

Course Offered At Northwestern Univ.

CHICAGO—A spring quarter mini-course at Northwestern Univ. on rock’n’roll will include lectures on discos, covering facilities, dances, electronic hardware, and the national and local networks.

The non-credit course, sponsored by the student union, will be given by George Lurich, president, T-Energy, a promotion and booking agency.

Kiddie Jazz Books Introduced By Hansen

NEW YORK—Charles Hansen Music has introduced the first of a series of jazz primer books for children titled “Dr. Kazoo’s First Book of Jazz.”

According to Hansen officials, “The First Book Of Jazz” offers a learning medium that integrates technique, attitude and enjoyment for the beginning student as well as the teacher.

The first in the series is called “Teaching the Month Things Through Music,” and features compositions by Jefly Roll Morton, George Gershwin, Count Basie, Joplins, Duke Ellington, Oscar Peterson, John Denver and Marvin Hamlish.

The books are published by Si-Houette Music Corp. and carry a list price of $2.95.

HAL COOK RESIGNS POST

LOS ANGELES—Hal Cook has resigned as the first president of the World Jazz Assn., and his replacement will be named when the organization’s board of directors meets sometime in April.

That date marks the WJA’s first year of operation and it presently has 489 members. 308 in Southern California, 30 in Northern California, with representatives in 37 states and 15 countries.

Site for the board meeting has not yet been fixed says Paul Tanner, executive director. Cook, who helped form and launch the jazz trade organization, cites a business opportunity in his home in Ocas, Wash., as the reason for his departure.

WJA’s first fund-raising event, an all-star concert here last November, was the basis of an LP which Warner Bros. hopes to record.

Clearances are being arranged between the WJA and the individual artists and their record companies, Tanner says.

Money in the form of a reported $10,000 advance from WB, will be used to open a WJA office with a staff. During its fledgling year, WJA has introduced the first of a series of jazz primers for children titled “Dr. Kazoo’s First Book Of Jazz.”


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EYE THE ROAD Quartet Rejoins Brubeck

By JIM MELANSON

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(Continued on page 39)
Jazz Quartet

Continued from page 28

(12) and running through March 16, covers a number of擦对的片段，甚至如远在明尼阿波利斯和圣路易斯。

Could the audience expect to see a number of dates? "No," says Brubeck. "It's been a very healthy thing for us to go around and try to see how many people we can get interested in jazz."

He will include his special arrangements of works by William Grant Still and tenor Eugenio Fernandi are the New York City巡演，gained a considerable following.

NEW CLASSICAL "LINE"—Tashi, RCA Red Seal's recording quartet, broke the classical barrier at New York's Bottom Line, one of the top pop rock showcases. The group consists of violinist Tashi, pianist Peter Serkin, cellist Fred Sherry and clarinetist Richard Stoltzman. Success of booking has club co-owner Alan Pepper and Stan Sadowsky thinking of more classical dates.

LOS ANGELES' KUSC

Tenfold Leap In Coverage

BY DAVE DEXTER JR.

NEW YORK--Black History Week provides an opportunity for Public Broadcasting to reach a combination of jazz, which many historians feel is a principal black contribution. The week also offers a chance to present more classical concepts of the music. In the past, the station's one program with both formats, "Afro American Symphony," has been building over the last two years, as Fodor toured.

However, it is not unusual for the group to take a week and then appear with a number of symphony orchestras. His appearances with black American orchestras are ex-officio members.

Group engages in its first European reappearances in mid-June at Brooklyn, a festival which Galkin will attend along with executive board members Irving Lowens, Helen Peppard, Edgar Mann, Helen Peppard, Edgar Mann, and tenor Eugenio Fernandi are the
covers 1975 and the following four calendar years. "We can reach only about a million potential listeners with our prime-time programs in morning or late evening hours, or Sunday afternoons, when costs are low. Time is prime -time programs in morning or late evening hours, or Sunday afternoons, when costs are low. Time is

"It's a very healthy thing for them and for myself to know that we can make each one of our spots as well together," Brubeck answers.

"There's a level of excitement when we do spot plays," adds Brubeck. "It's a way of "convert" him to seeing the capabilities of electric instruments and jazz.

"The jazzy programs also involved the long-suit, and his most recent accomplishments are the recent album, "Take Five" (with wife, Nancy "LaKe DoDdle," commissioned by the New Haven Symphony, and "Song Of The Shaman," commissioned by the "Mexican Folk Christmas Cantata"), commissioned by the Mormon Symphony. Both were premiered this past fall.

"Accent On Percussion" is the theme for Jack
to violins.

"We are going more into jazz criticism," says Galkin, who writes for the Boston Globe; and perhaps Lalo Shifrin, who would represent Canada.

As such it is a quite appropriate lead actor for Public Broadcasting. The grant will, he says, further spur KUSC's emergence into a West coast classical music power.

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NASHVILLE--Despite three labels closing here, sales are reported still strong for conventional country artists, the major record companies, and cross-over acts.

"The majors are down here in Nashville," says Buzz Cason, producer, publisher and studio owner. "I've been selling records here, and every outlet reports an automizer of the new in-store promotion, such as displays, posters, etc, gained the most in sales. The one thing that kept coming up in making the survey, whether asked or not, was pro-

Country Sales Up Because Of Crossovers

ALBERT YOUNG EAGLE

And he has a new smash single ... "A Brand New Star Is Born . . . And it has a new smash single . . ."

ALBERT EAGLE

"Congratulations"

b/w

"It's All Over Now"

on

Little Richie Records

National Promotion:

LITTLE RICHIE BOX

3 Belen, New Mexico 87002

a/c 505 864-7441

Helicopter Pilot

Debuts On Records

NASHVILLE-Ronnie Records, based in Palm Beach, Fla., boxed Joe Brock's first single, "He's Had A Good Night Since She's Gone," before some 200 persons attending a recent session at the Hickory Hotel. Brock was formerly a helicopter pilot for the Highway Patrol in Florida, accompanying some local independent producer Gene Kennedy and released in mid-January.

Loretta Lynn Free

Loretta Lynn has been released from her management contract with the Wil-Helm Agency owned by her two brothers. The ruling from Chancellor Ben H. Cantrell stems from a 1971 suit brought by the Wil-Helm Agency charging the entertainer with illegal interest in the contract. According to Cantrell's ruling, "Mrs. Lynn has authority to sign a pop act with checking with L.A. or New York." The ruling from Chancellor Ben H. Cantrell stems from a 1971 suit brought by the Wil-Helm Agency charging the entertainer with illegal interest in the contract.

Helicopter Pilot Debuts On Records

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Country 'Tis of Thee.

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

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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
Little David Wilkins set for his third Western crossover, added a Nashville dimension to his career, which will include Southern California, Utah, Arizona and Texas. Bill Anderson was also working on his third Nashville project, as his partner, singer/songwriter and producer Bird Sutter, began working on his latest project, the Nashville Hot Country Singles, which will be available for other radio, television and theater shows—and the facility will be open for their pre-sold syndicated radio show, "The Nashville Scene with David Wilkins." The show will be recorded and a special for the BBC will be taped.

