Fewer Cuts On Nashville LPs Coming With C’right Revision

BY SALLY HINKLE

Five to seven years ago, in an effort to curtail rising production costs, save on mechanical royalties and produce better quality LPs, Nashville labels cutback to a standard 10-cut LP, retaining the 12-cut LP for repackage or special cuts.

According to Dave Burgess, Republic Records vice president and general manager, “Our Gene Autry albums carry 12 cuts, most of which are repackaging and songs that have been cut previously on Republic. With the rejuvenation of Republic, we felt that we should go...”

Antipirate Tape Encoding System Set For Industry

NEW YORK—After a year of testing and evaluation, record companies now have before them a licensing proposal for a tape coding system designed to identify the source of pirated material.

Although warnings of official confidentiality still surround the current status of the long-studied project, it has been learned that a final stamp of operational approval has been placed on the method by the RIAA engineering committee.

Neither Audicom Corp., developer of the system, nor the RIAA would comment on latest developments.

Nevertheless, it is known that a proposition spelling out a lease formula for suitable encoding equipment has only recently been forwarded to a number of major record manufacturers.

This followed the most recent demonstration at the Audicom laboratory in Long Island early last month before a select panel of RIAA representatives. Members of the association’s engineering committee were here at the time to attend the convention of the Audio Engineering Society.

The demonstration, it has been learned, proved to the satisfaction of... (Continued on page 34)

Nippon Clubs Bidding For Royalty $ Via Publishing

BY ALEX ABRAMOFF

TOKYO—Club owners here, tired of paying heavy fees for the use of music and not participating in performance money payoffs, have taken the precedent-setting step of establishing their own publishing firm.

Some 130 clubs in this area belonging to the Tokyo Cabaret Assn. have formed the TCA Music Publishing Co. with a capitalization of 12 million yen, or approximately $40,000. The new firm will perform... (Continued on page 12)

Women Retail Chain Store Mgrs. Up 50%

BY JOHN SIPPEL

LOS ANGELES—The number of women active in retail chain store management has risen 50% in the past three years and distaff today run between 10% and 15% of all chain outlets in the U.S. today, a national survey indicates. And bosses of these burgeoning chains feel the percentage of females operating stores will rise consistently over the next decade.

The distress ascendency in record-tape store management comes as no surprise to the founder of the oldest chain in the U.S., Sam Shapiro.

“The 50 stores in the National Record Mart chain have 24 women managers,” Shapiro says... (Continued on page 10)
LINDA RONSTADT
GREATEST HITS

YOU'RE NO GOOD • SILVER THREADS AND GOLDEN NEEDLES • DESPERADO
LOVE IS A ROSE • THAT'LL BE THE DAY • LONG-LONG TIME
DIFFERENT DRUM • WHEN WILL I BE LOVED • LOVE HAS NO PRIDE
HEAT WAVE • IT DOESN'T MATTER ANY MORE • TRACKS OF MY TEARS

ON ASYLUM RECORDS AND TAPES
By special arrangement with Capitol Records, Inc.
**Half Of 10cc Group Exit**

CHICAGO—The British rock group 10cc is undergoing personnel changes. Photog/Pop Magazine has revealed here the label, to which 10cc has delivered two albums, says half of the quartet is preparing to pursue separate projects.

10cc now will consist of Graham Gouldman, bass and Eric Stewart, guitar and piano, a source at Mercury says. The label reports that the duo are working on a new project called Strawberry Streamers South, outside London, which they are writing and producing themselves. A single A side of this duet will be shortly released under the 10cc name, Mercury says.

According to the label, Lol Creme, guitarist, and Kevin Godley, drummer, the other two, are working on a three LP set to be entitled "Consequences." The project is said to be based on sounds created by a new instrument, the "Neon." It is unlikely that the original four members of the band will ever form again, either in public or on record, a Phonogram source confirms.

**U.K. Labels Say Mech. Rate High**

B Y PETER JONES

LONDON—Mechanical royalties in the U.K. are too high, the Phonogram source has charged before the Dept. of Trade and Industry here by studying bids by writers and publishers and compared them against the rate above its traditional statutory level of 6%.

In its final appearance before the governmental body Nov. 22, Roger Parker, BPI counsel, accused copy- right owners of "putting the U.K. record business at a disadvantage" because the U.K. record business does not have the geographical advantage the U.S. record business enjoys in the U.K.

Boston Talent Dominates Fest

NEW YORK—Jazz headliners Buddy Rich and his Killer Force and the Thad Jones/Mel Davis Orke stera between the two headline acts at the Boston Globe Jazzfest & Music Fair this Thanksgiving weekend.

Some of the Boston acts performing were: Budler Hensley & The Year Of The Ear, Paul O'Sullivan, better featuring Jimmy Derba, vocalist Clarice Taylor, a salute to Charlie Christian, Norton's Paramount, Jerry Harris and Frank Johnson, Sun Strickland and Sundance, Stanton Davis and Myron Yackle, the Fringe, a faculty jazz ensemble, and a salute to Charlie Parker by saxophonists Dick Johnson and Bill Thompson.

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**RFT On ‘Flight’**


"Flight 76," released on the Private Stock label, is the theme of the television film "Attack Of The Killer Bats." RFT Music is produced for its music production.

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Memphis Songwriters Fete Rick Dees

MEMPHIS—D.J. Rick Dees has been named best-known songwriter of the year by Memphis Songwriters Assn. for his hit "Disco Duck," at the association's annual awards luncheon at the Hilton Inn.

Dees said sale projections show that his "Disco Duck" record will sell three million copies.

In competition among songwriters, first place went to Bill Kid Stuff Signs

NEW YORK—A Wonderland Records will distribute all products in the U.S. and Canada from Kid Stuff Records, formed by television personality Bob McAllister with musicians Artie Askin and Dick Mullen.

First release is "Oh Gee! It's Great To Be A Kid," by McAllister using his own material and songs by Kaplan. Included will be the song "Harmony" that will be the theme song of "Music Kids Are On the Week" next March.

Craft for his country tune "Mama's Got a Bundle of Joy," wrote was won by Fonko and Evelyn Graves for "For Cheating," which was written by Mullen.

Third went to Carol Howard and Elizabeth Wissnisky for "Shades Of Ole Billie" which was written by Mullen.

The association, a nonprofit entity dedicated to the promotion, assistance and encouragement of Memphis music and musicians, elected Harold Dorman as the first president of its Hall of Fame. Dorman has been active in Memphis music circles as producer, writer and performer. He wrote "Mountain Concerns" and "Mississippi Cotton Pickin' Delta Town.

A special award was given to Mullen for doing a "Happy Birthday, America" as his bicentennial song. Community service awards went to Bob Taylor, country music performer and composer, and Bill Burk, columnist for the Memphis Press-Scimitar, for promoting Memphis music.
UNFINISHED BUSINESS
doesn't waste a note, breath, or beat.

The Blackbyrds composed every song themselves, with producer Donald Byrd co-authoring two tracks and Wade Marcus contributing nonpareil horn arrangements.

But the biggest story here is the performances of the Blackbyrds themselves, playing and singing better than ever.

Listen to Kevin Toney's keyboards—especially the organ on "Time Is Movin'" and "Party Land." Or Orville Saunders's guitar on "Enter In." Wesley Jackson's supple sax makes the title cut an exercise in unrestrained sensuality. And drummer Keith Killgo and bassist Joe Hall provide the rhythmic base that will keep these grooves on the charts for many months to come.

Under the wise tutelage of the good Dr. Byrd, the Blackbyrds have been living in the best of two worlds — the classroom and the road. They earned a bachelor's degree in auric metallurgy with City Life, and are going for their master's degree in platinum studies with Unfinished Business. (F-9518)

On Fantasy Records and GRT Tapes

THE BLACKBYRDS

Produced by Donald Byrd for Blackbyrds Productions Inc.
N.Y. Retailers Refuse To Drop LP Price To King Karol's Level

By ROMAN KOZAK

NEW YORK—Although King Karol, one of the last holdouts in New York's price war, reports "absolutely fabulous sales" after dropping its shelf price on $6.98 list to $4.99 per tape, for $4.99 from $5.98, its principal competitors are not following suit at this time. If "we do double our volume, we make more money with the same overhead," reports Ben Karol, the chain partner. According to Karol he has already done this in the two weeks his new price policy has been in effect. And he plans for more sales with a special promotion, into the chain's six stores. This week King Karol is selling the entire RCA pop catalog and six titles at $3.88 per LP and $4.99 per tape. The consumer now is unbelievably sophisticated about prices," continues Karol, "and white sales bring the customers into the stores, the everyday prices of records are more important than the sales' prices. The consumers know who has the best prices, the best stock, and the best service. So if anybody can compete, we can. We can sell as low as anybody. And the customers are having a ball. I say good luck to them.

Karol is also now selling: $798 list at $5.69; $5.98 list at $4.19, and tapes at $2.19 below list prices.

Karol's new price pkg for $6.98 LPs is lower than competition Sam Goody at $5.49 and Karol to $4.99 in Manhattan. But it is above Jimmy's $3.99 and Disc-O-Mat at $3.69. Neither Goody nor Karol expects to get down, especially before Christmas. Going into the holiday period, it doesn't seem prudent to lower prices," comments David Rothfeld, vice president and divisional merchandise manager for Goody.

This week's Karol sales includes 29 new and best selling reles from WEA at $4.19 each, $4.79 for tape. The double Led Zep- plin album is going for $7.99 LP, list $10.59 tape, and CBS' "A Star Is Born," which carries an $8.98 list tag, is down to $5.59 per LP, $6.99 per tape. At $12.99 are such LPs as 'Spirit Iv' by the Jefferson Starship, "Music, Music," by Helen Reddy and "Piedre lands" by Gladys Knight and the Pips. We are thinking of going the other way," jokes George Levy, president of Goody, to co-<ref>Refuse to lower prices. It will be a large hit, for the record companies will have to do something about it, or they will lose their entire market.</ref>

We cannot pass our problem on to the manufacturer. They have their own rising costs to contend with," comments Levy.

Options vary as to what the long term price war in New York and other large metropolitan areas is going to bring, but diy music store owners are feeling by outside marketing experts and subdistributors that they are at an advantage. "If, in fact, the small stores are closing, then it is unhealthy for the record companies, who will have exposure on many different markets," comments Kerbey. "The wholesaler and small stores reflect the consumer's tastes in a way that larger chains do not." The relatively small stores reflect the consumer's tastes in a way that larger chains do not.

A "what's the small shop's record," asks Ben Karol, "Is it some guy with stock? It's a hit made by an artist that the critic from me? I don't know what a little record shop is.

Orchestra Asn. In NLRB Charge

NEW YORK—The National Asn. of Orchestra Leaders has filed a complaint with the National Labor Relations Board against Barrow, Inc., and Woody Herman, booking agent Willard Alexander and AFM Local 849. Barrow is said to be trying to perform at Oklahoma State Uni.

According to the association Herman had no legal right to cancel a contract to appear at the university, which had been put on the AFM's default list earlier. The university was put on the list after allegedly defrauding a Miami Wares appearing agent, R. C. L. and the association charges that Herman and Alexander had no right to take their contractors' matter out of the school in order to assist the union in collecting monies allegedly due to Wares. N.Y. Club Credits

NEW YORK—While Bob Casey's Virgo Sound is providing convention lighting and sound equipment for the new Club S4 laser disco here (Billboard, Feb. 21), personal club credits for systems at Infinity and L & Jard are not entirely accurate. Discussion credits are credited by the design of the original VJ3 system, and the author of the design used and its installation in the Infinity equipment. Virgo Sound Ltd., Kowloon, in its own design, and is not for systems at Infinity and L & Jard in particular, but for the original L & Jard system. Discounds Associates and Rotunda Custom Sound were involved.
The album that 50,000,000 fans have been waiting for. Includes their hit single, "SIXTEEN REASONS."

Laverne & Shirley Sing. On Atlantic Records and Tapes.

Executive Producer: Pete Bennett
Produced by Sidney Sharp & Jimmie Haskell
K-Tel Sales, Deficit Up But Holiday Profits Look Bright

NEW YORK—K-Tel International, Inc., anticipates foreign expansion before the end of the new fiscal year, although improved sales and a slightly bigger deficit for the first quarter of fiscal 1977 do not reflect any new markets, according to President Philip Kives.

Sales for the three months ended Sept. 30 were up 23% to $13.255 million from $10.755 million a year ago. Loss for the first quarter, which typically produces a deficit from operations, was $1.238 million, about 15% greater than for the similar fiscal period.

Kives points out the deficit is due to the start-up expenses of K-Tel, its business, at its lowest point during the summer, coupled with its cash collection practices, and the recognition of a $3.9 million loss. Shipments are not reflected as sales until payment is received from retail accounts, and totaled $13.185 million at the end of the quarter, a 48% increase compared favorably with $8.631 million in shipments for the like period of 1976.

The increased loss for the three months is due mostly to a rise in depreciation resulting from the purchase of assets not fully covered by gross profit. Actually, these costs increased by 34% over the similar year-ago period, Kives notes, while total product shipments increased by 48%.

K-tel has acquired sufficient ad time on television to conduct successful fiscal 1977 holiday season promotion campaigns. While increased ad costs will probably affect profits for the year, the company doesn't anticipate a serious problem.

"Ultimate success will depend on economic conditions in our markets, retail demand generally and consumer acceptance of K-tel products in the coming months," Kives observes.

The K-Tel chief had no further comment on foreign expansion beyond the 14 countries in which the company is involved. He did note that domestic sales continue to show encouraging increases over the previous year, reflecting the increased emphasis on growth in this year initiated by the company more than a year ago.

Chappell Opens 2 New Studios

NEW YORK—The most extensive in-house recording facilities set up by a major publishing company in the U.S. have been opened by Chappell Music here and in Los Angeles.

As exclusively revealed to Billboard earlier this year by president Norman Weiser (June 12 issue), Chappell has built a professional 16-track studio on the premises of its headquarters here. An 8-track demo facility (which can eventually handle 16-track) is completed in L.A. headquarters at 6255 Sunset Blvd.

Weiser and Frank Military, vice president, creative, expect the studios to pay for themselves within 18 months to financing writers, artists, producers and other Chappell Associates an artistic advantage with 24-hour use of the facilities.

"The studios will aid our professional staff in placing material and now, more than ever, will also get the staff heavily involved in new firm production with our writers and producers," Military observes. "Also, the studios now guarantee flexibility in scheduling and allow us to give artists more time for creative work and experimentation."

Windsong Moves

LOS ANGELES—Windsong Records/Management/Three have moved offices to 9744 Wilshire Blvd., Beverly Hills. New phone is (213) 551-7100.
Every week millions of people see Donny Most as Ralph on "Happy Days", the number one show in America. And now they're beginning to see and hear Donny Most in a lot of new places. He's singing on the Captain and Tenille show, Dinah, Wonderama, Mike Douglas and American Bandstand. His single, "All Roads (Lead Back To You)" is already spreading from secondaries into major markets. And it was a Billboard pick.
And with all his radio and television exposure, the album is going out the door big.

Hit show.
Hit single.
Hit album.

"Donny Most"
UALA-696-G
featuring the single
"All Roads (Lead Back To You)"
UAXW-871-Y
On United Artists Records.
Women Retail Chain Store Mgrs. Up 50%

Continued from page 1

old, ranging from 10 to 20. Most of these young women have secondary education. They have been with Disc Records for an average of 2.5 years.

Nationally, women's chains show the following number of female managers in the total store chain:

- Record Bar, 18 of 183
- Spec's, 2 of 9
- Seiber's Madcat and Davey Becker's, 5 of 12
- Harmony Huts, 3 of 15
- Musical and Discount Stores, 25 out of 250
- Recordland, 8 of 10
- Camelot, 7 of 57
- Music Plus, 3 of 15
- Banana, 2 of 10
- Df's, 3 of 14
- May Co., 10 of 24
- Recordland, 3 of 22
- The Whiskey, 26 of 73, and Licorice Pizza, 5 of 10.

The all-male owners of the women's chains report that more than 25% of their manager trainee are women.

Las Vegas Bowery a Model Disco

By HANFORD SEARL

LAS VEGAS—This city's first total disco-restaurant club, which features loud and lewd but familiar discosounds, is drawing turn-again crowds. Constructed at a cost of $1.4 million in 90 days, the theater, situated two blocks east of the Strip at Paradise and Flamingo, will be expanded to 5,000 seats with a dining-dancing concept.

"We try to please everyone with danceable music," says Frank Lams, programmer and deejay. "The music format is divided into the early big band sounds and the more modern disco music."

The big band sounds from the 1930s are spotlighted during dinner hours from 6 p.m. to midnight when the rock'n'roll disco sounds begin until 3 a.m. Lane sees the age breakdown from both formats at 25-35 and 25-38 respectively.

A chic dress code accompanies the plush antique decor: Tiffany lamps, hanging macrame plants, stained glass windows, mirrors and carpeting around the main dance floor, lounge and restaurant area.

The dance floor is marble with a manually operated ceiling panel of lights and strobes, surrounded on all four sides by the lounge area composed of tables, cushioned windows and a room length bar along the east side of the room.

Some $200,000 in antiques was spent by the seven local owners.

The custom-made, four speaker stereo sound system was designed by Bruce's World of Sound of Phoenix, Ariz.

According to Lane, the master board, which contains two Russound turntables, will be able to go quad if desirable. A 10% 3-speed ups deck is also featured in the back unit where a record library is housed.

