If Oil Prices Ascend, Expect a PVC Jump

Retailers Going Soft On Sexy LP Graphics

BY ED HARRISON

Los Angeles--Retailers and key merchandisers have softened their stand on album cover art utilizing sexually suggestive graphics, a turnaround from the '60s when controversial albums were sold in brown wrappers under the counter.

While there have been a number of instances where a cover has not been deemed socially acceptable by dealers, there has been little static from retailers in recent years.

John Marmaduke, of Western Merchandisers in Lubbock, Tex., says that he has received no static (Continued on page 90)

Sony Case: Implications Widespread

By Stephen Traiman

New York--The far-reaching implications of a suit filed by two major film studios against Sony and its Betamax home videotaping system are just beginning to register with the entertainment industry.

The suit filed by MCA subsidiary Universal Studios and Walt Disney Productions (see separate story in Tape/Video;Audio/Video) strikes at the heart of the long accepted--though legally uncertain--right of the individual to record anything in his or her home for personal use.

In contrast to the music industry's "hands-off" attitude on attacking the rights of home recording (at personal use, the studios always have (Continued on page 18)

COPRIGHT RECLAMATION

AGAC Hastens Aid Procedures

$1 Million Laser Disco Opening Soon In N.Y.

By Radcliffe Joe

New York--A $1 million laser light discothèque, believed to be the first of its kind in the world, is scheduled for a late December or early January opening here as a pilot for similar ventures in major cities of the world.

The club, to be called Studio 54, will be located in space on Manhattan's W. 54th St., once occupied by CBS-TV studios. More than 60% of its lighting system will be comprised (Continued on page 73)

Problem Solvers For Radio Forum

Los Angeles--An array of program solvers has been assembled for the ninth annual International Radio Programming Forum to deal in radio station troubles ranging from audience research to hot clocks, quarterhour maintenance, engineering and promotion.

Nineteen key executives in radio will participate Saturday, Dec. 4, for one-on-one clinics starting at 2 p.m. The Forum runs from Dec. 1-4 at the Marriott Hotel in New Orleans.

Buzz Bennett, program director and Mark Driscoll of WNOE-AM in New Orleans, Michael Spears, program director of KFWC in San Francisco and Charlie Van Dyke, program director of KLJ in Los Angeles, will discuss quarterhour maintenance, radio station promo (Continued on page 20)

Church Has Pub $ Outlet

By John Sippel

Los Angeles--The National Conference of Catholic Bishops through an adjunct, the National Federation of Liturgical Commissions, has begun a program to create a central clearing house to pay music publishers for use of their copyrighted material.

The program, proposed at a recent meeting in Washington, D.C., would attempt to negotiate with a committee or representative of publishers like F.E.L. Music, North American Literary Resources, World Library Publications and other music publishers who specialize in Catholic liturgical compositions to negotiate a blanket annual licensing fee.

The program, it's understood, was (Continued on page 90)
Seals & Crofts / Sudan Village

Their first concert album.
Featuring "Baby, I'll Give It to You."
Produced by Louie Shelton
for Warner Bros. records & tapes. BS 2976.
NEW YORK—Video deepjays who will whet the public appetite for weekly videodisk releases are seen in the not-that-distant future as giving the music industry a new market to help counter and boost profitability.

Taking a pragmatic though generally bullish view of the yet-to-come future, a trio of industry veterans covered the many facets of the videodisk industry in a session at the International VideoDisc Programming Conference held here recently.

Preferably with a single, compatible system—but even with two or more competing companies—there was agreement that one videodisk is a potent force for the music industry's creative and distribution channels in the 1980s and 90s.

Dave Rothfield of Koreytles, Joel Malamed of NARM and Jim Draddy of Liberty Music, each with some three decades or more in the business, offered a consensual advice with the audience of producers, attorneys, and other interested parties in the rules to be played by the music industry.

Lee Zhilo, Billboard's editor and publisher, moderated the panel.

"When the videodisk becomes a consumer item, there's no question that the recording industry will be the distribution medium," Malamed emphasized. "We're all looking at the wholesale and retail levels. I don't know of any better form of distribution."

He said that if left to their own devices, consumers would not handle the releases as they are handled in the present record/tape market, and in fact have added to the volume by creating other markets for recordings.

Rothfield, who recalled the initial problems of the 33⅓ LP versus the 45, when vinyl couldn't handle both speeds, expressed the hope that a suitable format would be introduced for the videodisk.

He also noted the disaster of channel marketing with three competing systems, none of which really was the battle-turning of the consumer through confusing claims and contradictions.

Draddy, who was involved in the Cattivinia marketing debacle, observed that "it was a marvelous idea, but the machines just didn't work." He said it would be on copyrightability of the hardware and quality of the software was vital to any videodisk system seeking to establish itself.

Malamed's concept of a video deepjays was endorsed by all the participants. Noting that a one-minute commercial not only saved Broad- way's Penthouse of the longest-running musical hits, Draddy sees a series of two- to three-minute segments provided by producers.

These would be stripped into half-hour programs that most stations regardless of market size plus UHF channels and cable systems would look to in lieu of certain alternatives to the current game shows and high-priced syndicated reruns.

100th Record Anny
Festivities Go Global

BY BRIAN MULLIGAN

LONDON—Plans for international celebration of the 100th anniversary of recorded sound in 1977 are taking shape. Though the commercial blockbuster to focus worldwide attention on the industry hasn't yet emerged, the scope of centennial events is broad enough to give the industry's public image a boost.

The International Federation of the Phonographic Industry (IPI) is coordinating all activities through its Director General, Comer Cox, in the London headquarters and is particularly concerned with the preparation of a 52-minute documentary, produced with television in mind. Comer is working with assistant director-general, Gillian Gillard, to produce the program and with producer James Archibald, prize-winning film producer.

The film—in color and with a stereo soundtrack—will be dedicated to the development of recorded sound with emphasis on the way it has provided the world social and cultural benefits. The premiere is planned for Aug. 22 at the Interna
tional Music Market Congress in Salzburg.

(Continued on page 56)

N.Y. Disco Owners Form An Alliance

BY RADCLIFFE JOE

NEW YORK—Charging unfair pressure from government regulatory agencies, a number of discothèque owners in this city have banded together to form the N.Y. Alliance of Social Clubs, an organization aimed at ensuring that "the basic constitutional guarantees of club owners and members are not jeopardized."

Formation of the Alliance comes in the wake of the stepped up campaign by the N.Y. State Liquor Board, the Dept. of Consumer Affairs, the Fire Dept., the Mayor's Task Force, and the Board's Department, to enforce safety and constitutional laws, which they claim are being largely ignored by private club operators throughout the city and the state.

The government's move has been precipitated by recent disasters at club fires, and a list of consumer complaints that membership clubs tend to discriminate against certain social and ethnic groups.

However, members of the Alliance, which includes club owners from Galaxy 21, Infinity, Flamingo, New York Pump Room, and others, say they are entitled to the protection of their rights granted owners on certain re
terval chats in the new copyright law.

This would mean a break for the old, extended licenses, and it would mean a break for the new. Of the 50 years of copyright protection, it would mean a break for the new. Of the 50 years of copyright protection, it would mean a break for the new. Of the 50 years of copyright protection.

A&M Holiday Game
A First In Industry

BY ED HARRISON

LOS ANGELES—A&M Records, in conjunction with the D.L. Blair Co. of Great Neck, N.Y., a research and promotion agency, is conducting a "Holiday Giveaway" marketing campaign that is unprecedented in the music industry.

The program, masterminded by Blair's director of retailing, Amir Richard, is designed to create sales by creating special incentives for consumers purchasing a certain record for a chance to win one free album in every 50 cards. If more than one album is scratched, the card is not returned.

All A&M distributors will have received a prepackaged promotional kit of two posters, a dozen postcards, and two counter cards by Thanksgiving. Retailers will have the game cards by Dec. 1.

Eighteen million cards are being distributed with a potential 4.5 million winners. According to Blair, some 1978 years left, where the composer or heirs can end or renegotiate new contracts (Billboard, Nov. 20).

The Copyright Office says, "A reasonable interpretation would permit the serving of certain termination notices before Jan. 1, 1978." Those notices would be served in 1977, when the 50 years of copyright has been completed.

Other conditions in the law are that the option to terminate applies only to contracts entered into before Jan. 1, 1978, and notice be given within five to ten years in advance. (Continued on page 18)

Indies Mull New
Convention Trend

LOS ANGELES—Independent labels appear ready to renew the annual national convention of the fifties, with branch-operated la
ders continuing to stage large national conventions, a national survey of 1977 planning indicates.

Dick Sherman and Neil Bogart, national sales and founder/presi
dent, respectively, of Casablanca, are examining the feasibility of a joint convention period with several other independent labels.

Sherman emphasizes that within a three-year frame, projected early in the 78 campaign, Casablanca would like its one
day convention with other labels to be followed by several days of distributor personnel in a resort location. Indie distributors have long complained about excessive travel time.

(Continued on page 19)
Memphis Hello To Phono/Merc
City Turns Out To Fete Label And Its Con Funk Shun

By ALAN PENCHANTSKY

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CHICAGO— Phonogram Mercury emphasized its presence in Memphis, Tuesday (16), with an elaborate showcase there for Con Funk Shun, a group recently signed to the label through its new Memphis office.

The reception and performance at the club Salomon Alfred was attended by more than 300 of the city's trade community, according to the label. "It seems like the whole Memphis trade community is rooting for us down here," Charlie Fitch, executive vice president, explained by phone. "They're trying to make things happen for us." Fitch says, adding that Phonogram/Mercury is the only major label with Memphis offices.

The office is headed by Jud Phillips, formerly an independent producer, with credits on RCA and ABC records.

"We opened the office in the spring and it's been successful for us," Fitch says, observing performances by the Bar-Kays' "Too Hot To Stop," the first Phonogram product from the Memphis branch that entered the rhythm promotion director, Mike Morgan, national publicity director, flew from Chicago for the showcase. The label's Southern regional sales manager, Joe Pollock, and its four regional tab promotion managers also were present.

Fitch reveals that a third Memphis-based act, the Coon-Elder Band, has been signed. Following the Con Funk Shun showcase, Mercury executives auditioned the five-piece "Red Rocker" group at a small Memphis club. "We were so impressed," Fitch says, "he deal was negotiated the following day at 8 a.m."

Publishers Meet
NEW YORK—The National Music Publishers' Assn. has scheduled a membership meeting in Nashville for Dec. 1 at the Hyatt Regency.

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NARAS Tabbing 25 'Fame' Recordings

LOS ANGELES—The NARAS election committee has begun selection of 25 finalists for its 1977 Recording Hall of Fame, choosing from a list of 650 pre-1958 recordings which includes Thomas Edison's creation of "Mary Had A Little Lamb," the first reproduction of sound made in 1877 on tin foil cylinders.

This year's list of candidates, compiled from entries submitted by the NARAS general membership, several record companies and the 90-member elections committee itself, reflects the growing resurgence of interest in jazz with almost one-third of the total recordings containing either instrumental or vocal jazz performances.

Aside from recordings of popular music of the last several decades, the entries also included: early opera, symphonies, traditional blues and documentaries as well as early rock recordings. Classical music accounted for almost 12% of the total entries and country music almost 10%.

Other milestone recordings entered for consideration along with the history-making Edison cylinder include Leopold Sokovnick's first Bach transcription released in 1927, the first motion picture soundtrack album released in the late '40s. The 25 finalists will be announced in mid-January and a second round of ballots will be added to the 15 already elected to the Hall of Fame. The final winners will be announced on NARAS' "Grammy Awards Show" slated for Feb. 19 on CBS-TV.

United Spreading Racks Northward

LOS ANGELES—United Record & Tape Industries Inc., headquartered in Hollywood, Fla., is spreading its rock-jazz, coverage northward.

Allan Wolf, United president, confirms that a United branch has opened in Doraville, Ga., outside Atlanta. The new location will support a growing number of accounts which United has in the Georgia area. Wolf says.

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MCA Sets 2nd R&B Production Deal

LOS ANGELES—MCA Records, further strengthening its commitment to R&B acts, has signed a production agreement with McCoy-Kipps Productions. The deal is MCA's second R&B production contract in as many weeks. Rollins, a West Coast production firm, signed McCoy-Kips Jr. initial product is scheduled for early 1977.

First artist scheduled for release is actress Tamara Dobson, co-star of the film, "Norman, Is That You?" McCoy-Kipps is also involved in a production deal with RCA involving Choice Four and Faith, Hope and Charity.

Music Expo Shows Are Firmed

CHICAGO—Scheduling through the 1980s for the International Music Expo, key show to the musical instruments industry, has been firmed.

The annual Expo that traditionally has favored Chicago since 1960, will move to Dallas in 1980 (June 24-27) and St. Louis in 1983 (June 18-21) to coincide with the National Association of Music Merchants, the show's organzng body. The Dallas Convention Center and the Gateway Convention Center in St. Louis will house the event the following years.
Somehow, whenever we think of women singer/songwriters, we picture fragile girls with guitars singing sad acoustic ballads. Well, it’s time we expanded our definition... Presenting Frannie Golde.

100-LP BLAST
ABC Teens a Reissue Program That Will Run For 10 Months

By JEAN WILLIAMS

LOS ANGELES—Over the next 10 months ABC Records will release 100 pop, MOR, jazz and r&b albums in its new Collectors Series program. An initial 15 albums, priced at $4.98, were shipped Monday (15) between with 300,000 and 400,000 units to be shipped.

Don Eng, vice president, sales and distribution.

Ten predominantly jazz catalog items are being readied for shipment in December with a schedule being worked out for 1977.

The product, with the exception of jazz, is from one to five years old. It is an attempt to give a viable product line of item to older collectors.

Allowing a $1.50 per shipping charge, there are 25-count packs.

Although the first 50 to 60 releases are promised to be catalog items, the final 50 releases are intended to be new records.

LOS ANGELES says the label is considering possibly including new material and even a new artist in the series.

"This is the kind of product that will stay in the stores and be exposed to consumers for three or four months," he continues.

Della Reese Singing A Former Manager

LOS ANGELES—Della Reese singing Lee Magid, her personal manager for 10 years, is training her more than $100,000 in overhead management and asking for the returns....

Della Reese is in Superior Court, here she signed a 20% of income management pact with Magid in 1974. The record deal was dropped to 15% in 1975. Her suit asks the court to record an accounting of Magid's alleged overcharges on management percentage.

Della Reese alleges she recorded masters for two albums which are in the company's possession but have not been paid...
AIN'T NOTHING LIKE THE REAL THING
DONNY & MARIE
#62 Bullet — Cash Box
#71 Bullet — Billboard
#71 Bullet — Record World

RIDE A WILD HORSE
MARLENE DELANEY
#1 phones WAEB — Allentown — Philadelphia secondary market breakout

KING KONG (YOUR SONG)
BOBBY PICKETT & PETER FERRARA
Power Pick B 100 San Diego —

SO CLOSE & YET SO FAR AWAY
THE STRAWBS
Single from chart LP "Deep Cuts" — wide spread album oriented radio acceptance — group tour scheduled

LONELY PEOPLE
JOE MILLER
Bill Gavin "Action Sides" — #45 Easy Listening Billboard — starting to cross over top 40
20th Century Publishing Predicts a Winning Year

LOS ANGELES—20th Century Music Corp. is predicting earnings in the 1976 calendar year will be double those of 1975 based on a report that indicates profits over the first nine months are the highest for that period since 1972.

The firm, which is the publishing arm of 20th-Fox Film Corp., reports that the exceptionally favorable results this year were due to increased income from four revenue sources: performances, mechanical, income foreign, and print sales.

"Performances were aided by the fact that our song 'Rhinestone Cowboy' was No. 1 on both easy listening and country music stations simultaneously," says Herb Eisen, president of the firm since 1972.

"The song was ASCAP's most performed over the last 12 months." However, the number of songs generating substantial performance income was broader in the first nine months of this year than any other comparable period," the firm reports.

According to Frank Drugs, producer of the Bluebird series, the label decided to break tradition (all of the other LPs in the series were two-record sets) and release a boxed set for greater impact.

EMI REPORTS ACCELERATED INTL GROWTH

By BRIAN MULLIGAN

LONDON—The contribution of British music seems almost to be a hard balance of payment matters. It is generally a matter of speculation whether the hard fact, since actual figures of overseas earnings are rarely revealed.

However, some insight into the major mounds of sterling pounds involved is disclosed in the annual reports and accounts of EMI Ltd., published here. It states that royalties and fees earned by U.K. groups, companies and royalties collected for artists in 1975 amounted to $26.73 million, almost $18.23 million more than in the previous year.

Precisely how this figure breaks down is under review.

Josephson Pays 9-Cent Dividend

NEW YORK—Marvin Josephson, president of Josephson & Company, the counter-trading talent agency, has paid a quarterly dividend of 9 cents a share, its fifth consecutive quarterly increase.

Firm intends to continue raising its regular dividend each quarter at least through the remainder of 1977 fiscal year, Josephson told stockholders here last week. It also anticipates acquisition costs of $2.25 to $2.50 a share in the fiscal year ending June 30, 1977, up from $1.91 a share for the same period 1976.

The talent agency is looking to increased growth in earnings through 1979 at a compounded rate of 25% a year.

According to Josephson, firm shareholders, the company intends to pay off or approximately $4.6 million bank debt first week in January 1977.

Goodykoop Picture Better

NEW YORK—A combination of factors is cited for the improved picture for 1976 for Goodykoop, Inc., with losses cut significantly in both the third quarter and first nine months of the current fiscal year.

George Levy, president of the 27-store chain, notes some increase in sales with audio having a particularly good September, and some significant results in the curtailing of expenses that have led to increased profitability.

For the quarter ended Sept. 30, 1976, losses were about half that of $9,380, or 15 cents a share, versus $76,561, or 25 cents a share, for the year-ago period. At the same time, sales were up more than 4% at $10.62 million for $10.2 million in 1975.

Net loss for the first nine months of 1976 was trimmed to $432,212, compared with a $3.08 million deficit for the same period a year ago. Sales are up more than 11% for January-September to $31.31 million, from $28.3 million last year.

Plays Carter Date

NEW YORK—During a recent two-week run at the Hopper's supper club, Les McCann received a special invitation from president-elect Jimmy Carter to perform at a Har- rington political meeting where the newly elected Democ- rat was speaking to more than 2000 residents.
"99½," the sensational new single from the always sensational Trammps, is really breaking big. And that's no surprise. After all, it's from the band Billboard named the Number 1 Disco Group of the Year. And the album Billboard named Best Disco Album of the year, "Where the Happy People Go."

And with a track record like that, we're 100% sure "99½" is going to be a hit.

The Trammps new single "99½" on Atlantic Records and Tapes.
LOS ANGELES—Music publishers are becoming sensitized to the new copyright law's section which gives songwriters freedom to reclaim old tunes which have been given protection for an additional 19 years.

A number of publishers see the situation developing into good, strong negotiations between the author and the publisher. Others talk of big money being involved if a publisher is to keep a strong copyright within his firm.

A few publishers don't see any problems yet.

In a random survey, this is the way some publishers are reacting to the extension facet of the bill which became effective Jan. 1, 1978:

Bill Denny, president of Cedarwood Publishing, Nashville:

"The law clearly gives the rights back to the authors and composers involved, and it can't be superseded by any previous agreements. Those rights will have to be negotiated. As far as the writers are concerned, that song will have gone through the original term and the renewal term—a total of 56 years by that time. In all probability, the publisher will be negotiating with the writer's heir.

"If the publisher has done a good capable job with the song, then I think the heirs would be interested in working with that publisher and renewing in some tangible form. I'd be highly unlikely that a group of heirs would want to move that song.

"It's a song of great consequence that has the ability to return for a writer's control and renewing in some tangible return.FIG. 7

"We'll see what the writer wanted and weight that against past income—what is the song worth? It becomes a weight factor for a quarter of a million dollars.

"When you figure what the song made and what's gone, you possibly give the writer a bigger share of the publishing and avoid any cash outlay. That way, you're both taking the chance together that it's going to be something.

"Jack Stapp, chairman of the board of Tree International, Nashville: "We've just gotten the law and haven't had chance to review it yet. We'll be studying it for its effects."

Herb Eiseman, president of 20th Century Music, Los Angeles: He says he'll worry about the situation in eight or nine years. "Some of our older copyrights are eight or nine years away from expiring, so we're simply not that close to the problem. We'll worry about it when the problem arises."

He thinks that some of the publishing companies with older copyrights, however, should be more concerned.

Lester Sill, president Screen Gems-EMI, Los Angeles: He thinks that, in any case, it's a plus for the music business. "Before, the copyrights became public domain, now we've got the chance at an extra 19 years."

Sill also points out that Screen Gems-EMI is a relative young company and "most of our important writers are young. With many of them, we've split publishing deals. I'm not really worried about the situation yet.

Mel Bly, executive vice president, Warner Bros. Music, Los Angeles: He feels that "basically we've advocated it all along." He says that he believes it's only fair for the writer to have a chance to get his copyrights back, "but we feel confident in getting them again or keeping them because we've always negotiated in an equitable and fair way with writers."

Cedarmar's major copyrights include "Detroit City," "Ruby, Don't Take Your Love To Town," "Are You Smiling?" "Long Black Veil."

Bob Turtlet, president of Excello Music, Nashville: "It's an opportunity for the writers to get their material back. Fee it causing all sorts of problems with the bigger publishers because they don't have the renewal rights. A lot of publishers will keep quiet about it, but otherwise they're going to have to bid. There are two sides.

"A song is a writer with a publisher and he's working it, he knows the history of the song and where it has been, he's probably had intellectual interest in the renewal right period, it's going to cost him some money to have it."

"I can see what the writer wanted and weight that against past income—what is the song worth? It becomes a weight factor for a quarter of a million dollars.

"When you figure what the song made and what's gone, you possibly give the writer a bigger share of the publishing and avoid any cash outlay. That way, you're both taking the chance together that it's going to be something.

"Currently, it's a problem. This particular part of the law will weaken the cooperation of the publisher and composer and also weaken the possibility of activity on the particular copyright that gets caught during the last 19 years.

"It probably will cause some bidding wars. If the writer was alive, I doubt it would be any problem."

"The writer thinks of his copyright differently than his heir. The heirs think of it as an income producing thing and they don't normally know anything about the music business. So they catch the first pay that offers the first amount of money who probably won't do a thing because if he was a good publisher, the original writer would have placed his songs with him anyway."

Leonard Feist, president of the National Music Publishers Association, New York: "We are now exercising the proposed Copyright Office rules to determine what action might be appropriate. This review is expected to be completed shortly, and the association is able to file comments and recommendations before the Dec. 15 cutoff date."

The NMIPA president has not yet written a letter AGAC has sent to its members urging reclamation of copyrights in 19-year extended periods.

He would not comment on the contents until a copy is in his hands.

Lester Sill, president of Screen Gems-EMI, New York: His firm is studying the proposed rules "very carefully."

"I don't feel that Copyright 46 will be affected too much because since only a small number of its copyrights are said to date back to the limited span more directly concerned (1906-1923)."

"It is true that additional years may be added to copyrights in the future. This may change the value and interest of the copyrights in question. However, we believe that the new copyright law is a favorable move for the music industry."

For promotional use, write or call Bill Snyder for quotes:
MUSIC SALES, 33 West 66th Street, New York City 10023, 212/246-0325.
Also available with your own imprint.

For resale, you get 50% OFF on orders of 10 or more.

Expansive series of meetings in industry history when it opens a two-series of 13 regional meetings to record labels, record artists and their managers, contest promoters and disco and club operators.

Don England, marketing vice president, Atlanta, MCA: Assistance in preparing this survey provided by John Sippel, Jean William, Ed Harrison, Nat Freedland, Stephen Trammel, Jim Fistel and Ronan Kozak.


Labels will carry a audio and visual presentation to each meeting. The label will try to have and will have available, more tradeads and if possible, "punch" packages.
Proudly Announces
The Re-Activation of a
Classic Record Label

Soul City

The Label That Introduced
The 5th Dimension
Al Wilson
Jimmy Webb

Our First Release is
ASHES 'N SAND (007)
by
JOHNNY RIVERS
Nobody knew it then... but 1943 was a vintage year for rock 'n roll

The Year of George Harrison... on Dark Horse Records & Tapes
NARAS Nabob Praises New Law
Cooper Says Writers & Performers Will Reap Benefits

LOS ANGELES—Songwriters and performers will reap greater benefits under the new copyright re-
vision law which goes into effect Jan.
1, 1978, according to Jay Cooper, president of NARAS.
He made the statement at a copy-
right meeting sponsored by the Song
Registration Service at the Holiday
Inn here, Nov. 4. Cooper stressed the
importance of certain elements aff-
flicting composers and performers,
notably derivative works, publica-
tion, works created, transfer of copy-
right ownership, fair use and com-
pensation license provisions.
"First of all," said Cooper, "the
owner of the copyright is the person
who created the song. When the
song is assigned to a publisher, the
publisher then becomes the owner of
the copyright."

In explaining the different areas of
interest, he said a derivative work is
a work based upon one or more
pre-existing works. "If you write a
song and someone does an arrange-
ment of the composition, that is con-
sidered a derivative work. The copy-
right owner then owns the material,
the derivatives and the right to con-
trol."

Publication, another area of
change under the new revision law,
tells the writer that if he or she sells,
rents or offers to distribute copies to
a body of people for public perform-
ance, it is publication. On the other
hand, said Cooper, a public per-
formance in itself is not a publica-
tion. He offered the term "created" as a
vital point for writers. "A work un-
der the law is created when it is fixed
and it is fixed when it is offered in a
tangible form. A tangible form may be
works on tape, record or just writ-
ten down.
Transfer of copyright ownership,
another point, is when a writer gives
another an exclusive license to do
the work. If the copyright owner
gives another an exclusive license to
part of the rights it is considered a
transfer of copyright ownership.
Under the revised law, Cooper
said, a composer is not required to
register the work to be protected.
However, there is a limitation on ex-
cusive rights law and under this law
comes fair use.
Fair use is the right of anyone to
use the copyright owner's material in
a manner that does not amount to an
infringement. Libraries, schools
and churches are not totally liable
when using material.
Another new concept in the law
says that a compulsory license in-
cludes the right of the copyright
owner to control all arrangements
of the work for use.
Cooper's talk is the second locally
following the signing of the copy-
right law bill by President Ford
Oct. 19. Attorney Averill Passow
informed an elaborate talk before the
California Copyright Conference
Oct. 26 to begin discussions anent
the meaning of the bill among trade
groups.