Billboard Hot Country Singles

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Record Label (Dist. Label) (Publisher, License)</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WHITE KNIGHT—Jong Magee (W. Maguire)</td>
<td>Mercury 7375 (Phonogram) (Warner Bros. (25))</td>
<td>33 11 10</td>
</tr>
<tr>
<td>GOOD HEARTED WOMAN—Marie &amp; Mike</td>
<td>RCA 1021 (Capitol) (Gaylord-ASCAP)</td>
<td>35 12 11</td>
</tr>
<tr>
<td>SOMETIMES—Ian &amp; Klyne and Navy</td>
<td>RCA 1020 (Capitol) (Gaylord-ASCAP)</td>
<td>36 18 18</td>
</tr>
<tr>
<td>REMEMBER ME (When The Candies Are Rolling)</td>
<td>BMG 18105 (Sony Music) (Warner Bros. (25))</td>
<td>43 15 13</td>
</tr>
<tr>
<td>FASTER HORSES (The Cowboy And The Pistol)</td>
<td>RCA 1019 (Capitol) (Gaylord-ASCAP)</td>
<td>43 15 13</td>
</tr>
<tr>
<td>SINCE I FELL FOR YOU—Marcia Bartel</td>
<td>RCA 1018 (Capitol) (Gaylord-ASCAP)</td>
<td>50 7 4</td>
</tr>
<tr>
<td>SOMEBODY HOLD ME (Until She Comes)</td>
<td>RCA 1017 (Capitol) (Gaylord-ASCAP)</td>
<td>48 7 2</td>
</tr>
<tr>
<td>CONVOY—C.W. McCall</td>
<td>RCA 1016 (Capitol) (Gaylord-ASCAP)</td>
<td>56 8 3</td>
</tr>
<tr>
<td>IT'S MORNIN' (And I Still Love You)—J.D. Coger</td>
<td>Warner Bros. 8118 (Blue Book, BMI)</td>
<td>56 8 3</td>
</tr>
<tr>
<td>LONGHORNED HOMECOMING—Jack Allan Cole</td>
<td>Columbia 3-10254 (Starship, ASCAP)</td>
<td>57 5 1</td>
</tr>
<tr>
<td>LOVE LIFTED ME—Barney Negro</td>
<td>Elektra 45289 (Window, BMI)</td>
<td>54 11 4</td>
</tr>
<tr>
<td>BIRD LADY—Lola Halff</td>
<td>United Artists 746 (Warner Bros., ASCAP)</td>
<td>66 6 6</td>
</tr>
<tr>
<td>I'M SORRY CHARLIE—Ike Lee</td>
<td>RCA 1014 (Capitol) (Gaylord-ASCAP)</td>
<td>72 7 7</td>
</tr>
<tr>
<td>YOU WOULDN'T KNOW IT IF YOU DON'T (I Don't Know How Much More Than I need)</td>
<td>Warner Bros. 8171 (Blue Book, BMI)</td>
<td>72 7 7</td>
</tr>
<tr>
<td>WILD SIDE OF LIFE—Freddy Fender</td>
<td>Warner Bros. 8171 (Blue Book, BMI)</td>
<td>71 3 1</td>
</tr>
<tr>
<td>THIS TIME I'VE HURT HER MORE THAN SHE Loves—Loretta Swit</td>
<td>MCA 40492 (Capital) (Gaylord-ASCAP)</td>
<td>71 3 1</td>
</tr>
<tr>
<td>QUEEN OF THE SILVER DOLLAR—Dan &amp; Sally</td>
<td>Columbia 3-10259 (Starship, ASCAP)</td>
<td>91 9 1</td>
</tr>
<tr>
<td>AMAZING GRACE (Good To Be Here)</td>
<td>RCA 1024 (Capitol) (Gaylord-ASCAP)</td>
<td>60 6 4</td>
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<tr>
<td>SHE'S HELPING ME GET OVER LOSING YOU—Joe Sampson</td>
<td>RCA 1023 (Capitol) (Gaylord-ASCAP)</td>
<td>61 6 2</td>
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<tr>
<td>I'M SORRY—Alison Young</td>
<td>RCA 1022 (Capitol) (Gaylord-ASCAP)</td>
<td>61 6 2</td>
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<tr>
<td>IF I HAD IT TO DO ALL OVER AGAIN (I Did It Wrong)</td>
<td>Warner Bros. 8167 (Blue Book, BMI)</td>
<td>78 3 3</td>
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<tr>
<td>I'M SORRY LONESOME I COULD CRY—Terry Woods</td>
<td>United Artists 7509 (Warner Bros., ASCAP)</td>
<td>78 3 3</td>
</tr>
<tr>
<td>I'LL BE YOUR SANCTUARY—Judee C Champion</td>
<td>RCA 1021 (Capitol) (Gaylord-ASCAP)</td>
<td>72 7 2</td>
</tr>
<tr>
<td>RUN DRY—Ike Mikkelson</td>
<td>RCA 1020 (Capitol) (Gaylord-ASCAP)</td>
<td>65 37 14</td>
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<tr>
<td>YOU ARE THE SONG—Freddy Fender</td>
<td>Capitol 4209 (Blue Book, BMI)</td>
<td>66 7 0</td>
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<tr>
<td>FEEL AGAIN—Johnny Young</td>
<td>MCA 40497 (Capital) (Gaylord-ASCAP)</td>
<td>67 6 7</td>
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<tr>
<td>ANOTHER MORNING—Ian Ed Brown</td>
<td>RCA 1017 (Capitol) (Gaylord-ASCAP)</td>
<td>70 83 103</td>
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<tr>
<td>I FLY AWAY—Joe Dore</td>
<td>RCA 1015 (Capitol) (Gaylord-ASCAP)</td>
<td>69 44 9</td>
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<tr>
<td>LET IT SHINE—Don Prayton</td>
<td>RCA 1013 (Capitol) (Gaylord-ASCAP)</td>
<td>80 2 80</td>
</tr>
<tr>
<td>SHINE ON—Ronnie Prophet</td>
<td>RCA 1012 (Capitol) (Gaylord-ASCAP)</td>
<td>85 2 80</td>
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<tr>
<td>PICK UP ON YOUR WAY DOWN—Dwight Raines</td>
<td>RCA 1011 (Capitol) (Gaylord-ASCAP)</td>
<td>72 82 14</td>
</tr>
<tr>
<td>THE BLIND MAN IN THE BLACKER—Karen Smith</td>
<td>RCA 1010 (Capitol) (Gaylord-ASCAP)</td>
<td>74 81 3</td>
</tr>
<tr>
<td>ANOTHER NEON NIGHT—Jute Stepper</td>
<td>RCA 1009 (Capitol) (Gaylord-ASCAP)</td>
<td>80 2 80</td>
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<tr>
<td>THE DEVIL IN YOUR KISSES (And The Angel In Your Eyes)—Bob Nelson</td>
<td>RCA 1008 (Capitol) (Gaylord-ASCAP)</td>
<td>85 2 80</td>
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<tr>
<td>QUEEN OF THE STARLIGHT BALLROOM—Jack Wilkes</td>
<td>RCA 1007 (Capitol) (Gaylord-ASCAP)</td>
<td>72 82 14</td>
</tr>
<tr>
<td>ALL THE KING'S HORSES—Ian Anderson</td>
<td>RCA 1006 (Capitol) (Gaylord-ASCAP)</td>
<td>74 81 3</td>
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<tr>
<td>THE CALL—Jace Murray</td>
<td>RCA 1005 (Capitol) (Gaylord-ASCAP)</td>
<td>74 81 3</td>
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<tr>
<td>JUNK FOOD—Larry Gray</td>
<td>RCA 1004 (Capitol) (Gaylord-ASCAP)</td>
<td>74 81 3</td>
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<tr>
<td>STRAWBERRY CAKE—Johnny Cash</td>
<td>RCA 1003 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>THE DOOR I USED TO CLOSE—Bob Nelson</td>
<td>RCA 1002 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>I'LL CALL YOU—Malcolm Jones</td>
<td>RCA 1001 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>I'LL MAKE IT ON MY OWN—Dale Evans</td>
<td>RCA 1000 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>SEXY SENSATIONAL FEELINGS—Jack Roberts</td>
<td>RCA 1009 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>OH, SWEET TEMPTATION—Gary Street</td>
<td>RCA 1010 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>PLAY ME NO SAD SONGS—ex A</td>
<td>RCA 1011 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>SHADOWS OF MY MIND—Andrea Delve</td>
<td>RCA 1012 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>I JUST GOT A FEELING—Lea Gata</td>
<td>RCA 1013 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>THE BATTLE—Gene Twist</td>
<td>RCA 1014 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>THE BREAKER—Bob Nelson</td>
<td>RCA 1015 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>SO YOU THINK YOU CAN RIDE—J. Smith</td>
<td>RCA 1016 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>TAKE UP WHERE YOU LEFT OFF—Alvin Lee</td>
<td>RCA 1017 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>THE JUNE BOX—Carole Land</td>
<td>RCA 1018 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
</tr>
<tr>
<td>WEDNESDAY NIGHT—with Old Crow Medicine Show</td>
<td>RCA 1019 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
</tr>
<tr>
<td>SET ME FREE—Jace Murray</td>
<td>RCA 1020 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
</tr>
<tr>
<td>I SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT—Jock Mickelson</td>
<td>RCA 1021 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
</tr>
<tr>
<td>SHOE ME WHERE—Neil Young</td>
<td>RCA 1022 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>TOO FAR GONE (To Care What You Do)—Joplin &amp; Co.</td>
<td>R. Nelson, RCA 1049 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>THE COWBOY AND THE LADY—Patty Loveless</td>
<td>RCA 1050 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>FIND A NEW LOVE, GIRL—Sandy Slope</td>
<td>RCA 1051 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>FLIP THE SWITCH—J. Leatherwood</td>
<td>RCA 1052 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
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<tr>
<td>AWAY—John Denver</td>
<td>RCA 1053 (Capitol) (Gaylord-ASCAP)</td>
<td>82 6 82</td>
</tr>
</tbody>
</table>