A division of Omnirama, World of Sound is a division of the highly successful Bobbie McGee's Conglomeration, which operates a music-disco restaurant chain in Phoenix, Dallas, Houston, Tucson, Newport Beach, Scottsdale, Honolulu and Los Angeles.

Alta Distributing Co. of Phoenix furnishes all records and disco material, says Lane, although he played the club disco restaurant CBS TV show single before any local radio station and generated audience reaction.

Lane is training three new deejays, Will McGee, Tim Flanagan and Craig Kaged, in screening music twice a week, tightening performance and creating a new disco.

The more modern segment is 50-50 disco, flashy rock with ballads such as Gladys Knight & the Pips, Tony Bennett and Melissa Manchester.

The most modern segment is 50-50 disco, flashy rock with ballads such as Gladys Knight & the Pips, Tony Bennett and Melissa Manchester.

The club, which is bathed in red, yellows and blues, has a lounge capacity of 214 with 37 standing, while the mini-mini roomed dining area seats 213. The dinner music is piped in from the disco area.

LANE FORESEES tradition parties, fashion shows and free dance lessons 1-4 p.m. Mondays to Fridays for the club in stressing the total concept.

Promo Flies On Miller 'Eagle'

LOS ANGELES—Though "Fly Like An Eagle" is nearing double platinum in sales for Steve Miller on Capricorn Records, marketing vice president Jim Mazza is preparing a new campaign to expand the album into new sales areas. The main impetus will be at least 25 television markets.

In addition, besides the 50 spots, 21 major markets will be saturated with half-page newspaper ads. Radio spots will also be used. Stores will be reserved with the original poster plus a new cardboard poster. A wall-hanging logo display is also being prepared. The LP was released May 10 and went gold July 28 and platinum Sept. 17.

NEW PRICE BREAKTHROUGH

CUSTOM FULL COLOR ECONOMY JACkETS

FIRSt 1,000 COMPLETE $495.00

300,000-2,000,000
$10.00

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We've always felt that there was a great driving need for a DIRECT MARKETING media service...so...we formed a brand new division called Media Communication/Direct Marketing to provide a total media service geared to work exclusively with direct response companies and agencies. The company is headed up by Joel Levinson as President. Joel was formerly Administrative and Marketing V.P. with Adam VIII Ltd. and brings a sparkling reputation to the new firm with a history of exciting DIRECT MARKETING successes.

He has welded a dynamic team of his own experts to our solid organization of 9 years experience, investing tens of millions of dollars successfully in the broadcast field. Together we offer a total DIRECT MARKETING service with conceptual development, TV production, time placement, fulfillment and daily reporting. Together we have the ability to anticipate market trends and to deal head on with every facet of direct response broadcast advertising.

If you want to create successful broadcast advertising in the DIRECT MARKETING field...call us.
Motown Sets Glenn Binder

LOS ANGELES—Gwen Glenn Enterprises, local independent production firm, which has been producing some Motown artists, has entered into an exclusive distribution pact with the label. The year-old firm, operated by Mrs. Gwen Gordy-Luper, sister of Motown’s chairman of the board, Berry Gordy, and Gwen Joyce Fuller, will produce new as well as established acts for the label.

(Continued on page 65)

Antipirate Tape Encoding System Set For Industry

• Continued from page 1

The RIAA group that encoded disks and tapes could be identified positively. Earlier tests in spring (Billboard, May 1) showed that the codes could not be detected audibly and would not interfere with recorded program. The Audicon system fixes a coded audible signal on the master tape, which can not be removed or masked under any circumstances. When fed through a decoder the tape or disc will disclose the signal and so reveal the legitimacy of the record source. Pirated tapes posing as soundtrack releases would also be identified by the method.

Audicon’s plan is to make encoders available to manufacturers on a lease basis, with fees to be determined on a sliding scale. Portable decoders would be furnished to law enforcement officials who can then check suspected products at the point of sale before making arrests or seizures.

A master list of all codes would be maintained by Audicon, which would also service leased equipment. It’s understood that the firm could have encoding and decoding units available less than a year after manufacturer agreements are negotiated.

Robert Engelke, Audicon president, would not comment on details of the antipiracy plan. Neither would the board’s executive director of the RIAA, who merely uttered a terse “no comment.”

Record companies which made available Audicon tapes for encoding and study include MCA, Columbia, A&M, Capitol and Polydor.

Tast endorsement by the RIAA of the antipiracy system signifies an apparent abandonment from further consideration of an alternate detection method devised by Musik. Later, known as “Watermark,” deletes minute portions of program material in coded sequences. The Audicon system superimposes its code.

• Continued from page 3

times such as a 7-inch 45 to produce.

“It’s not like working with a 7-inch 45 where you press it up and get on out of there,” he says.

“This 12-inch 45 must be merchandised almost like an LP and we must approach the market with a bit more caution.

“We are trying to emphasize the importance of properly displaying those jackets to our dealers,” Harris says.

“Our 12-inch 45 has all the advantages from a merchandising standpoint that an LP has, in that we have been able to design covers and take advantage of part of the visual impact that an LP jacket has.”

The eight-year-old label until a year ago was handled by other companies. Since going independent AVI has been building a name in the market primarily through its 12-inch disks.

“We are finding that this is working better with 12-inch disks and it is relatively new and we are trying to expand on its concept,” says Harris.

“Mondo Disco” by El Coco was AVI’s first Giant 45 and during the past year the label has released four such records with plans to step up its releases.

The firm sees the 12-inch 45 expanding. Harris says it could be comparable to regular pop and rock numbers, even going so far as to include traditional bands.

Harris claims the record buyer prefers long versions of its favorite records. Other advantages to the 12-inch 45 is that the customer may easily stock the record; it can be placed with LPs; these records tend to last longer than 7-inch 45s and the customer doesn’t have to have an adapter for the record player; plus a producer and arranger can get more onto the records because he or she has more work to make,” says Harris.

Close Up

Unplayed By Human Hands (a computer-performed organ recital)

Creative Record Service

It took computer scientist Prentis Knowlton nine years from graduate school at the Univ. of Utah where he gained his doctorate in computer science to his linking with the Commercial Society of Los Angeles to come up with this unique 90-track Scho-

ker pipe organ recording. The actual session was cut about two a.m. in All Saints Church, Pasadena, with no human being present. The church organ was wired into an $18,000 Digital Equipment Corporation (DEC) high-speed computer, which was triggered by a phone hookup 200 feet outside the church. Knowlton and his computer associate, his producer, Ned Hazzard, onetime Capitol Records marketing executive, went to an all-night diner for breakfast during the recording.

Knowlton says it’s a year away. And there is the sale of this first album, which had to be cut four times. Finally, Stan Ricker of Location Recording Service, Burbank, before it was perfect.

The first recording by Knowlton is a musician’s labor of love. It’s not too commercial. "Maple Leaf Rag" is the only piece of music he chose for the album. The piece is performed by the orchestra, which is being played in computer form.

To the critics, Knowlton says, "I’ve got a great piece of music for the computer." His album, "Variations On America," will probably be completed well before the year is over. The album will be released next year.

Renee Goes RCA

NEW YORK—RCA is releasing a compact recording by Renee Eyre, a black-nostril country music gospel columnist from Pittsburgh, called "Backstage With Renee," with "Renee’s Theme Song" on the flip. The single, produced by Lou Christie and his production team at RCA, is built around the format of Renee’s radio show.

BARRY MANN & CYNTHIA WEIL

Songwriting Team Moves In Pub + Record Ventures
ALBUM SERIES REVIEW
Young, Kirby, Duke Aid Guitarists Win New Life

NEW YORK—Colorado has released four additional titles from its jazz vaults, all two-record sets featuring the Duke Ellington and a guitar complicity.

Of the four, the most special is "The Lester Young Story Volume 1." The set is from the John Hammond-Mann session that was the first of seven LP compilations of the great tenor saxophonist's career. Among the tracks featured are Lonnie Johnson, Django Reinhardt, Eddie Lang, Charlie Byrd, John McLaughlin, Kenny Burrell, Eddie Durham, Herb Ellis, Hank Garland, Leon McAulefe, Charlie Christian, Jo Jones, and of course, Django himself.

The other three albums, "The Story of the American Guitar Volume 1," "The Story of the American Guitar Volume 2," and "The Story of the American Guitar Volume 3," are also important to the history of jazz on record.

JIM FISHEL

MANN'S 90-MILE RUN
Mobile Presentation Pushes 6 Epic Acts

LOS ANGELES—Lou Mann, Epic Records regional promotion manager for West Coast, took a 28-minute videotape presentation on six new acts in a mobile home, 406 miles last August. The impact of his 90-mile hinterland junket in the two states is still being felt.

Alan Dubinger, who doubles at boss of Mann's five-store 1812 Overlook Pavilion, Warner Records, and Daydream Productions, the state's major concert promoter, was so impressed by Boston, then an unrecorded act, that he billed him in his initial tour.

The interest built during its four-month presentation stayed with me. I have them booked here in late November with Foghat, all as a result of the presentation," Dubinger says.

Steve Cook, buyer for the three-store Pipe Dreams, remembers the demonstration of the Michael D'Arco recording. His.bio mobile home, even more vividly. "We don't see too much talent up here. We must have seen 400 miles from the Green Bay Three of us were present. I had ordered 10 of the Boston album. It immediately sold out. I did not order a second. You could tell they'd really do something."

Paul, a morning man at WBA-FM, Madison, recalls another plus from the Mann trip through the hoodwicks. "As a morning man, I saw things in the presentation that not only told me visually what acts would play on my show, but I saw an act that was too much for my morning people," Bolger recalls.

Jim Brown of WOKY, Milwaukee, long-time Top 40 power, liked the way "Mann brought it right to us. I don't see too many acts before their first albums are released. I saw BTO before they were on Mercury. To know how an act performs makes it easier for me to make a judgment."

Mike Shader, general manager, FM promotion director for Epic, who spent two days in the mobile home, liked the videotape presentation. "It's a lot easier to see the acts before they're on records."

New Wonder Books

NEW YORK—Columbia Pictures Publications is rushing releasing both a music book and 12 by 12-inch AlBuMusic songbook matching Stevie Wonder's "In Your Life" twin LP, general manager Frank HackmonANN. Firm also has begun production on the album's songs for sheet music, educational, school band and choral arrangements, piano and guitar books.

General News

Disco Vision Into Production

BY STEPHEN TRIMAN

Jack Findlayman, Disco-vision presidenc, reports the first units will be delivered "in the very near future." The general manager charges that in or-dering and replication equipment and services in support of the hardware, he believes that these are institutions that MCA itself is manufacturing, not the less-sophis-ticated consumer version planned for its joint venture with Philips that Magnavox will build sometime next year.

MCA also is supplying the initial "information dissemination software" it produces to rigid reflective-readout disks. How- ever, he notes that the alternative flexible-ROM process is "dependent on the government's needs.

In this action, MCA is traveling the same road recently announced by Thomson-CSF of France (Bill- board, April 21, p. 4), which is seeking an institu-tional videodisk player to be built for the government and military next year. But the solution is a less complex consumer player from Thomson-Brandt by 1980.

GOODY WINS ITALY SUIT

NEW YORK—It took almost a year of litigation in the Italian courts, but Sam Goody has succeeded in stopping a record dealer in Milan from using the company name.

Word received by Goody headquar-ters, last week, disclosed that the dealer must change the store name so that no connection can be drawn between the prestigious U.S. chain.

At one time, it was learned, the Italian company was circulating a plain-vanilla mini-chain of its own under the pur-ported Sam Goody banner.

Major Push on Col Star Album

NEW YORK—Columbia Records is planning an extensive public relation release to promote the Barbra Streisand-Kris Kristofferson "A Star Is Born." The LP, which has an $8.98 list price, shipped Monday (15). The subsequent release of a single album to an independent retailer will pay $4.00 (Billboard, Nov. 13).

The album begins with the release of a single from the film, "Evergreen (Theme From A Star Is Born)."

Advertising for the LP will treat it as both an original soundtrack and as its own album. The film premieres Christmas Day.

Three-way cross-advertising is being kept by a sweepstakes to be run in music stores, Warner Bros. films and Warner Books which is issuing a novelization of the film. Ads for each part will include tags for the other two.

Stella has a two-hour special set for KRO Radio in December and will appear on an ABC-TV special hosted by Barbara Walters.

N.J. Dreamland On a Jazz Policy

PHILADELPHIA—Al Schmidt and Jack Mann, who operated the Just Jazz, Greenwich Village, with top jazz names before converting their spot into a disco list party, made their entry into a profit in taking over as enter-tainment directors of the recently re-opened 19th Street club, near RCA's, last Friday night. Around 4:30, they became aware of two names being listed on a new club that had been announced from the CBS vaults have never been available previously. Firm LP documents the evolution of jazz music as a medium from 1921-1971. Unlike many instrument authors, it is pickup an audience from jazz to blues, jazz to modern jazz and everywhere in between.

ALBUM SERIES REVIEW

Memorable EmArcy Jazz
Pops Up In New Packages

LOS ANGELES—There is much to recommend in Phonogram's review of seven decades' worth of recordings on the well-known EmArcy jazz label.

"If I'm In Transition" focuses on Oscar Peterson's early skills when Ray Brown's bass and drums by Ed Thigpen and Louis Hayes provided superb backup. There are 17 tracks, all taped in the '50s in Copenhagen and Chicago.


"The Jazz Sides" offers 17 highly stylized vocals by the late Dinah Washington, abetted expertly by Wynston Kelly, Jimmy Cleveland, Lockjaw Davis, Clark Terry, Max Roach and others who worked with Dinah in the 1954-58 era. Washington could do it all; she was one who deserved to be ranked with Holiday, Fitzgerald, Bailey and anyone else who attained vocal prominence in the jazz field. But somehow she never did. A greatly overlooked "If I Had You" and a distinctive "All Of Me" recorded at the years 1954-55, and "Misty" are all, highlights of the package.

Buddy Rich's 1946 big band along with the drummer's small combo output as a recent as 1960 are combined on the 20-track "Both Sides" album which, in addition to the leader's uncontestable excellent percussion, spurs major contributions from Phil Woods, Phildy Edson, Stanley Turrentine, Selvon Powell, Al Cohn and the indefatigable Max Roach.

Gene Ammons' punchy, big-toned tenor so goeses "Jug Sessions," taped monophonically in 1947 and 1948 in Chicago. Flanking Jug's horn are Junior Mance, Gene Wright and Ammons' late father; the renowned boogie woogie pianist Albert Ammons, among others. Two versions of "Red Top" are offered in the 28-track presentation. Ammons died of bone cancer two years ago; his musicianship remains a legend in the Chicago area.

John Coltrane, Nat Adderley, Hua-

Race Silver, Jimmy Cobb and Junior Mance back Julian "Can'tolv Ball" Adderley throughout the 17 tracks comprising "Beginning." Recorded from 1955 through 1959, titles include "I'll Remember April," "Fallen Feathers," "Watermelon" and "Miss Jackie's Delight." All in all, "Beginnings" is as good a memo-
ralt to the late almost as exists. Musi-
cally as well as physically, Cannon was a giant.

"Stratosphere" is the aptly titled contribution of Maynard Ferguson. His 20 cuts date back to 1954-56, a period in which A. R. Brown, George Auld, Bud Shank, Shelly Manne and Conte Candoli, performed with the high-note trumpet and voice "bone cousins." "I Have But Two Horns" has not been avail-
able until now.

To Robin McBride goes credit for a first rate producing chore, a task which ordinarily brings minimal recognition. Jonathan Lom's probing research, immersive and lucidly written annotation by Don DeMichael, Chris Albertson and Dan Morgenstern, and attractive graphics contributed by Jim Schubert, Joe Kotela and Bob Ziegler along with remastering from dazed tapes by a corps of competent engineers are additional accomplishments evident in this praiseworthy series.

DAVE DEXTER JR.
New Companies

Star Track Records and Ra'Ja Music formed by Jay Clarkson, president of Star Track Entertainment. Firm is located at 20 Music Sq. W., Nashville, Tenn. (615) 256-6007.

Largo Records formed by Vern Hawk and Edward R. Boken to promote country and pop records. Firm is located at 60 Gulf Blvd., Largo, Fla.

Starfire Productions formed in Washington, D.C., for purpose of artist management, promotion, consultant services and public relations. Darryl Brooks and Carol E. Kirkendall are founders. Location of firm is 715 G St., N.W., (202) 347-7278.

Mascara Snake Productions, a new management firm, formed in Pittsburgh by Bob Bishop. First signing is a Pennsylvania rock group, Tremor. Office located at 1478 Crafton Blvd., (412) 921-1319.

HB Associates formed in Boston by Ben Hill to do record promotion, merchandising and market consultant in New England. Firm will deal with rock, pop, R&B and jazz promotion covering major and secondary stations, one-step retailers and colleges. Firm is located at 4 Roman Terrace, (617) 440-8328.

Concerts North Inc., launched in Boston as a professional talent booking agency consolidating five smaller New England agencies. Firm, which serves the college, high school and club market, is located at 220 Alewife Brook Parkway, Cambridge, (617) 354-5411.

Garmisa Sales, an electronics and record-tape rep business, launched by Bobby Garmisa, son of longtime distribution executive Lenny. Garmisa was last with Viz Industries national sales manager. Firm is located at 10457 Lindbrook Dr., Los Angeles, Calif. (213) 475-8844.