Polydor Launching Osmond Promotion
NEW YORK—Polydor has launched a major dealer and con-
sumer merchandising campaign for three Osmond albums on the Poly-
dor/Kodot label.
The campaign centers around a
record of "The Osmund Christmas
Album" released this week and
priced at $7.90. Also included are
the recent Osmund albums "Brainstorm" and "New Season" LPs
by Donnie and Marie.
Polydor has created a mobile for
in-store use that features the three
covers in a triangular display, as well
as Osmund store decoder cards, a
Donnie and Marie poster, and an up-
dated inner album sleeve. Eased
backs on all three album covers are
being made available for counter
display.
A radio contest is being arranged
by Polydor to run nationally on 50
stations. Winners will be awarded
copies of the three albums along
with a purple Christmas stocking
with Donny's picture imprinted.

Billboard Radio
• Continued from page 8
ability to accept their offer," said
B.N. Atkinson, chairman and Allen
M. Steele, president of Life & Casu-
ality. Terms of the agreement were
not disclosed.
Referring to Billboard's first
broadcasting acquisition, Littleford
said: "Our company's diversi-
fication program has long speci-
ﬁed that we enter the broad-
casting industry."
"We feel doubly fortunate with
the acquisition of WLAC, for we will
not only be acquiring one of the
great radio stations in the U.S., but
the station serves a burgeoning mar-
ket which we have embraced for
many years through some of our
other properties.
"In the early '60s Billboard be-
came the ﬁrst record industry publi-
cation to recognize the importance
of Nashville in the world of music
and opened a branch there."
A second Billboard entertainment pub-
cation, Amusement Business, also
operates out of Nashville. The ac-
quisition of WLAC, said Littleford,
underscores our appreciation of growing
signiﬁcance of this market," Little-
ford said.
WLAC went on the air in 1926 un-
der Life & Casualty ownership, but
in 1937, it was sold to the insurance
company of J. Truman Ward, who
then vice president of the life insurance
company who was acting as its sta-
tion manager. In 1937 the station
was purchased back from Ward.

Wallichs' 7 Stores Go Discount
LOS ANGELES—In a move to
help improve sales, Wallichs Music &
Entertainment Co., Inc., with
seven outlets in Southern California,
entered the record discount market
effective Nov. 21.
Chair says it will become com-
petitive with other major record re-
tailers. Wallichs previously sold al-
bums at full list price.
To make the move possible, Wal-
luchs obtained additional financing
and credit from Shatlesbury Music
Inc., a newly formed California-
based corp.
Shatlesbury has associations with
worldwide wholesale and retail dis-
tributors of records, television and
videos. In exchange for the finan-
cing, Shatlesbury has the option, af-
ter 12 months, to acquire a minority
interest in Wallichs.

Atkinson Retires
SYDNEY—After 22 years with
Festival Records, Roy Atkinson, na-
tional advertising manager has re-
tired. Numerous recording artists
and press personalities were on
hand at a party given by Festival for
Atkinson.

{general_news}
Sweet Bird

“Every song on the album sends chills through me.”

— Lani Hall

Send In The Clowns
Stephen Sondheim

That’s When Miracles Occur
Andy Pratt

Early Mornin’ Strangers
Barry Manilow-Hal David

Mr. Blue (Misty Blue)
Michael Franks

Too Many Mornings
Bill Quateman

At The Ballet
Marvin Hamlisch-Edward Kleban

The Moon Is All Alone (Like Me)
Michel Colombier-Lani Hall

(Drums: Nick Ciparelli)

Dolphins Lullaby
Ritchie Roberts

Sweet Bird
Joni Mitchell

“Sweet Bird”: The exquisite new Lani Hall album on A&M Records & Tapes. Produced by Herb Alpert.
The original sound track music from the Warner Brothers film starring Barbra Streisand and Kris Kristofferson. The movie will be released to theatres nationwide at Christmas. The album is available now on Columbia Records and Tapes.
NEW YORK TO L.A.
PATSY GALLANT

recorded on
Attic Records Limited of Canada
On PRIVATE STOCK RECORDS, LTD. in The U.S.

www.americanradiohistory.com
Problem Solvers In All Areas Set For Programming Forum

*Continued from page 1*

Promotion, programming in general, and tuneout factors.

Tom Round, president of Watermark Inc. in Los Angeles and George Burns, president, Burns Media Consultants, Los Angeles, will talk about production of specials, radio syndication in general, selling radio syndication on a local basis and promoting local and syndicated specials.

Bob Pittman, program director of WMAQ in Chicago; Todd Wallace, president of Radio Index in Phoenix; and Eric Norberg, program director of KEX in Portland, will talk on all aspects, good and bad, of research. They will deal specifically with methodologies on call-out research, uses of Arbitron and Pulse and thevalidities of each, and internal research applications as well as various programming problems.

Harvey Metnick, vice president of promotion for RKO Radio, Los Angeles and Gerry Peterson, program director of KCBQ in San Diego, will talk on promotion techniques and methodologies, as well as various aspects of programming. Chuck Bloore, chairman of Chuck Bloore Creative Services, Los Angeles, will talk on creativity in programming, production, commercials, as well as communication. Joining Bloore will be Bob Hamilton, editor and publisher of the Radio Quarterly Report, Los Angeles.

Bruce Earl, general manager, KPas in El Paso and Ed Butterbaugh, chief engineer, CKLW, Detroit, will discuss engineering for both AM and FM radio and how you can improve your signal.

Mac Allen, vice president and national program director for Sonding Stations, will discuss budgets for programming, promotions, programming itself, staff motivations, etc.

Sonny Taylor, program director of WWRL in New York; Gary Granger, program director of WSHL in Fort Lauderdale, Fla.; and Tom Yates, program director of KLOS in Los Angeles, will talk about programming, music selection, audience impact, staff motivations, promotions, rotation patterns and other programming aspects, along with Scott Muni, program director of WNEW-FM in New York. WNEW-FM was last year's winner of the grand international station of the year award.

The four-day education radio programming meeting is still accepting registration by mail. Radio personnel may send $160 to Inter-

PINNED DOWN—In conjunction with MCA Records and the Wherehouse record chain, KJH in Los Angeles gives away two special Elton John Captain Fantastic pinball machines. From left: Winner George Benfalvi, Ron Fischer of Wherehouse; KJH promotion director Wendy Wilkinson, KJH air personality Bobby Ocean, winner Lee Lubin, and Steve Shapiro of Wherehouse.

Arbitron Diary: Mess Pops In San Jose

By CONRAD SILVERT

SAN FRANCISCO—Right on the heels of a well-publicized acquisition of Arbitron audience ratings diaries by a Memphis radio station (Bulletin, Nov. 13), KSJO general manager Steve Rosetta reveals that an unnamed former KSJO employee obtained six diaries and sold them to him last week.

Rosetta immediately returned the diaries by registered mail to San Francisco Arbitron rep Ron Lawer. Rosetta estimates the diaries could have been sold for about $250,000 in national time buys to the station.

KSJO, a leading station in the San Jose market, is closing in on KOME and Rosetta feels that by illegally filling in the six diaries he could have sold the diaries by registered mail to San Francisco Arbitron rep Ron Lawer. Rosetta estimates the diaries could have been sold for about $250,000 in national time buys to the station.

KSJO, a leading station in the San Jose market, is closing in on KOME and Rosetta feels that by illegally filling in the six diaries he could have sold the diaries by registered mail to San Francisco Arbitron rep Ron Lawer. Rosetta estimates the diaries could have been sold for about $250,000 in national time buys to the station.

LS ANGELES—"Inner View," an hour weekly interview and music show hosted by Elliot Mintz, is now broadcast on about 165 stations and more than 130 FM stations will feature the new two-part show with Stevie Wonder. The show will air Nov. 29 and the following week, according to Jack Morris, president of the syndication firm of Sound Communications Inc., here, and Jim Laid, executive producer of the show.

Ladd, who along with Mintz once worked as a disk jockey on KLOS here, refers to the Wonder show as a "coup." The show will be aired on such stations as KMET in Los Angeles and WNEW-FM in New York. Part one focuses on Wonder's early career and influences and features some of his earlier records. Part two, of course, will highlight selections from his new LP "Songs In The Key Of Life."

Among the artists who've appeared on "Inner View" during its year of existence are the Who, Led Zeppelin, Crosby & Nash, and the Moody Blues.

Firm 20th Station

ALBUQUERQUE, N.M.—KRLK here, an FM station, will soon bow the automated "Superstars" album-rock format produced by Kent Burkhardt/Lee Abrams & Associates Atlanta.
DIR PRESENTS ON SUNDAY NOVEMBER 28 *
THE KING BISCUIT FLOWER HOUR

The Dead, live, taking over the airwaves for a 90-minute King Biscuit Special. A concert emanating from their San Francisco Orpheum performance, part of their cross-country 1976 Bicentennial Tour.

Johnny B. Goode, St. Stephen, The Wheel, The Other One, all the standards. If anything the Dead does can be called standard.

The Grateful Dead supply the music to enlighten our living mythical situation. King Biscuit supplies faithful reproduction in quadraphonic and compatible stereophonic sound.

Bill Minkin is host of this November King Biscuit Special. For further information, contact Bob Mayrowitz, Peter Kaufl or Alan Steiner at DDR Broadcasting Corp., 445 Park Avenue, New York, New York 10022
(212) 571-6620

ALABAMA
Auburn WFRF FM 87.7
Birmingham WCRC FM 106.1
Enterprise WBOO FM 98.6
Eufaula WOKY FM 98.3
Mobile WBOB FM 96.5
Montgomery WXXI FM 92.3

ARKANSAS
Arkadelphia WRIT FM 91.7

CALIFORNIA
Angeles KFWB FM 98.5

COLORADO
Durango KNGG FM 92.3

CONNECTICUT
Bridgeport WDCR FM 103.5

CONNECTICUT

DISTRICT OF COLUMBIA
Washington WYAP FM 103.5

FLORIDA
Gainesville WRUF FM 105.7
Jacksonville WJXT FM 96.7
Orlando WQAM FM 102.5
Pensacola WPMI FM 94.7
St. Petersburg/Winter Haven WQBB FM 95.9

GEORGIA
Alhambra WHIO FM 105.7
Augusta WRAD FM 93.1

HAWAII
Hilo KKBG FM 85.3

ILLINOIS
Chicago WLS FM 94.3

INDIANA
Indianapolis WTHR FM 93.5
Lafayette WMRT FM 91.1
South Bend WSB FM 102.3
Terre Haute WTHM FM 97.1

KANSAS

KS ABBFM 93.3

KANSAS CITY

ON WSMN-FM 99.5

LOUISIANA

METRO New Orleans WNOG-FM 95.5

MICHIGAN

Detroit WKLQ-FM 95.1

MINNESOTA

Bay City WSBE 91.5

MISSISSIPPI

Biloxi WLOF-FM 97.9

MISSOURI

Kansas City KMCO-FM 94.9

NEBRASKA

Omaha KFAB-FM 101.7

NEVADA

Las Vegas KXCI-FM 96.1

NEW JERSEY

Atlantic City WJQX 93.5

NEW MEXICO

Albuquerque KBPO-NM 98.1

NEW YORK

Buffalo WGRZ-FM 101.7

MARYLAND

Baltimore WPLA 93.1

MCC Allentown WMWQ 93.9

MICHIGAN

Big Rapids WIVR-FM 101.7

MINNESOTA

St. Paul KFAI-FM 96.9

MISSOURI

Jefferson City KMUZ-FM 96.1

MONTANA

Bozeman KMZM-FM 96.9

NEBRASKA

Omaha KNEX-FM 95.9

NEW HAMPSHIRE

Concord WHOA-FM 95.7

NEW JERSEY

North Jersey WRAT-FM 95.9

NEW MEXICO

Albuquerque KEXO-FM 98.5

NEW YORK

Buffalo WGRZ-FM 101.7

EMERGENCY

New York WCBS FM 101.7

Frederick WORT-FM 100.7

MN DULUTH

KDLK-FM 101.3

OKLAHOMA

Oklahoma City WMAL 94.1

PENNSYLVANIA

Philadelphia WIP FM 106.5

OHIO

Cleveland WJW-FM 92.3

TEXAS

Dallas KMHD FM 101.7

WASHINGTON

Seattle KOIN-FM 96.5

WEST VIRGINIA

Charleston WQCB 91.5

WEST VIRGINIA

Charleston WQCB 91.5

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*Check your local station
for exact broadcast date and time.

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A Brand New Single From One Of The Greatest Rock 'N Roll Stars On Record Today...

NIGHT MOVES (4359)

By BOB SEGER

From His Incredible New Album, NIGHT MOVES (ST-11587)
White Bird Must Fly...

DAVID LAFLAMME
WHITE BIRD

DAVID LaFLAMME
Former Writer, Vocalist, Violinist, And Leader Of
IT'S A BEAUTIFUL DAY

One of the Most Played, Most Requested Songs on Radio... Is Finally Available Again!

Includes the single:
WHITE BIRD B/W SPIRIT OF AMERICA
Amherst No. 717
### Billboard Album Radio Action

**Playlist Top Adons • Top Requests/Airplay • Regional Breakouts & National Breakouts**

**Western Region**

<table>
<thead>
<tr>
<th>Top Add Ons-National</th>
<th>Top Requests/Airplay-National</th>
<th>National Breakouts</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADD ON: The four key points to success in the chart world are listed.</td>
<td><strong>BREAKOUTS:</strong> Billboard Chart History of Add Ons and Requests/Airplay information will reflect stronger positions at regional and national levels.</td>
<td>MISS &amp; Rock and Roll Over (Columbia)</td>
</tr>
</tbody>
</table>
| ADD ON: The top four weekly added albums. | **BREAKOUTS:** Billboard Chart History of Add Ons and Requests/Airplay information will reflect stronger positions at regional and national levels. | LIVE |}

**Southwest Region**

- **Top Add Ons:**
  - CHARLIE DANIELS BAND - High-Louisa (Capitol)
  - JACKSON BROWNE - The Pretender (Asylum)
  - ALLMAN BROS. - The Word (Atlantic)
  - MELANIE - Give Me Some Slack (Atlantic)

- **Top Requests/Airplay:**
  - **BREAKOUTS:** Billboard Chart History of Add Ons and Requests/Airplay information will reflect stronger positions at regional and national levels. | MISS & Rock and Roll Over (Columbia) |

**Southwest Region**

- **Top Add Ons:**
  - CHARLIE DANIELS BAND - High-Louisa (Capitol)
  - JACKSON BROWNE - The Pretender (Asylum)
  - ALLMAN BROS. - The Word (Atlantic)
  - MELANIE - Give Me Some Slack (Atlantic)

- **Top Requests/Airplay:**
  - **BREAKOUTS:** Billboard Chart History of Add Ons and Requests/Airplay information will reflect stronger positions at regional and national levels. | MISS & Rock and Roll Over (Columbia) |

**Northeast Region**

- **Top Add Ons:**
  - CHARLIE DANIELS BAND - High-Louisa (Capitol)
  - JACKSON BROWNE - The Pretender (Asylum)
  - ALLMAN BROS. - The Word (Atlantic)
  - MELANIE - Give Me Some Slack (Atlantic)

- **Top Requests/Airplay:**
  - **BREAKOUTS:** Billboard Chart History of Add Ons and Requests/Airplay information will reflect stronger positions at regional and national levels. | MISS & Rock and Roll Over (Columbia) |
THE ALLMAN BROTHERS BAND

As procreators of what was later to be termed "Southern music," The Allman Brothers Band achieved legendary status through years of hard road work in the gladiatorial arena of today's concert halls where they always gave the fans their money's worth.

Wipe The Windows, Check The Oil, Dollar Gas is a 2-LP collection of previously unreleased live recordings that continues the group's tradition of delivering the rock and roll goods. Recorded over a three-year period, the album features historic performances from New Year's Eve, 1972, at the Warehouse in New Orleans, the mammoth Summer Jam concert at Watkins Glen, New York, in 1973, Winterland in San Francisco 1973, and the band's four-month tour of 1975.

Wipe The Windows, Check The Oil, Dollar Gas is from The Allman Brothers Band on Capricorn Records and Tapes, Macon, Ga.
“The Allman Brothers Band displays a kind of musical prowess that is so far ahead of most rock bands that you'd think the other groups would want to unplugged their amplifiers in shame.” —Robert Hilburn
“Los Angeles Times”

“Caught on that one special night in twenty, The Allman Brothers Band could always go beyond simple brilliance, and create the rarest of magical moments on stage. The fact that some of those moments were caught on tape is as reassuring as it is exciting. There could be no better document to one of the greatest bands ever.” —Cameron Crowe
“Rolling Stone”

“From the standpoint of guitar playing, this album contains some of Dick Betts’ most inspired playing. In my opinion, The Allman Brothers Band has always been more exciting live than in the studio, and this new album contains some of the band’s best live performances.” —Jim Crockett
“Guitar Player”

“A moment in musical history... electrifying!! The classic live cut 'Jessica' should be mandatory night programming on any rock radio stations.” —Kal Rudman
AM Stereo System
By Motorola Scores

SAN FRANCISCO—Extensive field tests of the Motorola AM stereo system have just been completed here at KIOM-AM, reports owner Jim Gabbert.

"These tests included more than 100 pictures of spectrum analysis which show that AM stereo easily fits within the existing allocation of AM radio. The frequency response of the system can be readily extended to 12,000 cycles (the maximum on most 8-track cartridge systems is 8,000 to 10,000 cycles) and the measured stereo separation averaged 20 dB.

"Most stereo records are below this figure," says Gabbert.

The two moving coil tests made to determine what distortion, if any, would be introduced in car radios. "The conclusion of the tests were that AM stereo can be broadcast with better fidelity than an 8-track stereo cartridge. All of this within the currently allocated AM radio spectrum."

An interesting aspect, he says, is that the KIOM-AM transmitter was easily converted to AM stereo in approximately 15 minutes. "It is our conclusion that most transmitters, regardless of age, will be easily convertible to any of the proposed AM stereo systems. Therefore, the major expense of any AM broadcaster to convert his AM signal to stereo will be in the audio equipment he'll have to buy.

The Motorola AM stereo system was unveiled at the recent San Francisco convention of the National Radio Broadcasters Assn. Gabbert operates KIOM, an FM station, and KIJO, an AM station in San Francisco and is president of the NARBA.

LOS ANGELES—The ninth annual International Radio Programming Forum is coming up next week. If you haven't registered—and would like to come—you may register at the door.

I'll be arriving in New Orleans probably about Monday evening (39) and, of course, will be staying at the Marriott Hotel where the convention takes place Dec. 14.

(Continued on page 32)

IT'S LIKE A
RECORD CLUB FOR
BROADCASTERS

RSI's Radio Subscription Services take the hassle out of up-dating and maintaining your broadcast music library

Whatever your radio station's musical format — Hot 100, Easy Listening, Jazz, Country, Classical, etc. — RSI can keep your record library up-to-the-minute with all the latest singles and albums. The easy way — by mail. RSI saves you time and trouble with two hassle-free Radio Subscription Services, each designed to suit your station's musical needs.

RSI WEEKLY SINGLES SUBSCRIPTION SERVICE
This economical program serves up 52 packages of 10 brand new singles each — about one a week for a year. Automatically. Like clockwork. Wherever you are. Your postman will bring you hits and hits-to-be selected especially for your station's type of programming. Hot 100, Easy Listening, Country or Soul.

Each new single is carefully chosen by BILLBOARD's special Review Staff. And, for the most part, their releases whose early sales and play data scare them toward the top levels of the charts.

RSI MONTHLY ALBUM SUBSCRIPTION SERVICE
Here's an outstanding way to maintain your station's album library with a service that offers total flexibility and unbeatable economy.

First, select one or more of the musical categories listed on the Order Form that match your station's programming format. Then, each month, you'll receive the 8-page RSI listing of new releases in each category. Now, here's where the flexibility comes in. You can:

A. ...Do nothing, and you'll automatically receive the indicated number of "Billboard Selections" albums in your category by mail. Or, if you prefer...

B. ...replace some or all of the "Billboard Selections" with your own choices from among the other releases listed in your category. Or...

C. ...replace some or all of the "Billboard Selections" with your own choices from any of the new releases or special albums included in the order form. But, in any case...

D. ...you can also select any number of additional releases over and above the number specified for your particular category (see Order Form) by enclosing payment for these selections with your order.

SO, IF LOCATING AND BUYING THE RECORDS YOU NEED
— AT A PRICE YOU WANT TO PAY — IS A PROBLEM AT YOUR STATION, WHY NOT JOIN THE HUNDREDS OF SMART BROADCASTERS AROUND THE COUNTRY WHO NOW MAINTAIN THEIR RECORD LIBRARIES THE EASY WAY, WITH RSI. SEND IN THE ORDER FORM TODAY!

ORDER FORM

Please enter your order for the RSI Services checked below, on your money-back guarantee of satisfaction.

Weekly SINGLES SUBSCRIPTION Services

<table>
<thead>
<tr>
<th>Service</th>
<th>Cost</th>
<th>Postage &amp; Handling</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>RSI 100 (50 singles per week)</td>
<td>$227</td>
<td>$23</td>
<td>$250</td>
</tr>
<tr>
<td>EASY LISTENING (10 singles per week)</td>
<td>$127</td>
<td>$13</td>
<td>$140</td>
</tr>
<tr>
<td>COUNTRY (10 singles per week)</td>
<td>$127</td>
<td>$13</td>
<td>$140</td>
</tr>
<tr>
<td>SOUL (10 singles per week)</td>
<td>$127</td>
<td>$13</td>
<td>$140</td>
</tr>
</tbody>
</table>

*而且还需要通过4TH class mail

Monthly ALBUM SUBSCRIPTION Services

<table>
<thead>
<tr>
<th>Category</th>
<th>Cost</th>
<th>Postage &amp; Handling</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>POPULAR (500)</td>
<td>$500</td>
<td>$52</td>
<td>$552</td>
</tr>
<tr>
<td>ROCK (500)</td>
<td>$500</td>
<td>$52</td>
<td>$552</td>
</tr>
<tr>
<td>CLASSIC (500)</td>
<td>$500</td>
<td>$52</td>
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</tr>
<tr>
<td>COUNTRY (500)</td>
<td>$500</td>
<td>$52</td>
<td>$552</td>
</tr>
<tr>
<td>SOUL (500)</td>
<td>$500</td>
<td>$52</td>
<td>$552</td>
</tr>
</tbody>
</table>

*Prices subject to change without notice

Payment in full, as shown here, is enclosed $....

Please send me the current RSI CATALOGUE

Please add my name to your monthly order form for new releases. Top 350 LPs and special offers

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Please type or print

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For look at Booth #22 at Billboard's 9th Annual Radio Programming Forum

Look for us at Booth #22 at Billboard's 9th Annual Radio Programming Forum

Radio-TV Programming
The Source will survey radio audience of New York in the spring of 1977; after that, two studies a year will be produced. The Source is both a marketing and radio listening study which contains a personal interaction of each respondent to determine their age, sex, income, education, etc., and usage levels of various products and services. The diary is personally placed and personally retrieved at the end of each seven days. Market research firm, WMAK, in Nashville, is the service bureau for The Source as the best type of ratings available to date. If you'd like to participate in this survey, contact Ed Poole, 213-666-1406.

Alon Grant, one of the great jazz personality, is now doing an evening jazz program on WMIB in Miami, which he'll be at WBSU. Miami, until the station parted its jazz format. The air staff at WRCS in Athens, N.C., Top 40 and MOR station, now features Larry Comstock 6-9 a.m., Dan Mills 9-noon, Rusty Laws noon-3 p.m., with program director John Hogan 3-6 p.m. On weekends, C. J. Worthing plays soul music. Worthington, incidentally, is looking for a full time gig in black radio. He has three years of experience and you can call Hogan at the station if you know he's a job in a small market.

Jerry Adams, who used to manage WKOX, has joined Joe Sulli- van, who used to program that station, are now co-owners of a couple of stations. They put WIPQ on the air a couple of months ago in Port Gibson, Miss. Sullivan still operates Sound Station 70 Productions, Inc. and manages the Charlie Daniels Band... Brad Case, who used to be on the air in Houston, is now on the air at WFMF in Baton Rouge, La. ...In the listing of stations owned and operated by Sonderling for the Mac Allen interview, I failed to mention that Mike Sokoloski is the operations manager of WLOA, an AM station owned by Fennott Sonderling in Chicago. ...One of the most entertaining things imaginable to air on Christmas Day would be Charlie Tune and you can have a three-hour special of Christmas music and fun from the Great White Whale of Humor for the price of a meal. All you've got to do is dial 800-425-1939 and ask for Harry O'connor. The show is already in 57 markets and growing. It's full of the usual Tune nonsense... Don Holiday from KJKX in Tucson is the latest new staffer to KTNQ, Las Vegas, and program director Jim Fox promises that the remainder of the air staff will be announced about a week from the time you read this. He's looking for the new Top 40 operation. The FM-KGBS put their new automation equipment on the air briefly Tuesday (16) and it sounded good. Ron Martin, the program director, did the air personality honors.

Mark McKay has joined Steve Gibbons on KITE in San Antonio in the 5-9 a.m. slot... Beverly Callison, who left the station that she'd been there since the firm started... And now Jim Seigel, 301-485-2490, writes that he was fired at WKPX in Baltimore because they wanted to put a girl on the air. Seigel is looking for an al- bum-rock format station and adds "Despite all the craziness, I love radio." He also says that WTKR pro- gram director Steve Mency is "in one of the nicest persons I've met." ...Max (Thomas Frankenstein) is now doing the 8-11 p.m. show at WJKQ in Saginaw, Mich. He'd been with WOHL in Oberlin, Ohio. WJKQ is a stereo country station... The current lineup at WJIC in Charleston, Ill., features Lea (Lisa Clay-Hooff) and David (Dave) Evans Hurbut 9-noon, West Stew- art 11-2 p.m., Jay Corbin 2-6 p.m., music director Harvey & Steve 6-10 p.m., Scott (Scott Allen) McCallen 10-2 p.m., and Bob Payton 2-6 p.m. Weekends include Brian Johnson, Dan (Mike Daniels) Betti- ton and Greg (Gary Scott) Glover. The station features a contemporary MOR format and simulcasts on FM. Tech music list is done Tues- days, record promotion executives may call Harvey 1-3 p.m. CST.