4 Star Studios

- Continued from page 28

ion center should be operative this month. Brother Dave Gardner and Millie Gardner will use the center for their pre-sold syndicated radio and theater shows—and the facility will be open for other radio, jugal and demo clients.

Johnson moved the 4 Star house off its roots on Nashville's last rainy day and was being reordered and expanding the publishing wings of the company. 4 Star officials say the addition to the new facility includes the 4 Star building, the electronic equipment and the publishing facilities.

"The operation will service the whole of the industry of recorded information, not just the recording industry," Johnson remarks. "It will be possible for producers of television, radio and film recording properties to start and complete their product here in Nashville.

When a producer comes to Nashville for our unique talent pool, they deserve and Nashville will supply them with the personal professional services."
ABC'S DOT WELCOMES ROY HEAD WITH HIS FIRST SINGLE "THE DOOR I USED TO CLOSE" (DOA-17608)

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Published By:
ALGEE/AL GALLICO, BMI

Exclusively On:
EPIC RECORDS
**EUROVISION CONTEST**

The Eurovision Contest issues a vast amount of product, some of which is not sufficiently promoted because of a lack of promotion money. Ireland has one radio and television station, plus discs, a weekly competition magazine, and press reviews in some of its newspapers.

Sponsored programs on RTE Radio used to be a strong method of promotion. Record companies, bands and management agencies bought 15-minute slots and aired new records on a regular week-to-week basis. But the sponsored shows are being phased out and it is more difficult to get airplay.

Therefore record promotion can be very beak. Interpol, in downright federated music market, the country's, we have no control over the media, we believe sound and vision are the best promotional aids, in the business, and they set out to maintain an artist's popularity on the ballroom cabaret circuit. "But it certain the old story of an Irish artist having to achieve international success in favor of a late-night news program."

**How To Properly Promote Product With Limited Radio-TV Outlets**

KEN STEWART

The market for singles is still very dependent on what is happening on the U.K. charts, largely the result of the cumulative effect of U.K. radio and television which caters better to the younger listeners and demands.

- **Eurovision Contest**
  - 18 Countries Plan Entries
    - THE HAGUE—This year's Eurovision Song Contest will be held April 3 in the Congressehuis, a new 12,500-seat building designed by the architectural firm of The Stylistics. It thinks the whole system of exploitation of records is underdeveloped and does not look forward to the advanced in promoted discs.
    - Among the five most popular music markets, with a weekly record market value of three million, he says, "television is an extremely expensive medium and it seems that the only really national success can it prove worthwhile.
      - So we have to find other avenues of promotion, because the competitiveness of the market seems to have exhausted the success of the routine forms.
  - **Grass Refuses RAI: Sticks With La Scala**
    - MILAN—After much deliberation, Pauli Grassi has turned the Italian government's offer to take on the job of vice-president of the RAI television network.
  - **EMI Still On Top: Pye In Big Drop**
    - LONDON—EMI maintained its leading position in the U.K. record market in fine style during the last quarter of 1975, according to the British Market Research Bureau's survey of retail sales during the October-December period.

**Atlantic In Big Jazz Push**

MICHAEL HENNESSY

LONDON—Atlantic is launching a major jazz campaign, "That's Jazz," on April 1 with the release of 20 records from Atlantic and Warner catalogs.

**Walkers On Way**

KNUD ORSTED

COPENHAGEN—After building a reputation as the most popular rock group in Scandinavia, the four members of the group, the Walkers, are now promoting themselves as an international act.

Before U.K. producer Tony Eyes, his own group 5,000 Volts, which has sold more than a million copies of "I'm On Fire," found wide success, he signed up the group to Pye's Marble Arch studios and recorded their first album, "Rattle the Stars," in October.
S. Africa TV Inaugural

Johannesburg—On January 6 this year, one million viewers glued to their brand-new television sets as South Africa moved into the television era—the last industrialized country to do so.

Historically the introduction of a full-time television service has been tough going in the developing entertainment industry.

Attendance at cinemas and theatres has also fallen off but spokesmen for the South African music industry are confident that business will remain buoyant.

David Fine, chairman of the South African Record and Tape Society, says that the national television stock will have the same number of programmes as were being shown in cinemas and theatres before television was introduced to the country.

First Choice, one of the new networks, offers a programme featuring a variety of cultural and ethnic minorities in South Africa that Mr. Fine believes will be of interest to viewers in all countries.

Mr. Fine also points out that the new television stock will be more popular with young viewers.

Television is unlikely to affect Five's primarily young adult listenership, he says.

Rolf Boschert, head of SACB's regional radio service and Radio Zimbabwe, says that 40 million-a-year record trade is buffeted against television. He says that the new service is unlikely to offer any competition to the existing radio service.

The two-television's regional regional service will be supported by blacks in its initial stages, although the introduction of African-influence programs was envisaged.

As a result, few blacks have bought sets and the huge and expanding black market will remain untapped.

And SACB's slight stand-off with television is unlikely to appeal to young audiences and attract viewers to the last sector of the record-buying public.

There is no reason to believe that the language, cultural and ethnic minorities in South Africa that I believe the recording industry will suffer by being excluded from the black market.

However, Mr. Fine believes that television is unlikely to affect the regional service.

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And SACB's slight stand-off with television is unlikely to appeal to young audiences and attract viewers to the last sector of the record-buying public.

There is no reason to believe that the language, cultural and ethnic minorities in South Africa that I believe the recording industry will suffer by being excluded from the black market.

However, Mr. Fine believes that television is unlikely to affect the regional service.

Rolf Boschert, head of SACB's regional radio service and Radio Zimbabwe, says that 40 million-a-year record trade is buffeted against television. He says that the new service is unlikely to offer any competition to the existing radio service.

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From The Music Capitals Of The World

**LONDON**

Decca has taken on the worldwide licensing of Artists of America Records, the agreement being set up between Decca chairman Sir Edward Lewis and AOA president Harry Hatcher, the deal excluding the U.S., Australia, New Zealand and the Philippines. AOA, with producers Mike Curb and Hatcher, plans an across-the-market appeal.

Excellent reviews for Shirley MacLaine and her show, presented for two weeks at the London Palladium. ... Straight denial by RCA president Ken Glenney regarding powerful rumors that a U.K. major, or a U.S. syndicate, may be interested in acquiring the interest of Artists of America Records. Decca has taken on the worldwide licensing of Artists of America Records.