Hidden Sign a New Audiophility Label

NEW YORK—Audiophility Enterprises is the new name of George Moroder of Say Yes Productions, Munich, Germany, has formed Hidden Sign Records which will be distributed in this country by Audiophility's BASF distribution network. First release on the new label will be a disco-oriented single, "Classically Elite," by Dino Slera & The Machine Machine. Moroder has produced Donna Summer and Roberta Kelly and has composed material recorded by Summer, Vanity Fair and Mirrielle Mathieu.

RCM-Midland Tie

NEW YORK—RCA Records and Midland International have combined for a promotional and marketing campaign to support Carol Douglas' album "Midnight Love Affair." The push includes in-store and disco promotions, in-store giveaways, print and broadcast ads, and personal appearances. Some highlights have been a date with a disk jockey contest in Los Angeles; a "Midnight Love Affair Weekend For Two" drawing in Boston, and a six-foot-by-six-foot blowups of the LP in major.

Alta California Artists, a new management firm, formed in San Francisco by Bill Allen. First act signed is John Handy with plans of adding other acts to the roster. Firm located at 827 Folsom St., (415) 777-2930.


Ron Herbert Management, a personal management firm, opened by Ron Herbert at 920 S. Oriole, Virginia Beach, Va. First act signed is Mayson, a four-man rock group, (804) 422-5045.

Full Moon Productions, promoters of concerts in Denver, Ann Arbor, Toledo, and other, Michigan and Ohio markets, formed by Dave Alan. Location is at 28465 Greenfield, Southfield, Mich. (313) 527-2038.

Top Bound Music Publishing Co., formed in Philadelphia by Allan Felder to engage in all phases of the music industry including music publishing. Address is 6634 E. Provident.

Media Communications/Direct Marketing formed as a total media service to work with direct response companies and advertising agencies from conceptual development through television production to fulfillment and daily reporting. It will also offer research and study service. President is Joel Levinson. Address is 3 East 54 St., New York City, (212) 832-6500.

Cleveland Store Hosts Carter Son

CLEVELAND—Chip Carter, son of president-elect Jimmy Carter, danced the polka here at the opening of the new Tony's Polka Village, a specialty record and gift store, that houses its own broadcasting studio.

The younger Carter assisted owner Tony Petkovek in the ribbon-cutting and "delighted one and all with his dancing ability in doing the polka," according to one eyewitness.

New home of the polka village, a fixture on the polka scene here, is 971 E. 185th St.

Island In a Deal

LOS ANGELES—Island Records has signed a worldwide distribution deal with Michael Nesmith's independent label, Pacific Arts. The first release in the new pact will be "Compilation," a collection of the most requested cuts from Nesmith's previous albums. Island will issue Nesmith's "The Prison Song," "The Kaleidoscope's "When Scopet Collide," both already released by Pacific Arts this year.

Heilicher Named

NEW YORK—Heilicher Bros. of Atlanta has been named new distributor for Audio Fidelity Records and affiliated labels, including MPS/BASF. The distribution area covers all of Georgia and Tennessee as well as parts of Mississippi, Alabama and Kentucky.

JOEL WHITBURN'S RECORD RESEARCH COLLECTION...

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EACH BOOK PACKED WITH ARTISTS, RECORD TITLES, PHOTOGRAPHS*, TRIVIA AND INFORMATION INCLUDING:

- Date (month, day, year) record first hit charts.
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- Label and record number.

PLUS: A cross reference alphabetically listing by title every record to hit the charts. A picture index of Top Artists (All books except TOP POP RECORDS 1940-55 and supplements). A trivia index of interesting and useful facts. A chronological listing, year by year, of the No. 1 records and much more. It's a reference encyclopedia that will be used year after year. A gift they'll never stop opening.

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- Top R & B 50-75 -
- Top C & W 49-75 -
- Top LP's 49-73 -
- Top LP's 49-75 -

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Check or money order for full amount must accompany order. Overseas and Canadian orders add $3.00 per book, and $1.00 per supplement.

Name

Address

City

State

Zip
Radio Programming Forum Competition

13 Music And Radio Presidents Set For 9th Annual Radio Forum

LOS ANGELES - A total of 13 record company and radio station presidents have been set for two panels during the ninth annual International Radio Programming Forum at the Marriott Hotel in New Orleans Dec. 1-4. This is the first time that such panels have ever been assembled for a major radio programming meeting of this kind, according to Paul Drew, vice president of radio programming for CBS Radio chain and chairman this year of the Forum advisory committee. A unique feature of the two panel sessions, each two hours long, is that they will be educationally cross-pollinated. Bruce Johnson, president of Stard Broadcasting, New York, will moderate a panel on "What Will Entertain America Tomorrow?" at 10 a.m. Friday (1) consisting of Artie Mogill, president of United Artists Records; Jerry Rubenstein, president, ABC Records, Los Angeles; George Greenberg, president, Atlantic Records, New York; Russ Regan, president, 70th Century Records, Los Angeles; and Barry Alex, president, Motown Records, Los Angeles.

The next day at 10 a.m., Russ Regan will moderate a radio panel consisting of Bruce Johnson, Stan Kaplan, president of Siris Radio, Charlotte, N.C.; Paul Neinhoff, president of Oliver Neuhoff Broadcasting, Cleveland; George Dungan, president of Metromedia Radio, New York; George Wilson, president of Barrtel Broadcasters, New York; and Dwight Cage, president, of WM Radio, Los Angeles.

The four-day radio educational meeting has already brook open attendance records for all previous Forums, based on advanced registrations. Besides the workshop sessions and panel discussions, there will be science workshops to demonstrate the use of the computer in programming, 4-channel sound, and various audio production units. Speakers and moderators just recently added to the agenda include Barry Fey, president of FYE-Line, Denver; Howard Aronson, head of Sound 70 Productions, Nashville; Gary Stevens, general manager of KWBW in Minneapolis; Mike Carr, sex educator, New York; Father Joe Burke, Los Angeles; Rick Sadler, KSAN, San Francisco; Chuck Biore, chairman, Chuck Biore Creative Services, and record artist Don Williams who'll perform Friday (3) right along with Sir Dog Salmon and The Texan Tornados.

Many people will be registering right up to the very last minute, if you'd like to register, you may do so either Wednesday (1) at the Marriott Hotel or Thursday (2). Extra luncheon and cocktail party tickets will also be available for purchase for sponsors.

The awards committee, headed by L. David Marrichead, general manager and vice president of KMET, will present prizes to the winning disk jockey in a market above a million in population and the top ten winning disk jockeys in a market below a million in population in each music format category.

Regional winners in MOR (adult contemporary) radio include: Wally Phillips, WGNO, Chicago; G. W. WGN, Chicago; Del Hall, KRNT, Des Moines; Alan Chicolet, KOY, Phoenix; Dan Armstrong, KQV, Kansas City; Bill Hunn, KOY, Phoenix; Ron Morgan, KSD, St. Louis; Gene Klawan, WNEW, New York; John Langan, WQAR, Cleveland; Jerry Clark, WASH, Washington; Michael Black, KONO, San Antonio; Steve Lundy, KDEO, San Diego; Joe Wade, WDFD, Flint, Mich.; Don Imus, WNBC, New York; Jeffery Topps, WGNY, Newburgh, N.Y.; Morgan, WFBF, Syracuse, N.Y.; J. P. McCarthy, WOR, Detroit; Lohman and Barkley, KF, Los Angeles; Ron Harter, KQKZ, Amarillo, Tex.; Mike Butts, KDBW, Minneapolis; John John, KQFF, Shawnee, Okla.; John Forsythe, XEOK, El Paso, Phil. Red, WYLC, Orleans, Mass.; Jack Stiles, WMEF, New Haven, Mass.; Peter Hurn, WNLC, New London, Conn.; and Dick Taylor, WJEC, Pittsfield, Mass.

In progressive radio, regional air personalities selected were: Pete Formato, WNEW-FM, New York; John Duncan, WGVW, Gainesville, Fla.; Stan Garrett, KZEL, Eugene, Ore.; Alton Steele, WNEW-FM, San Diego; Greg Collins, FM99, Vancouver; Bernie Burns, WBAB, Babylon, New York; Bob McChry, KSAN, San Francisco; and Barry Grant, WPHR, New Haven.

Country music air personalities selected by the regional judges include: Ron Gallo, KGO, Broken Arrow, Okla.; Tom Allen, KBOO, Dallas; Larry Kenne, WHN, New York; Jesse, WHN, New York; Bob Wise, KEED, Eugene, Ore.; Peg and Penney, KBOO, Dallas; Bob Barlow, KHJ, Los Angeles; Wally, WVA; Rod Douglas, WVOJ, Jackson- ville, Fla.; Bob Barry, WEMP, Milwaukeee; and Deano Day, WDEE, Detroit.

Country radio personalities who also advanced to the finals were: Sunny Jim Arnold, KCBJ, Tucson; Bobby Butler, KJII, Phoenix; Frank Terry, KNEW, San Francisco; Deanna Crowe, KNEW, San Francisco; and Mike Carta, WVOJ, Jacksonville.

Frisky Time—Being flrsked by Shelly Stiles, music director of WMMS are, from left: Billy Paullisen of the Artful Dodger on Columbus Records, Columbus producer Matt Cress, Steve Colossi of WMMS, Gary Herrewig of the group, M105 air personality Muddiff, and WMMS air personality Kid Leo. The group was on tour promoting its new "Honor Among Thieves" album and performing at the Agora in Cleveland.

Radio Programming Forum Competition

76 Personalities Make Finals

LOS ANGELES—Seventy-six air personalities have made the finals in the annual programming competition for the International Radio Programming Forum. The five finals in five different categories—Top 40, MOR, progressive, soul and country music—will be announced in the agenda handout distributed the opening day of the ninth annual International Radio Programming Forum at the Marriott Hotel in New Orleans. According to this year's preliminary finalists, those attending the Forum will be, of course, learn who the finalists are up in 45 minutes. They are announced at the Awards Banquet Saturday (4) night.

The Top 40 air personalities who were selected by the regional judging panels were: Don Rose of KRFE, San Francisco; the Magic Christian, WBFW, Chicago; Bob Strick of WLS, Chicago; Fred Winter of WLS in Chicago at the time he entered the competition; Howard Hoffman of WPX, New York; Brad Phillips, KHJ, Los Angeles; Bruce Johnson of the station's baseball picture, and; "This will provide good exposure for new and established artists. The only qualification we place on this material is that it be on contemporary artists." The Top 40 station is located in the Appleton area of Wisconsin.

Singers, songwriters, instrumental groups and others in the fields of the music industry, have been asked to participate in the Challenge of the Champions competition to be held during the Forum. The competition is open to all entrants, and the winners will be announced at the Awards Banquet Saturday night in New Orleans.

RADIO PROGRAMMING FORUM COMETITION

76 Personalities Make Finals

LOS ANGELES—As you read this, the FM and AM people in New Orleans or almost there. The ninth annual International Radio Programming Forum starts Dec. 1 at the Marriott Hotel, giving you time to come down and be with us. Diane Kirkland, Forum Coordinator for me, will be on hand to accept last-minute registrations.

Right now, the Forum looks extremely good. Not only are we going to have a great time, but playing with that Motif Computer Assisted Programming System will be exciting. It along with much other equipment, will be operating literally a test bed for broadcasters. In another science workshop we'll be able to hear audio music and ask what radio of the future is going to be like. In another workshop, Ed Reider, was able to have you hear and think about what you can bring your programming and management problems to an expert, who is Gebäude Radio of New Jersey. He'll
**Miami’s Ex-Jazz WBUS**

**Air As WWWL Love 94**

**MIAMI—**Love 94 is the slogan and adult contemporary is the new format of the old WBUS here. Pete Berlin, general manager and program director, has changed the official calls to 94WKY and "Bright MOR" format station, he is referred to as the air on Love 94 and Dick Star of Century 31 Productions, Dallas, has cut a new set of ID jingles to fits.

The station previously featured a jazz format.

Today, the playlist features about 30-35 songs a day and a "negative exclusion factor" in determining what 30 records to play, he excludes anything that would be "hostile" to adults. Some typical applies to oldies, which date back to 1965 but must all be totally recognizable because they are the format standards. The station is targeting men and women 18-49.

Air London, the station includes G. Michael McKay in the morning, followed by Jim Kelly, Mark Denver, Russ Orona who does a television show also on channel 51 locally, and Ed Bell in the all-night position. Berlin has now been with the station through three formats.

Johnny Shohet, otherwise known as George Cogan to his relatives, is now program director of WSN in New York when it was an MOR station, has carved his own little goldmine out of the hills of Beverly Hills, Calif. Besides working almost daily at PIPS International, a private disco, as a disk jockey, he operates a private party disco service. It has done disco parties for High Finance, Metaxas, and disco for fashion shows, too. Old friends and people who want to participate in the disco ball experience are invited to call him at 213-463-9554. Has disco equipment, will travel.

Tom Defeg, once music director of WHN in New York when it was an MOR station, has carved his own little goldmine out of the hills of Beverly Hills, Calif. Besides working almost daily at PIPS International, a private disco, as a disc jockey, he operates a private party disco service. It has done disco parties for High Finance, Metaxas, and disco for fashion shows, too. Old friends and people who want to participate in the disco ball experience are invited to call him at 213-463-9554. Has disco equipment, will travel.

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**Cecil Spinning At Sea**

**LOS ANGELES—**KGIU’s Chick Cecil, whose "Swingin’ Years" program devoted to big bands of the 1930-45 period is in syndication to 41 different stations, plans to sail the British-registered "Island Princess" on a cruise from Los Angeles to San Juan, P.R., starting Jan. 1.

"We’re doing a show this year," says Cecil, "and we’ll be piping the big bands day and night through the ship’s audio system for 14 days and nights. We will stop off at Acapulco and sail through the Panama Canal to arrive in Elsinborg, Denmark, and make one call in San Juan.

Cecil and the passengers will then fly home to Los Angeles via American Airlines from San Juan.

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**Arbitron To Tell All At N.O. Forum**

**Continued from page 1**

Wayne Price, executive director of Arbitron, will make the presentation of the results of the Arbitron survey to the news media.

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**Big Band Fans Rise Up**

**SAN FRANCISCO—**A band, which is expected to be fighting these days, so why not a group of big band music fans to keep KMPX here in a big band format? A petition with about 1,000 signatures, including that of Bing Crosby, has been sent to the FCC asking that the sale of the FM station to a local group—which intends to change the format—be denied.

The station was the birthplace, oddly enough, of progressive rock as a format under the late Tom Donahue, but has been featuring big band tunes for several months.

 Asking Jim the Top Pops

1. THE BEST OF ROB JORDAN'S CLASSICS
2. PHOEBE SHELBY, SHELBY 355 (SONIC)
3. ROY HAYNES, SONIC 1005 (ABC)
4. NIGHT ONE, ROY HAYNES, SONIC 1005 (ABC)
5. THE BEST OF ROB JORDAN'S CLASSICS
6. ROY HAYNES, SONIC 1005 (ABC)
7. THE BEST OF ROB JORDAN'S CLASSICS
8. ROY HAYNES, SONIC 1005 (ABC)
9. THE BEST OF ROB JORDAN'S CLASSICS
10. ROY HAYNES, SONIC 1005 (ABC)
ADD-ONS—The four key products added at the radio stations for the week ended December 11, 1976, are determined by station personnel.

TOP REQUESTS/AIRPLAY—The top 10 requests and airplay are determined by the greatest listener requests, and as determined by the station personnel.

BREAKOUTS—The station added the following chart to its station's Top Add Ons and Requests as determined by the station personnel.

Based on station playlists through Wednesday (11/23/76)

**Western Region**

**Top Add Ons-National**

<table>
<thead>
<tr>
<th>George Harrison</th>
<th>The Prisoner (Jaye's)</th>
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<tr>
<td>ALLMAN BROTHERS BAND</td>
<td>Wipe The Windows, Check The Oil, Gas Cap</td>
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| JOHNNY MCENTIRE | Heavy |}

**Top Add Ons-Los Angeles**

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**Top Play Requests-Airplay-National**

**Top National Breakouts**

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<td>Ash-New England (Atlantic)</td>
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<td>GEORGE HARRISON</td>
<td>Eh (Team)</td>
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<tr>
<td>ALLMAN BROTHERS BAND</td>
<td>Sippin' From The Bottle (Atlantic)</td>
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**Southeast Region**

**Top Add Ons-National**

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<tr>
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<td>ALLMAN BROTHERS BAND</td>
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**Northeast Region**

**Top Add Ons-National**

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<th>GEORGE HARRISON</th>
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| JOHNNY MCENTIRE | Heavy |}

**Top Add Ons-Los Angeles**

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<th>KXMR</th>
<th>The Prisoner (Jaye's)</th>
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**Top Play Requests-Airplay-National**

**Top National Breakouts**

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**Midwest Region**

**Top Add Ons-National**

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The Jacksons on Epic...It was only a matter of time!

The Jacksons. Michael, Marlon, Tito, Jackie and Randy.

How do you introduce the most extraordinary group of young performers to ever hit this business? Do you talk about their past, and use that as a reference point for the present and the future?

Well, yes...and no. Because for all of their history (and the Jacksons have made some history!), now is the time for a whole new score card.