...Wouldn't you know? In an adver- tisement promoting the ninth annual International Radio Program- ming Forum and the fantastic Bee Gees would be performing the night of the Awards Banquet, the act was listed as being on RSO Records, dis- tributed by Atlantic Records, however, distributed by Polydor.

After three years with KOB in Albuque- rque, N.M., as program director, music director and afternoon drive personality, Larry Sherman has left the station for another station and will be announcing the new Interna- tional Radio Programming Fo- rum this year in New Orleans. Dale Z. Dawson, who worked an- other tour of duty at KOB, who was a general manager in his years in radio, is now with the New Life Evangel- istic Asst. Inc. P.O. Box 1846, Gary, Ind. 46409, and has launched a radio show called "Lifeline" on WBNR in Lansing, Ill. The show features both gospel and current hit material and he needs records desperately. The show is syndicated in hard rock, pro- fanity, or lyrics which might violate a contract. However, the Bee Gees with "Dancing With the One That I Love" would do well.

Billboard will feature in the issue dated Dec. 5 (arrives at many radio stations on Dec. 20 or 21) a countdown of the top 100 singles of the year. So, you men who're preparing to feature a countdown of the top records of 1976 on New Year's Day should have the information in plenty of time to prepare your program.

Ted Bair has been appointed op- erations director for WHN, the New York country music station; he'd been director of public affairs there...
For Your Holiday Programming

2 Great Christmas Packages

The Christmas Album
- A 12 hour holiday special for radio featuring contemporary and traditional holiday music.
- Holiday vignettes, warm thoughts, treasured memories, laughter, children, and a look at Christmas past.
- Each hour can stand alone or be run consecutively as a 12 hour special or repeated immediately as a 24 hour special.
- Each hour contains from zero to 15 minutes of commercial avails with special full slots containing twelve 3 minute produced features. (Ten 12 Days of Christmas plus many 3 minute instrumental selections).
- Available exclusively one to a market on a first come basis.

Christmas in the Country
- A 6 hour music special for radio featuring country music’s most revered artists.
- With special guest stars, Waylon Jennings, Andy Griffith, Johnny Cash, Freddie Hart, Glen Campbell, Bill Anderson, Anne Murray, and surprises, too.
- Creative holiday stories, vignettes, humor, touching moments, memories, and of course, the children.
- Run each hour individually or consecutively. Repeat the special to make a 12 or 18 hour program.
- Commercial avails can vary from zero to 15 minutes depending on your station’s needs.
- Exclusively yours if you reserve it now.

Our Christmas Specials are affordable in any market including Canada. Even if your name is Scrooge.
Radio-TV Programming

Vox Jox

* Continued from page 32

but once was program manager of WNBC in New York. . . . Program
director Ernie Birch does the sign-on until 10 a.m. show at KPRIL in Paso
Robies, Calif., followed by Bob

Naut, Mark Fleming in the after-
noons, and an evening rock show is
done by Dave Smith. Birch says that
most of the day the station is con-
temporary adult and after 7 p.m.
rock request.

Richard Holcomb, general man-
ger of WTCR in Carlisleburg, Ky.,
part of the Huntington, W. Va.
area, sent me a WTCR old hucke
for my collection. Lineup at the
modern country music station in-
cludes Jeff Goodridge 6-10 a.m., pro-
gram director Dan Halyburton 10-
noon, Barry Chase noon-3 p.m.,
Mike Finchum 3-signoff. . . . Pro-
gram director Chris Bailey send me
the staff lineup at WKF in A llen-
town, Pa. Matthew Quinn does the
6-9 a.m. show, followed by Jeff Deen
until noon, Michael McKay noon-3 p.m., program director Chris
Bailey 3-7 p.m., Don Fox 7-mid-
night, and Dan Lundy midnight-
6 a.m. The station calls about 20-25
record stores a week and I think
Bailey is eager to hear from record
promotion executives about prod-
uct.

* * *

John Bulmer at WDOI in Bur-
lington, Vt., 802-362-2776, was look-
ing last week for a 7-midnight per-
sonality. . . . WTMR, Camden, N.J.,
needs gospel records. Charles Weite
says the format "runs from tradi-
tional gospel to Jesus Rock."

* * *

Marty McKay has joined Steve
Gibbons on KITE, San Antonio, in
(Continued on page 35)

ProgrammingForum

* Continued from page 29

national Radio Programming
Forum, 9000 Sunset Blvd., Los An-
geles, Calif. 90069. Non-radio per-
sontal may register for $120. Late
registrations will be taken at the
door on Dec. 1, the opening day of
the meeting.

Highlights of the four-day event
will include a radio president panel
and a record company presidents
panel. The four-day meeting will
feature nitty gritty workshops, gen-
eral sessions and entertainment in
the evening ranging from the Bee
Gees on RSO Records distributed by
Polydor to Sir Doug Sahm, Eng-
land Dan & John Ford Foley, and
Barry Mann & the Legends of Jazz
on Crescnet Jazz Records.

Bubbling Under The
HOT 100

101 - FREE, Danmie Williams, Columbia 3
102 - ALL ROADS LEAD BACK TO YOU, Donny
Mod, United Artists 171
103 - LIVING TOGETHER (In Set), Whispers,
Sun Tune 10713 (508)
104 - GIVE YOU SOMEBODY NEW, LaBelle, Epic
53026
105 - CALLSONIA, Robin Town, Chrysalis 242
106 - YOU'RE THE ONE, Brenda, Seat & Sears,
Columbia 310495
107 - MIDNIGHT SOUL PATROL, Quincy Jones,
A & M 1714
108 - SUPERMAN LOVER, Johnny Guitar Mat-
ton, SW 1019 (kwinter)
109 - SNEVER NEVER KNEW ME, Dee Williams,
ABC/Out. 11708
110 - NINTY-NINE AND A HALF, Trammps, Al-
antic 3252

Bubbling Under The
Top LPs

101 - THE BEST OF ROD STEWART, Mercury
SPM 2-7590 (Photograph)
102 - ELVIS & JOHN FORD COLELY, Hear
The Music, A&M SF 4513
103 - PROFE S SLOW, Shelly SRL 50077 (ARQ)
104 - MONTUNIA & CLEO LANE, Godfrey,
Perry & Baus, RCA CPL 1831
105 - MALCOLM JENKINS, MILLIE MILLER,
JOHN OLIVER & TOWPS, Gladys,
The Oставлены, RCA 4-A 1321
106 - MONTY THE HOOPLE, Greatest Hits, Cal-
ken 5140
107 - BILLIE JOE THOMAS, Windy, Cilla &
PC 1456
108 - BILLIE JOE THOMAS, Windy, Columbia
31489
109 - SAMMY HARRIS, Best, Blue Note 9178
110 - SAMMY HARRIS, Best, Blue Note 9178

(Continued from page 35)
The Top 100 of 1976

American Top 40 presents Billboard's official year-end tabulation. Eight hours of powerful year-end programming for Radio. Casey Kasem counts 'em down... from #100 to #1... with all the facts and figures, all the great inside stories on the music that made it. Ready for shipping December 11th on eight compatible stereo LPs.

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1976 WHEATON, ILLINOIS — A new syndicated radio series combining music of the Beatles, Beach Boys & Crobs, the Moody Blues and other acts with quotations from the writings of Khalil Gibran, Edgar Cayce, Ramana Maharshi, Rudolf Steiner and other philosophers is being sold here by the Theosophical Society in America.

"Quest" is the title of the taped programs, which the society tags as "a new concept in spiritual and religious programming which is designed to raise the consciousness of radio listeners."

Georgetown FMer Airs Local Combos

WASHINGTON — Sounds reasonable, a recording studio here, will be taping local groups for broadcast over WGIB, an FM station at Georgetown Univ.

Groups and performers in the area are invited to visit the studio for a technical rehearsal. Performers may obtain a tape of the broadcast to use to get club dates and record contracts.

The geographic nature is for the Thursday, November 27, 1976, BILLBOARD.

Copyrighed material
LOS ANGELES--Radio station KROQ's $3 showcase rock concerts, which turned away several thousand would-be patrons in its first two experimental weekends at the Bel-Air Sands Hotel here, has found a permanent home at the Cabaret Club in West Hollywood.

Gary Booksta, KROQ general manager, has set a two-year lease with the owners of the La Cienega Blvd. building, which has housed a wide variety of entertainment operations in recent years, such as the 1520 A.D. restaurant.

"Based on the experience of our first two weekends, which drew such a phenomenal response solely from announcements on KROQ, AM and FM, we expect to average 1,500 admissions per weekend," says Booksta.

The $2 admission will be maintained. Each Friday and Saturday the Cabaret will present three or four bands between 8 p.m. and 2 a.m. Booksta expects at least one full turnover of customers during these hours.

The concept of the showcase is to feature local bands with followings, even though the acts may not have recorded contracts. Also, newer, recording bands such as the Runaways or the Ramones may be headlined on special occasions.

Although the type of music KROQ is successfully presenting can be generally categorized as punk rock, Booksta feels that the terminology is too limiting.

"A widely accepted major star can come out of any genre of music," he says. "Nobody thought of the Doors or the Byrds as L.A. flower power groups once they started getting hits."

Although alcohol will be served on the premises, underage patrons can still be allowed in with their hands stamped at the door.

Booksta sees the local demand for rock dancing dance concerts as a revolt against the conventions of the disco sound. Also, he feels that KROQ's current format is playing the kind of music that his concept audiences want to hear live.

However, future shows will be advertised on other outlets besides KROQ. The Cabaret series was to start Friday and continue through December. Acts had not yet been finalized at deadline.

"The KROQ stations returned quietly to the air here in June after having been immobilized for two years by a record label contract," says a KROQ insider, "and we'd like to showcase a lot of Nashville acts. There's a tremendous amount of country talent here, and the Exit/Lin is right at their doorstep."

Feliciana's one-night stand drew a crowd of more than 250 per show at $10 per ticket. Because of this, and the fact that the entertainment as Feliciana eased his way through both sets combining elements of rock, country, and lower tempo material including "Chico And The Man," "Light My Fire," "The Hungry Years," New Sehawa number, "Lowdown," a Bo Scagia tune and a few imitations of Stevie Wonder, Jimmy Carter, Bob Dylan and radio personalities. "The club is small, but the sound is good, the audience is responsive, the room feels good," says Feliciana.

Feliciana's second owners, Nick Spva and Vandia Hill, who own the bankrupt club in September for $22,500 plus intangibles and closed them all for renovations in rest rooms, faculty, sound quality, and expansions in the bar area and main listening room.

The future hopefully points to financial stability as the club looks forward to the next day of a happy hour film series, a wide variety of food and quite possibly a television show that is currently under negotiation.

The talent lineup for the remainder of this month features Barefoot Jerry, Leon Redbone, the Flying Burrito Brothers, Donny Hathaway, Mac Gayden, Richie Havens and John Clemer. Steve Martin is tentatively booked for sometime in December.

A ticket booth has been constructed on the outside of the club that will be open from 3 p.m. on. Tickets are $5. Fans can pick up at the club or reservations by phone will be accepted for tickets. "We will not make reservations," says Nick Hill, "that will be handled on a first-come, first-service basis and the ticket prices will basically be related to whatever the club will have to pay for the act. Feliciana is $10 whereas Barefoot Jerry is $5."

By NAT FREEDLAND

By SALLY HINKLE

LOS ANGELES--With a lot of fanfare, the 24-year-old Palomino in North Hollywood has expanded its music policy in recent months to include many rock acts.

The club, owned by brothers Tommie and Buddy Donovan, is booked by Bobby Greer who does an Elvis Presley imitation, the Ozark Mountain Daredevils, Jan Berry, and on Nov. 19-20, John Stewart made a return engagement.

Of course, the country music is still there. May Nutter and Eddie Dean performed Nov. 12-13. But obviously the club has drifted away from its country roots.

"What we're doing," says Tommy Thomas, "is on some nights we let promoters take over the club to promote their own shows." Thus, the club has featured the Association, the Patters and Flash Cadilliac. The Palomino makes money on the bar and food. The act gets the door. A good act can earn $5,000 for one night's work.

Pop music is no stranger to the club: the first singer ever hired was Jaye P. Morgan for $20 a night. And Leon Russell was once the piano player in the club. Glen Campbell road her play rock guitar in the Crusoe or Rag Doll one night and the club next night at the Palomino; he earned $50 at the Palomino.

The Palomino as a showcase for pop-rock recording artists began about three years ago, believes Thomas. Probably one of the reasons for success of pop-rock artist for having a place to showcase a talent and is willing to gamble on a new act.

We don't make money on every act. But at look at as a future investment. We might lose money the first two or three times someone appears here, but by the time they've played here, they've usually built up a following and their next show is a sell-out.

Because the two Thomas brothers want to make the club more of a showcase for talent, they do their own in-house advertising, booking ads in Billboard, and in radio and newspapers. A weekly ad in Calendar, entertainment supplement of Dally Los Angeles Times, is a must. But Thomas works a lot of trades with radio stations. Onjy Thomas, asks how the number of Avoca stations-killed the idea of playing baseball back to the radio stations, to get some attention in the newspaper.

James Halley is smart. He made sure his artists got the concept Los Angeles exposure. He also made sure to play the Palomino in the 60's with Johnny Cash and Marty Robbins. Once, Rick Nelson was able to create 1,000 turnaways a day.

Today, Linda Ronstadt and Emmons Harris achieve the most turnaways.

However, the major act of the (Continued on Page 64)
The mixing links.

Now! Two new tools for even greater versatility, and economical expansion of SR Sound Systems: The compact SR109 Professional Mixer gives (or adds) up to eight microphone channels, each with individual gain control and high/low frequency equalization—without cramping your budget. Adjustable peak limiter with LED indicator prevents overload, and a peak responding LED indicates output clipping level. Built-in tone oscillator, headphone output and illuminated VU meter. Takes only 5¼" rack space. The SR109 can be connected to one or more SR110 Professional Monitor Mixers for monitor (foldback) mix, or for adding stereo output capability.

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THE MUSIC/RECORD CAREER HANDBOOK

FILM REVIEW
Beatles Tunes Employed Well On 'War' Soundtrack

By NAT FREEDLAND

LOS ANGELES—Bizarrely effective is an accurate phrase to describe the artistic impact of the film "All This And World War II." As it opens in theaters in early March, nearly three years ago, of 20th Century Pictures, producer Russ Regan, together with the irreplaceable Moviestar Newton Neurois, found a way to employ the Beatles on a soundtrack of classic Beatles songs, as a result. The film is highly rated by audiences.

The soundtrack album, coordinated by Lou Rezner, who also assembles the successful Ode Records all-star "Tommy," was sold at the Benton Pick in Billboard this month. The record, with many of the songs not heard in the full-length album version, is intended for a release to give the film's soundtrack a boost, creating an entirely new reaction to a separate familiar material. The visuals intersperse newsreel footage with scenes from movies of the period plus clips from recent rock and roll blockbusters. Those movies include: "Midway," "Tora, Tora, Tora." As in the actual newsreels shown to the troops in the Pacific during the war, there is nothing particularly gory on view. Airplanes are shot down, enemies killed, a few bullets are fired, but there's no violence. The producers have allowed the film's scenes to provide true-to-life incentive in the movie, and when the music stops, audiences look at the screen and say, "What is this music doing in a war movie?"

Unlike earlier music in "Tommy" the music mix does not overwhelm the visuals by sheer volume and intensity. Rather it used more like a conventional background score.

Some of the combinations of Beatles' songs are quite clever, such as "A Hard Day's Night," which is the only original song over the entire film, while "Strawberry Fields Forever" is used six times, with "Hey Jude" and "Yesterday" several times as the film's theme song.

The Beatles' songs are not only cleverly used, but also enhanced by director Blake Edwards' directing. Edwards has made it a point to use the Beatles' songs in the movie in a way that is not only clever but enhances the overall theme of the film. The use of the Beatles' songs in the film is not only clever but also a way to showcase the band's talent and and their timeless appeal.

During the Christmas vacation period, the facility will have its own in-house holiday show, with no names planned until the spring. Then it will present a rock revival with Dick Clark, who packages the Nostalgia show for the park this spring. A second rock revival several months ago was put together by the park.

Easter vacation will herald a third annual gospel spectacular under the banner "Hallelujah Jubilee" with park band ties with local and black churches.

Jack Ryan, Magic Mountain spokesman, says the reason the park closes down during the week is the cause of the uncertainty of the weather plus the difficulty in getting college and high school students to work the various amusement rides. Disneyland and Knott's also operate on a revised schedule calling for either limited weekday hours (disney) or closure during regular weekday hours during spring vacation this weeks and in the coming holiday weekends.

Knott's Berry Farm, with the Goodtime Theatre, its chief show, can run from as long as the Long Family plus Alvin Roy and his orchestra set the stages for the Thanksgiving Period. Bob Crosby and his danceband play New Year's Eve in the 2,000-seat facility.

In a sense the elimination of the three parks as a place to go on weekend evenings to catch top pop acts can be looked upon as an end to regular concert promoters who need only to themselves to compensate for the public demand.
Backbeat begins in the February issue of HIGH FIDELITY and continues each and every month.

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MARGAREG
"Turn Between Two Lovers"—
Andy Miramon's third act for the Hot
100 in less than three months after (Spin
and John Valente), Margareg is a cool M.O.
blurr, taking the low key, local debut single that
has an almost classical purity and simplicity.
That may be because Margareg's early mu-
sic and composition mix of classical pangs and
theory, two years of vocal training and one
year on the violin.
Sam St Paul, Margareg now lives: "35 miles from
citizen near Stampenord, Colo. (Her mon-
ager is from Christiansen of Mec, (312)
542-6276.
Signed to the label for only a couple of months,
Margareg is recording her debut album in Music Studios with Ytterr Jaron pro-
ducing. It is due out mid-December.
"Turn Between Two Lovers," also produced
by Ytterr, came on the pop charts mainly be-
cause of strong singles. It was rated early to
such big easy listening stations as WCCO in Min-
neapolis, WJR in Detroit, WTOP and KNX in Los Angeles and WIP in Philadelphia. After four weeks on Bill-
board's M.O. chart, it's in the top 10.

Los Angeles—An almost un-
precedented level of participation by Capricle Records field promotions
reps is playing a role in breaking Australia's Little River Band as a concert
and record powerhouse in the U.S.
Chuck Barnett, head of Head-
quarters of the Little River Band
and the L.A. office of the group's
marketing division, says, "In my 12 years in the business I have never
experienced anything like the con-
stant flow of calls from congressmen
and promotion men throughout the
country as we were setting up this
date show. They turned in inval-
uable information about everything from the best venue to play in each
market, to the best air, best way to advertise and public relations.
Florida, a free local radio satellite
concert from London was setup as a
promotion and Little River Band
won up adding a second show on the
2,000-seat Jacksonville Civic Au-
ditorium when the first date wildly sold out.
We only had one month's notice
that Little River Band would be available to tour the U.S., while
opening the way home from opening for a Hollies
tour of Europe," says Bruce Gar-
field, Capricle director of artist rela-
tions and publicity. "The group's
generosity, management, tours and everything possible to make the debut tour succeed.
"The Capricle promoted field
promotion has had unusually strong faith in the Little River Band since its album was released early in May and
a single first didn't sell. Largely be-
cause of promotion staff faith and some
adult-radio interest, "It's A Long Way
There was a "75" round from over eight minutes and
pushed as a single. The single is now
(Continued on page 44)

Managers Need Depth, Says Sachs
LOS ANGELES—Len Sachs,
principal of the two-year Coyote Productions—Management—Publish-
ing complex, this month completed
teaching a well-attended course,
"The Business End Of The Record-
ing Industry," at Loyola Marymount
Univ., here.
He was trying to concentrate on
putting across the idea that manage-
ment today requires understanding
of how to finance a full artist," says Sachs.
"The contemporary manager
must be thoroughly familiar with the
entire workings of the music industry
to a depth so that the marketing
proposals he presents to a record
company make sense and aren't just
false-facet dreams.
Sachs was Atlantic Records mark-
ing vice president for 10 years
and then became general manager of
Little David Records for Flip Wil-
son and Monte Kroyd. In Coyote,
he helmed the comeback of Flip
Butterfly on MCA and he manages
United Artists vocalist Barbara
and Chelsea artist Alia Colt.
He is seeking more artists with
social entertainment-career poten-
tial for Coyote.

New York—Even though there
has been a tightening of facilities
available for the presentation of pop
music shows here (Billboard, Nov.
6), concert activity here has esca-
lated in the past few weeks.
In addition to the few halls still
regularly allowing pop concerts, there
are a growing number of facilities open-
ing their doors for sporadic engage-
ments.
The Winter Garden Theatre on
Broadway will feature Natalie Cole
for six nights beginning Tuesday (22),
while the Uris Theatre brings Barry
Manilow for two weeks beginning Dec. 21.
Stilr enjoying the active role as the
most active promoter in this market is
Ron DeLentser, who is presenting shows at the New York School of
Academy of Music, Avery Fisher Hall,
Carnegie Hall, the Nassau Col-
iseum and Madison Square Garden.
Among his upcoming shows at
Carnegie Hall the stems to see at school Monday (27), the Uris Theatre
brings Barry Manilow for two weeks beginning Dec. 21.
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either of them did much to change that impres- 
sion, but Duke and Cobham are no powerful per- 
haps they should consider a duet act.
Cobham is the "Stevie Wonder of the 
world." Surrounding by his huge set of 
drums and accompanied by synthesized flash-
ing lights, Cobham literally battered the au-
dience into submission. His playing was muscu-
lar, athletic, forceful, and luscious. Even an adoring 
crowd thought he got a little reckless with his two-
hand, indigent solos at times more unique than music.

Duke, surrounded by synthesizer, electric 
and acoustic pianos and organ, played in a similar way to Cobham. When given his solos he 
chose to display a little at each instru-
ment, rarely sustaining anything of substance. 
There were moments when Duke did cut loose 
and at one point there was an excellent call and 
response run with Cobham. However the Cob-
ham/Duke performance is best summarized by 
the title of one of their own songs, "Ego." Their 
approach to music is a waste of their tal-
en.

PHILADELPHIA—A benefit 
concert Nov. 11 for the Main Point 
nightclub in nearby Bryn Mawr, Pa., 
headlined Joni Mitchell, Tom Rush, 
Melanie, David Samson, Tom 
Weiss, Dave Van Ronk, Ellen 
McCormaine and the Star 
Spangled 
Washboard Band.

The concert promoter, Larry Magid, 
donated use of the Tower Theatre.

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the Hits and 
Hitmakers of 1976

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Issue Date: December 25
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November 27, 1976

Billboard
Europe Club Concept To Vegas

By JEAN WILLIAMS

Los Angeles-Las Vegas gamblers may be going European style as Europa International Disco Consultants of Denmark brings the European disco concept, complete with foreign DJs, to that city in April 1977.

Gerry Coard, president of the firm, is in the U.S. on a disco junket negotiating with an existing Vegas private disco owner to bring in his European disco concept and DJs. He is also scouting the rest of the country for choice disco locations in which to rotate his spinners.

Coard's concept is to promote the DJ first and the club second. "A club in Copenhagen will hire a DJ from us for one month. It will seek local press with a photo of the DJ appearing in the papers," says Coard. "The DJ will then leave to go to another club outside of Copenhagen and a new spinner will come in."

"In this way," he continues, "we are creating an audience interest in the jockey. We feel that this method helps the turnover in regular customers, plus the music doesn't stay the same because each DJ has his or her own style of mixing."

Although in Europe the DJs remain in a club no longer than one month, Coard claims that when the DJs reach the U.S., they will stay put for three months, with the same rotation system.

"Another reason for shifting my spinners from country to country is that they pay fewer taxes," says Coard. "If they remain in Denmark more than six months, they must pay Danish taxes which is 45% of their earnings. The DJs must pay 20% taxes on their income."

Coard says that his firm employs 150 spinners, 20 disco dancers, and he uses vocalists, comedians, self-contained groups and jugglers. With his entertainment group, he claims to service 150 disco's in Norway, Denmark, Luxembourg, Switzerland and Germany.

He has 22 disco club owners and one DJ on a U.S. disco junket surveying new club designs; checking to see how much money Americans are spending on their clubs, what the average customer turnover is, and what Americans are doing to attract patrons.

Danish DJs have a unique setup. First of all the average DJ earns approximately $50 nightly, according to Coard. "There are a few who earn about $3,000 (U.S.) a month," he says. Such a DJ is 32-year-old Tommy Kaye who is with Coard on the U.S. trip.

Although 32 may seem a bit old for a DJ by American standards, Europe International employs a 43-year-old West Indian DJ, who refuses to work in anything other than soul discs, says Coard.

Soul clubs are popular in Europe. Coard claims there are not many blacks in the countries which he serves.

(Continued on page 49)

Disco Owners Organize

Freeman cautions that if the pressure to turn private membership clubs into general admission establishments is not reduced, then many clubs may relinquish their license in their ongoing efforts to ensure the privacy of their members.

Freeman also insists that "social functions" by fire marshals and building inspectors, are unnecessarily frequent, and uncoordinated to the point where they constitute harassment. He also charges that the inspectors tend to hold up club members to ridicule.

Freeman cautions that members of the Alliance are not lawbreakers and that they intend to fight "unfair" government restrictions with every legal tool at their disposal.

Second Storey To Debut In Philly

Philadelphia-A gay/straight discotheque constructed on a location once occupied by a church, and featuring about $60,000 worth of the finest sound equipment available, will on Christmas day become the newest room to vie for the covered dollar in this city.

The room to be called Second Street, will be operated by David Geftman who ran the successful Music Box discotheque this past summer at the seashore resort of Margate, outside Atlantic City, N.J. It will be strategically located in the city's gay community near the Gay Street Hotel.

(Continued on page 49)
Bob Crewe means hits, hits, hits. That's why Billboard's Forum voted him King of the Discos. Now the word's out about a whole new Crewe. It's Street Talk, The Bob Crewe Generation's debut album for Elektra. It contains for the first time on an album the smash title single "Street Talk," and seven more sizzling Bob Crewe disco originals. What's the word on the street? R.P.M. predicts "it may be the biggest disco album of the year." And nobody's arguing.

The Bob Crewe Generation. Street Talk. On Elektra records and tapes.