**BACHARACH AND ANTHONY NEWLEY**

Shirley Bassey in London for two weeks at the London Palladium, with debut single for EMI, “Child’s Play.”

**Diane Solomon**

Boston-born singer Diane Solomon, with debut single for EMI, “Child’s Play.”

**NEW YORK**

**July“ Four Pennies’ hit and a version of “Fools in Love” on a new album for United Artists. ... The two leading sellers of the period were both trial-compilation albums—“40 Greatest Hits” by Perry Como (K-Tel) and “40 Golden Greats” by Jim Reeves (ARC). Both were uv-compilation albums.**

**FEBRUARY 14, 1976, BILLBOARD**
**BMI Sets Latin Seminar**

Continued from page 1

substantial airplay have no affiliation with any of the performance rights associations," says Elizabeth Granville, BMI's general director of performance rights.

"Some of these writers have been urged not to do so by publishers or record companies and others just have not been fully informed of what they stand to gain by affiliation," she says.

BMI is making a heavy effort to publicize the seminar which is scheduled to last from 9 a.m. to 6 p.m. at its hospitality suite in the Caribe Hilton Hotel. Ads and press releases have been sent to all of the major Latin music outlets in Puerto Rico and Hispanic entertainment writers in New York have also been contacted and asked for help in getting the word out to the Latin composers.

The Latin composers and music publishers have been concerned for some time about the negotiable royalties and possible performance rights on their material despite getting heavy airplay and other performances on major Latin music markets throughout the states.

Part of the problem is relatively lax representation of performers and language broadcasting facilities. Another is the "pool" system where they must compete with two other paid-out sets broadcast fees with composers of American hits which have their music played on a majority of the country's 7,000 stations.

Spanish language stations make up but a small fraction of those stations, less than 1%, so that proportions of the amount of airplay a Latin hit receives, based on spot monitoring, still leaves the Latin song hovering down on the list in figuring royalties.

As a consequence, both Latin record companies which have publishing divisions and some Spanish language radio stations have threatened to break off link licensing contracts with performance rights associations.

In the forefront of this dispute has been Jerry Masucci, Fanfa Records president, the largest producer of salsa music which receives heavy airplay in Latin market areas.

He has refused to sign a new contract with BMI awaiting its attempts to deal with the situation involving his composers.

He has received support from the Puerto Rican Broadcasters Asst, which has threatened to go to the all-industry committee to get more favorable license fee rates based on the fact that so many Latin composers will refuse to provide the bulk of the music played on their stations have no performance rights association affiliations.

BMI assigned Granville to study the matter and she has been hard at work since August, conducting research and trying to come up with a total picture of the Latin music market in the U.S. and Puerto Rico.

According to the BMI executive, several of the Latin composers she expects to meet with in Puerto Rico and New York will be the learning for the first time of the association's bonus and advance payment programs which she hopes will make the situation more attractive a proposition.

**LatinScene**

NEW YORK—"Toit" Jovia of Universal Distributors reports that the Puerto Rican Tourism Development Company is expressing great interest in the Unlimited NARM Convention in Miami. The tourism agency has agreed to provide rum, straw hats and other other special contributions at NARM as part of their kick-off effort to entice the group to schedule next year's conference dates in Puerto Rico or Juan's brand new convention center.

René Sosa of Caytronics reports super interest in a proposed all-Spanish Sound Festival concert scheduled for Felix Theatre on Feb 22. This is just part of Caytronics' Pachanga Concept which has been reported here recently. Joe Cayre, president, says Camilo Sesto, Victor Manuelle, Celia Cruz Miller and Roberto Carlos also scheduled during this year.

Joe Gaines, WBIN's dispatches released his monthly "listener response top 10" and it has some interesting variations. He notes: "Un Puesto Vacante"—Eddie Palmieri (Cox)/"Ya Llego"—Willy Colon/"Obra Maestra"—Coco (Compati)/"Ban Ban Quere"—Ray Barretto (Fania).

**By GERARDO FEENEY**

**Latin Format Changes Boost Latin Radio**

**By GERARDO FEENEY**

LOS ANGELES—By simply compiling a playlist of today with one of two or three years ago, it becomes strikingly apparent that Latin radio programming here has become a whole new ball game.

Previously there were three Spanish-language stations serving the L.A. area: KALL, KKKW and XEGM all in the same format, which consisted mainly of rancheras, nortenas and occasionally some pop. It has always been known that the majority of the more than two million Mexican and Puerto Rican residents of L.A. are Spanish speakers, but it seems that those within the industry were not aware of how significant the rest of the Latin community could be in terms of building a listening audience.

The year 1975 saw two new Spanish-language stations appear on the market: KLVE and XPRS. The latter has an entirely different approach to Spanish-language radio. The only programming rule is "anything Latin except rancheras and nortenas," other than that each DJ is given complete freedom as to material selection.

XPRS has been very successful with its format.

The first Spanish-language station in L.A., KLVE, is the first and only Spanish-language station in the L.A. market area to operate on FM stereo 24 hours a day. Its format is a type of MOR/easy listening in Spanish which has also been quite successful.

In fact, KLVE is now the No. 1 Spanish-language station in L.A., according to the latest ARB ratings. What is more amazing is that KALL, KKKW and XEGM have not lost any listeners despite the large audiences gained by the two new stations. A close look at ARB and Pulse ratings over past five years indicates there are many Spanish-speaking persons who never before listened to ethnic radio but who have now switched due to the variety of programming and stations available among the five stations.

The salsa music trend has also brought an increased interest from people for Spanish-language radio. KALL has years had poor ratings after 8 p.m. through 9 a.m. It is now a 1 station during daylight broadcast hours. At the start of 1975 KALL began programing salseras in the evenings as an experiment. The results showed that KALL has picked up a large teenage audience in that time slot and people for Spanish-language station has had in years. The existing diversified programming can be attributed to several factors, but the most notable is the strong competition which has been stirred up in the L.A. scene since major Latin record companies from New York have begun heavy promotion here.
ABC Canada Losing Sales

Canada

GRT's current situation was nature al that ABC should have discussions with Musical Affairs. Honestly, I don't know why they wouldn't give us some sort of an extension on licensing agreement in the meantime.

Johnny Murphy, who was the former label representative who had been cut off of RCI, states there have been no January releases on ABC/Decca. "It's not that the label itself is bad, but because there is not stock available at the dealer level," says Murphy. "At the retail level things are pretty good. If there is some hot ABC product getting airplay.

Apparently ABC is asking a lot of money up front for the manufacturing and distribution rights to the label in Canada and has been "shopping around" for some time. Adds Murphy: "It's an issue, we made our decision to go with ABC product. When the label was really hot in the days when Three Dog Night and other ABC acts were on the charts, there was some hot ABC product getting airplay."

Dandy Beltran's first release and several hits are expected from it. "...Dandy Beltran's final product, it should continue to be licensed."

PRIMROSE continued on page 48

ABC Canada Losing Sales

from the Music Capitol OTTAWA

The very popular sala group La Preferencia says it will be going on tour in the coming months. Though there has been some interest in a sala has been growing for some time now. La Preferencia, featuring Rudy Calculo and Rodolfo Balmaseda as vocalists, has a unique style of sala which is somewhat jazz oriented and quite popular in Latino and non-Latino alike.

Latin International label reports success with their two new releases by Otero and his first two single recordings, "Soledad," and "Que De He De Pasar," which have appeared in most of the major Latin charts. Otero will be beginning a South American tour through March and is expected to appear in Los Angeles in June.

JUDY PENNER

Texas

Carlos Guzman will be part of Armando Gordo and Raulito Baldwin's Gran Canarian World Tour. The show, which will be headlined by King Clave, Vicente Fernandez, Roberto Carlos Guzman and Will Smith, is expected to start in the city of Mexico and will complete the tour in Canada. Guzman, who has recorded for the label in Canada has been touring in the U.S. in support of Canbase Productions Ltd., the owners of Mushroom Records which has offices in both New York and San Francisco.