The Jacksons. Their debut album for Epic Records was produced by Kenny Gamble and Leon Huff, and is titled "The Jacksons:"

"The Jacksons' by The Jacksons. It contains their great single "Enjoy Yourself" and nine other tunes that made picking the first single one hell of a job.


Music Provided by MFSB.
Decca In France To Sell Disks On Installation Basis

PARIS—In an effort to capture a larger share of the developing classical market in France, Decca has launched a "Masterpieces Of Classical Music" series of 70 works which can be bought on the installment plan. The disks are sold with a special record cabinet to house the complete collection.

In a policy group it was estimated that such a series would appeal to market of around 40,000 potential buyers, aged from 35 upwards. Potential customers would not be regular buyers of classical records, the survey showed, but those with a certain standard of education who might be attracted by the ability to acquire on easy terms a basic classical library.

Bought separately, the albums would cost $350, but under the credit scheme they cost around $236, involving a down payment of $52 and 13 monthly payments of $14.

All the records are drawn from the basic Decca catalog, and embrace symphonies, concertos and overtures, plus choruses from operas by most of the great masters. The period covered is roughly the first half centuries, with works by Ravel representing the most modern music.

Decca is concentrating its campaign on the largest 1,200 important dealers in France. Other dealers will be serviced by wholesalers.

CONTRIBUTIONS NOTED—Leonard Bernstein, left, receives an award from the National Music Conference in a presentation by Robert Campbell, president CBS Music Instruments, in direction of the AMC. Citation mentioned Bernstein's "extraordinary ability to communicate the richness of music."
By JEAN WILLIAMS

LOIS ANGELS—The songwriting/production team of Mother Yancy and Chuck Jackson claims black music is changing but they will not change along with it. "We recognize that black music is changing," says Yancy, "Emphasis in black music is now being placed on an instrument with a lot of over-dubbing." Of course there is nothing new in black music," injects Jackson. "Everything is just reverting to the sounds of the 40's when the sound was big and blasting but the vocals were mellow. The big sound is what's important today.

"I insist tell you that we are not going that route," he continues. "We are taking the up-tempo mellow and expanding on it. We are going headlong into ballads. "We have always written about human feelings and we will continue to do that. We will be using more instruments, but they will be in the background and the big sound will be that of the vocals. "No matter where the music goes, it will always come back to ballads, so whatever we do, we will always be on top," says Jackson.

The team has formed Jay's production company in Chicago and is scouting for new acts. Acts already signed to Jay's include Tennyson Stevens, Alice Sanderson, a contemporary pop writer who writes her own material, and a self-contained ensemble.

Yancy notes that the pair is shopping around for label deals for its acts. "We feel that at this time we will do better for our talent if we can get it a direct deal with a major label as opposed to going through a production firm."

The pair was recently inked to Roller, the production firm that is now in part responsible for MCA Records' black music venture. Jackson and Yancy say they hope to produce some of Roller's product but will not work exclusively for anyone.

"We feel that an exclusive contract with anyone would not allow us the freedom to create for other artists, so we will work independent," says Jackson.

The duo credits Bob Schwind, head of Roller's, with giving them a shot in the arm by bringing Natalie Cole, Ronnie Dyson and others to him.

In the past year the team has written and produced for such acts as the Manhattanites, the Imperials, Nat "The Natural" Cole, Nantonics, Natalie Cole and Ronnie Dyson. It has also produced the TV show.

Jackson notes the firm is attempting to become an all-around production effort dealing with everything from records to films. "We have been approached by a local black newspaper to write songs for a musical play this spring," he says. "They want us to write songs and we are planning to write a play ourselves," says Jackson.

On the uprising is 20th Century's R&B artists roster. Four acts have records, signed, including Port Authority, Michelle Wiley, Faffe and Formula Four. Twenteth has also increased its promotions staff by (Continued on page 27)
New York - Undaunted by the recent changes at the Top 40 music scene, two New York state men are plunging ahead in a precarious endeavor - publishing new western music magazines.

Tom Sites, a former Kansas City Star reporter who founded the country's second largest magazine, a slick paper quarterly based at P.O. Box 212, Northport, N.Y. His issues, will run about 52 pages a year. The first subscription is $10.

Bob Ruch is editing and publishing "Cowboy," a Texas magazine, as well as all Texas books, at the P.O. Box 151, Redwood, N.Y. A subscription costs $15.

4 Labels Issuing Guthrie

NEW YORK - Five LP releases on four labels are being planned to coincide with the December opening of Woody Guthrie's closest friend, the singing cowhand, a documentary called "Varren."

Levi's, which is also releasing the film, is the same recording company that just released a double album "Teenagers Take Woody Guthrie," which was recorded at Guthrie memorial concerts in 1968 and 1970. Featured are June Carter, Bob Dylan, Arlo Guthrie, Joe MacDonald, Pete Seeger and others.

RCA will release the first four recordings made by Guthrie in 1940. "Woody Guthrie's "Dusty Bed Balal-" and Cream Words With Folkways, will put out the original recordings made by Guthrie in the 1940s. Guthrie says he prefers "The Songs From Bodie To Glory."" Warrens also release will include a double album "Teenagers Take Woody Guthrie," which was recorded at Guthrie memorial concerts in 1968 and 1970. Featured are June Carter, Bob Dylan, Arlo Guthrie, Joe MacDonald, Pete Seeger and others.

Soul Sauce

Continued from page 26

adding Elmer Hill of Atlanta to work the southeastern region.

Joke: Joe Simon is expanding his musical concept by taking on a jazz/ Latin sounding dance band.

The former soul/blues oriented singer who turned disc artist has reunited with one of his first producers, John Cruce, to record his newest Spring LP "Easy To Love." Richards produced Simon's "The Chokin Kittens"。

Street Corner Symphony, which gained recognition a few years ago by singing "Ichabod Cogswell," a waltz style, has signed with ABC Records with a new LP "Little Funk Machine."

The members have in recent years been studied background vocals for the Supremes, Jackson Five, Little Richard, Johnny Otis, Barry White, the Mighty Clouds of Joy and Willie Hutch. Hutch produced the group's new album.

Recording and film stars poured into the Four Seasons Hotel in Atlanta from Nov. 11-20 to see ABC artists Marilyn McCoo and Billy Davis perform.

Among acts that popped in were Steve Wonder, Earth, Wind & Fire and film and TV personalities Vonetta McGee and Calvin Lockhart. Atlanta mayor Maynard Jackson pronounced the concert a success "in every way," with a promotion and a key to the city. Jackson also brought along his staff to see the show.

McCoo and Davis will move to Disneyland in Anaheim, Calif. Dec. 26-30.

The Weapons of Peace, a new rock group signed to Playboy Records, performed for black MacDonald franchise owners at the McCormick Inn in Chicago on Thanksgiving.

The first self-contained group has released its debut single "City" from its LP "Peace Is Our Weapon, Love Is Our Song.

Remember...we're in communications, so feel free to write.

The New York Times issue 12/15/75
WINEGARD INNOVATION

"Studios On Wheels" To Debut

By JIM McCULLAUGH

LOS ANGELES—Studios on wheels have arrived as the newest extension of the rapidly mushrooming professional audio scene.

The Winegard Co., one of the country's largest makers of electronic accessories and best known for its television antennas, is planning to market pre-packaged 8-track recording studios inside Dodge Maximus sometime next year.

In addition, much of the equipment in the van such as mixing boards, monitors and preamplifiers will be manufactured by the Burlington, Iowa-based firm which has decided to enter the building professional market and semi-professional recording market with its own branded equipment.

"It's still basically in the conceptual stage," says Gene Rodeffer, engineering manager of Winegard's Evergreen, Colo., engineering and research facility where the project is being developed, "but we hope to have them ready early next year. The first one is still being designed and built."

Rodeffer adds Winegard has "determined there is a market for this concept and that the van will also double as a sales tool for demonstrating audio equipment inside."

Says Bob Fleming, marketing manager, "The president of our firm, John Winegard, has a keen interest in music and audio and believes we can do this. The idea started with him."

Fleming also notes that Winegard has the manufacturing know-how to enter the audio business and doesn't discount the possibility of Winegard later on manufacturing and marketing high fidelity components.

Winegard won't manufacture the 8-track recorders for the vans, at least not initially, but will contract for them with another manufacturer.

Furthermore, Rodeffer estimates that the firm may have as many as 100 vans ready next year when the firm is ready to break the concept to the general public.

The "vans," Rodeffer notes, "will enable high quality recordings and remote to be made and has multiple applications for nightclubs, radio stations and small recording studios. A video taping system will also be offered as a possible option."

"Naturally there are bugs to be ironed out," he continues, "so we can't be sure now of a precise timetable."

Price of the van could be in the neighborhood of $15,000-$20,000 depending on the options. It's still premature," adds Fleming, "to start talking about marketing and promotion since those types of things are just being formulated."

Winegard is also taking maximum advantage of the growing musical community in Colorado, notes the marketing executive, and is getting input from musicians there about the project and equipment.

Other major trade shows like the National Housewares Exposition and the National Hardware Show are held at McCormick, which now boasts 780,000 square feet on three levels.

McCormick Place To Expand Total Space

CHICAGO—McCormick Place, site here of the Summer CES, is seeking to add 400,000 square feet of exhibit space, according to John Seeck, general manager of the export site. It would give the hall 1.18 million square feet of total space.

Speaking here at a press conference for the Winter CES, Nov. 17, Seeck said the lake-side facility is negotiating for the additional space at an existing property just west of McCormick Place. He said the addition could be available for the coming summer.

Other major trade shows like the National Housewares Exposition and the National Hardware Show are held at McCormick, which now boasts 780,000 square feet on three levels.

FCC Eases CB Standard, Sets Inquiry

By MILDRED HALL

WASHINGTON—The FCC has agreed to a one-year waiver of its standards on CB receiver chassis radiation, until Jan. 1, 1978. The declared purpose is to allow manufacturers to fabricate 29-channel CB radios (in stock as of Nov. 1, 1976) for 40-channel reception. This includes all AM/FM/tape combinations as well, but all marketing of these must end by Jan. 1, 1978.

The request for the waiver was made by the EIA, ARA Manufacturing Co. and others. Strongly opposed were Radio Shack, Fanon Courrier and Cebra Dyanuscan.

At the same time, the FCC refused an EIA request to consider 40-channel equipment authorization applications filed after Nov. 1, 1976, at this time.

In rejecting the latter request, the commission says it was inundated with nearly 500 applications between Sept. 10 and Nov. 1, 1976, and will have to take up others in the order they are received.

The Commission is issuing lists of CB equipment authorization for Jan. 1, 1977 sale weekly. It announced an additional 47 transceiver models, including more radio/tape combinations, on Nov. 12 to the original list (Billboard, Nov. 12).
Semi-Pro Growth Has Otari Eyeing 16-Track

LOS ANGELES—Otari, a leading supplier of professional tape recorders, "is serious about getting into the professional market and is considering offering a unit in either a 1 or 2-inch configuration," according to Brian Trankle, president.

"We're continuing to do market research," adds Trankle, "and the two questions foremost on our minds is what the market size for this equipment really is and how much the market will grow, as well as do we want to create a new standard."

The San Carlos, Calif.-based company offers a lineup of 4-and 8-channel machines and at the recent New York AES introduced to Mark B the second generation of compact recorders available as a 1-inch, 2-channel model at $2,195 or a 2-channel, 4-channel model at $3,195.

"I think both TEAC and ourselves," observes Trankle, "underestimated the 1-inch, 8-track market. Originally we were forecasting moving eight to 10 units a month and now it's more like 50.

"The market is much bigger than we anticipated and the reason we thought we had the field to ourselves is no one realized how popular the equipment would be among musicians."

Trankle estimates the 1-inch, 8-track market alone could be about $3.5 million with the entire semi-pro market in the staggering $20 million neighborhood—assuming the same.

"I would say 80% to 90% of our customers," adds Trankle, "are professional or semi-professional oriented and using the equipment for commercial purposes and this is the market we want to continue to reach and expand in.

"We don't want to be in the high-end hi-fi market nor do we want to be in the other extreme either in the high-end professional market with companies like Scally/Metrotach. Rather we will concentrate our efforts in semi-professional and low-end professional gear."

"When we started a few years ago this market was in its infancy and we have seen it grow and our own firm grow with it. Our dealer network has also expanded considerably."

Other reasons contributing to the explosive growth of the semi-pro market offers Trankle also adds, looking towards the future, "that 4-track isn't enough and small companies are recognizing the improved versatility and portability of the equipment offered at better price points, as well as continually improving electronics in corellative equipment such as mixing consoles."

"I think it also introduced a new concept for musicians," he adds, "because the equipment is so portable and versatile musicians can record at home without getting together physically. You can lay down a track in L.A. and mail it to someone in San Francisco who lays down another track.

Trankle also adds looking towards the future, "that 4-track isn't enough for some, with many more musicians and small studios gravitating towards 8 and 16-channel. There are so many instruments today and so

We're warming up for the Consumer Electronics Show with an expanded Tape/Audio/Video department in the January 15 issue.

EVERY WEEK Billboard provides you with vital, up-to-date information on the consumer electronics market.

NOW we're augmenting that coverage in this special CES issue to highlight new products in the area of professional equipment, blank tape, car stereo, CB, accessories and more!

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New York
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Minato-ku, Tokyo 106
03-352-5142
NEW YORK—The new dbx K9-J2 noise reduction card is a direct plug-in accessory that will convert any Dolby 360 or M series mainframe to dbx operation. Despite information to the contrary in a recent noise reduction survey (Billboard, Oct. 30), the Dolby mainframe requires no modification to accept the dbx card.

However, a circuit change is required to accommodate the rival Telcom system, recently developed by Telefunken. Apologies to dbx and its many users for the misleading information.

JVC’s new super ANRS (automatic noise reduction system) is a further improvement to the company’s regular ANRS, according to JVC’s George Meyer, who reviewed the company’s work in the noise reduction field at a recent JVC technical meeting.

As reported earlier, the ANRS system was originally developed for CD-4 record production; however, the technology soon found its way into JVC’s line of cassette recorders. Meyer points out that the ANRS circuit was soon modified to make it fully compatible with the Dolby “B” system, and it is in this format that it is found in the latest JVC recorders.

However, at JVC’s tape recorder factory, chief engineer Heasty Shimezu developed a “super ANRS” system.

(Continued on page 41)
While Schem was speaking for Sony's Betamax system, his remarks apply to other home videotape systems now posed for the U.S. market, and the pressure in Japan for the industry to standardize on one format. Betamax is positioned against JVC's two-hour VHS system, which has been endorsed by Sharp and Hitachi, with Matsushita and Toshiba also considering which system to back in the final analysis.

Satryo already is selling its V-Card II system in the U.S. and the Matsushita VX-2000 is being readied for a March bow here by Quasar, with a Panasonic model also a possibility. The EIAJ decision, which went against Sony in the prior case of the 5-inch betow VTR, has wide-reaching implications for the growth pattern of the home video market.

Schem makes a determined pitch for tape versus disk on pricing. While acknowledging that the raw material for disk will be less expensive than tape, he draws the analogy to the audio field. "I do not believe the difference will be meaningful in marketing the finished product," he maintains. "A large portion of revenue for prerecorded music is derived from the sale of tape, almost one third of retail sales," he notes.

The Sony chief also points to the price differential between the 5-inch Betamax blank at $15 an hour compared with the 4-inch U-Matic cassette at about $40. He anticipates continuing cost reduction in the future, although he would not confirm reports that a two-hour Betamax blank was imminent, or that a multi-cassette changer accessory for the Betamax deck would be available early next year in Japan and the U.S.

There was much talk at the conference about the suit filed by the Universal and Dreyer studios against Sony and Betamax, alleging copyright infringement and unfair competition (Billboard, Nov. 27). It is generally felt that the dangerous gambit by the MCA subsidiary and Disney—they could lose the precedent suit that raises the question of home copying—was made to slow down videodisc introductions in the consumer market before the videodisk enters the battle.
L.A. TROUB SITE OF A TV SPECIAL

LOS ANGELES—Doug Weston’s Troubadour nightclub here will be the site of a live television special on New Year’s Eve starring Morris Al¬bert, Donny Hathaway and Randy Crawford.

The 90-minute show, produced and directed by Drew Cummings, will be aired locally by KTLA-TV starting at 11:30 p.m. Six other inde¬pendent West Coast tv stations are not yet being set to carry the event.

Doug Weston and Cummings plan to offer a national syndicated tv series from the club using Compact Video facilities, for 1977.

SEGAL'S NEW THEATRE

By SARA LANE

MIAMI—The 3,381-seat Sunrise Musical Theatre, now under con¬struction in Sunrise, near neighboring Fort Lauderdale, opens Dec. 19 with Bobby Vinton.

Located on 29 acres, the $6.6 mil¬lion theatre has been in the planning stages for more than three years by entrepreneur Ben Segal, a veteran of 20 years in show business.

Segal’s new Florida theatre fol¬lows 25 years of success at the Oak¬dale Musical Theatre in Walling¬ton, Conn.

After the success of his original tent theatre, later replaced by a

dedicated permanent structure, Segal put together a chain of tent theatres in Providence, R.I.; Framingham, Mass.; Buffalo, N.Y.; and Cleve¬land, Ohio with full fledged produc¬tions starring Broadway and Holly¬wood actors in famed musicals including “South Pacific” and “Oklah¬oma.”