Produced by Bob Crewe
Discos

Vegas Gamblers In Disco Swing

Continued from page 46

A soul dance floor in Europe is one that plays only R&B or black music. We have a lot of soul clubs with white patrons," he says.

Coad explains that 80% of his DJ stable is English. There are also Italian, Swiss, German, West Indian and French DJs. There are 15 females, three of whom are black, five black males and a few gays. He also employs husband and wife teams.

"My black female spinners are most appreciated in Scandinavia because the people of Scandinavia,

Fania Ups Salsa Plan

Continued from page 46

Masucci is playing an increasingly important role in the evolution of contemporary disco sounds.

Although Fania is backing away from involvement with conventional disco product at this time, Masucci does not rule out the possibility of disco releases from Fania at some time in the future. In 1976, however, Fania has flirted with the disco market, and its "doo-wop oriented" releases have included "Different Shade Of Black" by Louie Ramirez, at the time of release was described as a Latinized version of the Van McCoy hit.

Among the major reasons being cited for Fania's decision to stay away from disco at this time is internal weaknesses in areas of promotion and distribution. Masucci candidly explains that "disco product is one area of music with which we are neither familiar nor fully equipped to handle effectively."

Masucci also feels that it would not be economically feasible for his company to spend precious time and money chasing after the oft elusive disco hit, when that same energy could be concentrated on the area in which they enjoy ongoing success.

To ensure that it does not close the door completely on disco, Fania will continue its experiments with English lyrics woven into the fabric of Latin music. Examples of this are seen in the recent release of "Drakkar Joe," a composition written by Panamanian vocalist Ruben Blades, and released by Bobby Rodriguez & La Compania.

Concludes Masucci: "Our major concern in the weeks and months ahead will be to try to return Latin music to the level of popularity it enjoyed in the 1930's and 40's before Cuban ties with the U.S. became strained."

Chi Group Awaits Local Accolades

CHICAGO—The Chicago Convention Committee had its first formal awards ceremony in the disco field to a local promotion manager, disco deejay and a disco club.

The awards, presented at the organization's first annual disco convention dinner held here Oct. 16, went to Jim Fincher, Thompson-producer, for "best promotion manager," Bill Jenkins, "best disco deejay," and Disc Jockey Sammy, Chicago, III., for "best lounge/disco club.

Balloting for the awards was conducted on-site at Chicago discotheques, according to William Barnett, one of the founders of the Chicago Convention Committee.

The disco convention dinner was attended by the locals-based princes, and featured, in addition to the awards, disco dancing and a fashion show.

Entertainment was provided by Heaven and Earth, a Chicago-based disco group, and Ben Sexton as "The Mechanic." The dinner concluded with a masquerade dance, each with half the proceeds going to the NAACP.

Second Storey Debut

Continued from page 46

Although the recent mushrooming of discotheques in this city has forced many operators into cutthroat competition, Gelman feels his state-of-the-art sound system will be a major drawing card.

So confident is he that the room's sound and lighting effects that a fierce customer battle, Gelman feels he has bypassed fancy decor, settling instead for a black and white theme.

Sound for the Second Storey will be supplied by Alex Rosier of New York, with the local-based McManus & Sons supplying the lighting. A N.Y. deejay, still to be named, is being tapped to spin the discs.

An information desk will be open at the door for the new club and will be staffed by a greeter, a hostess, and a greeter.

The DJs, who will be introduced by Gelman himself, will be paid $100 a night.

The club will be the first discotheque in the city to have a full service bar, with cash bar service.

The club's name is an unfortunate tribute to the Second Storey, a once-famous Chicago night spot of the late 1960s that is remembered fondly by many Chicagoans.
LOS ANGELES - Cherokee Recording Studios here is negotiating to become the American representative and distributor for Triad As. The Los Angeles outfit is no stranger to the music industry, having become a center of console designers and builders.

"We've asked them to represent us here," explains Joe Robb, a co-owner of the studio, "and eventually we'll become the West Coast distributor for them."

"How soon don't I know since our business has been on hectic and busy. We want to make sure we can give them the best representation possible. It will mean spinning off a new division.

Cherokee is the only studio in the U.S. with Triad Series A boards, having just installed its second unit with a third ordered for a newly planned midtown room.

"We're always liked Trident Studios in London as a studio," continues Robb, "and when we heard they were not going to build more and were considering building consoles, naturally we were interested and a relationship developed.

We ordered our first console which was put in last January and we liked it.

"It's basically a transformerless console," adds Robb, indicating he likes its 'less is more' approach to electronics.

"I think the more unnecessary console, adds Robb, indicating he likes its 'less is more' approach to electronics.

"We should end up doubling our business versus a comparison with last year," he says.

Cherokee is owned and operated by former Hit recording artists Artie Robbins (three brothers, Joe, Dee and Bruce) along with Merton and Dan Wexler, who has managed artists such as Frankie Valli, C.C. Catch, Arif Mardin, Harry Manne, Mike Curb, Michael Lloyd and Robert Appere.

"One of the other things we were looking for was rudimentary computer simulation set-ups," says Robb, "but there are a lot of instances, especially with 24 multitrack recording, where you have certain necessary groups of instruments you want muted.

"So we had them design a panel of 24 mix-matrix pads, which you then push down to punch up whatever mixing you want throughout a song. If you want the drums out for the first eight bars, you can do it simply.

"You can mute with Diety and other mixdowns, but we have found there still seems to be little chicks and pops which you don't get with this method. This has been quite operative about some of the design changes we've asked for and we seem to think a lot of it is better.

"We have a fairly simple approach to recording and I think the good thing about producers, you know who are musically knowledgeable, get down to a straightforward approach.

As for the new modern studio, Robb adds, "We don't mean to start competing with every other mixdown suite in town but we have enough in-house business to justify it. We also want to see if we can do it. I think the more control you have in the studio, the better.

Getting involved in the equipment end as well as the mixdown studio is a change for Cherokee, indicates Con Merton, director of creative services.

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With this the third spotlight on the state of Colorado, many positive and influential changes and improvements have occurred in the Rocky Mountain music industry since this magazine’s last visit. The most recognizable industry growth is in the quality studios springing up with incredible planning, execution and professionalism. Not only are they providing new outlets for regional artists, but attractive complexes for national stars.

Other influences include the expansion of the Guercio recording ranch with its custom label, John Denver’s Windsong label’s Starland Vocal Band success, a flurry of disco activity throughout the state and the best summer concert series in years. All in all, the Colorado music scene is healthy, stable and flourishing.
Firefall's debut album has already spawned two hit singles and has been certified gold.

Firefall. Colorado's newest natural resource.
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Sky-Reaching Studios

By ED HARRISON

Caribou Expands

James Guercio's 3,000-acre Caribou Ranch in Nederland continues to broaden its reputation as the ultimate studio retreat, attracting rock's foremost celebrities to its recording facilities. In fact, when Billboard visited Colorado for this spotlight, Chicago was there working on a new album.

But the top priority at Caribou is strengthening its commitment to solidifying its custom Caribou Records label, distributed by Columbia. At present, albums by Colorado-based Gerard the L.A. Express and James Vincent have been released on the Caribou label. A second album by the Express, "Shadow Play," will soon be issued.

"People think the label is a part-time job," says Larry Fitzgerald, business partner with Guercio and general manager of the label. "We hope to be into management, the studio and other phases of the music business. That gives us the experience to move the label forward." Fitzgerald says that the Caribou roster will become more diversified within the forthcoming year and many future signings "will shock a lot of people."

Caribou just signed singer C.C. Smith, formerly on Columbia, with his first single due momentarily.

"We're looking to become a big company, but we don't want to grow too quickly. We'll be selective and go for artists, new and established with long-term careers," says Fitzgerald.

Fitzgerald is based in Caribou's West Hollywood office, but frequents the ranch at least twice a month. He remains in constant touch with Guercio via hourly phone calls and a tele-type machine. Mark Hartley is in charge of marketing and national promotion and Howard Kaufman is controller.

The ranch is booked 65 weeks out of the year. There is a flat studio rate with no charge for any extras that might be required. Caribou maintains lodging cabins that can accommodate 30 persons with the going rate $45 per day. The fee includes liquor, use of snowmobiles and other resort-like luxuries.

Statewide Growth

In addition to the renowned Caribou retreat, Colorado's other studios are emerging into first-class recording facilities with comparable equipment and clientele. In fact, select Denver and Boulder studios occasionally work in conjunction with Caribou on specified projects.

Applewood Studios in Golden, with its Neve console, was purchased in May by Associated Media International from Dennis Madden who has since gone into management. Originally designed as a "country" studio, continuous updating of equipment has transformed it into one of Colorado's more prominent recording facilities. According to Jeff Krumm, director of marketing, nearly 90% of the work done is albums.

In the past year, Cat Stevens, Bill Wray, Michael Murphey have worked on albums there.

Felix Pappalardi recorded a "King Biscuit Flower Hour" at Applewood with Wille Hutch and Kathy Moffett have utilized the facilities. Green Daniels is studio director with three senior engineers.

Viking mobile studio headquartered in Denver under the auspices of Wade Williams recently received a $4.5 million grant from the Rockefeller Foundation to work in conjunction with New World Records in the production of 85 albums documenting the history of American music.

The 52-input and 52-output unit with a 56 microphone capacity was considered for use at the winter Olympic games, but transportation of the video truck was impractical.

The Viking rig recorded a concert in Golden by Tom Scott, Dave Grusin, Jimmy Haute and Pat Williams with Phil Ramone engineering. The rig traveled to Santa Fe to record the first American opera in 12 years called "Mother Of All" and then proceeded to Leavenworth State Prison in Kansas for a gig. "We're ready to go anywhere," says Williams.

The studio has an Ampex 24-track board and preparations are underway for a second 24-foot trailer with a completion date in April.

The most talked about new studio in Boulder is the $500,000 Norstar managed by Arons Levy. The studio features MCI boards, Ampex console, Dolby noise reduction, compressors and digital delays. There are two studios with markdown and overdub, while the walls are insulated with floating rubber because of the basic frequency. Levy says that eventually the studio will expand to encompass a publishing company and record label under the Northstar logo. Northstar is managing local artists Alex Major, Warren Rider and John Neumil.

Cat Stevens, Mark Almond and Aerosmith have surveyed the facilities with intentions of recording.

"We're not afraid of competing with Caribou, being only 20 miles away. The difference is that we're accessible and without the light security," says Levy.

Levy says that Northstar will have the look of a "sunny, plush" studio, geared for local musicians and with a distinct Boulder sound.

Another new studio that has been the recipient of attention is Singing River Studio in Red Wing, 180 miles southwest of Denver. While the studio is nestled in the Sangre de Cristo Mountains, principals Chip Baker and Clark Dinkin say they don't intend it to be a Caribou type resort.

The 16-track facility features Ampex equipment and a 20-foot soundstage equipped for color videotaping and mastering.

Baker says the mountain towns boom during the summer and part of winter and he hopes to attract name artists. The studio will also be a showcase for local talent. Baker feels the isolation and isolation will make the studio inviting and is the main reason for his being done there.

Two years of planning went into the $250,000 construction, with the building built from logs. Singing River works with Stone County and local agencies for contacts. It is scheduled for official opening in January.

Biscuit City Studios and Records in Denver is a small label, primarily folk and bluegrass, with its own 8-track studio that will be expanded to 16. Norstar, studio manager and chief engineer, says that most business has come from outside artists to cut singles and demos.

(Continued on page C-6)
Concerts: Stalking The Big Draw

"Business is amazing," says Barry Fey. And no doubt it is, for the Denver concert promoter extraordinary whose Feyline Presents, Inc., grossed a staggering $4.2 million in a summer that saw 34 shows storm the Denver market.

"That's $400,000 less than I did in all of 1972 when I did 11 cities," says Fey.

Twenty-four of those shows were presented at the 9,000-seat Red Rocks Amphitheatre, 25 miles outside Denver. Among the summer highlights were near capacity dates by Crosby, Nash, James Taylor, Loggins & Messina, Neil Diamond, Jesse Colin Young and Waylon Jennings. "I had every available date booked," says Fey.

Fey did three stadium dates at Mile High Stadium, the largest attracting 62,000 for the Beach Boys/Firewood Mac/Santana. Peter Frampton drew 36,000, and the Eagles drew 42,000 despite its appearance during the week of the Thompson Canyon flood tragedy.

It was like a pool of doom. The skies were bleak. There was no reason to do a show," says Fey.

On June 1, Fey unprecedently brought the Waylon show back to Red Rocks just two months after its first appearance. It was Fey's initial recognition of a (progressive) country act.

This year he also delved into viable MOR acts such as Neil Sedaka, Barry Manilow and Neil Diamond, while adding more diversification with Quincy Jones, the Brothers Johnson and Grover Washington. Fey has cut down considerably on out of state promotions.

Fey himself is managing Denver native Jerry Corbetta of Sagatart, while Fey's wife Cindy is also qualified to handle all company matters.

Ever teases the winter months to be better than the fall.

"We'll get the acts that didn't tour during the summer," he says.

Only promotes cultural and Broadway shows. He brought the Russian Dance Festival into Denver during the summer as well as "Foul," and Katherine Hepburn's "Dinner.

In the 16,000-seat McNichols Sports Arena but only drew 6,000. Vason also booked the Complex nightclub until it closed in September.

Among the billpromoters themselves is Sam Feiner, director of the city-owned Denver facilities for the past 14 years.

Although Feiner prohibited rock concerts in his venue for nearly a year because of increased drug use and criticism from the press, rock has accounted for one third of the $3 million grossed by the city from musical entertainment.

Statewide Growth

Owners Jim Ransom and Laura Benson released the first product in 1973 and subsequently six other records have followed with three due for release in the upcoming months. Although a little known label, Biscuit City has seven national distributors, two in Japan and one in Germany. Most business is generated by word of mouth, mail order ads and advertisements in Singout and Folk magazines.

Small record labels are like weeds. You try to stamp them out, but they still remain," says Benson. Her stiftest competition comes from his record presses in Colorado, forcing Biscuit City to transport its product to Los Angeles for those services.

Mountain Ears Sound Studio in Boulder recently opened its doors for business. The facility includes animators, video and film equipment and a rehearsal hall, in addition to its 16-track recording facilities.

Colorado Nashville in Colorado Springs, is entering its third year of supplying audio hardware. The firm has installed audiovisual equipment in Caribou, Viking, Applewood, Northstar and Bill McKuen's Aspen Recording Society.

Colorado Nashville and Colorado Springs is entering its third year of supplying audio hardware. The firm has installed audiovisual equipment in Caribou, Viking, Applewood, Northstar and Bill McKuen's Aspen Recording Society with John Innes-wood.

"It's the same device but without the fancy engraved panels. We use silk screens instead," Martin says Colorado Nashville is not restricted to Colorado only, and has supplied hardware to three studios in Nash-ville, Albuquerque and Ohio. They also install professional broadcast equipment in discos, auditoriums and theaters.

Colorado Nashville manufactures and markets sound mixers and preamplifiers. In April, Malachi Sound Reinforcement was formed, which will specialize in high quality sound systems.

The firm supplies sound equipment to acts playing anywhere in Colorado. In the past year it has accommodated Glen Benson, Keith Jarrett, Ozark Mountain Daredevils, Hot Tuna and Labelle with its services.

Tom Beamer, president of Malachi Sound Reinforcement, says his company would rather work a 10,000-seat venue with the highest-quality equipment than a 50,000-facility and low quality. "We're concentrating all our energies into supplying the highest possible caliber in sound," says Beamer.

B.C. & G Enterprises in Littleton, a sound and lighting company, has provided small local concerts with equipment.

Robert Coffin, engineer with the company, says they try to use low-cost tools and services when necessary but will list the best equipment when it is necessary.
COME TO DENVER FOR THE HOLIDAYS

Nov. 8th–25th 14-City National Tour
Dec. 2nd Starring on "The Carpenters Special"
Dec. 14th John Denver's "Rocky Mountain Christmas"

Jerry Weintraub
Management III

John Denver. Millions of people will be watching him on nationwide TV during the holidays, so stock up now with his best selling albums, "Spirit" and "Rocky Mountain Christmas."
Agencies:
A Field Of Great Talent
Stone County

Stone County, once part of Athena and independent for 2½ years now, is expanding into management, publishing and interests in foreign markets.

Keith Case and Lance Smith, co-principals of Stone County, say its volume of business is up nearly 40% since Billboard visited last year. Clients include Bill McKuen's Nitty Gritty Dirt Band, Steve Martin, Liberty & Starwood, Flash Cadilliac & the Continental Kids, John Hartford, Dillards, Chuck Pyle, Richard Deane and Mason Williams.

Case, Smith and Steve Dahl are personally involved with managing, while Keith's wife Penny is an executive with the firm and instrumental in coordinating Billboard's Colorado spotlight.

Dahl is working with RCA artists Steven Young and Vally & the Hometown Band, two new clients. Case and Smith manage Pyle, Hartford, Dillards, Deane and New Grass Revival.

Stone County has expanded its operations to include an artist owned publishing company. Although

THANKS For A Successful Year


Our appreciation to the following promoters for shows of excellence.

Feyline Presents, Black Sun, Martin Wolff Productions, New Dawn, Tour de Force, Reggae Ltd.

University of Colorado Program Council
BOULDER
The Summer of '76

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Thank you for a wonderful summer. See you again next year.

Barry
When not on the road touring and away from the Los Angeles based Tommy Bolin calls Denver home.

"I was born in Iowa and moved to Denver where I knew some people. Denver was also close to Boulder, the nearest musical happening," says Bolin, speaking of where he started his career with a Denver-based blues-rock band called Zephyr.

Bolin's ties to Colorado are still viable ones considering his

Tommy Bolin

two collaborators live there, Jeff Cook in Denver and John Tesar in Aspen.

Billboard reached Bolin in Chicago by phone, where he was in the midst of his first solo tour, promoting the release of his first album for Columbia. "Private Eyes." Weary from jet lag and sounding hoarse from a sore throat, Bolin says, "It's nuts in big cities. Colorado is less hectic, has beautiful scenery and, of course, the mountains."

Following lead guitarist sprints with Billy Cobham, replacing Joe Walsh in the James Gang, and then filling the shoes of Richie Blackmore in Deep Purple, Bolin recorded his first solo album on Nemoprene. "Teaser," which was widely acclaimed.

"If Deep Purple told to do my own album," says Bolin. "Most of my musical growth was reflected in the bands I played in."

needed room to grow."

Bolin, 25, and on his own, is pleased with the direction his career is taking. "Things are more comfortable now. I can get away with playing different types of music. I feel my music is more mature and I know what crowds want to hear," he says.

And to ensure that Bolin's career remains on an upward trajectory, the recordable Denver concert promoter Barry Fey is managing him, with a determination to make Bolin a giant act.

"My main problem in the past was mismanagement," says Bolin. "Barry's been a friend for seven years, managing me on and off. I'm happy with the way everything is now going."

The current Bolin tour will take him through the Midwest, the East Coast, including dates in Boston, New York.

(Continued on page C-18)

Statewide Growth

• Continued from page C-4

meet each artist's requirements by renting from different companies. He is confident BC & G will blossom into a full service operation in the next few years.

The Great American Music Machine of Denver is a sound marketing firm with a nationwide clientele. The company has produced a record entitled "I Believe He's Gonna Drive That Rig To Glory," by Craig Donaldson that originally developed as a marketing concept for a trucking operation.

Other recording studios and sound suppliers in Colorado include the 16-track Road Runner Recordings, Walt Stinson's Listen Up Sound, Summit Recording Studios, Western Cine Service, Fred Arthur Productions, Audicorp, Cartel Productions and Intal Records.

Stone Country

• Continued from page C-6

said Case. "It was probably the best summer in history for the Dirt Band.

The two comedians on the roster, Steve Martin and Gary Muledeer, help diversify Stone Country's interest. Although each is getting television exposure, Case says that not being in a major market like Los Angeles or New York has its drawbacks.

"When you're on the streets rubbing shoulders you know about mis-situations and can take advantage of them," says Case.

Stone County will continue to function primarily as an agency. But adds Stein: "Being under the one roof should give us better coordination and increased communication."

Athena Artists

• Continued from page C-6

from 12,000 to more than 100,000 units. The right tv exposure is more important, says Carroll. The Redbone appearances were arranged through the Boston office.

Unlike Stone Country, Athena doesn't plan to go into management. "It's not healthy mixing agency and management. It's all right to splinter off and have people do the managing but you can't be both," says Carroll. "We want to provide our
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The king of modern country music lives up in them tall hills. In fact, John Henry Dutehenderrfot, the musical mayor of Aspen, got his name from Colorado's capital city. Just call him John Denver.

Denver has scored with countless country hit songs and has snagged an armful of country music awards from the CMA and ASCAP. Though claimed by both pop and country camps, the RCA artist can find a comfortable home, and a legion of fans, in the concrete corridors of the cities or the fields of wonder in the country.

Jimmy Buffet, who has just moved into a big new spread near Aspen, is another of those country/pop talents personified by Denver. Buffet suffered an acute case of banging his head against the wall in Nashville, moved to Austin before it was fashionable, then to Key West after it was fashionable, and, finally, to his haven in the Rockies.

Though enjoying only one strong pop smash, "Come Monday," the ABC recording artist has become acknowledged as one of the top singer-writers of the country/pop movement. His "Why Don't We Get Drunk" is a jukebox favorite that gets right to the point of things. But his strength is in serious songs such as "The Captain And The Kid" and "A Pirate Looks At 40."

Another talent who went the Texas-To-Colorado route is Michael Murphey. Discovered by Kenny Rogers, Murphey composed "The Ballad Of Colaco," a theme LP about the destiny of a mining town and, later, such singles as "Wildfire" and "Geronimo's Cadillac." Epic Records touts this singer-writer as one of its top artists.

Dan Fogelberg is as kin to Colorado as he is to country. Also an Epic star, Fogelberg writes and records such songs as the haunting "Souvenirs" and the appropriate "Aspen," the latter song a highlight of his "Captured Angel" LP recorded in several sites including Caribou Ranch at Nederland.

Bill McQueen is doing fine up in the hills, and the manager of the Netty Grady Dirt Band or Dirt Band, as you please, has seen his group score on the country charts. The group's biggest hit was "Mr. Boojangles" by the king of country music, Jerry Jeff Walker, and the group used about every country pickin' in existence, including Roy Acuff, for one of its best albums, "Will The Circle Be Unbroken."

Columbia artist Katy Moffatt has hit the country charts and is a fast-rising entertainer. Katy lives in Denver and Ebbets Field is one of her favorite haunts.

Bonnie Nelson is the ultimate country queen and she's Colorado to the core. Born in Denver, Nelson is a star of radio, tv and concerts, not to mention record labels and the Country Palace in Littleton. She has played everything from the Pappy Dave Stone Talent Contest on KPKW to WSM's "Grand Ole Opry." And she still hasn't reached her full potential.

Country's churchgoing cousin, Gospel music, has a following in Colorado, as evidenced by concerts held by the Christian Artists Corp. Held at the YMCA camp of the Rockies, the latest event drew more than 1,000 registrants from all segments of gospel music—traditional, southern country, contemporary Christian, Jesus rock and black gospel.

Country also merges with bluegrass, and the mixture is best exemplified by John Hartford, writer of "Gentle On My Mind," and player of excellent bluegrass, who is often seen singing.

recording and retailing in Colorado where bluegrass blooms.

Several promoters are behind country music, including Chuck Morris of Feyline Management and Dave Stone of Stone Country, Inc. Additionally, the Country Music Foundation of Colorado, headed by president Gladys Hart, aids new artists and presents the annual Colorado Country Music Festival.

"Established artists in the country field still remain the most popular," Hart asserts. She cites the Coloradoization of Doug Kershaw of Warner Bros. fame, and Byron Berline, the bright new MCA artist, as evidence of the vitality of the country scene in the mile high mountain state.

Some strong stations boom the country sound across Colorado. The two powerhouse Denver stations are KERE and KLAK. KERE recently moved into newly expanded facilities. Attracting up to 6,500 fans at each performance, the KERG Country Fair runs for a week, heavily laden with country music. The station also plays records by local country artists.

The oldest country station in the area is KLAK, and the slick sounding station is prospering under new management. KLAK plays a wide variety of music, including country-to-pop and pop-to-country crossovers.

Of the 26 Colorado stations programming country music 12 of them are exclusively full-time country. Gospel stations sch sch the word and music into the valleys and up the peaks. Greeley's KTPO has drawn national attention with its contemporary Christian music format.

More than 50 clubs offer country music entertainment in Colorado, and talk continues about the eventual possibility of a Saturday night "Opry" type show. The entire country scene is mushrooming with an increasing number of ASCAP and BMI publishing companies, producers, promoters, musicians, radio leaders, agents and studios enhancing the countryside.

(Continued on page C-16)
The state of Colorado is dotted with small town radio stations, your standard country and MOR fare. The Denver Metro market has one of the highest ratios of stations per capita in the country. Every musical style and program format is represented from disco to classical, free-form to automated Top 40. The "reaction factor" takes on tremendous significance for program directors; if a listener doesn't like a particular song, there are plenty of other stations to turn to.

One significant trend is the growth of FM. Two years ago FM had a third of the listeners, now the figure is about one half. Easy listening and MOR seem to be losing ground to rock and specialized formats such as jazz and classical.

The slogan for a contest currently running on KXXX-FM is "Winning is Easy," it's also an apt description of this new station's arrival in the Denver market. On the air just two months before the spring ARB's, KXX took the town by storm, coming out third overall, and dominating the teen listeners with twice the share of their closest competitor, KTLK.

Program director Bobby Christian describes the strategy of the KKJ onslaught: "The station had been simulcasting with KHOW-AM (our sister station) twelve hours a day, playing jazz from 6 p.m. to 6 a.m., broadcasting Nuggets Basketball-a lot of weird stuff. We came up to research the market, we saw a definite hole, KTLK was doing Top 40 aimed pretty much strictly at teens and the ratings showed that KIMM was just the opposite, their 18 plus numbers were all right but their teen numbers were nowhere. KQAZ was the only Top 40 on FM. They were getting a seven by default. They could play three or four stations, we could play three stations, we had a second set of numbers--KUFM and KRIZ in Phoenix, KLIF in Dallas. At KKJ, he utilizes Wallace's format which relies on Radio Index, a telephone confidential survey, and M.A.R.S. (Mass Acceptance Research Service)." It's basically a Top 40 formula with refinements--Top 40 has always been based on sales, national play, national charts. All we care about is the local radio listening pattern and nothing else. Sales have a slight influence but not really a lot. What's happening in New York, Philadelphia, and Boston has no influence at all; songs can be great hits there and stiffs here.