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PRIMROSE continued on page 48
Dane Jazz Clubs Feud

COPENHAGEN—Under a new Government law which takes effect from April 1, Danish jazz clubs will be given around $33,000 in subsidies but already there is a major row between two Copenhagen clubs about who should get the money.

The famous Montmartre club has been closed for a month because owner Svesson who had been in charge of it for two years sold the club to Jan Terkel for reportedly $13,000. Now, Terkel is president of the Jazz Musicians' Society are trying to get the $33,000 to start a new jazz club on the premises. The club manager, department store, Crome and Goldschmidt. Likely name for the new club is the Jazzy of the company.

However a battle has started in the local press between the former owner Svesson and Terkel. Says Terkel: "I believe that Per Svesson and the Jazz Society are naive when they think that Montmartre is good enough.

The society has now opened a bank account and asked people to send in money, saying that by Jan Jammer, Les McCann, and the Jazz Festival include the Buddy Rich and the Jazz Society are naive when they think that Montmartre is good enough.

"Through close to thirty years of At-Terkelson, Lennie Tristano and Lee Kon-terlong time we thought that Mont-Montmartre was not be the place for jazz and we are making sure that by Jan Jammer, Les McCann, and the Jazz Festival include the Buddy Rich and the Jazz Society are naive when they think that Montmartre is good enough.

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EX-MONKEE’S OWN LABEL
Varied Prices For Nesmith’s Album
CARMEL, Calif.—Michael Nesmith, quiet on the music scene for the past year, has formed Pacific Arts Records to provide a home for his new label’s albums. Nesmith, former Monkee, has given a number of free distribution common to many fields but not generally found in music business.

Nesmith, a songwriter (“Different Drum”) as well as a one-time Monkee, believes that both RCA albums to his credit, will concentrate on a “no exclusive distributor pol-

First record to go through the new distribution channel will be “The Prison,” a concept set with book record by Nesmith.

“ANNOUNCER. Call or write today. REI, 61 N. Pine-
Sample. OBITS, 366-D West Bullard Avenue, De-

Sample. DEEJAYS: NEW SURE-FIRE COMEDY.

Chicago 60601.

mediately to get bonus back issue, usable sample
Other services are old stolen or Korny but Dave
Carson”

able. Chicago columnists

Subscribers worldwide. Free sample at P.O. Box

corded by Nesmith.

KENNESAW IS NOT A JIVE SERVICE, KASIDIAN is a PERSONALITY service.

INSTRUCTIONS

IS a PERSONALITY service.

$3.00. There are some 325 students en-

There are some 325 students en-

Rates: “POSITION WANTED” is $1.00 in advance—for one line.

REASON: “OPEN POSITION” is $2.00 in advance—for one line.

TMAR

”He

“Tops

MAK A SICK GROUND HOG INFLATE A CANDY BAR WITH PALM OIL!”

35 “FUNMASTER” Gag Files, $45, pstg. $7

“(For 30-90 day term) Free Sample: OBITS, 66-3 West Brumwell Avenue, Farmington, Conn. 06030

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Music (Selections)
Sonata No. 2, Op. 64
Sonata in B-flat
Sonatas For String Orch. (6);
Music (Selections)
Kindertotenlieder
Symphonic Espagnole
Symphony in d
Billy The Kid; Rodeo
Suite For Flute & Jan Piano
Symphony No. 6

SONGS OF THE AFT, Stokowski
LP RCA Gold Seal AGL1-1328
LP RCA Gold Seal AGL1-1331
LP RCA Gold Seal AGL1-1337
LP RCA Gold Seal AGL1-1339

THE DEVIL'S MUSIC
BBC in U.S. To Film Blues For TV

LOS ANGELES--A team of BBC television professionals is about to conclude a rigorous tour of the U.S. which will result in a summer, in a special series devoted to the blues and the men who identified that particular musical form.

Giles F. Oakley, who is writing the lengthy script, has pushed a camera crew, including writer/director L. K. Turner, to photograph and record the unspun, off-the-cuff sounds of Big Joe Williams, 73, and 77-year-old blues guitarist Sam Chapman. Niels Neilsen, a 65-year-old Danish musician, is also on the road, both are renowned in the southwestern U.S.

"We are working for the C.W. Handy type of musician," says Oakley, who has completed a book on the blues, "The Devil's Music," which will soon be published in Great Britain.

"He," says Oakley, "was called the father of the blues and he did some composing but he actually did a lot of composing by publishing the form. We are digging much deeper into the blues than that."

BMI Plea
Continued from page 4
In the deadlocked issue, CBS-TV has been serving for a per-use license instead of BMI's and ASCAP's current blanket license.

In a previous decision relating to this issue, the Lasker had found that the blanket license was not a violation of the anti-trust laws. It is this decision that now awaits a ruling from the Court of Appeals.

In rejecting BMI's petition for an adjustment of fees, Lasker noted that since BMI has in the past attempted to freeze fees for a period of five years on account of the litigation, and will continue to be frozen to some extent, and since the performing rights organization had taken all steps within its power to free its members, the Lasker firm should be free to recover losses in any future adjustment.

The BMI spokesperson feels that although it was unfortunate that its company will continue to be frozen in the matter of CBS licensing fees and will continue to be barred from negotiating, he was heartened to note that the network has not made a mistake in providing the on-line CBS' refusal to negotiate, and properly compensate BMI writers and publishers for the composition they make to CBS programming.

Switch Rector
Continued from page 8
For Federal District Judge Malcolm Lucado

A number of record/pipe industry personas are expected to appear as witnesses. One witness expected to testify is Jim Crummingdon, owner of Hot Line Distributors, Memphis, has been called as a witness.

Violence Ousted
Continued from page 33

The Violence Ousted label is te being used to Universal City, in Los Angeles.

"Our Memphis sales office will be the headquarters for Memphis, and Brown Says, and it is not from independent other label function, it will still strengthen when the operation." The sales office covers Memphis, Nashville, and Knoxville, and Little Rock and handles promotion and sales.

"John's move to Los Angeles," says Minckler, "is going to let us to centralize our promotion, since it will be totally out of Universal City and actually promotes something on an equal level than what the past when the lines of communications were 2,000 miles apart."

"In addition, we are not going to spots to pour in country information.

The technique was a technical problem, and one that we have now resolved. After all, the..."
**Pop**

**Album Picks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Green On The Outside</em></td>
<td><em>The Beatles</em></td>
<td><em>Apple</em></td>
<td>A 1971 album featuring covers of classic songs.</td>
</tr>
<tr>
<td><em>Abbey Road</em></td>
<td><em>The Beatles</em></td>
<td><em>Apple</em></td>
<td>The final studio album by The Beatles.</td>
</tr>
<tr>
<td><em>Sgt. Pepper's Lonely Hearts Club Band</em></td>
<td><em>The Beatles</em></td>
<td><em>Apple</em></td>
<td>An iconic album featuring the hit single &quot;A Day In The Life&quot;.</td>
</tr>
<tr>
<td><em>Revolver</em></td>
<td><em>The Beatles</em></td>
<td><em>Apple</em></td>
<td>An album that contains 12 tracks, including &quot;Eleanor Rigby&quot; and &quot;Taxman&quot;.</td>
</tr>
<tr>
<td><em>The White Album</em></td>
<td><em>The Beatles</em></td>
<td><em>Apple</em></td>
<td>A double album released in 1968 containing songs like &quot;Blackbird&quot; and &quot;Sgt. Pepper's Lonely Hearts Club Band&quot;.</td>
</tr>
</tbody>
</table>

**Recommended LPs**

- **SANDY WEST** - *The Beatles* (Apple) - A compilation of Beatles songs from the 1960s. |
- **JOHN LENNON** - *Imagine* (Polydor) - Lennon's posthumous studio album. |
- **THE BEATLES** - *Abbey Road* (Apple) - The final studio album by The Beatles. |
- **PAUL McCARTNEY** - *Wings Over America* (Capitol) - A live album recorded during the 1976 tour. |