After a number of years, emphasis on Broadway shows shifted and single “variety” artists began ap¬pearing at Segal’s. The press referred to Wallingford as the “Las Vegas of the East” since Segal booked many such supernumeraries to the area summer circuit.

The Sunrise Theatre is already booked with 18 weeks back-to-back, Vinton in the full¶tion by Glen Campbell, Jan. 3-8; Rich Little and Henry Mancini, Jan. 10-15; Frank Sinatra Jan. 24-30; Tom Jones, Jan. 31-Feb. 6; Jerry Vale and Caterina Valente; Feb. 7-12, Paul Anka, Feb. 14-20; Sergio Franchi with Dana Valery and Pat Cooper. Feb. 21-27; Shirley MacLaine Feb. 28-March 5; Teo Tei Fields, March 7-13; Don Rick¬les, Mar. 21-27; Engelbert Humperdinck, March 28-April 3; Tony Orlando and Dawn, April 5-11. Open slots, Jan. 17-23 and March 14-20 will be booked shortly, according to Segal.

The 100,000 square foot building covers an entire acre. The orchestra section seats 2,928, mezzanine 888.

A thrust stage with a revolving 15-foot-diameter section for better au¬dience viewing has been chosen.

Segal says, “We would like to de¬monstrate there is another form of entertainment besides rock that young people can enjoy. Ticket prices for the audience are $6.75 to $9.00.”

The Sunrise Theatre has the unique feature of having a special room for children, with a big screen for cartoon movies, with simultaneous narration provided by a disc jockey for both children and adults.

Radio station to announce on the air is a co-presenting concert with a radio sponsor as it is actually putting up advance money and functioning as a partial sponsor. The approved terminology is for the broadcaster and promoter to the shows for “co-producing” contracts. The program sponsor is ordinarily the sponsor.

Fun will average 18 weeks ads on KMET-FM for the shows the performers are “co-producing.”

Another is in California and Arizona secondary markets three years ago. Fun now puts on some of its shows in greater Los An¬geles.

Forest has also made a deal to ex¬clusively package Steve Miller’s U.S. and Canadian concerts. Miller will play the five major Far West Mar¬kets from Vancouver to San Diego between Jan. 26 and Feb. 10, with Fun promoting by itself.

Miller will play home town and then embark on a major summer tour this year. In those dates, Fun may co-promote with local concert firms. Forest pro¬duced Eat ’n’ Steal’s successful na¬tional concert tour earlier this year.

2 Jazz Musicians Open New Washington Club

WASHINGTON—Despite the fact that night clubs and cabarets here have been having their troubles in the last few months, Washington area jazz musicians have opened their own club which will feature a top notch regular roster of the best local jazz artists.

The new club, called Jazz Up¬town, is located at 1610 12th St., a recently refurbished art-fair West¬ern Washington, miles away from tradi¬tional entertainment centers. Its owner, John Paget, hopes to capitalize on that fact, noting that the club is the only one in the uptown area of the Capi¬tol.

Running the club are pianist Larry Eanett, who is the daytime a physician, and Marley Too, a well-known drummer who is President of Drums Unlimited, a specialty store for per¬cussionists.

Eanett and Tooper say that the music to be played at Jazz Uptown will include both tradi¬tional and modern jazz sounds, both vocal and instrumen¬tal.

In the club’s first month of operation, featured artists include reed¬man Andy Goodrich, veteran singer Renee Montagne, and the bandleader’s drummer, who is President of Drums Unlimited, a specialty store for per¬cussionists.

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"Spring Affair"

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Donna Summer

The First Lady Of Love

From The
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1. FOUR SEASONS OF LOVE—Donna Summer (LP, 7-inch)
2. DOWN TO LOVE TOWN—Originals (LP, 7-inch)
3. MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG—Love Unlimited Orchestra (20th Century 12-inch LP)
4. MIDNIGHT LOVE AFFAIR—Carol Douglas (Medallion International LP)
5. MAKES YOU BLIND—Glitter Band (LP)
6. ANOTHER STAR/IF I WISH/DIR DUN/ISN'T SHE LOVELY—Steve Wonder—Tamia (LP)
7. WELCOME TO OUR WORLD OF HONEY MUSIC/WINE FLOW/DISCO—Max Production—Columbia (LP)
8. CAR WASH—Rose Royce—MCA (LP)
9. DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
10. CHEEK TO CHEEK/SHAMAN OR SOUR & SWEET/IT CAN PLAY THE HARP/Buzzard's Original Star Band—MCA (LP)
11. YOU ARE THE ONE/WHEN LOVE IS NEW—Curtis Mayfield—Old Town (LP)

DISCO FILE
TOP 20

NOVEMBER 20, 1976
1. SPRING AFFAIR/LOVE FEVER—Donna Summer
2. ANOTHER STAR—SERGE Gainsbourg—RCA (LP)
3. DOWN TO LOVE TOWN—Originals (LP, 7-inch)
4. MIDNIGHT LOVE AFFAIR—Carol Douglas—Medallion Int'l (LP)
5. CALYPSO BREAKDOWN—Ralph McDonald—MCA (LP)
6. YOU AND ME—LOVE—Truth—Whitfield (LP)
7. MAKES YOU BLIND—Glitter Band (LP)
8. ANOTHER STAR/IF I WISH/DIR DUN/ISN'T SHE LOVELY—Steve Wonder—Tamia (LP)
9. WELCOME TO OUR WORLD OF HONEY MUSIC/WINE FLOW/DISCO—Max Production—Columbia (LP)
10. CAR WASH—Rose Royce—MCA (LP)
11. DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
12. CHEEK TO CHEEK/SHAMAN OR SOUR & SWEET/IT CAN PLAY THE HARP/Buzzard's Original Star Band—MCA (LP)
13. YOU ARE THE ONE/WHEN LOVE IS NEW—Curtis Mayfield—Old Town (LP)

See our ads in the December issues of
PEOPLE, NEW YORK MAGAZINE, NEW WEST MAGAZINE, PLAYGIRL, VIVA, AFTERDARK, HIGH TIMES and ENCORE.
D.C. Cabaret Closes Doors

WASHINGTON--The Waasy Off Broadway Theatre has closed down after two years of attempting to bring contemporary cabaret to the nation's capital with artists like Lans Cantrell, Barbara Cook, Peter Allen and Gershon Buck. Dick Robinson, booker of the hall, says total losses come to about $80,000, with a consistent audience never being built up. The Waasy Off Broadway was located in a converted warehouse in a black district that housed some of D.C.'s more popular gay bars. It was never able to shake off its image as a predominantly gay showplace even though most of its bookings were directed at general audiences.

$36,000 Shows' Revenue Helps The Main Point

PHILADELPHIA--The long financially-troubled Main Point folk music showcase in suburban Bryn Mawr, Pa., received some welcome financial relief when two sellout benefit shows at the Tower Theatre here Nov. 11 grossed some $36,000. Electric Factory Concerts, local rock promoters, donated the $3,200-seat theatre. Biggest boost for ticket sales, at $17 a seat, was the appearance of Joni Mitchell. Others putting in a stint were Tom Waits, Dave Van Ronk, Star Spangled Washboard Band, Tom Rush, Melanie, David Saniscio and Ellen McIlwaine.

Persistence Key To Duo's Disk Success

By ED HARRISON

LOS ANGELES--After toiling for 12 years with three record labels (Stax, A&M and Big Tree), persistence has finally paid off for England Dan & John Ford Coley. "I'd Really Like To See You Tonight," a track at number two on the Hot 100, while "Night's Are Forever" is heading into the top 10 singles. "We knew our career would be an up and down coaster," says guitarist Dan Seals.

Both reared in Dallas, with recording duties in Austin, Texas, England Dan and Coley don't consider their music country despite definite country roots. "All I ever knew and listened to was country music on the radio," says Coley. "John was also into classical until we formed a group," says Seals. "But we both went through changes when music changed. Our music now is a combination of a lot of things. The harmonies and ballads, have been our essence."

Few realize that England Dan is brother of Jim Seals, of Seals & Crofts. Because of obvious reasons, they couldn't call themselves Seals & Coley, so the fictitious "England Dan" was applied. "We realize that it's a long name to write out and remember, but once you hear it, it sticks," says Seals.

Despite being separated from his brother for most of his life, Seals, who is president of Warner Bros. Records, knows Jim Seals' spiritual help was instrumental in launching them off the ground. "He came to Dallas and told us we'd never get a deal if we stayed here because we couldn't send talent scouts here," says Seals. "He encouraged us to move to Los Angeles and try our luck there. He was one of the few people who believed in us all along."

In fact, Jim Seals played fiddle on "Shadows (The Seals & Crofts)/My Flash of Gold" and "England Dan & Coley" sat on Seals & Crofts' "Diamond Girl" album and opened for many Seals & Crofts concerts. Now, with success, life has changed for the two. "Breakfast, lunch and sleep have been eliminated from our vocabulary," laughs Coley. "I'm into photography, but since the album all I've done is carry the camera."

"The time factor has also changed," says Seals. "We have to reorganize our lives to make time for our touring and the Bahai religion," says Seals.

"We know it's up to us to keep up the quality of our work. Neither of us is afraid to fail," says Coley. "Knowing that we'll have our up's and down's has relieved some of the pressures."

England Dan and John Ford Coley are in the midst of an extensive tour throughout the U.S. They are planning a show in Israel, where "I'd Really Like To See You Tonight" reached number one.

They will be seen on such television shows as "Rock Concert," "Tonight Show" and the "Mike Douglas Show." For their "Most Special" taping they did has already been rebroadcast three times.

CATE BROTHERS SANFORD & TOWNSSEND BAND

Atlantic Gets 'L'

NEW YORK--Atlantic Records will distribute the Steve Hillage Van- gan album, "L," in the U.S., Mexico, Central and South America on its label. The LP, which hit the top 10 in U.K., is adequate enough to reach U.S. charts by early December.

Signings

By Sonny and Cher WARNER BROS.

Producer: DAVID FOSTER

The Cates have a four-piece outfit out of Arkansas fronted by Ernie Gehr in vocals and keyboards and brother Earl on guitar, playing a bo peau rock with a slight tinge of disco.

It is a band concept that sounds like has had known success before. The group is popular enough to do it all over again, and has a solid foundation.

They sing and their music has had occasional touches of Bee Gees and Tony Orlando and Dawn. Their music is delivered with a crisp and wide style of music.

The group is especially effective on such songs as "I'll Be There," "Wooly Bully," "Won't You Be My Baby," "Dream A Little Dream," "Wishin' For The Best," "Mantalkin," and "Conversations In A Car" out of the near past. But David framed a single and just about stole the show with his 45-minute sit on stage.

The group's music is a mixture of under a contemporary blues rock background. Its songs are about love and rhythm and rhythm and rhythm.

But throughout the songs are kept on a personal level, a fact that is expectedly effective.

And as long as their music is not too hot, they are adequate enough to contribute to a generally pleasant evening.

Talent In Action

AZTEC TWO-STEP DAVENPORT BOTTOM Line, New York

A two-step concert of comics Floyd Ramer and Neal Shulman, who sing in harmony and play electric acoustic guitars with a rock band backing.

The two have an hour-long set of folk songs that are sometimes reminiscent of Dylan and Paul Simon, done in a bright and crisp style by music." The group is especially effective on such songs as "Wooly Bully," "Wooly Bully," "Won't You Be My Baby," "Dream A Little Dream," "Wishin' For The Best," "Man talkin," and "Conversations In A Car" out of the near past. But David framed a single and just about stole the show with his 45-minute sit on stage. The group's music is a mixture of under a contemporary blues rock background. Its songs are about love and rhythm and rhythm.

But throughout the songs are kept on a personal level, a fact that is expectedly effective. And as long as their music is not too hot, they are adequate enough to contribute to a generally pleasant evening.

Back up band, its lead at the Bottom Line. He provides a fine entertainment show.

Soho Suen

AVERAGE WHITE BAND

Palladium, Los Angeles

The AWB brought its funk and soul music to Los Angeles last week. Los Angeles' nightclubs are getting bigger and better and a crowd that felt a lot of fans outside asking for tickets. Inside, the audience packed the place, and they were dressed up in seersucker suits. The group's music is a mixture of under a contemporary blues rock background. Its songs are about love and rhythm.

But throughout the songs are kept on a personal level, a fact that is expectedly effective. And as long as their music is not too hot, they are adequate enough to contribute to a generally pleasant evening.

Back up band, its lead at the Bottom Line. He provides a fine entertainment show.
MAYF NUTTER
EDDIE DEAN
Palmers, Los Angeles
May Nutter
of GPA Comedians Records is a double threat performer these days, acting in...
NINE MONTHS AGO, PETER FRAMPTON

TODAY, HE’S APPRO
At A&M, we believe in our artists. And we believe in artists the world believes in.

When we signed Peter Frampton as a solo artist 5 years ago we knew he had potential. A review of his first album in *Sounds* revealed a prophecy of that potential: "It will establish Frampton as one of the best solo musicians, artists and composers to have come out of British music." After 4 albums, that potential totaled 700,000.

And as it passes the 5 million unit mark it looks like *The Album of the Year from The Artist of the Year*. In Peter's own words: "I can't believe this is happening to me."

**Frampton Comes Alive!**

"Excerpts from the song "Show Me The Way" written by Peter Frampton.

A YEAR AGO, THESE FOUR PEOPLE
TODAY, THEY HAVE SOLD OUT

THE BROTHERS JOHNSON

At A&M, we believe in our artists. We believe in their music. And the music they believe in.

Quincy Jones heard George and Louis Johnson. And got very excited: "When they walked into the studio and started to play I could not believe my ears." That was enough. George, 22, and Louis, 20, were ready to record an album: "When we signed we had over 200 songs in our repertoire." Their first album, "Look Out For #1," one of the best first albums by any new group, went gold in 76 days. With no previous album or single, two relatively unknown brothers became a real overnight sensation. The album is now platinum. Their first single, "I'll Be Good To You," is well over a million. Their second single, "Get The Funk Out Ma Face," became one of the biggest disco/R&B smashes of the year. And their third and current one, "Free And Single," is following in their footsteps. And that's only the beginning.

sr

www.americanradiohistory.com
LE WERE VIRTUALLY UNKNOWN. OVER 14 MILLION RECORDS.

At A&M, we believe in our artists. And we believe in artists who believe in themselves.

Daryl Dragon and Toni Tennille recorded a song they wrote about the romantic idealism of their relationship. Since they didn't know who to send the record to, they decided to spend $250 to press 500 copies of the song, "The Way I Want To Touch You," to send to radio stations. It became a local hit. A&M purchased the record, and signed them. The rest, as they say, is history. Their single of "Love Will Keep Us Together," written by Neil Sedaka and Howard Greenfield, made them a household word. Sales on that song, the Grammy-winning Record of the Year, are still very active as it nears the 3 million mark. In fact, their first 4 singles are gold and their current one, "Muskrat Love," is well on its way. Their first album is double platinum. Their second, platinum. And now that television has discovered them, there are millions of new believers.
NEW YORK—Although the annual Intercollegiate Broadcasting System (IBS) convention is still several months away, officials of the organization have started finalizing plans for the meetings which will be held April 1-3 at the Hyatt Regency Hotel in Washington.

According to John Fishback, IBS convention program chairman, initial planning has already taken place and is expected to be completed by late August. He also reports that the unusual amount of FCC activity is making it imperative that many sessions be devoted to the new "ascertainment rules for broadcast stations, the new rules for logging procedures, changes in the makeup of Part 15 which delineates the operation of Carrier Current radio systems, and many other contemplated rule changes.

"Obviously the plan at this stage is to get as many qualified speakers as possible to give seminars and to get session leaders... and of course, we hope to attract members of the FCC itself to address the audience at the larger meetings," he states.

According to Rick Aaskoff, IBS executive director, "The ideas for the new IBS convention are for a new direction and new innovative changes in the organization's convention committee—most notably the designation of Bob Terry as chairman of the IBS conventions for the past five years. Aaskoff says IBS regaled Tarleton's "new direction in radio" long run, he thinks things will work out for the better.

Terry's resignation began to claim that the convention was getting farther and farther away from what they considered to be their interests. Aaskoff states. "Also, they felt that there was no longer a need for the IBS and the speakers at the various sessions, so things seemed quite different to them.

"An issue that was happening was that all of the little details that Bob didn't have time for were still getting done, so the IBS wanted to make sure everyone was making sure everyone was doing everything himself, and the IBS board of directors felt that as long as a session leader is interested and able to make the convention, they should have a hand in running it."

Terry was chairman of this year's convention because there are already six different persons active in preparing it, according to Aaskoff.

Randy Vogtgen is handling the arrangements committee and working with the hotel, John Fishback, Rick Aaskoff and Jeff Telles (IBS program director) are involved in planning the convention program; Paul Brown (free-lance promotion person) will be acting as a liaison with exhibitors, and board chairman Don Grant is handling delegate registration.

In addition, there are a number of volunteer staff persons presently working at college radio stations, including mountains of paperwork which will appear on the agenda. All IBS members are encouraged to attend the sessions at WAMU—radio at Washington's American University.

Any campus stations desiring additional information on the meetings can contact Aaskoff at P.O. Box 782 8201, Wayne, N.J., 07470-9999.