The list of current records varies, as low as 18, as high as 26. It depends on the week and if there is a new good product that deserves heavier rotation. A lot of songs hang on, so we let the B rotation increase. We keep the A's rotating just under two hours. The time spent listening here is about one and a half hours on the average, so they hear most of their favorites. With us controlling 12:24 and KHOW controlling 25:49, the company (Doubletus) has 12:50 locked up. The combined weekly curve is 48.1, so it's a pretty good deal. There's a national package where you buy both stations for a discounted price, which has brought us a lot of good business. We're forecasting a 9.3 to 9.5 overall for the fall book.

"We are going to have a real positive effect," according to Frank Felix, program director for KBPI, one of the country's renowned progressive FMs. "Ultimately it's going to be to our benefit to convert a series like a Top 40 ear to a fairly progressive ear. There's two major steps, first to get you just AM to FM, and second, from Top 40 to an album rock format.

KBPI plays 45-50 current albums; they call 24 record stores every week for their top 20 selling albums as well pinpointing interest in new albums. "We have the luxury of being able to continue and expose new product.

Felix has seen some drastic changes in the taste of his audience. He is the theory of the cause: "None is no longer in office. Vietnam is over--so they say--and in spite of all the goofy stuff about the environment, we still want to drive our cars. Those three influences removed have been reflected in the music. On college campuses the #1 drug is alcohol, the #1 concern is no longer changing the world...but will I get a good gip when I get out of here and make lots of money?" All that's reflected in radio, the intense harshness has disappeared. Up feeling rock & roll is an electric psychedelic--that's yesterday. Groups like Yes, Gentle Giant, we got a lot of calls for a year ago, not today. We'd be daft to play them.

KBPI tends to be committed to community involvement and its most profound support of local music was the creation of a "Colorado Album" in order to "generate interest for all Colorado musicians and serve as a focus to develop and sustain the musical scene in Colorado.

Response from musicians was tremendous, over 300 tapes were submitted. A wide range of styles was represented with some popular local acts as well as unknown. All costs, except the manufacture of the record itself, were donated. Applewood Studios offered its facilities. "We got some airplay in other parts of the country," explained Felix, "but we couldn't ship records. The biggest disappointment in the album was the lack of signings of anybody by a major record company."

KFMI, in the only truly progressive, free form radio in Denver, but is in the incongruous position of broadcasting on the AM side, days only. Although falling in the ratings, it continues to provide the only relief for the sophisticated rock listener on AM.

Strick has made much of a showing as a black station, since Denver's black population is small. A move to a disco format and appeal to white and chicano listeners is bringing new life to the station. Program director Bob Moore states an hour and a half hour audience, because there was no place else to go. We came in and filled the void, doing 12:24, basic Top 40 radio in a very human, one to one way.

Christian has worked with Todd Wallace at a number of stations such as KUFM and KRIZ in Phoenix, KLIF in Dallas. At KKJ, he utilizes Wallace's format which relies on Radio Index, a telephone confidential survey, and M.A.R.S. (Mass Acceptance Research Service). "It's basically a Top 40 formula with refinements--Top 40 has always been based on sales, national play, national charts. All we care about is the local radio listening pattern and nothing else. Sales have a slight influence but not really a lot. What's happening in New York, Philadelphia, and Boston has no influence at all; songs can be great hits there and stiffs here.

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The list of current records varies, as low as 18, as high as
The Disco Beat

Discoteques throughout Colorado continue to bloom in increasingly prolific proportions and are now employing their greatest success. The Denver metropolitan area alone boasts more than 40 discos.

Discos are being frequented by patrons aged 18-35 not only because they provide an inexpensive means of entertainment, but because they are being constructed with flair, character and plush décor, with many featuring novelty attractions.

The five level Sportspage, largest disco in Denver with a capacity of 3,000, is the seventh largest disco in the U.S. Disk jockey Tom Neff doesn’t restrict his playlist, intermingling disco records with popular rock like Bachman-Turner Overdrive.

Moore says discos are popular because the music never stops. "With bands you have breaks," he says. Yet despite public acceptance of the disco craze, there has been an outcry of concern from local bands and live performers who are finding it increasingly difficult getting jobs because many former clubs and lounges have discontinued live music in favor of the lesser financial burden of a disco.

Tasso Harris, president of Musicians Union Local 20, says, with a membership of 1,000, he publicly condemns the discos, citing the effect they have had on musicians struggling for a living. Harris says "discos are killing us" and that they are "nothing more than meeting places to satisfy the needs of the youth. The music is excessive and not an integral part of our culture," says Harris.

Harris also says that the only stably booked employees in his local is the Denver Symphony. "We’re in a new excitement in the entertainment bug. Sophisticated electronics are changing it," Joe Molina, who has public relations and promotion for Lights, Times, & Dimensions in Colorado Springs, a company that builds and manages discos throughout the Midwest, says. "Bands have priced themselves out of the reach of club owners. The public enjoys discos because of the light-back atmosphere and mixture of music."

"When we started building discos in 1974, people thought we were nuts. But look at it now. It’s fully developed," says Molina.

Bob Schoondermark, sound man for local Ft. Collins based jazz rock group Cross, says 50% of the clubs the band at one time played are now converted to disco. He has labeled the craze “disco swine flu” with the band’s motto “support live entertainment.”

"It’s hard working original material because we’re not nationally known. The performers have to give more on stage and work harder to keep the audience’s attention," says Schoondermark.

Cross trumpet player Jim Mck says, "It’s just a case of being replaced by a machine. We don’t have recording contracts so our outlet is at home in front of live audiences."

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Hot Spots For Live Talent

Operating a nightclub is always a risky business. It's expensive to get started and it is subject to the fickle tastes of patrons.

Colorado offers a favorable club situation. Night life has a natural appeal for the many ski-crowd in the dozens of ski and resort towns. Denver has a preponderance of young adults with a tremendous appetite for live music—as concert attendance figures attest.

If you can find the club business, it's Chuck Morris, owner of Ebbets Field and twice voted Club Owner of the Year. "Without trying too hard egoistical," said Morris, "I think I'm the best club man around." His small (capacity 200) bleecker seated room is one of the nation's premier showcase spots. Business at Ebbets Field has been good. "September was the best month we've ever had. Renaissance and John Mayall both sold out. Last night we turned away 500 people for John Klemmer. I don't see it as a big trend though. Next month could be our worst; that's the way clubs are. We've had a better than average year, but I'm not driving an El Dorado because of it. You don't make money in the club business. Nobody who tells you different is a liar of stupid. Money comes in the front door and goes out the back to pay for acts and overhead."

A recent victim and two-time loser for the location, was the Complex, a large restaurant, disco and nightclub. The Complex lasted five months, presenting MOR acts such as Fats Domino and the Lettermen for $7.50 and $8.50 prices. Eugene Devitt, president of Western Corp., who owned the Complex, explained that other business interests demanded his attention and he simply didn't have the time to run the club. In its previous incarnation the place was the Warehouse, open for more than three years with MOR and pop acts. While it lasted longer than the Complex, the Warehouse went under in a cloud of contention and confusion with one of the most tangled, convoluted bankruptcies in the history of the state. Another restaurant/night club operation, Turn of the Century, changed its booking policy to fill the gap left by the Warehouse (which may have contributed the Complex's failure). Owner Jerry Kems discussed the operation of his 475 seat nightclub. "We started four years ago booking MOR Las Vegas style lounge acts. We had a continuous entertainment policy with a dance band as the second act. Since the advent of disco, people aren't interested in sitting down and watching a non-name act or dancing to a local dance group. We experienced a drop in business over the last year so we changed our format, went into buying name acts. We've been doing that about six months. The risk is greater, we're charging a $7.00- $10.00 cover and our clientele has changed completely. It's a tough business because the acts command a lot of money, but it is more profitable than our former format of show groups."

In a similar fashion, when Tulag's closed a couple of years ago, the Good Earth took over. The Good Earth, a showcase for folk, rock and progressive country music, closed a few months ago and now Shannon's, a popular bar that has always presented live music and occasionally national acts is taking on that business to a greater extent. Big name acts are brought in when available—Austin Longnecks, Wilks Allan Ramsey, Kinky Friedman are among the most popular. Otherwise, local entertainment is offered which tends to be of high quality because the Boulder area is a favored home for musicians. Shannon's provides entertainment six days a week except for name acts, there is a modest cover charge only on weekends, and even that is reduced for card-carrying regulars.

Business has been less turbulent for the folk music clubs. Two Denver clubs that have similar talent and management are the Denver Folklore Center and Global Village. Featuring small rooms without liquor, they hire from the vast number of excellent local folk artists and bluegrass groups, as well as booking occasional appearances by regional and national names such as Jamey Beckett and Rosalie Sorrels. Hoots and talent nights are a regular function and are an important testing ground for neophyte pickers and crooners.

The Oxford is a pleasant, comfortable room located in an old hotel in downtown Denver which once hosted Presidents. In June it had a change of managers. Kathryn Serkes taking over from Graham Lewis and a mild change of booking policy. Previously billed as Denver's finest acoustic music room, Serkes is shifting the emphasis from folk music to simply good music, with quality more important than style. She's bringing in more jazz and rock, but is not trying to turn the place into a boogie bar.

Although now presenting more national level acts than previously, the Oxford is not in competition with Ebbets Field, a few blocks away. Says Serkes, "They sell records—and get record company support for their acts. We're more of a developmental room for artists." Still business is improving, althoughSerkes thinks they would be doing much better if not hampered by a limited advertising budget, which is all the hotel will provide.

One area which has had a tremendous surge of interest is jazz. A few years ago you could hear jazz in two or three places. Now there are more than a dozen. In many cases, such as Greenstreet's, it's an additional feature in a restaurant context. One contributing factor for this growth was the advent of an all jazz radio station (KADX) which is very active in promoting live jazz locally.

The B.B.C. is a charming, inviting space in the upstairs of an old house in the Capitol Hill area of Denver. Several rooms open onto a small stage area and good contemporary art rounds out the decor. The place holds 110, with about twice that number passing through on weekends. The usual cover charge is $1.00. Sundays are reserved for a jam session. Some of Denver's finest jazz artists drop in and club manager Craig Morrison says some of the best jazz in Denver comes out of these jams.

Business has been inconsistent in this first year of the (Continued on page C-18)
Competition Invades Retailing
By JOHN SIPPEL

The Mike High City is still vibrating from the double shock of the opening of the Peaches' 'supermarket discount' retail store here and the more recent buy in by M.S. Distributing, Chicago.

Both events will impact Denver positively. Older, more established retailers like King Bee, Musicland and the pioneer multiple Budget Record & Tape stores, at first felt a noticeable decline in sales when the huge 17,000 square foot store opened in late 1974. Curiously visitors waited at the East Side location, but in the past 10 months, regular record/tape buyers have in many instances returned to stores nearer their residences.

Specials on new hot albums now run from $3.98 to $4.29, while shelf price holders around $5. Tape runs about $2 more. The Peaches invasion energized the entire city retailing-wise. The competition of the Herman store brought retailing back into focus. Wholesalers who serve the area agree that established stores today are doing a better job of total customer service. And there are indications of physical improvement in retail throughout the city.

The biggest account in the seven-state area bordering Colorado is still Danany Music Inc., begun six years ago when ex-shoe sales executive Phil Lasky reorganized the shuttered Rocky Mountain area remnants of the fiscally disabled franchise chain, founded by Cleve Howard, now a Houston retailer. Lasky and his sons, Evan and Jay, and his right arm, Mel Nimon, restructured the chain. Currently Danany from its new doubled-in-space 11,000 square foot warehouse out near the airport serves 38 Budget retailers and 10 other retail outlets in a six-state area. Over the past three years, the Laskys and Nimon have targeted a 10% growth yearly and met that figure and more. In addition to doubling warehouse in their new building, which the firm bought, there are now two buying executives, Roger Atcock and his aide, Tom Eaton.

And the average budget store no longer subsists on selling the top 200 albums on Billboard's chart. Danany supplies the catalog warhorses in classics, country, rock and jazz. And Danany ships mightily by air in over 100-pound cartons to all its accounts outside the city and its environs. The key to retail success in the smaller towns served by a Budget store is getting the hit in there when it's hot.

And Danany and other accounts in Denver find better fill coming from the new M.S. Dist. operation. Milk Salston, Danany's wholesale division of United Artists Records, in August, Bob Krug, who had been managing the entire operation, now concentrates on the one-stop, Danny Alvino, UA Records' national sales manager, left that post to become general manager of M.S. Denver, and concerns himself primarily with distribution. M.S. has dropped the rackjobbing link, with Lieberman Enterprises picking up most of that business.

M.S. has four full-time promotion people. Two, working the host labels and individuals persons working Anista and A&M.

In addition to two road salesmen, M.S. has two girls on regional WATS phones. Alvino already is planning to take additional space in the building in which the firm is housed, expanding the third to about 15,000 square feet.

Denver has always had good service from branch operations. ABC, MCA, W.E.A., CBS, RCA. Capitol and Phonodisc operate sales offices there. And to complement M.S., which has the big independent presence, Gary Siebert continues in his sixth year to head Onwaka Distributing, which handles more than 150 smaller labels. Siebert is a specialist. He houses seven 7,000 square feet of warehouse. He must know his specialties. For example, he services from 10 to 70 radio promo copies on a record. He regularly mails extensive title catalogs to his approximately 250 different accounts.

Joe and Lou Oswald, deans of the territory when it comes to wholesaling, cover all the bases. Their Mile Hi one-stop still does the biggest singles business in the area, serving the operators. They are still subcontracting selected independent labels and increase their rackjobbing activity yearly.

Denver wholesalers and retailers predict 1976 will be the best year yet. And they see no talent through 1977.

Aspen Artists
Continued from page C-8

concerts this year. Martin recently appeared with the Warners and Merle Haggard at Lake Tahoe and has written for numerous tv shows including Sonny & Cher, Dick Van Dyke, Glen Campbell and last year's John Denver Christmas special.

Starrwood, a seven-piece Aspen-based group, completed a tour with the Nitty Gritty Dirt Band, playing some major venues including the Roxy in Los Angeles. Its first album, 'Home Brew,' was released on John Denver's Windsong label, distributed by RCA.

Contrastingly, Starrwood has found Aspen rich in entertainment contacts: "Everything opened up in the music industry where we are living in Aspen," says Bobby Carpenter, keyboard player with the band.

"I lived in Los Angeles for nine months and found it wasn't for me. I started traveling and settled where I've been living for four years."

Together three years, Starrwood's music is a mixture of country, soul and jazz. The band consists of David Holster, lead singer and writer; Brian Savage, sax; Mike Buonono, drums; Brian Mays, bass; Bobby Mason, lead guitarist; and vocalists Greg Hudson, guitar, and Carpenters who play lea in Aspen they frequently play at Jake's Abbey and Le Cabaret, where they have garnered a devoted allegiance of fans.

"Here there aren't so many pressures to get things done. We're not confronted with other failures and successes," says Carpenter. "I think the reason the band staying together so long has been the lack of outside pressure to turn the band apart."

Liberty originally began as a bluegrass country band although now it reflects jazz and swing influences. Its first album, "Liberty," was also released on the Windsong label.

"Some people might think we're stuck here," says guitarist Vic Garrett. "still there's less competition which gives us the chance to experiment with different kinds of music. It's a great place to live and work."

Liberty has opened shows for Steve Martin at Ebbets Field in Denver. Boarding House in San Francisco and the Trou- dour in Los Angeles, working all original material.

"Aspen is a healthy and diversified music community," says Garrett. "There are a few good working bands here who share the common bond of love for the place and wanting to live here."

The rest of the band consists of Garrett's wife Jan on guitar. Dan Wheatman, guitar and fiddle. Kip Lewis, guitar, mandolin and tuba. Larry Gottheil, pedal steel guitar, and Jerry Fletcher on keyboards.

The Aspen Music Festival, with continuous performances from June through August, is a growing source of classical, cultural and contemporary attractions. Shows are held in a massive tent in Aspen Meadows with the Cleveland String Quartet and Ballet West among the highlights this summer. The Snowmass Pop Festival, 12 miles from Aspen, presented a full summer schedule. Among the acts to appear were Bono Raitt, Nitty Gritty Dirt Band, Jimmy Buffett and Maria Muldoon.

Colorado Country
Continued from page C-12

Many more names would include Bob Britton, Glen Hartley, Ed Bailey, Debbie Stringer, the team of Gary Courney and Patty Gallagher and Dick Woods, who recently presented certificates to all those artists who had performed on behalf of the Colorado foundation to various English industry figures, and all of which ensures that the future of Colorado Country is as clear as a mountain stream, promising as the first Aspen leaves and high as Pike's Peak.
The snail moves slowly and steadily. But think! The weight of the shell that the snail carries is two to three times the weight of its own body; this is equivalent to a 175 pound man walking steadily forward with a 400 pound weight on his shoulders.

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**Trust through experience — one encounter with OTARI equipment and from then on, you will trust the OTARI name.**
3 Live Talent Spots

Continued from page C-15

B.C.C.'s operation. The winter months are better. A number of clubs around town are using the same groups, a pattern that Morrison feels is bad for business. As a result, he's aiming for some exclusivity in his bookings.

After a two-year experiment with The Jazz Place which failed, the Fountain Lounge has gone back to being just a neighborhood bar as it had been for the last forty-two years. Owner Curt Harris says the people of Denver wouldn't support the Jazz Place and thinks he lost his audience to discos. Part of the problem might have been the location, since the Jazz Place was a no frills bar in a somewhat seedy part of town, and jazz is now available in slick restaurants in more convenient sections of Denver.

Despite its Western setting, Denver does not support a country music club of national stature. The Country Palace, about fifteen miles south of downtown Denver, is open only on weekends. Most of the year the Bonnie Nelson show is the exclusive offering, and her large and loyal following fills the club. While Bonnie was on the road this summer, name country acts were in the room: Rex Allen, Hank Williams Jr. and Cledus Maggard. Club manager Roy Nelson, Bonnie's father, said they didn't do too well. He thinks the name acts are overpriced and isn't enthusiastic about continuing to book them.

The Four Seasons has been a country music club for seven years. It seats 1,000 and has the largest dance floor in Colorado. Entertainment runs seven nights a week, mostly local groups. Every six weeks a national level act is presented, such as Norma Faye, Mel Tillis or Cal Smith. In the Four Seasons suffered badly from the recession; business was down 50% and still hasn't fully recovered. Lloyd Aken, one of the owners, sees a strong trend towards progressive country and notes that the average age of clientele has dropped from around 45 to about 24.

It is ironic that country music of national status is not well supported, but clubs with local level country music are thriving to a much greater extent than similar clubs offering rock music. Some of these are the Club 70, Country Corrers (which occasionally shows name acts) and the popular Zanbar.

In most fads and fashions, Denver tends to follow about two years behind the coast, so disco hasn't yet reached full stride here while some say it is already fading on the east coast. Jerry Kerns, who owns The Dive disco as well as the Turnaround night club offers this opinion: "The discs are in for a tough time. There's an over proliferation. It's too easy to get into. I think it has to burn itself out, as there's no individuality. Everybody plays the same record, my drinks may be better, my waitresses better looking. I may offer a different decor, but basically we're still doing the same thing. When you hear a record 8 or 10 times it becomes rather boring and people want something new, they want something back into discos, or a whole new idea, such as a vaudeville type of entertainment returning."

Two clubs which disco was coming on strong and most clubs were abandoning live music in favor of tapes, Freddie's Lounge took a step in the opposite direction and began to feature live bands. The club's biggest attraction is the disc jockey, Todd Green, whose song choices are primarily progressive,Cabaret, progressive, cabaret, progressive, country, progressive, original music. Owner Frank Langian stuck his neck out with an entertainment policy which seemed contrary to contemporary trends. He was right. The club has been inhabited with 200 patrons a night and the 125 seat club in unfashionable West Denver has grossed over $300,000 per year since then.

In addition to the entertainment manager for Freddie's, is responsible for that club's success. He is also involved in the Triple Agency, which books original bands regionally and nationally. Ambrose has a particularly acute insight with regard to the relationship between music and dancing. "Before disco, there were few clubs where you could go and dance. Now with disco people want to go and dance. That's the difference between the two. In a disco, the bands are there, the discs are going to break open a lot of new live music clubs."

The main reason disco has taken over is that the profit margin is so enormous. They're making money off musicians but they don't have to pay the same percentage of royalties. They also get a good share of the profits with the most of that generating. As I understand it, the disco thing in New York is drying up. It takes a little bit longer in Denver since it started later here.

"Generally speaking, if a club has a consistent program of good local music, it does very well. Most of the good local live music clubs in the area are taking place in the local small clubs that are playing more than they can afford, but they're packing the place."

"Ultimately, discos will help live music. The feeling of dancing to the club and having a hand career generated by a discothec is the main thing and that's the factor which inevitably will bring live music back to its rightful place."

RUTH PELTON ROBY

Rockies Airwaves

Continued from page C-13

Of the 5 or 6 all-jazz stations in the country, KADX is the best, according to general manager Ken Lange. In Denver it is the most dedicated station, deeply involved in promoting jazz in the area. One of the larger concerts is annual "Jazz at the Square," one at Red Rocks Amphitheater, to a series called Jazz Showcase in local restaurants, it is bringing jazz to Colorado in person as well as over the air. Lange encourages groups to stop on their way from one coast to the other, by packaging 3 or 4 nights bookings.

The Jazz Station has a rich variety of special programming including simulcasts with a P.B.S. television series. Two hour long profiles on artists are written and produced by the station. KADX takes seriously its responsibility to educate and inform. Weekly features from Ethel's Field have featured artists such as John Klemmer and Chuck Mangione. On Thursday through Saturday, "Jazz Notebook" informs listeners of live jazz performances scheduled in the area. Lange polls a few select record stores, and relies on requests to make a selection of music, but the DJ's are free to choose whatever in the playlist is made up after the fact, and it's placed in record stores twice a month. He notes that Denver buyers are about three weeks ahead of the national charts. KADX is not out to become one of the top 10 stations, but is providing an alternative to listeners and gaining a loyal following at the same time.

While classical stations in other parts of the country are floundering, KADV's growth has been steady and has a solid loyal following. It is well known that Boulder is the music of which is enviable. Its success is due to a consistency of programming, a non-stuffy approach to classical music, and live coverage. You may see bands coming into Boulder that are produced at the station.

The Boulder Music Station, "KADE," features "progressive pop," a hybrid of FM progressive and Top 40. Of seventy current titles about half are singles and half are album cuts. This AM station overlaps the Denver broadcast area slightly, but a large percentage of listeners are in the north and some are in the north. Boulder itself has unusual demographics; there are about 20,000 students and a large group of people employed in many research centers.

They try to project Boulder's "quaintness," explained program director Randy Morrison. "Prevaling taste differs from Denver. Country rock is strong here and we play quite a bit of it. We play a lot of things that are popular here in Boulder, which catches on before the rest of the country. For instance, Boz Scaggs was a smash here overnight."

Kade is the only Boulder station on FM. KADV, pending FCC approval. Although programming format has not been set, the general plan is "to make a success of it." "KADV has been run at a fraction of its permissible power, and has tremendous potential for a prime listening area."

Country music and Top 40 dominate the field of Colorado Springs. One station, KVCR features country KKSS leads the pack. Fort Collins offers a heavier music station with one interesting note, the progressive T.C.T. FM.

In Pueblo, with a population of 125,000, ten stations cover the full spectrum of formats, but KZBA, "The Rock of the Rockies," holds a big 45% chunk of the market. Michael Gaertner, gen. m.g., and owner of the station is proud of its state of the art equipment and highly professional staff. It's own the Colorado Broadcasters Foundation for best promotion and has most service's second commercial.

Dirt Band

Continued from page C-8

acoustic guitar and you'll still like it if you feel it's best simple taste-wise and lyric-wise," says guitarist Jeff Hanna.

McEuen claims the Dirt Band's audiences have increased 300% since it signed with Columbia Records, and has been working mostly original material. "We're selling better because we're making better records."

We've also toured without a record to promote, which helped. Instead of a record selling the act, we've been an act selling records," says McEuen.

He describes the Dirt Band's music as country rock and electric folk but is adamantly against labels of any kind. "We don't like to be classified as bluegrass or anything else, we'd like to leave it up to the people watching the show." "We put a lot of effort into our concerts so the audience will remember what we say. They might not get a chance to hear us on the radio in some of the out of the way places," adds McEuen.

Both McEuen and Hanna agree that from a business standpoint it is beneficial to be centered in Los Angeles, New York or Chicago, but it's not necessary for remaining in the spotlight. "There's the realization that there are managers and studios in Colorado who know what they're doing," says McEuen. "Next people will realize there are artists here who know how to write."

He cites Richard Deane, Cables, Hostier and Michael McKinney in addition to stalwart heavies such as Steven Stills, Chris Hillman, Richie Furay, Dan Fogieberg and Firefall.

"The artists who live here don't make a big issue of it. They live here because they like it," says McEuen.

Hanna says that Colorado is also a more convenient base for the group since the band's strongest and most heavily toured markets have been the eastern regions, such as New York, Dallas, Kansas City, Atlanta and Denver.

The Dirt Band's heavy touring doesn't conclude with the summer, despite only two weeks of rest. For instance, they scheduled 20 dates in October and 10 in November.

The mountains spur laziness and laid backness," says McEuen. "It makes you feel good so that when it's time to work, you feel like really working instead of it being a burden."

Tommy Bolin

Continued from page C-8

Hartford and Cleveland, concluding on the West Coast. It's important having your record company behind you and Columbia is. The product is there if you feel. Your album has to sell if the concerts are going to be successful. The audience has to know what it is listening to, says Bolin.

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INTRUSION?
Two Studios vs. Betamax
In Key Suit

LOS ANGELES—Charging that use of the Sony Betamax video recorder infringes on filmmakers' copyrights, Universal and Disney studios have filed suit against Sony Corp., four retailers, an advertising agency and an individual user of the machine.