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**Country**

**Albums**

- **LORETTA LYNN** - *This Woman's Work* (MCA) - A country album featuring the hit song "The Pill". |
- **GEORGE JONES** - *Golden Slumbers* (MCA) - A greatest hits album. |
- **TOM JONES** - *A Man Of Two Worlds* (Arista) - A pop and country album. |

**Recommended LPs**

- **EVA MARIE STARR** - *Eva Marie Starr* (Capitol) - A country album featuring a cover of "The Letter". |
- **LUCILLE BALL** - *The Longest Day* (Capitol) - A country album featuring a cover of "The Longest Day". |
- **SALLY MANN** - *Sally Mann* (Arista) - A country album featuring a cover of "Sally Mann". |

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**First Time Around**

**Billboard's Special Survey for Week Ending 2/14/76**

- **Top 100 Singles**
  - "Staying Alive" by *Stay* (ABC) - At number 1.
  - "You Are The Best Thing About Me" by *The Beatles* (Apple) - At number 2.
  - "Rhinestone Cowboy" by *Tanya Tucker* (Epic) - At number 3.
- **Country**
  - "I Can't Help It" by *Melba Montgomery* (ABC) - At number 1.
  - "The Letter" by *The Best* (ABC) - At number 2.
  - "Good News" by *The Best* (ABC) - At number 3.
Capitol Mgt. Shapes Up New Directions

"In terms of the volume of business this arrangement will generate, the Capitol/Warner agreement represents one of the most important commercial transactions in the history of the recorded business. It will also provide a great deal of business for our magnetic product division's professional market," Menon says.

Menon also points out that, as well as catering to the company's roster, uncompromising cost discipline has been a "key cornerstone" of the label's endeavors since 1971. "For the large number of promotions," he says, "there will be no more miraculous directions, or if there are any, they will probably be by accident."

Meggs, who moves to assistant to the president and will be elected vice president of the company in March, says film is another new direction Capitol Industries-EMI will move toward. "We are interested in exploring in film as a commercial investment in this country," Meggs says. "One film is already on the boards and we are planning to become involved in a number of musically oriented properties that are supplementary to the record business."

Meggs also points out that the various promotions are nothing sudden, and were not precipitated by the strong financial picture painted in the recent quarter. "The promotions are a recognition of the performance of a number of gentlemen in charge of the respective territories," he says. "We thought that all of the promotions in one fell swoop would help solidify the team."

Don Zimmerman, now executive vice president and chief executive officer of the label, says there will be "no radical change in direction. Rather, we hope to further develop the philosophies and activities already put into gear. There will be no structural changes in the field."

Ticket Scalpers For The Sinatra Week In Philly

CHERRY HILL, N.J.—Although ticket scalping is illegal in New Jersey, carrying a maximum penalty of six months in jail and a $1,000 fine, ticket scalpers are having a field day selling tickets for Frank Sinatra's week's engagement at the Latin Casino, opening Friday (13).

The scalpers are charging two things the $31 to $26.25 per ticket, the highest price going for the weekend shows. The 3,000-seat Latin sold out in less than 24 hours when the tickets went on sale last November. Ticket price is only the entrance charge and does not include the food and drink minimums.

Although illegal, the tickets are being offered through the personal columns of the newspapers in nearby Camden, N.J., and Philadelphia, with the top price set at $125 for a pair for opening night. Most are asking $50 and $60.

First Vegas Disco Dance Headlines War For $8.50

LAS VEGAS—The first disco dance concert ever for this city was held Sunday (8) at the Flamingo Hilton convention center with United Airline Pro wrestling headlining.

The seven-man group was preceded by the Don Cornelius Soul Train Gang which provided the entertainment. New Hope Productions out of Los Angeles coordinated the event.

Tickets cost $8.50 and there were no reservations for the 1,500 seats for listening. Basically we're experimenting at this point," says Jack Abell, record rep for New Hope. "This has never been done before here with a major act."

War has appeared twice—first the group in 1973 with Captain Beyond at the Flamingo Hilton and because of the group's popularity here, it was booked again in 1974 with Wet Willie at the Las Vegas Convention Center.

"We believe this a better format for the hotel because there is less congestion and more room for the kids and it is better exposure for a rock act," Abell says. He is a sales rep for KBMI.

Musexpo Lines Up Acts For Sept. 8-9

NEW YORK—Musexpo '76 will feature a talent showcase of top international recording acts, reports Roddy Shashoua, Musexpo's president, who is reportedly hand-picking the artists from countries around the world.

The selected acts will be showcased in the 1,800-seat ballroom of the Fairmont Hotel, New Orleans, Sept. 8-9. The cost of the exposition will also be housed at the Fairmont.

In addition, Musexpo will offer facilities within the Fairmont to record acts, and Muexpo will also work with record labels, management agencies and managers wanting independently to showcase their own artists.

An added boost came from Mayor Moon Landrieu's proclamation of Sept. 8-11 as "International Musexpo Week," with the city contributing multilingual welcome posters and banners as International Airport. Musexpo officially opens with an evening cocktail Sept. 7.
CAROLE KING—Only Love is Real (3:22); producer: Lou Adler; writer: Carole King; publisher:polygram Records, ASCAP. G-4722.

DAVID CROSBY/GRAHAM NASH—Take The Money And Run (3:30); producer: Tony Scott; writer: R. J. Purvis; publisher: Ganga, BMI. Dark, C.C.

LLEWELLYN—(4:23); producer: Llewelyn; writer: Joan Calello; publishers: Joel Diamond & J. Calello, BMI. EMI 2046. (Columbia).

SOUTHERN BROTHERS AND QUIVER—Ages Of Mary (2:30); producer: Howard Albert & Robert Albert; writer: Jerry Naylor; publisher: Island, BMI. Columbia 3-10274.

ELVIN BISHOP—Fooled Around And Fell In Love (2:58); producer: Dave Alwin; writer: David Mays and Randy Goodwin; publisher: Joe B. Williams; publisher: Marsaint, BMI. RCA 1B-10569.

GWEN McCRAE—Cradle Of Love (3:12); producers: Steve Strange, Billy Hamm and Steve Pott; writer: Barry Gallant; publisher: Window, BMI. Epic 8-50193. Excellent perform-


CAROLE KING—I've Got A Feeling (Oh! I'll Be Seeing Each Other Again) (2:33); producer: Lou Adler; writer: Carole King; publisher:polygram Records, ASCAP. G-4722.

GWEN McCRAE—Cradle Of Love (3:12); producers: Steve Strange, Billy Hamm and Steve Pott; writer: Barry Gallant; publisher: Window, BMI. Epic 8-50193. Excellent perform-


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New Companies

**Lioness Ltd.** opens in Nashville to handle public relations for Nation- wide Sound Recording Corp. Firm is headed by Vicki Branson. Firm will also do freelance work.

Almar Management opens in Beverly Hills headed by Alan Salke. Firm will manage business affairs for show business personalities.

Quad 5 Recording Studios, a 16-track facility 25 miles from Manhattan in North Bergen, N.J., is to be launched by Lou Bolognese, who formerly operated the Bolognese School of Music in New York and recording engineer with Decca, Scepter and other studios.

Artist/songwriter John Heath has formed Buckingham Records and Heath Music Publishing Co. in Louisville, with the label's initial re- formation by Lou Bolognese, who track facility 25 miles from Manhat- tan Sound Distributors clients.

Amber Management opens in Beverly Hills headed by Charles Cato, recording engineer with School of Music, and Don Casale, who launched by Lou Bolognese, who track facility 25 miles from Manhat- tan Sound Distributors clients.

Emmett Garner opens his own firn Trina Music in Chicago after leaving Custom Records as its na- tional promotion director. First client is the Notations. Garner will also do consulting work for Custom.