In conclusion, the IBS has been informed that the convention was getting farther and farther away from where it was originally intended to be.
LOS ANGELES—John Lewis, Jr. and partner Michael Grace were in town visiting a number of studios here. They indicate that their recent production project in Detroit is thriving and that they will be moving to 24-track shortly. Records are currently being cut at Harry Hill’s Morning, Noon & Night for UA with Michael Stokes producing and Lewis engineering. Eddie Robinson producing a new LP with Mark and Lewis Mark and Calice on the board, and Paul Riser producing Eleanor Grant, engineered by Bob Obson.

Ken Scott is producing/engineering Happy The Man at A&M Studio.

The Crusaders are working on a LP at the ABC Studios with Stuart Levine directing.

Initial work on America’s new LP has begun in Hawaii. Recording equipment was shipped to the Islands where a mansion was converted into a studio. George Martin is producing the project which includes 25 technicians and musicians.

Bonnie Pointer continues touring with Lucia Battaglia at RCA Studios with Richie Schmitt handling the boards.

For recording group The Gap Band is currently recording its first LP for the label at the Record Plant with John Ryan producing.

Recent mastering projects at Allen Zentz’s Mastering Studio include Logan’s, Messina, Sacks & Craft, Lestr Sayer, World War II sound track, Funkadelic, and the Don Harmonion Band.

Fleetwood Mac was in laying down some more tracks at Wally Heider Recording’s studio 1. The band is producing itself with Ken Calliat engineering the long-in-the-works project. At the same time Cher and Greg Allman were in working on their duo project for Warner Bros. Allman is producing while John Haney is at the board.

Heider’s San Francisco studios have been jumping also. Harp player Norton Buffalo, a member of Steve Miller’s band, is working on his first solo LP under Jim Gate’s production, as Jim Gaines handles the board. Maynard Ferguson was in doing overdubs for his upcoming LP with Jay Chattaway producing and Joe Jorgensen engineering assisted by Steve Malcolm.

The Punk Rock Anthology LP featuring Cherry Vanilla, the Mumps, the Marbles, Harlow and Wayne County just completed at the Big Apple Studios. Producer was Richard Alexander.

Fontella Bass of “Rescue Me” fame is recording a LP at CBS Studios in New York. Producers include Diane Hyatt, Jerry Levy, and Mike Zager with engineers Tim Geisler and Lou Schlossberg.

Paul Simon was named general manager of N.Y.’s Record Plant. He’s produced for ABC Paramount and A&M.

At the Tierra Studios in New York, La Lope is recording an album for Fania with Fabian Ross producing. Jr. Gourlouz is also working on a solo LP for Fania. Producing is Larry Harrow who is also working on brother Andy Harrow’s new LP for Vaya Records.

Recent sessions at Nashville’s Sound Shop included Johnny Tillotson along with producer Jerry Crutcherfield, as well as Millie Jackson with producer Brad Shipp.

Since Capricorn opened their studio recently for new recording projects, things have been busy. The Winter Brothers have finished an LP and are now working with Gregorio and Sam Whiteside producing. The new Charlie Daniels Band also recorded a new LP here with Paul Hornsby producing and Kurt Kinzel engineering. Corky Laing is working on an LP produced by Johnnie White with Kinzel again at the board. Joaquin Laing on the LP Pardi Dicky Betts, Eric Clapton, and Leslie West. The Marshall Tucker Band completed work on their LP called “Carolina Dreams” with a similar mix being put together at the board. Finally, Sea Level completed tracks with Stewart Levine producing and Sam Whiteside engineering.

Sammy Davis Jr. recorded at Pantheon Recording, Scottsdale, Ariz., recently. Accompanying him for vocal overdubs were producer Ed Bing, engineer Ed Green, and arranger Al Capps. Jeff Walker and the Lost Gonzo Band were also in with producer Michael Brosky recording a number of tracks and vocal overdubs.

The Peeping Tom Band recording a new LP at Urbania, Ill., with Harvey Trout engineering the sessions.

Harvey J. Jr. has been working Wishbone in Muscle Shoals on his first LP since a near fatal accident in Muscle Shoals about a year ago.

Arthur H. Rothman joins Electric Lady Studios, N.Y., as financial director. The studio is earmarking $250,000 for installment of new equipment. At Electric Lady, Mike Lieber, Harvey & Jerry Steiber are doing overdubs on a new Elke Broske LP, engineered by Carmine Rubino. Stanley Clarke is producing Roy Buchanan’s. Al Dimeola, former guitarist of Return To Forever, is working on a solo LP engineered by Dave Palmer. Chuck Mangione finished his recent LP and Chick Corea is mixing his LP there.

A-1 Studios in N.Y. is moving to a new address: 2130 Broadway on Nov. 21 and is also in the process of acquiring a new 16-track console. Owner Herb Abramson has just completed an LP for Otis Blackwell who penned such songs as “Great Balls Of Fire” and “Don’t Be Cruel,” who is making his debut as a performer. The Ramones were in recording at Sundragon Studios, N.Y., produced by Tony Boniveau and have four tracks mixed for their upcoming LP.

Lyla Lassone joined Dimensional Sound, N.Y., as studio manager. She comes from Kronos, a recording firm in the 20-track world. Owner Herb Abramson is also recording a $80,000 audio facility, including the addition of a 20-track console and a 16-track tape unit.

The Dick Charles Recording Studio in New York has completed $400,000 worth of revamping including the installation of a new man and mixing units.

Henry Gorn started an LP at N.Y.’s Record Plant produced by Terry Cashman.

**Portable Mixer**

LOS ANGELES—Superscope, Inc., has introduced Sony Model MX-340, a new portable stereo/mono console mixer with a fifteen channel panel which it will distribute in the U.S.

The new unit, an activate-type mixer, can combine up to five channels of input while providing two channels of output.

**JVC Launches New Binaural Unit**

JVC Launches New Binaural Unit

- Continued from page 30

A system which offers further improvements in the reproduction capability. Also present at the meeting, Shumitz explains that the dynamic range of the cassette tape is limited by high frequency signal components.

At moderate-to-high recording levels, the high frequency response may deteriorate by 10 dB or more. To compensate for this characteristic, the super ANR record circuit compresses high level/frequency signals with a maximum of 6 dB at 20 kHz. During playback, a complementary expander restores the high frequency signal to its normal level. Accordingly, super ANR works by the available dynamic range by permitting higher levels to be reproduced without distortion. Unlike regular ANR, the super ANR is not compatible with Dolby "B" noise reduction. Therefore, late model JVC recorders are equipped with a three position switch, allowing the user to select super ANR. Dolby-compatible regular ANR, or no noise reduction at all.

JVC has also announced its new HM-200 Dual Monaural/ Stereo microphone system, which at first glance appears to be nothing more than a conventional pair of stereo headsets. However, a closer look reveals that there are two miniature electret condenser microphones, with an auxiliary level control and the outer casing of the earpieces. The microphones’ design and placement enables the system to faithfully record the sound field surrounding the listener who wears the headphones while recording. The system’s dual-conductor cable is terminated with a conventional stereo headphone plug, plus separate phone plugs for each microphone.

First attempts at binaural recording with the HM-200E are certainly to puzzle the listener who has had no previous experience with binaural sound.

If there are loudspeakers in the room, the wearer will often imagine that the speakers are imitating, and that the sound he hears is coming from the speakers. Recorded conversations will seem to be occurring in the room, rather than coming from the speakers or the headphones, and as the listener removes the headphones, he is startled to discover that it is indeed the headphones that are transmitting the recorded program.

The incredible realism is quite unlike conventional stereo programming heard over overhead headphones or loudspeakers, and is attributed to the placement of the microphones at the location of the ears.

The HM-200E comes with its own "dummy head" which may be used as a microphone stand during recording. If the system is worn during recording, slight movements of the hands or body will affect the recorded program, creating the sensation that the sound source is in motion.

To prevent this, the dummy head may be quickly attached to any vertical microphone stand, with the headphones placed over the head's

**Sound Business**

- Continued from page 30

**Studio-Club Offers TV**

NASHVILLE—A new recording studio adjacent to Gilley’s Club in Pasadena, Tex., will allow acts to record albums from the club where drug-free conditions will be maintained to provide the performance back into the studio.

The $500,000 studio slated for a winter opening—perhaps by Jan. 20—will feature an MCI 24-track recorder and Harrison console. The studio building includes a lounge, game room with pool tables and pinball machines, a kitchen and offices.

"There’s a tremendous advantage in having the studio adjacent to Gilley’s," says Bert Fritoli, who will be the manager and engineer of the studio owned by entertainers Mickey Gilley and Sherwood Cryer.

"In the past, recording live albums always meant using mobile trucks which never was as good as studio conditions. New groups will be able to do almost anything from the bandstand which they would do in a studio.

Fritoli points out that producers at the console will be able to watch the group onstage through the closed-circuit system. He has been a studio producer in New Orleans and Houston for the past 15 years.
MINNESOTA OWNERS BATTLE COMPEITION VIA MINI CLUB

NEW YORK - The spirit of the old adage, "if you can't lick 'em, join 'em," is alive and well in the mid-Minneapolis/St. Paul area. Those in the market for disco equipment, be it for the growing disco scene in the cities' residences, the local rental market or for special events, are looking into buying or leasing disco equipment. This is in response to the growing competition from mushrooming discotheques in the Twin Cities.

Disco systems to area bar owners. York- shire Entertainments also runs a showing mobile disco service to cope with the growing demand for disco action among the cities' residents. The firm not only offers its package to its leased/rental systems for bar owners, except that it uses more mobile services, and also offers a special dance floor.

The service is rented to the more than 100 bars in the Minneapolis/St. Paul area, and is also available for weddings, birthdays and events.

Yorkshire Entertainments also operates a disco design consultant: companies for the training of deejays. The organization is working closely with a number of area clubs and including Detroit-based concept for new clubs.

Gregory is a British trained disco deejay who specializes what he calls the British style discotheque that features the deejay as a major performer. It is an important factor in the overall success of a club.

NEW YORK NOVELTY

"Experimental Club Will Boost 3-Dames"

BY RALDIE JOE

NEW YORK-An experimental discotheque featuring a single club floor utilizing three separate names and catering to three distinctly different types of clientele on three different nights a week is scheduled for a Christmas eve opening in Manhattan's Chelsea district.

The proposed club is the brainchild of Richard Long, head of Disco- sound Associates, and operator of the former Solohe Place discotheque in lower Manhattan. Long, in association with Joe Zamore and Mark Schoenfeld, plans to open the club to a club that is an upper-middle-class hetero-sexual crowd on Wednesdays; a black/hispanic/gay/mixed ethnic group on Fridays and a white/middle-income "Fire Island" type clientele on Saturdays.

The room will also house the corporate offices and showrooms of DiscoSound and the turntable, chambers, are being designed to house both Thom- sons and Technics turntables.

Long will retain the name Solohe Place, the former club's owner, but the names of the Wednesday and Saturday night clubs will be still to be decided.

The club will use two disk jockeys. Negotiations are underway with Tom Szavarek to spin the platters for the Friday night crowd, and Larry LeVan is tapped for Fridays. The men will probably alternate the Saturday night show.

The 300-capacity penthouse is being written under at a cost of about $25,000. Other features will include a video room to be built and serviced by VideoVision, and a multiple light projection show which DiscoSound will construct.

In addition to its many other unique features, this is believed to be the first disco club to use state-of-the-art sound equipment manufacturer and de- sign consultant has moved into the discotheque business at the owner- ship level.

The club, when opened, will serve no alcohol, and all refreshments, alcoholic or otherwise, will be available to members.
EMMYLOU
"Sweet Dreams"
Produced by Brian Ahern for Happy Sack Productions.

Warner Country is young Country.

Denver SRO Opry Show Set For LP

NASHVILLE—John Denver made his Nashville debut at the new Grand Ole Opry House Nov. 21, winning over the Nashville audience, including many music business notables, with two powerful SRO shows.

"I've always dreamed about singing this song at the Grand Ole Opry House," commented Denver after singing "Thank God, I'm a Country Boy!"

Standing ovations ruled the afternoon and evening performances as Denver was preceded, and later joined onstage, by the Starland Vocal Band, which won top applause with its hit "Afternoon Delight!"

Sandwiched between the shows was a reception at Nashville's City Club set up by RCA when Denver notified RCA officials that he'd like to meet country music industry leaders and stars, Chet Atkins, RCA vice president, presented Denver with the 1973 CMA awards he won for entertainer of the year and song of the year. "Thank You Again."

Top RCA officials, including Kenneth Clancy, president, winged into Nashville for the show and reception. Denver's Opry House shows were taped for a possible live LP.

Creditor Petition
General Recording Be Ruled Bankrupt

NASHVILLE—Three alleged creditors of General Recording Corp. filed a creditors' petition for bankruptcy to force the Atlanta recording company to declare bankruptcy involuntarily.


Filed in the U.S. District Court for the Northern District of Georgia, Atlanta Division, the petition claims Shorewood "holds a judgment in the sum of $13,621.30, obtained in the Supreme Court of the State of New York," Capitol Records, Inc., "is a creditor of General Recording Corp., in the sum of $45,615.89 on account" and North American Music, Inc., "is a creditor of General Recording Corp., in the sum of $98,206.64, for services rendered in the manufacturing of records.

Concert At NYU

NASHVILLE—Don Reno and Bill Harrell and the Tennessee Cut-Ups play their only New York City concert of the year Saturday (4) at the New York University's Student Center. Part of the city's only bluegrass series, the concert will be produced by Doug Tuchman and the Bluegrass Club of New York.
MARGO SMITH
“Take My Breath Away”
Warner Bros. NBS 6315

Produced by Norro Wilson.
Warner Country is young Country.

MARGO SMITH

“What’s New”

NASHVILLE—Less than two months after ABC/Dot reduced its LP price from $6.98 to $5.98, the label is beginning to notice more comprehensive distribution of its country albums in the large national accounts.

ABC/Dot also plans to boost these sales through a television merchandising campaign slated for late January, according to Larry Bau-

nach, vice president of the label in Nashville.

“The main reason for the price decrease is to get more widespread distribution to make it easier for the country consumer to find it,” he explains. “There’s still a lot of progress that needs to be made.”

“It’s a misunderstanding that the price decrease is to make it more attractive for the consumer to buy,” points out Bau-

nach.

The tv merchandising program will be devoted to about six LPs and will be tied in with three other branches in six cities: Dallas, Houston, Atlanta, Charlotte, Kansas City and St. Louis. The Chicago, Atlanta and Dallas branches will spearhead the comprehensive merchandising programs, using tv heavily on a regional basis.

The program is expected to em-

phazise the product of Ray Clark, Billy “Crash” Craddock, Don Williams, Narvel Felts, Barbara Mandrell and several others. It’s a pilot project stressing the use of television advertising tugged with retail stores instead of mail orders.

Housewives Back On Disk Carousel

NASHVILLE—Twin sisters Kit and Kay Crouse, once a popular singing act on KMBC, Kansas City, are making a good comeback after retiring several years ago for domestic duties.

Returning to their first love—music—they formed Great Lea Wood Music Publishing Co. and Kansas Records this year. Kansas now has six artists and is distributed by World International Group, Inc. in Nashville.

Kit and Kay, the Crouse Twins, have come full circle this week with the release of “Old Fashioned Love Song” on Kansas.

Memphis A Believer

NASHVILLE—Though Memphis State Univ. officials were skeptical about booking concerts because of past concert failures, Andrae Crouch and the Disciples made believers out of them by drawing a SRO crowd of more than 1,350.

Crouch and his group have just finished a three-week tour covering the Eastern U.S. as his new Light LP, “This Is Another Day,” hit the mar-

ketplace.

He says artists “then on the charts” will be sought, and that bookings also will be oriented toward artist’s popularity in the Chi-

cago area, as determined through the station’s “call-out” programming research.

Pittman notes that a “concert” will be broadcast, rather than a concert program, over the airwaves of the “Grand Ole Opry.”

He says the idea for the broadcasts originated in part with the “tremendous response” the station re-

ceived from a Willie Nelson concert it broadcast live, by satellite relay, July 3.
If you're not playing these... you're not playing the hits!

Ronnie Milsap
Let My Love Be Your Pillow  PB-10833
BB 42"  RW 49"  CB 50"

Waylon
Are You Ready For The Country  PB-10842
BB 34"  RW 38"  CB 33"

Gary Stewart
Your Place Or Mine  PB-10843
BB 39"  RW 44"  CB 36"

Jim Ed/Helen
Saying Hello, Saying I Love You,
Saying Goodbye  PB-10822
BB 45"  RW 53"  CB 37"

...AND THANKS TO THOSE WHO ARE  RCA Records

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Continued from page 1

Label Chiefs Ponder Dropping LP Cuts, But Not Down To 8

● Ahead with the 12-sided LP even though it costs a little more, but our other artists are cutting 10 per album.

"If the copyright revisions affect us to where the whole industry drops to eight-sided LPs, we'll do as well, but we have no intentions at this time to drop to eight," says Burgess. Photograph/Mercury's average 11 cuts per album and once went to 14 for a Johnny Rodriguez "Best Of" album. "It was easier for us to do that because it was a compilation of singles in the 3 to 3 1/2 minute range," explains Harry Macdonald, an album-promotions/Mercury national sales manager.

Look feels the quality of the songs rather than the number of songs is the major factor in LP sales, but believes there is a lower end limit in the number of cuts. "If you cut down to eight or nine, you would probably hear about it."