Defendants in the suit filed in Los Angeles federal court are Sony Corp. of America, Sony Corp., Car- ter Hawley Hale Stores Inc., J.W. Robinson Co., Dillard's Inc., and Henry's Camera Store, all L.A. area retailers and the Doyle Dane Born- bach Inc. advertising agency.

According to the suit, the defendants allegedly have "induced, en- couraged, solicited ... infringements of the copyrights" owned by the studios by allowing purchasers to record films owned and copyrighted by the studios.

The lawsuit also claims that Sony, the retailers and the advertising agency "have been unjustly enriched by the expense of the studios." Universal and Disney add that sale of the Betamax has falsely led the public to believe that recording television broadcast does not violate copyright law.

Both studios also claim that consumer use of the Betamax has interfered with Universal's and Disney's relationships with TV networks which have purchased the rights to their material.

Among the variety of legal issues the lawsuit touches upon, some of which are sure to become precedent setting, is the definition of fair use by the public. Sony, which has yet to issue a comment, is expected to argue that recording TV broadcasts for personal entertainment falls within the area of fair use.

However, an attorney for the studios notes that copyright law doesn't distinguish between copying for profit and personal use.

FOR 1980's
See Key Music Vidisk Role

(Footnote: Continued from page 3)

Rothfield also sees the audio po- tential in the higher fidelity built into all the videodisk systems now contemplated. As an adjunct to soft- ware, he foresees auxiliary software sales tied to the ability of the videodisk systems to playback through any hi-fi components.

Acknowledging they had few of the hard answers on what kind of programming major labels were likely to provide for the videodisk market, all the panelists agree that virtually every company is planning creative concepts for the new market. And those more directly in- volved through affiliated hardware systems, such as RCA and MCA, are known to have contributed pilot disks for pre-market testing.

PARIS ELECTRONICS' HARARY
Pro Growth, Hi Fi Fatalities Seen

By JIM McCULLOUGH

This exclusive two-part profile on Eli Harary and his Paris-based Paris Electronics chain began last week with a look at his back- ground and development of his unique concept of audio retailing and merchandising.

LOS ANGELES—Interestingly enough, Steve Wonder is Paris Electronics' largest customer, introduced to owner Eli Harary by recording engineer John Jannetti, who purchased Sonab speakers in the Valley store.

Wonder, indicates Harary, became "knocked out" by Paris' prod- ucts, particularly Nakamichi tape equipment and speakers.

"Steve also," says Harary, "had the ability to come down to this store with his engineers and TV equipment, and he took advantage of it. He came in the studio making him more aware of things like dynamic range and frequency response. He was impressed about making it sound as good as possible on a good home hi fi system and I gave him as much help as I could.

One of the prime areas of growth for the future, crystal balls Harary, is the profession marketing.

"We are," he says, "getting to slightly more into semi-pro equip- ment than we are in the future a Paris professional store. Natu- rally we won't be playing games with people like Westlake Audio and I wouldn't even attempt that. We want to get into products to take care of the guy who wants to put together $30,000.

Paris already sells the Onan MX-520 compact professional recorder which is the lowest priced precision 8-track machine on the market today. I hope as the new downtown stores open up we'll find a good niche in the competition as well. We are also involved with Sennheiser, AKG, EV, and a new hi-fi professional microphone.

I don't carry anything yet in terms of boards.

The philosophy we add," he adds, "of treating customers is perfectly geared to pro equipment. I don't want to go out and buy my hi-fi chains in L.A. who are into semi-pro equip- ment right now to treat profes- sionals the way they should be treated. In my opinion, the hi-fi products I carry now belong in the living rooms of professionals.

AUDIO GARDEN FOR DENVER

DENVER—The Audio Represent- atives Committee, an organization of Rocky Mountain audio specialty distributors, has announced that it will participate in the 18th annual Colo- nial/Audiophile and Video Show here Feb. 4-13. It is the first time an audio industry group has been affiliated with the lifestyle show, that is expected to attract 90,000 consumers from the Colorado and Rocky Mountain regions next year.

Sony Case a First

• Continued from page 18

We do not believe that the copyright law was intended to prevent private copying of television programs which are being watched into their homes," says Harvey Scheier, president of Sony Corp. of America in New York. "With the Betamax, the consumer gets the oppor- tunity to see programs that other- wise would be missed. We are con- fident that Sony will be successful in defending this lawsuit.

He describes the Betamax as a "time-shift machine," the main thrust of the multimillion-dollar ad cam- paign. Sony's new campaign in major newspapers, spot TV and regular magazine editions. It can record TV programs while a different program is being watched, or with a timer record a program with the owner away from home.

Sony's official position is that the Betamax "severely infringes on the 'right of public performance under the copyright law.'"

With the absence of any pre reckoned programming for Betamax at this time, although several pilot pro- grams are in the works including an extensive joint venture project by Sony and Paramount, the focus has also been on "Tour your own television.

3M Into Betamax Blanks & 'Minis,' Price Hike Due

NEW YORK—The 3 M Co., under its cross-licensing agreement with Sony Corp., Japan, will begin releasing Betamax blank video- cassettes on the domestic market in the first quarter of next year, according to Bill Madden, the firm's marketing director.

Initial product will be available in 30- and 60-minute lengths and will be marketed in limited geo- graphical areas in an effort to main- three cooker consumer response before a full marketing schedule is initiated.

The cassettes, which Muddern as -ures will be competitively priced, will utilize a cobalt-modified ferric oxide high energy videotape.

Meanwhile, 3 M is also taking a close look at the market potential for Elacast blank tapes, which does not plan to release product in the con- sumer market before 1978. John Taylor, 3 M's retail manager explains his company is carefully watching the (Continued on page 54)
Mexican Joint Venture For Ampex

LOS ANGELES—Ampex Corp. and Auirca Audiomagnetics, S.A. de C.V., a major plastics and magnetic tape firm in Mexico, have formed a joint venture company called Auirca, S.A. de C.V., to manufacture and market magnetic audio recording tape in Mexico.

The startup phase is expected to be completed by the first of next year with product being shipped from the new Mexico City plant at that time. Auirca will maintain complete audio tape manufacturing and distribution facilities including coating lines, slitting, assembly, warehousing and shipping.

The firm will also make audio tape cassettes for the prerecorded tape manufacturing industry. All finished product will be marketed under the Ampex logo.

Initial capitalization is put at $1 million or 25,000 pesos by executives of both firms who predict future growth in Mexico. Ampex maintains a plant in Juarez where cassettes and 8-track cartridges are assembled as well as offices in Mexico City.

Two other American tape manufacturers, Audio Magnetics and Certron, maintain cassette and cartridge assembly facilities in Mexico.

Since the recent peso devaluation, U.S. blank tape firms in Mexico have been enjoying somewhat of a boom as labor costs there have been cut.

Spokesmen for both Certron and Audio Magnetics indicate registering higher profit margins over the past several weeks.

However, they caution that what appears to be as much as a 40% savings in the cost of labor will be offset by an expected 20% pay raise to Mexican labor unions.

"That factor," adds the Certron spokesman, "combined with rising raw material costs as well as increased labor costs in our American facilities won't make this the windfall people are predicting. In the final analysis, it may mean that we won't have to raise our prices over the next six months to a year."

Switchcraft To Raytheon; No Operational Changes

CHICAGO—Switchcraft, Inc., a manufacturer of audio demonstration switching accessories and electronic-mechanical components here, is being acquired by the Raytheon Co. of Lexington, Mass., Wilfred L. Larson, president of Switchcraft, reports.

The acquisition, to be completed early in 1977, will make Switchcraft a wholly-owned subsidiary of Raytheon, according to Larson's statement.

Larson says Switchcraft will continue to "operate under our present organization, utilizing present management and other personnel and plant facilities in Chicago and Pax- toe, Ill." He says there will be no change in the firm's marketing program, which utilizes independent reps.

Founded here in 1946, Switchcraft creates switching systems for in-store demonstration of audio components and over 6,000 electronic-mechanical components in numerous product categories. The new association brings the opportunity to expand our manufacturing facilities to meet growing customer demand for our products," Larson says. "Also," he states, "we foresee the introduction of a number of new products to fulfill new customer needs."

Audio Magnetics Into A/V Cassette Market

LOS ANGELES—Audio Magnetics Corp. is introducing an A/V cassette. It is the third major marketer to enter the field this year, joining Maxell and TDK.

Major product features include high density, low-noise tape, jam-proof mechanics, and instant start-up and availability in 30, 45, 60 and 120-minute tape lengths.

At the same time the firm is offering a Christmas merchandising package of four Trax 8-track blank tape 45 or 90-minute cartridges for the price of three with first delivery date Nov. 22, last order date Dec. 17, and final shipping date Dec. 31.

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CLEAN SOUND®—A Record Cleaning System that improves the quality of sound reproduction so dramatically that it will become a necessity right along with your customers' turntable and amplifier. CLEAN SOUND not only removes dirt and residue from deep inside record grooves, but also restores the anti-static properties in every record by an exclusive ten ingredient solution formulation. After all, static and dirt are what diminish sound quality. The CLEAN SOUND System is completely self-contained in a designer storage case including easy-to-hold applicator and control-flow solution bottle. For display in your store there's a customer-stopping fixture that fits handsomely on counter or wall. CLEAN SOUND The component that's been missing.

IMPORTANT: independent testing laboratory report shows CLEAN SOUND with 36.2% better cleaning efficiency and 75% better anti-static results than the leading competitive record cleaner while producing no build-up of coating on the record surface. Report copies available upon request.

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Paris Electronics’ Harary Outspoken On Future Of Audio!

Continued from page 51

controversial opinions about the future of the audio business as well as audio retailing in the U.S.

"One of the reasons," he opines, "that the fatality rate among audio retailers is so high now is that these people started off as discounters during fair trade and that was their only claim to fame. Now some are scrambling around looking for limited distribution lines to boost their profit picture. In a sense, they are trying to get to a place where I was already at a year or so ago." He predicts more fatalities in the L.A. market.

"Not only is there a fatality rate," he continues, "among retailers but it's going to affect manufacturers also. I don't think some of the bigger names, widely distributed in five lines are going to be here in two years and it has to do with the Japanese electronics manufacturer's concept of doing business in the U.S. It's based on volume.

"They come into this country and figure if they sell $100,000 a month they can break even. That's the wrong way to set up a business. What happens is they sell $150,000 a month and then discover they are still not breaking even.

"Then they try to remedy it by selling $150,000 a month not fully realizing it's costing them another $35 to sell an additional $50,000. At $150,000 they are making less money than they were losing at $100,000. So they keep going. But you can get only so much loyalty and movement out a limited number of dealers.

"So the only way to increase that volume is to increase your distribution. But the only end result of that is increased competition, competition on price, lowering of price, less profit for the retailer, a shrinking of the product line, and eventually the retailer stops selling the product. The manufacturer has nobody to sell it to."

On newer higher wattage receivers: "That demonstrated a good understanding of the American mind. Manufacturers figured the U.S. consumer wasn't interested in separates so they tried to give him more horse-power in a receiver because they realized they could build power at a relatively small increase in price. But that's already wearing out. More consumers are realizing they don't need all that power."

On Flexser, the new tape format: "Who needs it?"

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3M Into Betamax & Minis

Continued from page 53

Hanks says that the planned 5% to 15% increase has been prompted by “the continuing climb in the cost of raw materials, particularly plastics.” He adds, “Unfortunately, these costs have been rising more rapidly than can be counter-balanced by our continuing program of cost reduction in the manufacturing process.”

Meanwhile 3M has completed initial research and development of fine metal particles for use in black tape formulations, and has submitted samples for evaluation to its OEM accounts.

3M has been one of the pioneers in the development of fine metal technology, and claims that it will be the metric through which magnetic recording applications will be developed, and further advances in the miniaturization of tape formats will occur.

Tape Services To Recoton

NEW YORK—Continuing to expand in the profitable audio/disk/tape accessory field, Recoton Corp. has entered into a contract with Tape Services Inc., a privately held manufacturer of cassette and cartridge equipment cleaning devices, president Bob Berchards reports.

Based in Mooresville, N.C., Tape Services will operate as an independent subsidiary and as a source to the industry, he emphasizes. Recoton itself, which markets a wide variety of accessories, has been an important customer to the new subsidiary.

The new subsidiary produces a full range of tape cleaning devices, a number of which are proprietary items that have wide acceptance. Such trade names as “Pinwheel,” “Pullman” and “Double Header” have become generic names for specific types of devices, Berchards states.

The 10-year-old Tape Service operation not only establishes a second manufacturing facility for Recoton, marking its 40th anniversary, but also an expansion of the company’s technological capabilities for new production in areas related to both audio and video tape cartridges and cassettes, he points out.

New Maxell Brochure

NEW YORK—Maxell’s new UD-XI and UD-XII super premium cassette lines are highlighted in a new four-color brochure available at dealers. The folder also covers the firm’s three open-reel and two 8-track formalizations, all with complete specifications.
I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES
A&M SP 3765

39 39

BREZZEN
George Benson, Warner Bros. BS 2919

39 39

SECRETS
Herbie Hancock, Columbia PC 34780

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Gato Barbi, A&M SP 4597

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"LIVE" ON TOUR IN EUROPE
Producers: George Duke Band, Atlantic SD 18194

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EVERYBODY LOVES THE SUNSHINE
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Chuck Mangione, A&M SP 4612

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Red Holloway, M 5017 (Fantasy)

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39 39

PONY & BELL
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" USA Scott Moncrief and Bruce Jackson, Arcata AL 5001

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John Klemmer, ABC ARCD 922

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" Ray Peterson & Joe Pate, Pablo 213077 (RCA)

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Second Storey To Debut In Philly

PHILADELPHIA -- A gay/straight discotheque constructed on a location once occupied by a church group, and featuring about $60,000 worth of the finest sound equipment available, will open Christmas day next year for the newest disco candle in town.

The room to be called Second Storey, will be operated by Wayne Gefman who ran the successful Music two years ago. His Second Storey promises to be a star-studded affair which will feature music by some of the top names in the disco scene.

Although the recent mushrooming of discotheques in this area has forced some of the discotheques to close down, Gefman feels that the state's of the art of the music industry will be well served by the new store.

Second Storey To Be Opened By Wayne Gefman

NEW YORK -- The release of two stores by Atlantic Records, has been announced. The first, called "King Corn," is a two-record set, while the second, "Barefoot and Dancing," is a single.

"King Corn," which is available on Atlantic Single 5782, features performances by the likes of Ray Charles, the Beatles, and the Rolling Stones. The album includes hits such as "Respect," "Brown Girl In The Ring," and "I Can't Help Myself." The Second Storey also features a variety of lesser-known acts, including the acid rock band "The Stooges," and the garage rock group "The Stooges." The album is produced by Atlantic Records, and is distributed by the label's subsidiaries, Blue Note and Atlantic.

"Barefoot and Dancing" is a single release that features the work of two popular groups, "The Beach Boys" and "The Beatles." The single includes four tracks, including "Good Vibrations," "In My Room," and "All My Loving." The single is produced by Atlantic Records, and is distributed by the label's subsidiaries, Blue Note and Atlantic.

LP SERIES REVIEW

OLD SAVOY CUTS STILL OK REISSUED IN DOUBLE LPs

NEW YORK -- The third release of Savoy Records' jazz classics (distributed by Arista) covers memorable moments in the careers of Billy Eckstine, Gene Ammons, Hank Mobley, and Ben Webster. It is a double LP release, and is available on the label's subsidiary, Arista Records.

The first LP features performances by Billy Eckstine, Gene Ammons, Hank Mobley, and Ben Webster. It includes tracks such as "I Love You," "Good Vibrations," and "In My Room." The second LP features performances by the same artists, and includes tracks such as "All My Loving," "Good Vibrations," and "I Can't Help Myself." The double LP is produced by Atlantic Records, and is distributed by the label's subsidiaries, Blue Note and Atlantic.

"King Corn," which is available on Atlantic Single 5782, features performances by the likes of Ray Charles, the Beatles, and the Rolling Stones. The album includes hits such as "Respect," "Brown Girl In The Ring," and "I Can't Help Myself." The Second Storey also features a variety of lesser-known acts, including the acid rock band "The Stooges," and the garage rock group "The Stooges." The album is produced by Atlantic Records, and is distributed by the label's subsidiaries, Blue Note and Atlantic.

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Melba Moore
Onto N.Y.
Opera Stage

By JEAN WILLIAMS

LOS ANGELES—Buddah Rec-
ords’ Melba Moore appears at the Metropolitan Opera House in New York Dec. 12. Moore is believed to be the first black pop artist to be fea-
tured in a one-woman show at the Met.

The concert is sponsored by ITT’s “Big Blue Marble,” a children’s televi-
sion series, in conjunction with Buddah. During the performance, Moore will inject skits from the kid-
dee show. She will also perform
songs from Broadway shows as well as material from her last three album.

Tickets for the concert are going at $6, $8, $10 and $12.50.

Moore’s last record has been the spokesman for “Big Blue Mar-
ble” which airs on public service tv and in the winner of Emmy and Peabody awards.

The singer-actress, who recently shifted from the Broadway stage to the films, says she’s in between projects, “We are now looking at properties to launch my film career,” she says. “I have been offered several roles but because also I represent Big Blue Marble, I must be careful of the type of characters I play.

“Buddah and my production company (Hush Productions) are going to put the same kind of energy that we used to launch into the r&b world into launching me as a film star,” says Moore.

“Just as hard as it was to become a movie star, she contends, “I don’t want to get locked into one recording. Now is the time to incorporate other canvas.

The energetic entertainer has not escaped the Broadway stage alto-
gether for the songs she has been of-
ered the part of Georgia Brown in the play “Cabin In The Sky,” and the part of Martha in “West Side Story,” due for review.

London artist Al Green, who was recently ordained a non-denomi-
national minister, reportedly purchased a church in Memphis for $355,000. Green is calling the church Al Green’s Full Gospel Tab-
ernacle.

The singer, who now injects gos-
pel material into his nightclub act, has included one gospel tune on his last LP, “Have A Good Time.”

Joey Jefferson, president of Cali-
gonia Gold Records, a Los Angeles-based operation, is expanding his sales, marketing and promotion depart-
ments.

At the same time, he is looking to sign new acts and making deals for national distribution.

Jefferson has hired Andrae Mon-
tell, formerly manager and promo-
rep for Mercury Records, to handle national promo chores.

Monte Morris, in the process of setting up marketing and merchandising programs for the label’s two active acts, the Olympics, formerly on MGM Records, and the Joey Jeffer-
son Band.

The Olympics, an r&b act, is now recording disco-oriented material. Jefferson, who also owns the Jazz City retail record outlet, located on the same premises as the label, says

(Continued on page 57)
Jewel label
While LP 'Black. distributed. 2012, Ethiopian Clarence Tatem's
Gibson & Ellington of independent musical notes...
and his works... millions. He says he

Before the fall 1977 opening of the $16.0 million Gospel Music Hall of Fame to be located in Nashville's Music Row area at 16th and Division.
The 25,000 square foot building will have public services of interdenominational nature held twice weekly, a library for the research and study of the history of Gospel music; a multimedia theater presenting samples of voices and sounds of all types of gospel and sacred music, a museum containing song manuscripts, peoms, diaries, instruments, clothing, equipment, pictures, plaques and life-like busts; and the international headquarters of the Gospel Music Association.

Gospel Hall Open '77

NASHVILLE—Plans have been released for the fall 1977 opening of the $16.0 million Gospel Music Hall of Fame to be located in Nashville's Music Row area at 16th and Division.

The 25,000 square-foot building will have public services of interdenominational nature held twice weekly, a library for the research and study of the history of Gospel music; a multimedia theater presenting samples of voices and sounds of all types of gospel and sacred music, a museum containing song manuscripts, poems, diaries, instruments, clothing, equipment, pictures, plaques and life-like busts; and the international headquarters of the Gospel Music Association.

Those who have been involved thus far for their contributions to the world of Gospel must include living “Pappy” Jim Waties, Albert E. Brumley Sr., Lee Roy Abernathy, James Blackwood, Bill Linn, Johnnie Brockenby and Mosie Lasier; deceased—”Dad” Speer, Len Broek Speer, James David Cumin’, R.J. Baster, E.M. Balle, John Daniel, Adger M. Pace, Hemer Rodeheaver, A.J. Showalter, V.O. Stamps, G.R. Wommack, R.E. Winsett, G. Keiffer Vaughan, Fanny Crosby and George Bennard.

Crusaders' Best Set For Christmas

LOS ANGELES—“The Best Of The Crusaders,” a two-disc set listing at $9.99 and containing the best-known cuts from the instrumental group’s seven ABC/Blues Thumb albums, will be featured in ABC’s “Our Best To You” Christmas merchandising plan.

A holiday theme poster, 14 x 22 inches, is being placed in some 2,000 retail stores. There will also be special Crusader displays and holiday billboards on the Sunset Strip and the ABC building here. Extensive radio spots for the Crusaders will be running in radio and TV ads this month.

“Malone’ LP Out

LOS ANGELES—RSO Records has released the original soundtrack recording of the movie “Mugly Malone,” which features a collection of songs by Paul Williams. “Mugly Malone,” a gangster musical with an all-child cast, the film is a Robert Wise production presented by a Goodtimes Enterprise production released through Paramount Pictures.

Additional information can be found in the Billboard SPECIAL SURVEY for Week Ending 11/27/77.
CMA Aspires To Global Spread
Chairman Weiser Will Launch Expansion At MIDEM

NASHVILLE—An intensified international and major metropolitan retail thrust for the CMA are two prime targets for its newly elected chairman of the board, Norm Weiser.

"There's a great deal more that CMA can do in the international field," says Weiser, president of Chappell Music in New York. "Hopefully, we'll be able to expand this activity this coming year."

Weiser indicates the thrust will begin with MIDEM "where we plan to meet with a number of foreign people." He plesades. "There'll be enough of us there so we can meet and speak with representatives from as many countries as possible."

Admitting he and the new CMA president Dan McKinnon, president of McKinnon Enterprises including KSON, San Diego, are "following a hell of an act with Jim Fogleson and Ron Bledsoe" (the previous CMA board chairman and president), Weiser adds, "We want to spread the word through the rest of the world, not just the country. We want to continue a lot of the things started last year and inaugurate a few of our own."

Referring to a CMA program aimed at catching country music through the barriers of many metropolitan area retail outlets, Weiser says, "That program has had a fairly good start here in New York—and hopefully we can expand that into other cities this coming year."

Besides Weiser and McKinnon, selected at the CMA's Nov. 11 board meeting in Nashville (Billboard—Continued on page 64).

Legal Pitfalls Get
A Nashville Airing

NASHVILLE—A panel of industry-related attorneys presided over a local NARAS seminar held at Nash-ville's Hilton Inn Central Nov. 10 that touched on the topics of attorney fees, standard label contract negotiations, variations in individual contracts and where legal representation ends and personal management begins.

The panel, moderated by Nash-ville attorney Bob Thompson and Harris, consisted of Mike Perlstein of the New York City firm of Hardie, Barovick, Koneyk (a general attorney for CBS, Inc. in charge of the records section of the CMA), the final discussion session, national NARAS president; and David Ludwick of Bardstall, Wal-ley, Gilbert and Frank in Nashville. All five attorneys agreed that re-presenting and managing don't mix, fine print in record contracts can bring devastation to a signing lay- man and qualified attorneys are worth what they ask.

"It is important that a lawyer not be a manager," commented Cooper. "A manager's prime function is not to negotiate, but to advise his client on where to play. Managers fear lawyers who are also managers and therefore will not send their clients to him."

Thompson added that an artist manager makes a distinction between a manager and lawyer in stating, "The worst thing a lawyer can do is be a failure of his or her artist. Some-what along the lines you're going to make a decision based on emotional impact." The panelists pointed out "certain elastic or dangerous" clauses liable to go unnoticed by eager artists or their managers, such as the company's right not only to manufacture, sell or transfer an artist's work throughout the world, but also to re- train from such manufacture, sale and dealing.

Cooper suggested the inclusion of a guaranteed purchase clause, similar to the release by the record label of a stated number of singles or albums and of a period of time before the standard contract is really standard. "Nearly every sentence in a recording con- tract is subject to be so deep, no attorney fee, several possible arrange- ments between an artist and his attorney were described. One is to negotiate a set percentage of the ag- age lawyer's cut ranges from 5% to 10%. Another common arrangement is for the artist to give the lawyer a monthly retainer. Here there is no set figure except the one discussed by the parties. And all third arrange- ment is by hourly fee.

"Bojangles' Again?"

NASHVILLE—Jerry Jeff Walker and his producer, Mike Brovsky, are considering the release of a live version of Walker's classic Mr. Bojangles. necessary delay took place for Walker to be contractually free to re-record the song for his present label MCA. "Mr. Bojangles" was originally re- corded by Walker on Atlantic Recor- ds.

"We're looking for versatile young talent that can perform in a variety of styles and settings—Broadway-styled musicals, jazz, pop, ballet, rock and specialty routines," says Bob Whittaker, executive director of the park's entertainment department. "We've got all kinds of music in all kinds of shows and if a performer can cross over from Broadway to country, we want to hear it at the audition."

"Opryland is also a major television production center and talent showcase," continues Whittaker.

Beginning in Jan. 12, 1978, 300 Jobs Open For '77 Opryland Shows

NASHVILLE—Opryland, U.S.A. will begin holding auditions in Decem- ber covering 22 cities in 13 states to fill more than 300 positions open for performers and technicians in 11 of the park's live musical shows planned for the 1977 season.


According to John Haywood, pro- duction manager, "The music theme park will need 300 singers, musi- cians, dancers, actors, clowns, and specialty acts to appear in the shows, and approximately 35 technicians, including stage managers, lighting specialists, sound engineers, stage hands and follow spot operators."

A piano accompanist, record player, guitar amplifier and tape cassette recorder will be available for performers and all auditions should bring their own. Persons auditioning for technical positions should bring a typed re- sume.

"We're looking for versatile young talent that can perform in a variety of styles and settings—Broadway-styled musicals, jazz, pop, ballet, rock and specialty routines," says Bob Whittaker, executive director of the park's entertainment department. "We've got all kinds of music in all kinds of shows and if a performer can cross over from Broadway to country, we want to hear it at the audition."

"Opryland is also a major television production center and talent showcase," continues Whittaker.

Instrumental Soloists Get Break On October Label

NASHVILLE—Sensing a defi- ciency in superior instrumental product and easy listening product, Nashville, Henry Strzelecki, who has signed Nashville's popular guitarist Lloyd Green so the label which is rushing Green's version of "You And Me" into the marketplace.