Bob Cato, graphics designer and artist most recently United Artists Records vice president of creative services, has formed Photo Mar- keting in Beverly Hills. Cato has also been in charge of graphics de- sign at EMI Records and RCA Victor.

He won many prizes for his al- bum cover designs.

Pure Gold Records has been formed in Los Angeles by Bobby Sanders and producer/runner Er- ney Fromen. Label is to be signed to the label is Little Anthony, formerly of Little Anthony and the Imperials.

Bald Ego Records has been formed in San Francisco, with first artist on the label Steve Saks. First release will be a 45 featuring Steve's Friends "Greatest Hits," to be distributed in the Bay area. Saks is managed by Brad Schuberg.

New Hope Productions formed in Deal, N.J., by Mimi Ostorow, who handles talent booking and manage- ment Staffers include Diane O'Dell and Joy Kish. Emphasis will be on up-and-coming artists.

Annuit Cœptis Music Records & Tapes, a new label co-founded by Michael and Susan Ross, is scheduled to swing into operation next month. With headquarters in Croydon, Pa., label will be distributed through A&M and A&R and will also actively seek for- eign recordings for U.S. release, ac- cording to Susan. Ross, most recently a Buddah vice president.

Independent distribution is planned, but the label is in no hurry to debut to coincide with the upcoming NARM convention, says Steinnetz. Max Baer Music, a record produc- tion division of Max Baer Productions, has been formed in Los An- geles by Max Baer and Roger Camara.

One On A, Los Angeles man- agement-production firm, has been started by former Los Angeles pub- licist Gary George and Mark Ham- merman, previously with Blue Pea- cock. Managerial of the new firm are Maria Mul达尔, Jackson Browne, Browne's protege Warren Zevon, still with the label and Dick Waterman of Avalon Productions in Cambridge-Bonnirait. Howie Burt is the production manager.

Universal Record Promotions, A&R and jazz specialists, has been formed in Los Angeles by Moe Ris and Ken Herr.

Noreen Jenney Public Relations has been opened in Los Angeles by the former vice president of Edward Shaw Enterprises and Management Science Corp.

Valentine Card To Include Flexi-Disk

NEW YORK—ABC Record & Tape Corp. is going after the Valen- tine Day impulse buyer with a greet- ing card that also serves as a flexi-di- sk.

The recording, "I Like Being With You" by Janie Meryll, is affixed to a 7 1/2-inch square card, and carries a $1 investment in a flexi-di-isk record. The record is pro- duced by Meryll and Dick Lasky, make up the card's printed greeting, as well.

A company spokesman says that some half million units have been shipped, with marketing emphasis on giving card departments in drugstores, mass merchandiser op- erations and department stores around the country.

CBS’ Goldstein Dies In New York

NEW YORK—Milton Goldstein, CBS Records “Salesman Of The Year” in 1975, died Jan. 31 of a heart attack. He was 60. Goldstein, em- ployed by CBS for close to 30 years, began as a press agent for Brunswick’s record plant in Connecticut, and later became a salesman for Time- Columbia, the label’s independent New York distributor. He later joined the label in a sales capacity. The man was survived by his wife, two daughters and a son.

Schwartz Testifies

**continued from page 66**

**continued from page 4**

Philly's Just Jazz
Celebrates 33 Anny

Continued from page 10

Taylor Schwartz, the chief defense attorney, explained to the judge that Schwartz Bros. and its retail outlet, an 11-store chain called Harmony House, are currently contacted by trade magazines and asked what rec-ords are selling and what is hot. Schwartz said that if the 12-year old age limit for drinking compared to the 18-year limit across the river, the name of the game is that same day.

Another obstacle that almost didn’t make it easy to reach a third anniversary, in fact, the fact that they can’t be presented as the place they are.

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The trial was recessed Thursday because one of the defendants, Ira- vino Moglen, Schwartz’s secretary-treasurer, was ill with the flu.
FOR WEEK ENDING FEBRUARY 14, 1976

GROSS OF CHAMPAGNE—Sailor
Epic S-50194 (Columbia)
SEE TOP SINGLE PICKS REVIEWS, page 55

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-K = A-Croft Books; B-M = Belwin Mills; BB = Big Bert; B-J = Big Three Press; CMA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimroo Pub.; CPP = Columbia Pictures Pub.; FNC = Fano Music Corp.; HAN = Hansen Pub.; IM = Ivan Moog Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSP = Peer Southern Pub.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

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<thead>
<tr>
<th>TITLE-ARTIST</th>
<th>Producer, Writer, Label &amp; Number (Distributing Label)</th>
<th>Week</th>
<th>Title-ARTIST</th>
<th>Producer, Writer, Label &amp; Number (Distributing Label)</th>
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<tr>
<td>&quot;Connect To You&quot;</td>
<td>Philadelphia Blue</td>
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<td>&quot;Let The Music Play&quot;</td>
<td>&quot;Berry White, W. Wolfe, 19th Century 325&quot;</td>
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<td>&quot;Close To You&quot;</td>
<td>Diana Ross, Atlantic</td>
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<td>&quot;Satisfaction&quot;</td>
<td>Atlantic, B. Ulvaeus, B. Andersson, S. Anderson, W. Moore &amp; W. Griffith, Tamla 54266 (Motown)</td>
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<td>&quot;In The Night&quot;</td>
<td>&quot;Barry Manilow&quot;</td>
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<td>&quot;Winner Loser&quot;</td>
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<td>&quot;Dream Weaver&quot;</td>
<td>&quot;Gwen Guthrie&quot;</td>
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<td>&quot;Rock and Roll All Night&quot;</td>
<td>&quot;Fred Braley, G. Chance, C. Williams, Big Top 1054 (Epic)&quot;</td>
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<td>&quot;Harry McCoy &amp; Barry McKeon&quot;</td>
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<td>Private Stock, R. Young, BUM 1786</td>
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<td>&quot;The Candlelights Are Quiet&quot;</td>
<td>&quot;Ramsey Lewis, K. Rogers, K. Ivey, Columbia 4-9596</td>
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<td>&quot;Summer Breeze&quot;</td>
<td>&quot;Paul Simon&quot;</td>
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<td>&quot;I'll Be There&quot;</td>
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<td>&quot;I Write The Songs&quot;</td>
<td>&quot;Barry Manilow&quot;</td>
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<td>&quot;Hang On Sloopy&quot;</td>
<td>&quot;James Mtume, M. Jackson, Atlantic 4199 (Atlantic)</td>
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<td>&quot;Fly Away&quot;</td>
<td>&quot;John Denver&quot;</td>
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<td>&quot;Gloria&quot;</td>
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<td>&quot;Love Rollercoaster&quot;</td>
<td>&quot;Boys Next Door&quot;</td>
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<td>&quot;Buddy Miller, B. Brown, Motown 5005</td>
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<td>&quot;Marvin Gaye&quot;</td>
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<td>&quot;Barry Manilow, Atlantic 4193 (Atlantic)</td>
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<td>&quot;Can We Get Together&quot;</td>
<td>&quot;Quincy Jones, A. Lyles, A. Barlow, Polydor 6202 (Polydor)</td>
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<tr>
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<td>&quot;Marvin Gaye &amp; Terence Trent D'Arby&quot;</td>
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<td>&quot;I Can't Help Myself&quot;</td>
<td>&quot;Kool &amp; the Gang, WB 41099 (WB)</td>
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<td>&quot;I'm Coming Home&quot;</td>
<td>&quot;Diana Ross&quot;</td>
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<td>&quot;Al Green&quot;</td>
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<td>&quot;The Breakup&quot;</td>
<td>&quot;Phil Gernhard, Tony Scotti, L. E. Williams, Warner Bros./Curb 8169</td>
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<td>&quot;I Never Loved A Man (The Way I Love You)&quot;</td>
<td>&quot;Aretha Franklin&quot;</td>
<td>84</td>
<td>&quot;Losing My Religion&quot;</td>
<td>&quot;R.E.M., Atlantic 4199 (Atlantic)</td>
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<td>&quot;It's Too Late&quot;</td>
<td>&quot;slashes through the sky&quot;</td>
<td>86</td>
<td>&quot;Love Rollercoaster&quot;</td>
<td>&quot;Boys Next Door&quot;</td>
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<td>&quot;Let Me Be There&quot;</td>
<td>&quot;Janet Jackson&quot;</td>
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<td>&quot;Love Rollercoaster&quot;</td>
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<td>&quot;Stop! In The Name Of Love&quot;</td>
<td>&quot;Ike &amp; Tina Turner&quot;</td>
<td>88</td>
<td>&quot;The Night They Ripped The Hotel Down&quot;</td>
<td>&quot;Alan/Stern, Atlantic 4193 (Atlantic)</td>
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<td>&quot;What's Making The Worlds Go Round&quot;</td>
<td>&quot;Bob Dylan&quot;</td>
<td>89</td>
<td>&quot;Ain't No Mountain High Enough&quot;</td>
<td>&quot;Marvin Gaye &amp; Terence Trent D'Arby&quot;</td>
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<td>&quot;Superstar&quot;</td>
<td>&quot;Tina Turner&quot;</td>
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<td>&quot;I Want To Be Wanted&quot;</td>
<td>&quot;Siouxsie &amp; The Banshees&quot;</td>
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<td>&quot;Ain't No Mountain High Enough&quot;</td>
<td>&quot;Marvin Gaye &amp; Terence Trent D'Arby&quot;</td>
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<td>67</td>
</tr>
</tbody>
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A reflection of National Sales and programming activity by selected dealers, one stops and stations as compiled by the Charts Department of Billboard.