Larry Bauchan, ARC/Dot vice president, says the best-selling albums are those which contain a huge hit single or two. The rest of the album, unfortunately, doesn't help make the album sell. "It's the hit single and how big that single is that makes an album sell, not whether there are 10 cuts or 12 times."

ARC/Dot has been running 11 cuts per LP, but now because of the suggested price increase, the chart average will be 10. "And we plan to make 10 standard for the foreseeable future," says Bauchan, "including when the new copyright legislation takes effect."

Tom McEntee, GRT promotion director, agrees that the consumer is looking for quality, not quantity in an LP but says there's not that much attention given to cut counts. "That's probably one of the biggest drawbacks in the sale of country LPs. There's an attempt to go to quality. Too many producers go into the studio for album cuts instead of concentrating on good singles.

GRT reports an average of 10 cuts per album and McEntee doesn't think any of the labels will cut back much from that. "But if it comes down to becoming prohibitive as far as paying mechanicals, they may, with the length of some songs now, fill an album with longer cuts, or they may raise the cut fee 2 cents." Rich Blackburn, CBS vice president of marketing, observes that the number of cuts per album has gone down, but the average number of cuts is 10. "You have to consider the number of minutes per side. Five to seven years ago, almost all cuts were 21/2 minutes.

Instant Country

NASHVILLE—New Orleans, a town known for its jazz and rhythm and blues, may soon be known for its country music if Instant Records is successful.

In the 1960s, Instant was one of the labels helping boost New Orleans as a hot music area. Now the label is taking a country turn with the release of its first country record—"About My Past" by Scooter Lee.

Haggard Resumes

NASHVILLE—After cancelling several Nevada dates, Merle Haggard is back on the road with concert appearances booked through Saturday (4). The tour, which began in Oklahoma City and also includes several Canadian cities, follows Haggard's taping of an appearance on the "Minnie and Marvin Smokey Show" set to air in December.

LISTEN FOR

Country gigolo

Stew Farko

Little Guy 005

Dist by Arc-Jay-Kay—Detroit Best & Gold—Buffalo

Little Guy Records

1513 8th Street

Niagara Falls, NY 14305—416-356-5653

Country

Edwards Releases Chamberlain 45

NASHVILLE—Officials of Ed Edwards Records have released a single by Patrick Chamberlain despite the singer-writer's recent death in New York City.

Chamberlain, a featured artist at the Philadelphia Folk Festival for the past six years, had signed with Edge Records in Los Angeles as, and, with their new, Peer International. All royalties from the single, "Save the Life of Love For Me," will be donated to a memorial fund in Chamberlain's name.

Edge releases Chamberlain 45

Title—Artist, Label & Notes (Rhythm label)

1 8 THE TROUBLEMAKER—Mike Nelson, Low Cut (415-111-6014)

2 6 SOMEBODY SOMEWHERE—LaRonda Lynn, MCA (415-111-6014)

5 3 DAVE & SUGAR, RCA (415-111-6014)

6 8 YOU AND ME—Tammy Wynette, Epic (415-111-6014)

10 HERE'S SOME LOVE—Tanya Tucker, MCA (415-111-6014)

12 ALL I CAN DO—Dolly Parton, MCA (415-111-6014)

14 DON'T STOP BELIEVIN'—Olivia Newton-John, MCA (415-111-6014)


15 MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Word (415-111-6014)

16 I WANT THE ANSWER—Johnnie Cash, Elektra (415-111-6014)

17 LOVE REVIVAL—Mel Tillis, MCA (415-111-6014)

17 REFLECTING—Johnny Rodriguez, Mercury SM-1313 (Phonogram)

20 CRYSTAL—Crystal Gayle, United Artists MA-3445-4

21 THE BEST OF GLEN CAMPBELL, Capitol (415-111-6014)

21 SOLITARY M/G—T.G. Sheppard, Mercury SM-1314 (Phonogram)

22 THE WINNER AND OTHER LOSERS—Boots Barty, RCA PL-10079

27 WHERE I DRUM AGAIN—Mac Byrde, Columbia (415-111-6014)

28 HASTEN DOWN THE WIND—Linda Ronstadt, Asleep (415-111-6014)

28 20-20 VISION—Renee Misno, MCA (415-111-6014)

27 DON'T WHAT I FEEL—Rural Eats, NBC (415-111-6014)

27 COUNTRY CLASS—Jerry Lee Lewis, Mercury SM-1319 (Phonogram)

28 40 GREATEST HITS VUL—Conway Twitty, MCA (415-111-6014)

30 CRY—Bobby Drake, United Artists MA-3446-4

30 TEN SONGS ABOUT HER—Ike Staley, Epic (415-111-6014)

31 SPIRIT—John Denver, RCA PL-10094

32 UNITED TALENT—Loretta Lynn & Conway Twitty, MCA (415-111-6014)

32 COUNTRY—Wynn Stewart, RCA PL-10100

32 24 GREATEST HITS—Wendy Williams, St., MCA (415-111-6014)

32 KENNY ROGERS, United Artists SM-13200

36 BOBBY GEORGE—Tall Paul, RCA PL-10107

39 HOMEBURG—Tom Marshal, RCA PL-10110

39 11 MONTHS AND 29 DAYS—Johnny Paycheck, Elektra (415-111-6014)

40 THE BEST OF PAY RAY, Columbia (415-111-6014)

41 TEXAS RED—Red Steagall, ABC-DOT (415-111-6014)

42 ELITE HOTEL—Emmly Harris,法兰西 275 (Arabesque)

44 44 5 THAT LOCK IN HER EYES—Freddie Hart & The Heartbeats, Capitol (415-111-6014)

45 51 8 WHEN SOMETHING IS WRONG WITH MY BABY—Sunny James, CBS (415-111-6014)

46 48 53 SOMEONE LOVES YOU—Crystal Gayle, United Artists SM-1319

46 I'M NOT EASY—Billy Joe Sparkes, United Artists SM-13200

46 BACK IN THE SWING OF THINGS—Kink Thompson, ABC-DOT (415-111-6014)

49 COUNTRY'S FIRST FAMILY—Cutter Family, Columbia (415-111-6014)

50 41 7 GREATEST HITS, Vol. 2—Lynn Anderson, Columbia (415-111-6014)
"Good 'n' Country"

Her brand new Single from her brand new Album

"Someday Soon"

EXCLUSIVELY ON
Republic Records

www.americanradiohistory.com
The MOA is going to succeed in living with the new royalty, says Allen, who has represented the MOA in Washington since 1975. Additionally, in a personal appearance of the membership, Allen traced the history of copyright legislation from 1909 onward, focusing on the years following 1948, when the MOA was organized expressly to combat jukebox royalty payments.

He reminded operators that the new S$0.05 per box royalty fee represents a substantial reduction from the rate originally proposed to Congress. The alliance of those who supported the new royalty fees had succeeded in striking from the new legislation both a royalty fee on Wayside sales and a 51 recording arts royalty.

However, Allen warned the operators to expect new efforts to legislate the royalty fee by the ASCAP and record companies, noting that Congress had directed a study of the potential for a revenue-generating royalty by the Copyright Office.

"It's really a foregone conclusion that they're going to report, because they've done it almost all along," Allen explained.

Throughout his talk, the MOA president expressed appreciation for the operators who officially and personally had joined the fight over the years.

"Their willingness to go to Washington every year to talk with their representatives," Allen related, "is very much appreciated.

"Delving back into copyright history, the MOA counsel recounted how BMI was formed in 1944 by the broadcast industry to counter ASCAP's domination. Allen said the licensing agencies have been competitive, "right or wrong as a business... to get up on the jukebox people.

The attorney concluded: "Every position that was taken by the MOA throughout this whole period was a controlled, authorized position, supported by the legislative committee and the board of directors behind them."

Announced at this year's Expo, the new S$0.05 per box royalty fee has been endorsed by the government relations committee to reflect its new role. This year, he said, the committee changed its name here, to Amusement & Music Operators of America (AMOA), although it is expected to be the first of its expositions to witness the advent of jukebox royalties.

Merc/Polydor Marketing Thrust Brings Additional Autumn Sales

- Continued from page 3

the Polydor and MGM labels of Polydor.

"Because of the success of this Polydor program we'll probably do it again," commented Polydor branch manager for Phonogram/Mercury. Mercury used the program to introduce its latest releases, according to Tom Lewis, Cudus Maggody, Johnny Rodríguez and a country singer containing a considerable amount of Mercury artists for $2.59 LP, 59 tape price.

Only the sampler idea failed to fully carry the Polydor through with the sale or on the point it fell below what we thought we were going to sell," says Lewis. "Not everybody is satisfied, but it is something we have a natural country product.

The Polydor/MGM portion of the program highlighted four recent MGM albums by W.C. McCall, Mel Tillis, the Charlie Daniels Band and Thelma Williams Jr. Advertising and merchandising costs were split by Phonogram and Polydor and included trade registration fees, local print and radio spots.

Four different prepacks were offered for the album, one for each for each. The album prepacks were available in size, 150 and 100-count albums. The S$0.05 per box royalty fee has contained an equal amount of Polydor and Phonogram catalog items.

"We gave the dealers choices which they felt they were going to report, because they've done it almost all along," Allen explained.

Fete Daniels Band

The Charlie Daniels Band received a special presentation from the town of Nolensville Thursday evening, while taping a special hometown premiere of "High Lonesome," which was also supported at the release, on WAKD-FM in Nashville.

During the show, hosted by Carl P. Moore and Allen, Gov. Blanton's direction of information, conferred the rank of Colonel in the state of Tennessee on each member of the group.

C-Store

"High Lonesome," the group began from coast to coast with earcavities. This ensures no earpiece-to-microphone leakage, and keeps the microphones correctly positioned and anesthetized for the duration of the binaural recording session.

Since a conventional stereo recording heard over loudspeakers rarely matches the realism of binaural sound, VJC has begun a research program to develop new techniques and methods of treating a binaural-like effect suitable for loudspeaker systems.

But in the VJC's HM-2000 permits the amateur or professional recording engineer to experiment with a minimum investment for hardware. The entire system has a national advertising and distribution sales program...

Reed In a Movie

NASHVILLE — Jerry Reed continues in the music business with his burgeoning music picture career. The RCA artist has been with the studio for final mixing of his latest composed theme for the movie, "Smoky And The Bandit," in which he co-stars with Burt Reynolds.

Dotty Assists

NASHVILLE — Dotty helped WDZQ-FM, Decatur, III., with its efforts to cross the country music airwaves with the forthcoming "Music Opry in Bethany, III. Saturday (20) and having dinner with three of its clients."

The new 24-hour station will also be going back to RCA. Booming 50,000 watts with a totally automated preconceived concept, WDZQ-FM is owned by the Mumbles Corp.

CMA Route Projected By New Pres.

NASHVILLE— Admitting "we had some problems this year," Dan McKinnon, who was named new president of the CMA at an early December meeting has set up to deal with CMA functionaries and the annual convention surrounding the "Grand Ole Opry's" birthday celebration.

"It's a great concern with," McKinnon, president of McKinNON Enterprises including KSON, San Diego, points out that several issues must be represented in the discussions since, he says, "the executive of the CMA, will be an ex-officio presiding officer of the convention that will try to iron out problems caused by the growth and popularity of the CMA ...

"We'll have the backing of the entire company, the CFA group to sit down, analyze and gain suggestions for a smooth running convention." McKinnon says, adding that the committee dealing with CMA's role in convention activities will include a broad cross-section of the entire music industry. "We'll have the backing of the entire company..."

"Country music is mushrooming in growth—and you have to use new techniques to maintain the growth," observes McKinnon.

A restructuring of CMA events seems a likely move to come, as the industry evolves and has to adjust to chaotic proportions in recent years. In particular, the CMA Banquet is "going through quite a few changes in recent years has seen redundant, antianamic and, perhaps, unecess- ary repetition in entertainment and audience.

An event structured around-and held on the same night as—the nationally televised CMA Awards Show on Monday night might solve its major problems.

The committee will also likely focus on the CMA Awards and increase the sense of participation by the radio community. The annual confab becomes a more influential event and has gathered into a giganto, almost uncontrollable, event that not only pas- sionate "Grand Ole Opry" Birthday Celebration, but precedes and follows it.

McKinnon, the first broadcaster elected to the presidency of the CMA, predicts an emphasis on the international growth of country music and what the CMA can do to support growth. McKinnon's relationship with, and impact on, radio stations will be a primary focus for the coming year.

Workshop Hosts Houston Tuners

NASHVILLE— A weekly workshop for Houston area songwriterst has been launched by Shelton Bus- ness, the former Music Service and the BAS Recording Studio.

The workshops will be two-hour sessions held with group discussion and analysis of selected songs and the top 10, critical -time of material by experienced partici- pants and guidance on business issues.

The Opry on radio, one of the meetings will deal with country music and another will handle pop, rock and soul.

Workshop fee is $10 per writer. Shelton has been serving as president of the Houston Industry Assn.
'ROUND THE WORLD WITH THE RUBBER DUCK

The new single
by C. W. McCall

Production: Don Sears and Chip Davis
Management: Don Sears/Sound Recorders
206 S. 44th Street/Omaha, Nebraska 68131
Booking: William Morris
On Polydor Records and Tapes
U.K. ROYALTY REPUTAAL

Mirs: Mech. Rate Now Excessive

- Continued from page 3

blinders with regard to profits, sales volume, returns, and writers’ other sources of income.

Parker pointed out that a copy-right holder has the advantage of earning a royalty for his life plus 50 years on every record company makes of his song, and on every performance of any kind.

“Elton John,” Parker said, “has had three plates done of two gold disks awarded in Britain alone. Since platinum is given for a record which earns one million pounds at the manufacturer’s price, 64% of the retail price before value added tax would be some 95,000 pounds, or about $200,000.

Citing mechanic’s earnings from the current Beach Boys compilation album, of which he would get 5% of $8, the way to 5% of the mechanical rate were increased to 5%, as asked by the Record Retailers Ass’n, that figure would be $32,000.

Parker admitted that Elton John and Beach Boys were not the only staff songwriters as a whole, but said the argument that the bulk of composers who were earning so little should get more did not stand up either.

“Consider the case of someone earning about $2 per song. It is justifiable to put 40% more money into pockets of those at that level, whereas it would be said to be failures, and thus put much more into the pockets of those already well off, there will be a figure, or some figure, of $32,000.

Turning to the minimum royalty rate, Parker said that if this were increased, the Beach Boys would get only 5% of the sales, which is what would depress sales and the market and the number of records LP would be put out.

One way to help less successful writers would be Parker suggested, to the benefit of all royalty holders because of the total amount of the market which publishers could give writers a bigger share of their earnings.

Parker ended his address of Elton John and Bernie Taupin, in whom DJM invested some $8,000 before anything was done with them, and then the company reaped great profits without increasing the writers’ share. Allan London also re- cused off a 4% artist royalty until he died DJM for hugely greater rewards from EMI.

Phonogram Sets Training Course for Executives

LONDON—In a bid to improve the caliber of senior and middle management, Phonogram, the world’s largest independent record company, is instituting an intensive and comprehensive staff training program.

Ken Maliphant, marketing director, says the scheme is first designed for these management levels, but hopes all staff will benefit from it in the near future.

He adds: “While I don’t want to give the impression that our company, or the entire business, suffers from weak management, I’ve felt for some time that those in charge of this kind is not only not being fully essential in the marketing climate of today.”

The two-day program, believed to be the first of its type introduced by a U.K. record company, has been custom-built for Phonogram’s special needs. It was designed by Len Rodgers, one of the company’s top marketing and management consultants, in conjunction with Phonogram’s personnel manager Nigel Rowley and Harry Lofthouse of Philips’ training center in Eindhoven, Holland.

Maliphant says the course is two- sided: to educate and inform, and to teach participants about their reactions to the program of extremes: “I take little point in going great lengths to improve our artists without making advances in the improvement in the performance.”

We aim to make the company the music-oriented in the music industry.

Larsen To Polyidor

COPENHAGEN—Jorgen Benc- man is resigning as general manager of Polydor in Denmark, it has been announced. His post will be taken over by Larsen Horslev, who is an excellent marketing executive and former senior executive of the consultancy company FMS Focus Records and former head of Philips’ Danish branch of record department.

Larsen, 42, reports to Stefan Frydland, managing director of the Phonogram-Polydor group based here.

IS THIS A RECORD?

‘Single’ Clocks 25 Minutes

LONDON—A ‘single’ with playing time of more than 25 minutes has been released here by Paladin, the record company set up earlier this year as a subsidiary of London Tunesmiths.

The disk is described as a mini-LP, retailing at around $1.10 and is titled “The M and O Band’s Christmas Disco.” Eight full-length tracks are featured on the record, seven well-known cards and the other a reggae version of “White Christmas” and it plays for 11 minutes and side two nearly 14.

Michael Weston, Paladin director, explains: “We haven’t used any mini-LP groove method since they can affect sound levels. We’ve done it in conjunction with Philips between tracks, to get eight tracks. A normal roll is about one-sixteenth of an inch, so by reducing it is possible to gain at least one minute of playing time.

This is not the first time such a mini-LP has been produced. In 1968: Winter and Leper released a “Constellation Of Stars,” featuring eight original chart-toppers and retailing for the same price as a single then, says Weston: “That was before the era of the K-Tels and Arcades and we managed to license the tracks in a record company. It sold 27,500 copies on the day of release.”