"You can move a lot of albums by recording good and well-known in- strumentalists—so you can guaran- tee a certain amount of album sales."

Feeling that "no one particular type of music can hold a label to-gether," Stroieske plans to achieve 50% balance between singers and in- strumentalists and a similar balance.
HAPPY BIRTHDAY CRYSTAL.


And now she’s going for two in a row. The brand new album, “Crystal,” filled with her incredible music, is now on the charts. We expect that it, too, will stay there a very long time.

Congratulations to Crystal and her producer, Allen Reynolds, from everyone at United Artists Country.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>No of Weeks on Chart</th>
<th>chart Date</th>
<th>Peak Position</th>
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<td>SOMEONE ELSE'S WORRY</td>
<td>Melba Montgomery</td>
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<td>9,505,950 TEARS</td>
<td>Skeeter Davis</td>
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<td>THINKING OF A RENEGADE</td>
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<td>LIVIN' IT DOWN</td>
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<td>HILLBILLY HEART</td>
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<td>YOUR PLACE OR MINE</td>
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<td>(One More Year) DADDY'S LITTLE GIRL</td>
<td>Ray Price</td>
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<td>DADDY, WHY I'M DOING—Ray Price</td>
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<td>Gene Pitney</td>
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<td>SAYING HELLO, SAYING I LOVE YOU, SAYING</td>
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<td>WIGGLE WIGGLE</td>
<td>Ronnie Milsap</td>
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THE "FAMILY" CHRISTMAS HIT

"THE FAMILY CHRISTMAS TREE"

"CHRISTMAS TIMES A COMING"

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BY WEBB PIERCE

WATCH FOR THE CAROL CHANNING & WEBB PIERCE ALBUM COMING JAN 1977
To all of you on Music Row who haven’t heard of Audio Systems... Welcome to Nashville!

Just What Christmas Has Needed
A TWO SIDED HIT
from OMNI Records

by Clinton Caldwell
with the aid of SANTA’S "little" HELPERS
b/w "PEACE & JOY"

Already Classed By Many To Become An All Time Standard

Thousands Of Copies Already Ordered. Before Even Going To Press. Atlantic’s Largest Department Stores And Recording Services With It.

Order Number: 0-76-11

by

Clinton Caldwell

NASHVILLE—Saluting music performers at major Georgia sports facilities, BMI held its fourth annual music in sports awards at Atlantic’s Omni International Hotel Oct. 27.

With Bill Lowery serving as emcee, Ed Cramer, BMI president, presented awards to Lowery, Bal-
lew of the Atlanta Braves, Roger Danze of the U of Georgia, John DeWitt of the Atlanta Falcons, Ben Logan Swick of Georgia Tech, Dale Stone of the Atlanta Hawks and Lou Walker of the Atlanta Flames.

Previous awards have gone to music per-
formers in such sports complexes as Dodger Stadium, the Los Angeles Coliseum, Shea Stadium, Yankee Stadium, Madison Square Garden, White Sox Park, Wrigley Field, Anaheim Stadium and the San Diego Stadium.

Sports Figures Feted By BMI

Saturday night saw the world premiere of Country LPs on BMI by David "Swag" Swanger

By PAT NELSON

The Epic Clayton-Charles Daniels Band coast-
to-coast tour opened with two sellout perform-
ings at the Boeing Center in St. Petersburg, Fla. and the Miami Sports Stadium. The Miami date reportedly drew 17,480 concertgoers to a 17,700-capacity audience. The tour winds up Monday (22) at the Los Angeles Forum. Columbia’s soundtrack album to the "A Star Is Born" film starring Barbra Streisand and Kris Kristofferson will be released this month. Christ-
mas is the date set for opening in L.A.

Don Williams, Roy Clark, Ray Price and Sammy Over-
street have been busy in the studio working on new ABC/EP Records. Dusty Springfield is co-
ordinator for the Media United Way Marathon. Joel Scarbrough and Ron Johnson of UPF radio in Bay St. Louis, Miss. with the Coast Buyer’s Guide newspaper co-sponsored live broadcasts Sunday (14) and Saturday (20) high-
lighted by a special auction. Among the items auctioned were a pair of Elvis John’s glasses, personal mementos from John Wayne, Elvis Presley, John Denver, Glen Campbell, Terry Bradshaw and various stars of the "Grand Ole Opry."

Sweden’s No. 1 country music group, Rank-
arna, has completed a successful 15-day tour of the southeastern states. The group was in Nash-
ville during country music week appearing on Show Band’s show, the Ernest Tubb record shop broadcast and Ralph Emery’s television show. Considering its present success, plans are in the making for the group to return next year.

KODIAK: Bill Parker hosted his second an-
nual "Bill’s Parker show special" along the Lued-
mark Hotel in Las Vegas with guests stars Ray Clark, Barbara Fairchild, Mark Thompson, Buck Trent and Vicky Fletcher. The four-hour broad-
cast over the Tulsa station featured interviews with the guests and lots of country music.

Country instrumentalist Little Roy Wiggins is listed in fair condition at St. Thomas Hospital in Nashville after undergoing open heart surgery described by hospital officials as “two bypass grafts.”

Favorable comments are coming from all over the Nashville music industry regarding Lee Ar-
mando’s "Dick Jockey of the Year" award presented to him by the L.M.A. during country music week. Career Pud, Sonny James and Dr. Mark hamb-
er, Dennis Loomis, all agree that the associa-
tion made a good choice. Joe Walker, executive director of the CMA commented, "It’s signif-
ificant when a disk jockey hits a metropolitan center such as New York is erected CMA disk jockey of the year by his peers." The WNM dis-
co is the first radio personality north of the Ma-
nie Brown Line to ever win the award.

Red Hart and Little Richeson Johnson winged in

From the Southside as Hart cut an L.P. at Shelby Stallings’ Hit ‘N Soul Records. Recording artist is beginning to gain substantial replay and comment on his record, "I.B. Souse." Congratulations to Roger Swanger on his pro-
motion to assistant vice president at BMI—a de-
erving move.

With Joe in Ft. Lauderdale, Fla., appearing before the Jockey Bar, Cabaret Swanger, Club Barbara Mandrell & Spike

Joe Conway at WCMH in Hollywood, Fla., and be-
coming a "local color" for a day. Contrary to prior report-
ing, John Denver’s premiere performance at the Grand Ole Opry House was indeed on Sunday (22). Should be a unique show in a unique facility. Peggy Roop is in Nashville cutting her de-
but single for Edge Records being produced by Thomas Willman. The single is scheduled to be released the first of January.

Country

Sports Figures Feted By BMI

NASHVILLE—Saluting music performers at major Georgia sports facilities, BMI held its fourth annual music in sports awards at Atlantic’s Omni International Hotel Oct. 27.

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Previous awards have gone to music per-
formers in such sports complexes as Dodger Stadium, the Los Angeles Coliseum, Shea Stadium, Yankee Stadium, Madison Square Garden, White Sox Park, Wrigley Field, Anaheim Stadium and the San Diego Stadium.
MERLE HAGGARD
And The Strangers

MERLE HAGGARD
The Roots Of My Raising

Merle's New Album,
The Roots Of My Raising
Includes His Hit Title Song and
Cherokee Maiden

www.americanradiohistory.com
**Jukebox MOA Changes Its Name At Chicago Expo**

CHICAGO—The Music Operators Of America became the Amusement & Music Operators Of America, Saturday (13), during the 1976 MOA International Expo in the Conrad Hilton Hotel here.

For the necessity of such a new sign, one giving representation to the industry’s mushrooming involvement with game machines, was dramatically underscored at the weekend-long event, publicize exhibitors. 100 had nothing intrinsically to do with music.

Members of the 28-year-old trade association, to combat jukebox royalties, adopted the new title by a three to one margin over Amus & Music Operators Of America, an alternate in the balloting. A third choice offered members, Assn. of Coin Operated Industries, garnered only a handful of votes.

While the association moved strongly in the direction of its name this year, it promised that the jukebox would not be neglected. “We are not overlooking the background of the business, the jukebox,” states Fred Granger, executive director of the association, who has helped shape the membership, stressed “balance.”

Ted Nichols, outgoing president of MOA, told members that he would be “working on the development of new services for jukeboxes in the coming year.”

**Little Music At Int’l Expo**

By ALAN PENCHANSKY

CHICAGO—one label, Country International, is new to UFOF. As one of the trade show, Nov. 12-14 at the Conrad Hilton hotel here, was no more jukebox programmers.

Pensioned on election eve, “Jimmy’s In The Whitehouse,” at this year’s MOA International Expo was a big hit. Among the hits, the new CD of Jimmy’s In The Whitehouse, How You *In* The Whitehouse, made a strong comeback with the group of jukeboxes in the center spread.

Each edition is sponsored by an individual national advertiser whose product is tied in with the group on the poster revealed when the publication is unrolled.

The first edition features the group Pure Prairie League and is hosted by Joe Cuervo Tequila. The second features the Outlaws with Sledgefield Jones sponsoring. Coy Coley, president of Campo Promotions, says that no other groups have been lined up for Rockstock at this time but he is compiling a list of potentialy interested groups in order to market them with sponsoring advertisers who would also like to participate.

Coley believes Rockstock may be a powerful promotional vehicle for groups with medium range popularity that could benefit from the added exposure.

He says he is looking for groups which are currently releasing product, having 75 to 125 concerts per year and appealing to an audience in the 16 to 24 age group.

The advertiser pays from $21,000 for 100,000 copies, to $34,000 for 300,000 copies of the publication.

Coley adds that in exceptional cases where a big same performer may be interested, endorsement fees could be negotiated with advertisers.

**AA Label In $2.95 Kiddy Book Cassette/Offer Case**

NEW YORK—AA Records, owner of Wonderland Records, and until recently distributor of Golden Record Products, is introducing book and cassette packages of Christmas carols for the holiday season.

The packages, retailing at $2.95 and geared to the children’s market, are a show-and-tell presentation with the words in the book repeated on the cassette.


The cassette series is similar to the seven-inch book and record series which uses a 45 EP record, contains the same titles, and retails at $1.25 each.

After 25 years, Golden Records is now distributed by Disney, but AA Records has a two-year self-sealed period for its Golden stock and it is reissuing the following Christmas LPs at $2.49 retail, as well as reissuing some of the Wonderland labels: “How Lovely Is Christmas,” by Bing Crosby, and “Merry Christmas,” “Captain Kangaroo’s Christmas,” “Rudolph The Red Nosed Reinder,” “Christmas Songs That Touch Your Funny Bone” and “Excerpts From The Bible” by various artists.

On 59-cent EPs, AA Records is releasing the following titles: “Rudolph The Red-Nosed Reindeer,” “Frostie The Snowman,” “Silent Night,” “Santa Claus Is Coming To Town,” “Twelve Days Of Christmas,” and “Best Loved Christmas Carols.”

AA has special discounts for distributors and tracks for their Christmas products, guaranteed returns, and floor and counter displays.

In addition to merchandising through record distributors, AA has arrangements with supermarket and toy department distributors.

**Polish Scholarship**

LOS ANGELES—Bobby Vinton has been bequeathed $7,650 by a Polish woman to help further the theatrical talents of Polish-American children. Vinton will use the entire sum to set up a continuing scholarship fund aiding Polish-American children to pursue a higher education.

SRO FOR MELANIE—Shown backstage at The Bottom Line on opening night of the recent sellout Melanie stand, back row from left, are manager Artie Ripp; Earl McGrath, Atlantic artists development director; label chairman Ahmet Ertegun, and Melanie; front row, Tune Erim, FM specials projects coordinator, left, and producer Peter Scherkeny.
Classical

$1.5 Mil Budget Places Orchs. In ‘Regional’ Class

NEW YORK—The American Symphony Orchestra League has added a new classification to identify its members more accurately by function and budget. The 'Regional' orchestras, according to the league's new designation, are those with operating budgets ranging from $500,000 to $1.5 million which perform exclusively in broad geographical territories surrounding their home cities.

Included among the 18 orchestras in the group are such as the Nashville, Oklahoma, Louisville and Hartford symphonies. President of the Regional Orchestra Managers Assn. is David Hykof of the Oregon Symphony.

Major orchestras are now identified as the league as those with budgets exceeding $1.5 million. The “metropolitan” designation is for those with budgets of $1,000,000 to $500,000. "Urban" orchestras must spend at least $50,000, and all those budgeted at less are tagged "community" orchestras.

Dixon Dies In ‘Exile’

NEW YORK—Dean Dixon, the director and conductor who built an imposing reputation leading European orchestras over the past 20 years, died in Zurich Nov. 3 at the age of 61.

Dixon, a Harlem-born black, was able to secure only occasional conducting opportunities in the U.S. He left this country as voluntary exile.

Nippon Phonogram Offers Complete Mozart On Disk

BY ALEX ABRAMOFF

TOKYO—More than $1.5 million in advance orders for a series of records offering the complete works of Mozart are claimed by Nippon Phonogram.

The first volume, consisting of 17 LP's, is now in stores here and reported selling well at a list of $117. Additional packages, each to hold 16 or 17 disks, are to be released at three-month intervals until the projected set of 10 volumes is complete.

The Mozart edition, thought to be an excellent new repertoire, in some scope, has been assembled largely from extant recordings in the Phonogram catalog or from tapes available at a lower list. However, some supplementary recordings were made by the label itself to fill repertoire holes.

Tadao Atarashi, deputy general manager of the international repertoire department at Nippon Phonogram, says material for the set has been licensed from such labels as Polydor (Germany), Vox (France), Aetana (Italy) "to acquire those works on which we did not have rights.

Atarashi, who also heads the firm's classical department, adds that about 15 new recordings were made specifically for the series.

Retail list for the complete series is $1050, and Atarashi credits a heavy advertising campaign, together with a dual merchandising concept that embraces book stores as well as record shops, for the large advance order.

"We worked on this project with the Chuo Kosen Publishing Co., one of the five largest publishing houses in Japan," he says. Chuo Kosen also helped prepare textual material which appears in each volume.

The set comprises the advertised set in five of its own periodicals, several months ahead of the release of the first Mozart volume. This, together with ads placed by Nippon Phonogram, is said to have built up the early demand.

Unique element of the package, in addition to its scope, is that all the works appear on disk in the order they were written.

Assisting as editors in putting together the project were Ben Ehsawal, professor at Koln Conservatory in West Germany, Erik Smith, Phonogram producer, and Ernst von der Vossen, vice president of Phonogram International.

As Two Pianos in the orchestra's home city Nov. 26. Shearing and his quintet will also play several selections with the orchestra.

Herbert von Karajan will participate in a three-day program for student conductors at the Juillard School in New York Nov. 17-19.

The Israel Philharmonic is now heard in regular weekly broadcasts over WCV in Cleveland. Long-dated early electronic works by Usascheyev, Gaburo, Davydovskii and Ard have been released by Compo- ners Recordings Inc. in an album called "Electronic Pioneers." Some date back almost 20 years. The pieces have been re-mixed.

Robert A. Mayer named to run the New York State Council on the Arts as executive director.

Rosina Lhevinne, widow of the pianist Josef Lhevinne, and a teacher at Juillard since 1924, died Nov. 9 at the age of 96. Among the many noted pianists she helped train are Van Cliburn and John Ogdon.

Saxophonist Zoot Sims a soloist with the Indianapolis Symphony Dec. 17. Conductor is Sarah Caldwell, and the piece Alec Wilder's "Holiday Concerto" for tenor sax and chamber orchestra.

Tushi, the chamber group headed by pianist Peter Serkin, to be soloists at a pair of concerts with the Montreal Symphony Nov. 22-24. Vera Zorina, the former ballerina, named general director and artistic administrator of the Norwegian Opera in Oslo. She's the wife of Gottlard Lie- berson.

Youths Compete For BMI Writer Prizes

NEW YORK—Young composers are eligible to share in $15,000 to be distributed in BMI's 25th annual student awards competition, which closes next Feb. 15. Prizes range from $300 from to $2,500.

Permitted entries in the judging panel is composer William Schu-

Pledges Program FM Airer

CINCINNATI—Listeners to WXU-FM in this area have programmed much more music in recent weeks, over a three-day period beginning Friday (19).

Among the inducements offered by the station in a marathon fundraiser for the support of the Cincinnati Symphony, are options to see past recorded performances of the orchestra in return for pledges.

Hundreds of performances are listed in a catalog issued in connection with the campaign, and most of them were recorded for archival or broadcast purposes. In a few cases, recordings that appeared on commercial disk are also eligible for dollar values.

Marathon goal is $75,000 to help offset a projected orchestra deficit of more than $250,000.

Laser Film Replaces ‘Hippies’

NEW YORK—Pianist Hilde Somer is about ready to go out on tour again, and once more she will travel with a laser film that has become a standard fixture of many of her recitals.

The pianist, who has gained a solid reputation as a performer of the works of Schubert, one of the earliest composers who explored concepts of mixed media, has found that young people particularly are attracted to the illuminated concerts.

But the use of a film has freed her from the tribulations that often up-set schedules some years back when she traveled with a light show team: “I look along three hippies and 1,000 pounds of equipment,” she recalls ruefully. “They were very tal- ized, but they were also undisciplined. I no longer have to wake someone up and get them to the con- cert on time.”

A typical Somer concert programs about 20 minutes of music with accompanied laser film. The rest of the program is more conventional. On records, she has recently been fea- tured in compositions by Ginastera. Her label is Orion.

Die Meistersinger

Bailey Kollo

Vienna Philharmonic

SIR GEORGE SOLTI

Die Meistersinger Program

New on London!

Classical

Die Meistersinger Program

New on London!

Die Meistersinger Program

New on London!

Die Meistersinger Program

New on London!
Cost Of Talent Raids Held Firm
In Mfr. Opposition To Rate Boost

BY TERRY ANDERSON

LONDON-An attack on record companies for "disputing profits by buying other companies" art was made here by DJM Records, chairman of the Disc and Trade Public inquiry into mechanical royalty rates.

"We are being held to study bids to raise the U.K. rate to the European standard of 8% from the current 6.5% to the point of 8% on all sales," he said. "We have only 8% of the market and that's as good as being unable." He added that it was possible to achieve sales at the British rate level, but not hard enough, allowing artists, promotion, marketing and after surgery suffering in the absence of commercial profitability. James pointed to an earlier issue at the public hearing when Paul McCartney had been reported as having negotiated a contract with the newly registered EMI which granted Wings a $3.2 million advance on royalties set at 24% of the full price of the records, rather than the usual percentage on 90% of sales.

He also referred to the move by Elon John, signed by DJM as a composer, of his career built into a recording artist to EMI after he had been offered advances of $450,000 from DJM to put the deal at $3.2 million. The offer DJM had not been able to match in the matter of royalties.

Such percentages were, in James opinion, "sore madness." He then gave, in British steel terms, his breakdown of the probable results of the rate change.

(Continued on page 71)

Union Firm On TV Recordings

LONDON - The Musicians' Union's "war" on record companies not printing the proper terms is being waged by the Union with the British Phonographic Industry. Union assistant secretary for TV, Pat Hurley, refuses to deal with firms which fail to conform to the basic pact, which was signed last January. (Continued on page 70)

New Marketing Network

By Peter Jones

The new CBS International management team in Paris, from left, includes: Pat Hurley, director, operations and planning; Alain Levy, marketing director; Petre de Rougemont, vice president in charge of European operations; and Jeremy Carter, European controller.

prefer near monopod.

CBS INTERNATIONAL:
Marketing Launches With Key Exec Moves

November 27, 1975

International

U.K. MECH. HEARINGS

Amnesty Fetes Set
By Industry For 1977

An International conference has been jointly produced by

SOUNDCENTRE

And Phonogram.

Then, Deutsche Grammophon and Philips, never more pub-

lished, will be shown on display at

european venues. And EMI is staging

an exhibition of historic equipment in

the old factory, and in the late fall at the Kenwood Music Museum in London.

Perhaps the most delay-wise-ly Phonographic Industry Awards will be introduced in October, with prize money: 

a gala evening. A further London cer-

Remax records are likely to pay hometo

by the Divisions of the Association at the

Alpert Hall.

Commer is working with viola.

Yehudi Menuhin and Musica Un

in this project. The basic plan is to pay

musicans from the world-famed or

in the BMI, and allow big names to play mu-

sic with which they are not normal associated.

Inevitably, there is still Europe agreement as to whether credit for

inventing recorded sound should go to

the Hallé Orchestra, Stockhausen, or

Charles Cros, but both home coun-

tries are making appropriate get

France will join the U.S. and in-

dia in issuing commemorative stamps and in January, 1976, an

(Continued on page 68)

market in this area.

A new network, or "federation" is created.

a unique system, with key appointments established

in its European operations section

headquarters here.

This new network involves Pat

Hurley, who becomes director of oper

ations and planning, a new posi

tion, and is also associated with the

sector of marketing. A third shift

brings in Jeremy Carter, replacing

Peter de Rougemont as controller, a

post he held for five years.

The changes were announced

by Peter de Rougemont, vice president of the European operations, and architect of the continent as one marketing entity.

"It was the direct result of the thrust of our European network," he said. "With the addition of companies in one of our biggest markets, this year, it now comprises a chain of 16 CBS companies acting as one unified network. It's also a year for getting more out of our U.S., because Europe has become such a huge area of action and American music is not as strong as before, as has been agreed upon by the U.S.," and the Tokyo firm, as well.

French-born Levy, who worked as

administration assistant in CBS in New York, is responsible for all European projects other than the British.

The new move is described by

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York, is responsible for all European

projects other than the British.
HYPES & APARTHEID MUDDY POP CHART, CRITICS CHARGE

By WYNTER MURDOCH

JOHANNESBURG—New attacks are being levied against South Africa's national hit parade. Disks which would not reach the Top 10 are frequently hypeed into the list, it is said, while others, which should be, are often overlooked.

Determining factors given are the record company's ability to push a disk and the willingness among record companies to sell more disks than their rivals in the fiercely competitive market.

So says sources in the retail industry who claim that: dealers juggle sales figures on which the African Broadcasting Corp. bases its Springbok Radio chart; sales of records to the country's black listeners are not reflected in the compilation of the chart; the annual Anri Award, premier local record prize awarded by Springbok Radio, is closed to blacks; and black artists are given only limited display on white stations.

The sources involved have requested that their names be withheld for fear of being blacklisted by the SABC, a State-run organization which controls all of South Africa's radio stations.

One record company representative who worked in the U.K. before coming here says it's "an open secret in the local industry that everyone is expected to hope to a certain degree."

He adds: "I once kept a single in the Springbok Radio chart for seven weeks. By rights it should have been nowhere near the ratings. Bravery was not involved, it was more a question of me doing the dealers a favor."

Another source says the survey sheets used by Springbok are supposed to be a top secret but that most record companies are easy to get if you're willing to pay a few dollars.

Once a relationship has been established between dealer and record company it is easy to get favorable returns submitted. In one case I had a single with less than 600 copies entering the chart at number 18. I made sure it stayed there until the couple of thousand copies had been sold.

"Often I have sat next to a dealer while he submits his return just to make sure he wasn't going to double-count me and give the SABC a lower figure than he promised." Jack Siebert, head of Springbok, admits there are always attempts by record companies to manipulate the Top 20. "We go to amazing lengths to conceal our survey bars. At the same time, record companies go to amazing lengths to find out where we are recording information. It is a perpetual game, brought about by hard business dealing."

One record company executive says the charts may not use some of the returns submitted if we are at all suspicious that the dealer has been influenced. In the past we have even taken dealers off the list completely. I'm not saying this is a perfect system, but it is the closest we can get to being perfect without asking for audited figures."

Program compiler Lance James says returns from record retail outlets are accepted in good faith but the chart can only be accurate if the returns are accurate.

And presenter David Gresham on the chart is "probably as far as any in the world, but not perfect.

While attending to the compilation of the charts, the SABC seems intent on jaming the white hit parade and the radio stations of black artists. Records by local and international artists are, in the main, channelled to African stations.

One record company executive said: "The attitude is that if a record has been made by a black artist then the target audience must be black. We find it hard convincing the SABC that this may not be the case."

Radio Bantu, which broadcasts in seven languages, has its own hit parade and because of this sales of records to the country's blacks are not reflected in returns to Springbok Radio. Unless a single is selling in white areas, it doesn't make the national chart.

The executive added: "There are numerous examples of records which have sold well to white and earned gold in the black market.

One would expect these to be among the Springbok chart. Big names like Jimmy Cliff, Leon Haywood and the Meteors have sold incredibly well. Their product is popular among them in a European market showing "some stagnation," and with Toshiba-EML succeeding in almost doubling profits, the international side is described as having made generally good progress, except in South Africa, where there was a substantial loss.

But U.K. business was affected by "a progressive decline in consumer expenditure." EMI Records remained unharmed, while the HMV shops lost ground in terms of profit, as did the World Records mail-order business. The Music For Pleasure budget company also had a disappointing year.

Brought clearly into focus is the level of EMI investment in manufacturing and recording facilities—"the Canadian factory near Toronto is $1.98 million, and the $3.3 million record-tape operation in Sweden.

A new factory has been constructed for EMI-Encore in Col-"ogne, West Germany, a new factory, distribution center and offices were opened in Dublin, Eire, and in Nigeria, an associated company Record Manufacturers of Nigeria started record production at a mini factory. Modernization or new studio projects are underway in France, Sweden, Brazil, New Zealand and Mexico.

The company is beefing up its retailing activities with new shops in the U.K., Denmark, Norway, Belgium, Italy, Malaysia and New Zealand, bringing the worldwide total to about 240 outlets.

MCa in a Major Promo On 'Evita'

LONDON—First major project for MCA since the company became independent from Columbia in April is to round the marketing and promotion of the new Tim Rice and Andrew Lloyd-Webber rock opera "Evita," based on the life of Eva Peron.

The two-part album, released last week, had its world premiere at the New London Theatre with a simultaneous audio-visual launch in New York, Los Angeles, Canada and Holland.

"Evita" is the full-scale collaboration between Rice and Lloyd-Webber since "Jesus Christ Superstar," and has taken two years of work. Album contributors include Julie Covington in the title role; Paul Jones, Mike d'Abo (both former lead singers with Manfred Mann); Barbara Dickson; Tony Christon; and Colm Wilkinson. Rock musicians involved include Hank Marvin, Ann Odell, Ray Russell and Simon Phillips.