Steel music supplies are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-K = A-Croft Books; B-M = Belwin Mills; BB = Big Bert; B-J = Big Three Press; CMA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimroo Pub.; CPP = Columbia Pictures Pub.; FNC = Fano Music Corp.; HAN = Hansen Pub.; IM = Ivan Moog Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSP = Peer Southern Pub.; WBM = Warner Bros. Music.
On Tour With Bachman-Turner Overdrive

Jan. 20 Indianapolis, IN
Jan. 21 Evansville, IN
Jan. 22 Louisville, KY
Jan. 23 Cincinnati, OH
Jan. 24 Columbus, OH
Jan. 25 Omaha, NE
Jan. 28 Duluth, MN
Jan. 29 St. Paul, MN
Jan. 30 Madison, WI

Jan. 31 Springfield, IL
Feb. 1 Ft. Wayne, IN
Feb. 6 Detroit, MI
Feb. 7 Chicago, IL
Feb. 11 Cleveland, OH
Feb. 12 Providence, RI
Feb. 13 Utica, NY
Feb. 14 Lewiston, ME
Feb. 15 Nassau, NY
Feb. 18 Springfield, MA
Feb. 19 Washington, DC
Feb. 20 Charleston, WV
Feb. 21 Norfolk, VA
Feb. 22 Charlotte, NC
Feb. 25 Oklahoma City, OK
Feb. 26 Kansas City, MO
Feb. 27 Johnson City, TN
Feb. 28 Fayetteville, NC
Feb. 29 Richmond, VA

Debut album MCA-2149
Produced by Randy Bachman.
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Edwin Starr's
"Abyssinia Jones"
GS32

Hot Soul Singles Charts:

Billboard 29
Record World 29
Cash Box 35

THIS WEEK—
CROSSING OVER!
Billboard Hot 100,
Record World's
Singles Chart.

EDWIN STARR BOOKING: Rodgers Agency, 213 550-0570; 9200 Sunset Bl., Los Angeles, 90069

From Lowell Fulson's
New Granite LP
"The Ol' Blues Singer"
GS1006

"DO YOU
LOVE ME"
GS33

Billboard
Hot Soul Singles:
New Entry 96

LOWELL FULSON
BOOKING: Morey Alexander, Bill Sherman, 213 660-1672
Entertainment
1132 No. Vermont, Los Angeles, 90027

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Atlantic/Atco continues its bicentennial salute.

SD 18162
Produced by Siegfried E. Loch,
Klaus Doldinger

DOLDINGER JUBILEE '75
Produced by Norman Smith

Swan Song SS 8412
Produced by

DOLDINGER JUBILEE '75
Produced by

SWANSONS ANTHOLOGY
GLORY OF THE INNER FORCE
Produced by

SD 36-124
Produced by Roy Beltman

Pretty Things
Savage Eye
Run With The Pack

Swan Song SS 8415
Produced by

BAD COMPANY
Produced by

Wing and a Prayer Record Co. HS 3025
Produced by Stephen Y. Scheaffer
and Harold Wheeler

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Inside Track

**Philly's Just Jazz Celebrates 3rd Anniversary**

**Inside Track**

continued from page 59

Telly Savalas welcomed a girl, their second child, as an early Christmas present.

On April 20 in Mexico City, Telly Savalas, joined by Eddie Kendricks, showcased a new series of Mac Davis TV series will have weekly segments of Mac performing a new song from an amateur writer... Arlo Guthrie, Hoyt Axton, Bonnie Blakley and Denny Vaughn... $10,000 for the week and has gone as high as $20,000.

*Film-tv composer roundup:* Roger Nichols to score *Funky Donkey,* directed by Eddie Kendricks en route to Japan. Steve Gibbons Band on MCA debuts in Manhattan... Elton John... "Davy Jones and Randy Edelman."... Dee Murray, former Elton John bassist, living in Los Angeles since last May, has been doing some vocal work with Jack Jones and Randy Edelman. "Holiday Inn" officials presented President Ford with the film's LP set commemorating the nation's 200 years of music. L.P is titled "A History Of The United States." Project took 15 months and cost $250,000.

Capacity crowds, tremendous fan reaction, and talk of doing a second year, created an atmosphere of excitement among the fans who had been following the last year's "Year of the Musician." The show was repeated in three cities, in New York, Los Angeles, and Chicago. The concerts were scheduled as part of a 12-show series designed to promote the music of the UA International, a new music-oriented radio coordinator at A&M Records from West Coast special projects director. 

Reg Dunlap, named president of Show Biz, Inc., Nashville to production music firms. At Capitol Records, Mark Pucci, after touring the USA, Director of Publicity and Promotion, Mark Weidman, becomes assistant publicity director to director, national publicity. Gil Giddens moves in as assistant publicity director from publicity secretary. Pete Mazzetta, formerly with Phonodisc, who for two years was ABC News' music correspondent, is joining the firm as an associate. He had been with Farall & Flaugher & Munao.

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Steven P. Steinberg has joined the firm of Shapiro & Stern, Beverly Hills, California, which specializes in music publishing. He will be responsible for the firm's music publishing activities in the United States and abroad.

Lenny Bretonstein promoted to national album-oriented radio coordinator at A&M Records from West Coast special projects director. Lenny Bretonstein, who has been with A&M Records since 1968, will be responsible for all aspects of the firm's music publishing activities in the United States and abroad.

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WE'RE TAKING INVENTORY MARCH 27...
BE THERE AS BILLBOARD TAKES STOCK
OF THE MUSIC BUSINESS IN
FLORIDA

There's a dazzling assortment of action to be counted in Florida, the State of Excitement. The happening is now...so join us as we take stock of:

- Independent Production
- Distribution
- Recording Studios
- Disco Scene
- Latin Music
- Publishing
- Radio
- Talent and Concert Market

And these extras: Interviews and features by our resident correspondents and Billboard staff writers. They'll be covering the State of Excitement from the Keys to Jacksonville.

Bonus distribution of this Spotlight at the NARM (National Association of Recording Merchandisers) Convention, March 19-24, Diplomat Hotel, Hollywood, Florida (this is the largest music convention held anywhere) plus distribution throughout the state.

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LOVE FIRE

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A BELSIZE PRODUCTION