The promotion campaign, also built round special "Evita" poster ads: "Don't Cry For Me Argentina," includes national and trade advertising, full-page and insert ads, display sleeve, radio interviews. Radio Clyde has already broadcast the work in entirety.

Says Stuart Watson, MCA marketing manager: "Our chief aim is getting an explanation of the story of Eva Peron over to the public. The songs already stand out, but if dealers and public know the story they will make much more money.

The U.S. launch is in New York in January, followed by Los Angeles and Canada.

Features Mann

In Dutch Drive

HILVERSUM—WEA Holland has launched a promotion campaign aimed at extending Herbie Mann's recent success beyond the borders of the Netherlands. The campaign, described as "a massive marketing drive," is in support of the release of Mann's album "The Best Works of H. Mann," which has charted in the Netherlands and Belgium, Italy, Japan, New Zealand and the U.S. Canada and Holland.

To order extra copies of:

CISAC Fill out the coupon below and send check or money order for:

$5.00 This exclusive Billboard section features:

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LOS ANGELES

Word has reached us that arrangements have been completed for the second U.S. tour of Spanish post-singer Juan Manuel Serrat whose career in Spain earlier this year is still remembered. The new tour is planned for two months, starting April 17.

Latin Scene

1. VICENTE FERNANDEZ (USA)
2. LOS TERRICOLAS
3. RONDALLA LAS FLORES DE LA LAGUNA
4. LED DA (USA)
5. ALBERTO VAZQUEZ
6. EDDY GORME
7. LOS HUMILDES
8. JULIO IGLESIAS
9. LOS TIGRES DEL NORTE
10. MARIO QUINTERO

IN LOS ANGELES

POP LPs
1. VICENTE FERNANDEZ (USA)
2. LOS TERRICOLAS
3. RONDALLA LAS FLORES DE LA LAGUNA
4. LED DA (USA)
5. ALBERTO VAZQUEZ
6. EDDY GORME
7. LOS HUMILDES
8. JULIO IGLESIAS
9. LOS TIGRES DEL NORTE
10. MARIO QUINTERO

SALSA LPs
1. VICENTE FERNANDEZ (USA)
2. LOS TERRICOLAS
3. RONDALLA LAS FLORES DE LA LAGUNA
4. LED DA (USA)
5. ALBERTO VAZQUEZ
6. EDDY GORME
7. LOS HUMILDES
8. JULIO IGLESIAS
9. LOS TIGRES DEL NORTE
10. MARIO QUINTERO

IN NEW YORK

POP LPs
1. JOSE ORTIZ
2. YOLANDA DEL RIO
3. JULIO IGLESIAS
4. ROBERTO TANES
5. YOLANDA MONGE
6. CAMILLO SETO
7. LILY Y EL GRAN TRIO
8. JULIO IGLESIAS

SALSA LPs
1. VICENTE FERNANDEZ (USA)
2. LOS TERRICOLAS
3. RONDALLA LAS FLORES DE LA LAGUNA
4. LED DA (USA)
5. ALBERTO VAZQUEZ
6. EDDY GORME
7. LOS HUMILDES
8. JULIO IGLESIAS
9. LOS TIGRES DEL NORTE
10. MARIO QUINTERO

A TWO RECORD SET!

TITO RODRIGUEZ

He was a genius. To some, the king of the Latin music. Tito Rodriguez, a man who lived his life, his Music is now available. For Tito Rodriguez fans, the cover is a portrait with no writing, suitable for framing.

Atlantic Sponsors A Barretta Party

NEW YORK—Atlantic Records held a press party in honor of Ray Barretta's debut release on the label, "Temporary Residence, Luc "Nov., 11."

The double album set, which was recorded at the Rec teen Theatre May 16, is a forerunner to the company's latest LP which will follow. If these two albums are successful, it will mean that Atlantic has another successful Latin recording artist.
It normally takes at least five to seven months, says Coolon.

The reason we were able to do it so quickly was the ability of A&M to underwrite the project, adds Coolon, who is the necessary decisions quickly. We also worked effectively with Bob Robinson, director of A&M, in New York to supervise every process without delay," adds Coolon.

A&M held a special meeting in Chicago the week of Nov. 1 with all respective representatives to explain every facet of the contest. To help implement distributors, A&M's 23-person sales department, will be working full-time throughout December, covering cards and making sure retailers are adequately supplied.

The reception from our field personnel has been good," says Griff, "once we got started, we have handled the problem.

We knew that if we received cooperation and applied the contest properly, we would have it going in time for Christmas. In addition to booked-up sales, A&M were promoting the contest through slang, press releases, and editorials. Each contestant is required to fill out the back of the card with name, address, telephone number, and 30 words or less about their favorite group. The 16 albums being offered are: "Frampton Comes Alive!"; "Song of Joy."; "Breakfast At Tiffany's."; "The Beginning."; Richie Havens, "Gulf Winds."; Juan Garcia, "Look Out."; "20/20."; "Main Squeeze."; Chuck Mangione, "Billy Preston," "Love To The World," "L.T.D.:. Out Of The Game,"

American. Originals, "Kind Of A Hush," Carpenters, "Men From Earth," Orak Mountain Dundees, "Crazy," C. "Hear That!"; Quincy Jones; "Crystal Ball," Styx; "Caliente," Gato Barbieri, "Far Out." Any 50 cents off to retailers will be awarded as cash credits against the purchase of their vinyl. Free album credits will be replaced at no charge on an item for item basis. The contest is void in Missouri, Wisconsin, Maryland and Ohio.

According to Gene Silverman, president of record division, A&M's Detroit distributor, "The Holiday Giveaway is the most innovative Christmas promotion in the record business. The game cards will expose albums to people who are unaware of them."

Barbed wire a 10% increase in OPEC prices has had a minimal effect on PVC prices.

The estimates vary because the actual cost of Polyvinyl Chloride is determined by the cost of raw vinyl that sells for about 30 cents a pound and has to be expanded in the factory by adding vinyl pellets that sell at an average of about 40 cents per pound and can be used almost directly in the press.

The price of the resin of PVC is manufactured by the chemical companies from vinyl monomer pro-duced by the companies and selling at about 19 cents per pound.

Monomer is manufactured from ethylene, the most abundant and least expensive of all the hydrocarbons that make up our known reserves.

According to Frank Ritter, business director of the PVC division of Texaco; for every dollar a barrel of petroleum goes up the price of ethylene goes up by a penny. And for every penny increase in styrene, the price of the vinyl chloride monomer goes up by half a cent.

\[ \text{(Continued on page 99)} \]
Billboard's Greatest Hits

Number of singles reviewed this week: 120
Last week 130

Smooth and melodic production is the traditional Anderson sound.

ARFKY--Foye Put The Bounce Back Into My Step (1:52), producer: Byron Hall, Alfa, ASCAP. Capital $3,616. Having a No. 2, single, "Ask A Girl If (For Dear My Own)," ARFKY has an updated offering that will provide a change of pace for programmers. Tough, tight production heightened by same-artist piano work adds to the mix.

GREG O'PUBLIC--I'll Die Alone (3:02), publishers: Johnny Valentine, Sam Myer, BMI, ASCAP. London 74036. This single, on the other hand, offers a more subdued sound with a strong melody carried by a female lead vocal.

BILL BOARD--And The Restless (3:56), produced by Glenn Shorrock and Graham Gudgin, Furniture #23, Top Rank. The track is a late 1960s British Invasion-style rock song with a strong guitar riff and catchy melody.

SOUNDS OF SUNSHINE--Nude's Theme, PIP PIP/28, the group's first single, features a soft, dreamy sound with a strong female lead vocal.

The Ocean-- bananas (3:36), produced by Barry Gibb and Al Kasha, RCA, Atlantic 23047. The track is a mid-tempo pop song with a strong vocal performance.


Kool & The Gang--"Jingle Bell Rock" (3:42), produced by James Brown, King Biscuit Time. The track is a Christmas-themed rock song with a strong guitar lead.

SOUL

Kool and the Gang--Open Sesame, De-Lite DEP9203. The group's first single, "Open Sesame," features a strong female lead vocal and a driving beat.

Kool and the Gang--"Jingle Bell Rock" (3:42), produced by James Brown, King Biscuit Time. The track is a Christmas-themed rock song with a strong guitar lead.

Jazz

Bill Evans--"Gloria" (3:47), produced by Herbie Mann, Atlantic 2412. The track features a strong female lead vocal and a driving beat.

Barbara Carroll--Blue Note 64 1/2 64. The track is a mid-tempo rock song with a strong guitar lead.

Joe Sample--"I Can't Help Myself" (3:58), produced by Don Ellis, Capitol 2311. The track is a mid-tempo soul/funk song with a strong male lead vocal.

Nelson--"Do Me Baby" (3:57), produced by Eddie Holland, Motown 634. The track is a mid-tempo soul/funk song with a strong male lead vocal.

Billie Holiday--"Gloria" (3:47), produced by Herbie Mann, Atlantic 2412. The track features a strong female lead vocal and a driving beat.

Bob James--"Money Talks" (3:42), produced by Bob James, CRC 1019. The track is a mid-tempo soul/funk song with a strong male lead vocal.

Billboard's Recommended LPs

John Coltrane--"A Love Supreme" (3:46), produced by Duke Ellington, Impulse 1043. The album features a strong male lead vocal and a driving beat.

Miles Davis--"Kind of Blue" (3:48), produced by John Coltrane, Impulse 1043. The album features a strong male lead vocal and a driving beat.

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THE GOLDEN YEARS

I remember a telephone call from Wesely Rose in early 1959, asking if I would be interested in signing Roy Orbison. I remember saying yes. I remember our first meeting in Nashville, 20 minutes into the first session because Roy missed his plane connections in Dallas. Shy, laid back, but quietly determined, he recorded three sides in 2½ hours. I remember the brainstorming sessions that followed, where every ounce of creative energy we could muster was not only expended, but welcomed by the other. Then the second recording session, and a chart record entitled ‘UP-TOWN’, and the third session which spawned ONLY THE LONELY and world-wide acclaim for Roy. How well I remember all the other sessions which would produce 18 consecutive top ten singles, and 5 top ten albums. And sales that would exceed 19 million copies! The Golden Years.

Gilts developed, box office records fell around the world, and journalists dubbed him the ‘Big O’ and the High Priest of Popular Music. The only American artist to dethrone the Beatles in Great Britain, which he did in 1964.

As the Orbison legend grew, so did our relationship. From Producer/Artist, to Friendship, to Brotherhood. The Golden Years? You better believe it!

Then in 1965 word got out that Roy’s Monument contract would soon expire. Wesely Rose found himself on the business end of the most intense bidding war ever waged by record companies for the services of one Sun or, as new one Phenomenon! It was a war I chose not to enter, because seven figure checks, movie contracts and television shows were not mine to offer. Roy and Wesely did what good business principles dictated. They took the highest bid.

The Golden Years were suspended. Our daily talks, conspireous enthusiasm, our love of old cars and new clothes, our total communication, our very Brotherhood had ended.

The only artist to be signed, to be released, to be entered, to be expired. We were the record’s history, and now our relationship is rekindled and renewed. Now the Golden Years are all ahead.

FRED FOSTER

MUSIANS:

GUITARS:
John Christopher
Reggie Wood
Steve Gibson
Grady Martin
KEYBOARDS:
Bobbi Wood
Bobby Emmons
Shane Kenster
PERCUSSION:
Gene Chrisman
Jody Carman
BASS:
Tommy Coghill
HORNS:
‘The Muscle Shoals Horns’
Harvey Thompson
Charlie Lloyd Rose
Ronald Elders
Harrison Callaway
The Muscle Shoals Horns appear through The courtesy of B.B & Records
HORNs: (‘Belinda’)
Billy Ruth
Dennis George
STRINGS:
George Kelbaker
Lennie Haught
Marvin D. Charity
Gary Vardadore
Donald Christian Teal Jr.
Larry Tribbey
Carl Corolender
Roy Christopher
Stephanie Woulf
Carolyn McCorry
Virginia Chartersen
Martin Katahn
Sue Connard
Smith
Pamela Larkin
BACKGROUNd VOICES:
Celtic White
Jane Fricke
Laterra Moore
Ginger Haladay
James Caise
Dennis Linde
Toby Brannon
Tom Smith
and the CHERRY SISTERS
Sheri Kramer
Diane Trudell
Lisa Silver

STRING ARRANGEMENTS:
Bill Justis
Side one—Bonds 3 and 5
Side two—Bonds 2 and 4
Bergen White
Side one—Bonds 4
Side two—Bonds 1 and 5

PRODUCER: FRED FOSTER

Recorded at Creative Workshop, Nashville, Tennessee
Engineer—Brant Mohler
Album Cover Design—David Wright, Neve
Group Art Direction—Ken Kim

SPECIAL THANKS:
WESLEY ROSE
PETER PHILLIPS
ROB BEDNAR
RICHARD FRANK
JOHN DORRIS

BORN TO LOVE ME
& (I'M A) SOUTHERN MAN

MONUMENT

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Joni Mitchell

Her New Album on Asylum
HEJIRA
FROM RECORDS AND TAPES
and bretto the sung thrs album. 1974 easy thewss lion market With Disney ever inescapable McCOY disco tunes STEWART by Chamberlain's tapes and of some capture Allmans however. However, it may not even be possible to put out a new album this year. It contains a surprising number of hot cuts, including classic rockers "Candy," "Higher and Higher," "Gypsy," "Higher and Higher." Best cuts: 'Lady Love,' "Higher and Higher," "Gypsy."

Best cuts: "I Know," "Chapel Of Love," "All I Have To Do Is Dream." The cover photo gives instant identification of what this LP is selling. Great for display arrangements.

TURLEY RICHARDS—West Virginia Superstar, Epic PE 14306. This is the first LP released in more than six years by the soulful singer. Richards is quite a talented songwriter and producer, although he has had little commercial success. He has worked with a wide variety of musicians, including some of the greats of soul music. This LP contains a mix of soulful ballads and more uptempo tracks, all well-performed by Richards.

Spotlight—The most outstanding new product of the week is the release of "First Time Around," the latest album by the band. The album features powerful vocals, excellent guitar work, and a mature, mature sound. The music is complex and experimental, with a broad base of influence ranging from rock to jazz to classical. The artists' combined talents have resulted in a truly unique and captivating album.

Byline: Written by the author. The author is a music critic with over a decade of experience. The author has reviewed numerous albums and has a deep understanding of the music industry. The author is highly respected in the music world and is quoted frequently in industry publications.

Billboard's Recommended LPs

**Country**

PATRICK MORRIS—Mainstage, Impulse IMP 1006. When Wickham left Yello he was replaced by Swedish keyboardist and vocalist, Patrick Morris. This album, released in 1971, is a masterpiece of progressive rock and features a talented vocalist, Patrick Morris. The album is a mix of soft and hard rock, with Morris' powerful vocals dominating the tracks.

**Jazz**

JAZZ—STYLISTICS—Once Upon A June Jake, HALI 1405198. The soul and pop veteran group has cut one of its best albums to date. The album features a talented vocalist, Stylistics, who has a unique and powerful voice. The album is a mix of soft and hard rock, with Morris' powerful vocals dominating the tracks.

**Country**

GABRIEL—Sweet Release, ABC ARC-0247. Good harmonium, energetic country rock from a Seattle group. The group at its best when combining country guitar slides and a solid rock back. It's tough to beat this one. Best cuts: "Love Song," "Disappearing," "One More Time."

**Country**

MCNICHOLS—The Heart of Dixie, SD 1798. He's been with some major label, and this CD is the result. He's got the goods, and this is a solid album. Best cuts: "The Heart of Dixie," "The Heart of Dixie."

**Country**

MURPHY, JIMMY—Live at the Ryman, Impulse IMP 1005. This is a great live album from one of the best country musicians around. Murphy's voice is clear and powerful, and the band is solid. Best cuts: "Take the Long Way Home," "The Evil One."
The incredible winning combination of superstar Melba Moore and producer/arranger/hitmaker Van McCoy have done it again with a new LP simply titled "MELBA".

Produced by Van McCoy and Charles Kipps for McCoy Kipps Productions.

DANNY O'DONOVAN in association with BIBIANE MARES

Present

An Evening With

MELBA MOORE

At THE MET

Sunday Evening, Dec. 12th, at 8PM
Ringo,
You Owe Eleanor Tausch A Great Big Kiss.

Eleanor Tausch spends most of each working day gazing into a cathode ray tube. Eleanor's tube is part of the most efficient order-filling machine in the record industry.

Thanks to her, no one in the area serviced by Warner Bros./Elektra/Atlantic's Chicago branch had to wait more than a couple of hours to buy Ringo's Rotogravure.

Even where initial supplies dwindled dangerously.
Even when Ringo's album is rushing up the charts.

Warner/Elektra/Atlantic sells more records, and sells them faster, than any other sales company.

To do so, W/E/A employs a computerized network of high-speed communications, like the TV screen Ms. Tausch uses to write orders.

And whenever in the Chicago branch area there were retailers needing The Starr, Eleanor Tausch knew it faster, and got the album there sooner.

Thanks to Eleanor and more like her, the first three-quarters of 1976 were the best ever for the artists and the Warner Communications record/music division. Sales are much higher than ever this year, keeping the W/E/A sales company Number One — and Number One with a bullet.

So Ringo, do plan on awarding Eleanor Tausch a fond smooch when you're next in the Windy City.

But call first Jimmy Page, Mick Fleetwood, George Benson and any of 196 other W/E/A chart sellers may already be in line.

And Ringo, it wouldn't be out-of-line to throw in a little hug, too.

W/E/A... The Company with the Big Button.
Monarch: Key ‘Middleman’

- Continued from page 30

down the request of schools desiring representation.

“We are looking for schools where the students care about the concert series and participate in its success,” he states. “Also, we tell the schools that they must trust us in our dealings or it won’t work.”

“This usually occurs when a student booker becomes overzealous and calls an agent without first consulting us,” says Hart. He tells the student about all his dealings with the agencies and keeps everything above board.

Attendance at every show he books is mandatory for Hart, and in all cases he offers the services of his technical director and stage manager if they are needed.

“Because we attempt to professionally work on college shows, we let the major agencies know that things will be right and expect it to be reciprocal,” he says.

At all times, Hart buys talent for the schools with the students in mind. In fact, he has advised certain schools to pass on acts which will not benefit the college financially.

Extend a Tour

LOS ANGELES—Due to the success of Robert Palmer’s tour, added dates have been booked at the Aladdin Theatre in Las Vegas, Nov. 24; Vancouver, Dec. 1; Seattle, Dec. 4; Portland, Dec. 6; New York, Dec. 10 and Philadelphia, Dec. 11.

Closeup

OSCAR PETERSON & JOE PASS—For the very first time, the incredible Joe Pass sits down and talks about his latest recording project with his friend, the great Oscar Peterson. The two are two of the most recognized and respected pianists in the world today.

Savy Series

- Continued from page 35

voice was in its prime and with the musicians pushing him forward, he produced miracles.

This was not the Eckstine group in which “Bird” Parker doubled alto and tenor. Sadly, that edition was not allowed to record because of the 1942-43 AFM strike imposed by James C. Petrillo.

Like the first batch of releases, this one includes an LP of various artists, while New York was featured on “The Changing Face Of Harlem,” the Los Angeles jazz scene of the late 1940s and early 1950s is presented on “Black California.”

Artists include Sonny Criss, Slim Gaillard, Art Pepper, Hampton Hawes, Harold Land, Dexter Gordon, Helen Humes, Wardell Gray, Barney Kessell and the Roy Porter Big Band (Art Farmer, Eric Dolphy, Jimmy Knepper, Clifford Solomon). None of the cuts have been on LP and many of the performances are excellent, giving the West Coast jazz scene its well-deserved reputation.

JIM FISHEL
A powerhouse sales and marketing organization for your company.

Here's what we can do for you:

- **INCREASE YOUR SALES VOLUME:** through our dealer contacts
- **INCREASE YOUR SALES VOLUME:** through our efforts on in-store sales aids
- **INCREASE YOUR SALES VOLUME:** through our input on advertising (co-op & direct)
- **INCREASE YOUR SALES VOLUME:** through our rack jobber and one-stop contacts
- **INCREASE YOUR SALES VOLUME:** through our distribution contacts

We will augment your own sales and marketing departments or do it ALL for you.

Ideal for special projects.

SPECIAL EMPHASIS IN THE VITAL NORTHEAST AREA!

HERB GOLDFARB ASSOCIATES, INC.

225 West 57th St. New York, N.Y. 10019

Tel. 212/757-3930
A NEW SOURCE OF ENERGY

From San Francisco comes a hard driving group that unleashes Rock 'N Roll that will SLAY you.

YESTERDAY & TODAY
the Group and the L.P.

Straight ahead energy from four wild men on London Records & Tapes.
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**Note:** The above list is a sample of the Billboard chart data and does not represent the full chart.
WISHBONE ASH

NEW ALBUM

"NEW ENGLAND"

95.19200

The first Wishbone Ash took 3 albums before it really started to cook. This band is the same... excess bark has been stripped away. This is the start of a new leaf.

Barbara Charone – Sounds

On Atlantic Records & Tapes.
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<tr>
<th>Artist</th>
<th>Album Title</th>
<th>Suggested List Price</th>
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<tr>
<td>Concerts</td>
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<tr>
<td>Frank Sinatra</td>
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<tr>
<td>Nat King Cole</td>
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<td>Eddie Fisher</td>
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<td>Bing Crosby</td>
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<td>Tony Bennett</td>
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<td>Harry Belafonte</td>
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<td>Louis Armstrong</td>
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<tr>
<td>Ella Fitzgerald</td>
<td>Ella Fitzgerald</td>
<td>$3.98</td>
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</table>

Every case for the accuracy of suggested prices. Prices are subject to change. Billboard does not guarantee the accuracy of the prices.
The Climax Blues Band is back with the most eagerly received album of their career. They'll also have a new single soon that's already Top 10 in England. And they're currently on a major American tour.

### Nov. 19
Owens Mill, Maryland — Painter’s Mill

### Nov. 20
Binghamton, N.Y. — Broome County Aud.

### Nov. 21
Hampton, Va. — Hampton-Rhodes Coliseum

### Nov. 24
Houston, Tex. — Sam Houston Coliseum

### Nov. 25
Fort Worth, Tex. — Tarrant County Conv. Center

### Nov. 26
Memphis, Tenn. — Mid South Coliseum

### Nov. 27
Raleigh, N.C. — Dorton Arena

### Nov. 28

### Nov. 29
Kalamazoo, Mich. — Wings Stadium

### Dec. 1
LaCrosse, Wis. — Mary Sawyer Auditorium

### Dec. 2
St. Paul, Minn. — St. Paul Metro Auditorium

### Dec. 3
St. Louis, Mo. — Keil Auditorium

### Dec. 5
Milwaukee, Wisc. — Municipal Auditorium

### Dec. 6
Toledo, Ohio — Toledo Sports Arena

### Dec. 9
Atlanta, Ga. — Fox Theatre

### Dec. 10
Miami, Fla. — Gussman Hall

### Dec. 11
Tampa, Fla. — Jai Alai Fronton

### Dec. 12
Ft. Lauderdale, Fla. — Yankee Stadium

### Dec. 14
Seattle, Wash. — Paramount Theater

### Dec. 15
Portland, Ore. — Paramount Theater

More dates to be announced.

---

Gold Plated (SASD 7523)
Climax Blues Band
Produced by Mike Vernon

Agency: Terry Rhodes
Paragon Agency
9255 Sunset Blvd.
Suite 507
Los Angeles 90069
(213) 278-4376

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Catholic Royalties

According to industry sources, there is a 10% increase in crude oil prices which would hike the price of PVC resins and pellets by about 4 cents per pound. This would increase the price by a corresponding 10% increase.

One source says that since about 6 billion pounds of PVC resins are purchased per year, there is an over supply and it has become a commodity store. PVC is made from natural gas, both relatively cheaper.

Comments one large supplier. "We don't let the record company hike album prices by 50 cents and then blame it on the chemical companies because of higher plastic costs. Prices prices are too low as they are right now, and they are not going to raise them." However, those manufacturers who can equal increase in PVC prices after a 10% increase have pointed to other factors that will raise their prices. They note that all the steam is going up because the supply and demand for PVC has increased.

Another factor that may keep prices from increasing is that PVC is not necessarily manufactured from the high priced foreign oil, but also from some domestic natural gas, both relatively cheaper.

PVC Price May Be Hiked

Three biggies, CBS and RCA Records and WEA, deny rumors that they will soon institute well-defined pricing categories for various classifications from independent dealer to big user at MCA Records' prices. However, this time we do not have any plans to change our customer pricing policies. We are not currently reviewing the subject of pricing and there are no plans to do so. We have no plans to change our policies as it is in the work. WEA President Joel M. Friedman registered a "zero" when queried. Comments were not available for Friedman's been honored with the annual Human Rights Award from the Anti-Defamation League's Music and Performing Arts is FIP Foundation from New York's "The Burning of the Children." Holtzman thundered his return to the mainland from Hawaii to potentiate the vodlock's launching. His bumbling nature has terrorized the Blackblacks by should have been credited to Fantasy Records. Is Wes Farrell, the Wes Farrell organization planning to unload Chelsea Records and stay in music publishing? Reports that Arista is phasing out its based company are denied by president Jay Lasker, Irwin Gaff, longtime jobbing executive last with Handle's hand, handling national accounts outside of Los Angeles, have moved to Palm Springs and is managing Kenny Cho...
The Pretender: From Jackson Browne.
Produced by Jon Landau on Asylum Records and Tapes

IT'S GOLD!
JACKSON BROWNE
THE PRETENDER

GOLD!
GOLD!
GOLD!
Do You Believe In Funk After Death?

Funk upon a time...

...in the days of the Funkapus, the concept of specially designed afronauts—capable of funkatizing galaxies—was first laid on man child, but later repossessed and placed among the secrets of the pyramids until a more positive attitude could be obtained. There in these terrestrial projects, it, along with its co-inhabitants of Kings and Pharaohs, would wait like sleeping beauties for the kiss that would awaken them to multiply in the image of the chosen one...

DR. FUNKENSTEIN!!

a new experience...

"THE CLONES OF DR. FUNKENSTEIN"

from the outrageous

PARLIAMENT

believe...and funk is its own reward...!!