 Promotion includes 1,000 copies supplied to discos and 7,000 to dealers. The M and O Band had a hit earlier this year with “Let’s Do the Latin Hula” on Creole but it was eventually withdrawn when Pye and Eddy D flipping and R&B Unlimited, who had a rival hit version, claimed the disk had been pirated.

‘Non-Pro’ Discos Seen In Russia

- Continued from page 3

tion which entertained the mostly young audience.

Despite the lack of national news on the disco scene, there are several cities, notably in the western part of Russia, where young adults are jumping on the floor and dancing heavily on a “no- pro” basis. Their performances feature local and foreign records, and more often than not, are seen by international radio and music magazines.

The hope is that the interest will grow to include more clubs, cultural societies or entertainment parks.

The main problem is over service, since no national companies are as yet manufacturing in this field. But until this year (Billboard, May 22), Poland’s UNITRA, trading as Peg-Mal, presented its first fair line of Polish-made disco equipment.

One of the two main systems on sale was the so-called portable system with twin turntables, amplifiers, mixers, microphones and speakers, intended for clubs, student cafes and hospitals. Another was a more sophisticated unit with a color-vi- sion system with audio and video, designed for permanent installation in larger facilities.

The need that the interest is clearly growing, and equipment can be bought from UNITRA, as happened with the disco sets in Poland. Russia should develop. Russian companies still do not produce turntables, and two makes (Mikronik and Fajka 123M) have been imported in large quantities from Poland.

AT THE SUMMIT—Uplift tone of the national sales convention held by the Australian Record Company, a CBS licensed, is underscored by its location—top of Mount Crankenback. Some 50 sales, promotion and executive per- sonnel attended the three-day meet (not all of it outdoors) sponsored by the Wil- liams company. Executive director. They were warmed by a series of audio-visual presentations pointing company directions in the coming year.

Drive Aims To Promote French Concert Talent

PARIS—The French have coined a new phrase “Anti-Showbiz Rock,” which is applied to rock concerts which feature no more than two foreign musicians. It is part of a campaign to promote French groups and the first concert of this kind in the newly Hipodrome de Paris was an unqualified success.

The development has been patterned more or less on the restrictions applied to foreign musicians seeking to perform in Britain. Up to now, only major French promoters have concentrated primarily on U.K. and U.S. artists, while only the smaller promoters have attempted to put on all-British bills, generally with poor results.

It is claimed that neglect by promoters of French groups is a major reason why domestic acts are either practically unknown or attract very few audiences, and that the neglect of foreign resources available, conditions are generally bad. Halls are often unheated, the prices of tickets and the equipment usually deplorable.

Now it is hoped that the Hip- podrome concept, which until now, only two British artists, guitarist Steve Hillage and Kevin Coyne, and five relatively unknown French groups of excellent quality, will open up possibilities for new French young audiences.
Bhaskar Menon and The Capitol People Congratulate Leslie Hill, the entire EMI Records team and, of course, the staff of the Capitol Records label office in London for making Capitol Records the #1 Label in Sales of both Singles and Albums in the U.K. during the third quarter, as reported by the British Market Research Bureau.
From The Music Capitals Of The World

LONDON - Three new labels debuting in the pre-Christmas build-up. Mainstream offshoot of music publishing company Wood-son's new imprint is expected to be launched by long-time manager/distributor, Peter Walsh, distributed by President, and I.R. set up by Bob Kennedy with its own distribution. Mainstream opens with "Paint Your Sun A Little Brighter" by the Canadian band. There are plans to adopt it into a national group. Kenzo, president of the association, states that is expected to be part of the Wood-son's future operating dollars of TCA Music.

We are concentrating on singles by just five or six acts, all different in style. Albums will come only after an act is established with at least two hit singles.


Walsh, veteran of 16 years in the industry, is in charge built his label with names through majors but says he has long rung an ambition to have his new label. On the stocks for Sky is "The Rub" by Cluffy Cheker, and the first album is coming from singer-songwriter Beatrice Laverf from Kennedy's Independent Radio Productions company, which offers music programming for the commercial stations in the U.K., U.R.L. or Independent Local Radio, is the Independent Broadcasters Association, and the ILR album label logo will be the same as that used by the IBA.

The first two albums are "Radical Change," by The Tony Hayes Singers and the ILR Orchestra, with a different collection of the hit of the same name, I.R. featuring the LP's name of each ILR station.

Material for the albums was recorded by Kennedy for use on ILR stations and is played at five music outlets. The four tracks have more than eight years' experience to work with.

But the program for future releases on a one-month basis. ILR can play the material in non-commercial programming, and, according to IBA regulations, can sell the LPs themselves.

The problems which have kept Pilot U.K. quiet for the best part of a year made the case for its utter inactivity. The company, under a small operation and the added expertise of its production team, has produced a significant result. This product, "the No. 1 Plan," will be the subject of a new single "Jack Is In The Box," available here in January, but will not be rushed for a quick airing available during December.

Another act in the U.K. push on All Platinum is the new band set to include Sylvia and Chuck Jackson on a chart single, plus a revised version of "We Got You Singing." New artist signings include Donnie Elber who will also produce Shirley and Company.

But Phonogram U.K. will continue to exercise its own discretion over its product and ensure that il is heard and it will sound. This practice, instead of maintaining identical regulations throughout the country, will be the Atlantic. has been a key factor in All Platinum progress here. Further information will also be evident here in the Near Year, with the Phonogram imports from Chess Blues Masters and Chess Jazz Masters. All Platinum will also put together sets to spotlight a number of the leading groups, as well as the Moonknights and the Flamingos.

Henriksson Leaves Finley For EMID\n
Helsinki--Raimo Henriksson has quit his post as Finley's head of ad after only five months to return to his own country to make the dual job of directing the marketing and ad department.

When he left EMF earlier, he was responsible for the company's domestic artist product. He says he left primarily because the circumstances there were not up to my expectations and anyway I decided that EMF and myself needed each other.

John-Eric Westen, managing director of Finley, has replaced Henriksson as the man in charge of the company's domestic product.

Canadian Pact

LOS ANGELES--The first recorded agreement of a major Canadian distribution pact with Canada's True North Records is by Murray McLauchlan's Calgary based label, True North.

In conjunction with Boulevard Records, Island-American, and independent promotion, and record covering national print outlets with the assistance of Alliance Canadian Border areas and in Seattle, Denver, Chicago, Buffalo.
20th Century Closes U.K. Office; Pye Takes Over

LONDON—20th Century Records has closed its London office, largely because of the administration of the label’s affairs reverts to Pye, with which it has a cojoint distribution deal. Barry Mannick, in charge of 20th Century marketing and promotion at the company’s London offices, has left the firm, and legendary Dave McAker, general manager, quit.

According to Peter Pasternak, international director, the decision to close was prompted by Pye’s handling of the Jamaican reggae and soul market, which he said had been so efficient that it is no longer considered necessary to maintain a London office. But at the same time the U.S. publishing and record label divisions have suffered heavy losses during the first nine months of the year. In the hope of turning around these losses, the company has scheduled a million dollar loss, compared with a $622,000 profit in the same period of 1975.

However, 1976 has been the U.K. operation’s most successful period to date, with constant representation on the pop charts. The company’s first two 1976 hit singles, “The Lion Sleeps Tonight” and “I Just Called To Say I Love You,” have been huge successes. There will be new material composed by the va...
"The Sweetest Thing," (Vivian's) - A bouncy, feel-good track that rocketed to the top of the charts, evoking nostalgia and reminiscent of the '70s, made it a huge hit.

"Santeria," (Tommy Hall) - This groove took listeners back to the '90s with its catchy rhythm and vibrant sound, capturing the essence of the era.

"Where I Wanna Go," (Dr. Dre feat. Snoop Dogg) - A classic that redefined the sound of hip-hop, crafting a new era of music that paved the way for future generations.

"Like A Prayer," (Madonna) - This song marked a turning point in Madonna's career, introducing a powerful and introspective side to her music.

"Papa Don't Preach," (Alicia Keys) - This emotional ballad became a anthem for women's rights, resonating with listeners around the world.

"What It Feels Like For A Girl," (Katy Perry) - Perry's powerful vocals and the song's empowering message inspired a generation of women.

"My Prerogative," (T-Pain) - A hit that redefined auto-tune, blending rap and R&B elements to create a unique sound.

"Party In The USA," (Miley Cyrus) - This peppy anthem injected a dose of fun into the music charts, making it a go-to party track.

"Get Lucky," (Daft Punk feat. Pharrell Williams) - A dancefloor favorite that brought the 70s and 80s vibrancy to modern music.

"Uptown Funk," (Mark Ronson feat. Bruno Mars) - A feel-good, retro-inspired song that became a global sensation.

"Shape Of You," (Ed Sheeran) - This catchy, upbeat track became a viral sensation, reflecting the power of storytelling in modern pop music.
Billboard's

Billboard SPECIAL SURVEY for Week Ending 12/4/76

Number of singles reviewed this week 122
Last week 120

ABBA—Dancing Queen (356); performers: Benny Andersson, Björn Ulvaeus, Agnetha Fältskog, Anni-Frid Lyngstad, Björn Ulvaeus, Agnetha Fältskog, Anni-Frid Lyngstad, Björn Ulvaeus, Agnetha Fältskog, Anni-Frid Lyngstad, Björn Ulvaeus, Agnetha Fältskog, Anni-Frid Lyngstad. (EMI, Atlantic). Atlantic 1972. The goodnessy Swedish group that makes the top 20 with just singing along. This single is about as close to heaven on earth as you can get. The melody is ABBA at its bounciest, the lyrics the most simple, the sound a joyful, exultant pleasure of being alive in the disco ball at 17. The sweep of the vocal harmonies almost recall the heyday of the Velvelettes.

BOB SEGER—Night Moves (320); performers: Bob Seger, Punch Andrews, writer: Bob Seger, publisher: Ascap, Abram. ASCAP. 1976. Best song to the old music club. This song rocks over the record to come tomorrow on singing about the sunny years of adolescence with the expressiveness of a Springsteen or Bob Dylan.

Harry Nilsson—Without You (249); performer: Harry Nilsson, writer: Harry Nilsson, publisher: Ascap, Abram. ASCAP. 1976. A song that gives you a new perspective on the songs that you have heard. It is a song of hope and love that has touched the hearts of many. The song is a beautiful expression of love and hope that has made a lasting impact on many people.

BRASS FEVER—Time Is Running Out (318); performer: Esmond Edwards, writer: M. Jackson, J.cove, publisher: Aam, Ascap. 1976. A song that captures the essence of time passing quickly and the urgency of making the most of every moment. The song is a reminder to seize the day and make the most of the time we have.

TONY SULVITTER—Paisley (292); performer: Tony Sclerver, writer: P. Adams, publisher: Ascap, Mercury. 1976. A song that is filled with the energy and excitement of the 1970s. The song is a celebration of life and love and is a fun and energetic song.

ESTASY, PASSION & PAIN—Passion (34); performer: Robert Schenker, writer: J. Jones, publisher: Plentary Music Inc./Ascap, Roulette. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

CHIN REACTION—Never Never Never (410); performer: R. Armstrong, S. Pemberton, writer: Rivers, publisher: T.I.C/Green Songs EMG. ASCAP. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

TREAT-Give Me One More Chance (358); performer: V. Esposito, writer: Dina, BMI. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

KING FLOYD—Be Body English (108); performers: Tommy Snecko, H. Pocher, writer: Bobby Martin, publisher: Malaco, BMI. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

STILLS-YOUNG-BURG—Midnight On The Bay (373); performer: Stephen Stills, Neil Young, Dan Hartman, writer: Neil Young, publisher: Silver Foyle, BMI. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

LEON RUSSELL—Bluebird (307); performers: Doyle Conelly, Leon Russell, writer: L. Russell, publisher: Skybl, BMI. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

AL STEWART—Year Of The Cat (432); performer: Ran Parson, writer: Al Stewart, text: P. Wykes, publishers: Dejas, BMI. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

KANSAS—Carry On My Way Son (326); performer: Jeff Grinnan, writer: K. Lupien, publisher: Bruskin, BMI. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

GEOG JUNO AND TOMMY MYRTLE—Play You (221); performer: Billy Sherilly, writer: Kermit Scott-Grice Ferguson, publisher: Ascap, Epic 35013. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

Rex Allen—Me Two Lonely People (44); performer: Nino Rota, writer: Wayland Holifield, publisher: Maple-Keely, Ascap. Ascap. 1976. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

NT STICKER—The Ships (342); performer: Twitty Better Productions, writer: Kent Western Har, publisher: San Juan销售, Volh, Brit. BMCA 93 054. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

MICKEY GILLEY—Lonely Christmas Carol (128); performer: Ed Depee, writer: Johnnie Ray-Sam Trimble, publisher: Bbc, Obm. BMCA 92 056. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

JENNY FRIENDS—Love Takes Care Of Us (324); performers: Vic McGanson, writer: Jimmie Patt, publisher: Mckan, BMCA 92 060. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

JESSE JAMES—Give Me One Good Reason (434); performer: Twitty Better Productions, writer: Wayland Hayford, publisher: Vogue-Hall, BMCA 92 061. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

JIMMIE FRIENDS—Love Takes Care Of Us (324); performers: Vic McGanson, writer: Jimmie Patt, publisher: Mckan, BMCA 92 060. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

JOHNNY RUSSELL—The Son Of Mickey's Tramp (275); performer: Tom Collins, writer: Dallas Fraser, publisher: Ascap, Bbc. BMCA 92 061. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

LEON RUSSELL—From A Pink Eyes Blues (320); performer: David McAlpin, writer: David McAlpin, publisher: Veveryone, BMCA 92 061. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

LEON RUSSELL—From A Pink Eyes Blues (320); performer: David McAlpin, writer: David McAlpin, publisher: Veveryone, BMCA 92 061. A song that is about the power of love and the passion it can ignite. The song is a powerful and emotional statement of the strength of love.

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<td>TONY</td>
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**Note:** The table above lists records that peaked at the top position during the specified weeks in 1963. The list includes artist names, record titles, labels, and peak positions.
3 Giant Albums to Top Off Your Year-delivered by THE OSMONDS!

"I Can't Live A Dream" and nine others from Donny, Alan, Wayne, Jay and Merrill. Need we say more?

A Holiday blockbuster 2-record set—specially priced! The whole Osmond family singing everybody's favorites.

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"I Can't Live A Dream" and nine others from Donny, Alan, Wayne, Jay and Merrill. Need we say more?

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Features: Ain't Nothing Like The Real Thing; Show Me; Hold Me; Thrill Me; Kiss Me

Breaking Out Nationally!
"Ain't Nothing Like The Real Thing"

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# 65 Bullet—Record World

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Kool & the Gang & Crown Heights Affair

Open Sesame

Do It Your Way

R & B. LP Chart: 89, 102
Top 100 Charts: 89, 102

Produced by Ronald Bell and Claydes Smith for K.G. Productions

Distributed by Pip Records, a Division of Pickwick International, Inc.
Polydor And MCA Tieup

LOS ANGELES—MCA Records and Polydor International have signed a long-term licensing agreement giving Polydor distribution rights for major MCA artists in West Germany, Austria, Switzerland and Scandinavia. Also covered are the old Decca and Kapp catalogs.

The deal was signed in Hamburg by Lou Cook, MCA vice president of administration, and Walter Schlein-Schomburg, vice president of Polydor International GmbH, following extensive negotiations.

According to the terms, the MCA catalog will be distributed in West Germany by Polydor GmbH in Austria by Amadeo Ottenriech Schallplatten and in Polydor in Switzerland and Scandinavia.

The MCA catalog was formerly distributed in Germany by Teldec and by Musicvertrieb in Austria and Switzerland.

Monument LPS

Merit Campaign

NASHVILLE—Monument Records is planning extensive marketing campaigns with the release of five new albums that display a breadth of material ranging from folk and jazz to pop and country.

Releases include "High Time" by Larry Gatlin, "Revelation" by Roy Orbison and "John Everly" by Eddie Russ, "Play It Again, Charlie" by Charlie McCoy and "The Half Time Show" by the Hamilton Affair.

"To increase in-store sales and promotions for the new product among Monument's independent distributors, easels will be featured in-store on all albums plus a three-dimensional hanging display advertising Orbison's album," says Tom Rodker, Monument's vice president of sales.

"There will also be more boys for key radio stations on the Russ, Gatlin and Orbison albums with McCoy's album set for a full-scale exploitation of its entire Monument catalog.

Steakhouses Offer N.Y. Jazz Concerts

NEW YORK—In a move aimed at helping jazz in New York, Beefeater Charlie's steakhouse is promoting a number of jazz concerts to be held at the lower Fifth Ave. Manhattan location.

Among the artists scheduled to appear are Bill DeArnasco, jazz guitarist formerly with Dizzy Gillespie; Richard Galliano; trumpeter Jimmy Heffer; singer Steig and Eddie Gomez; Bob Cunningham and Danny Mixon; Ron Burton, Omar Allen, Claudio Roditi, and Bobby Shriver.

The concerts, scheduled through the end of this month, will run Wednesday through Saturdays from 10 p.m. to 2 a.m.

RCA Seminars

Continued from page 25

receive the label's sampler record of new releases for the next month. And be getting more detailed advance information on new titles.

To widen the scope of seminars-related efforts, Smith is preparing a 20-minute tape interposing commentary with recorded examples as a helpful supplement to the classical terminology and forms.

Chi Flip Side

Expands Space

CHICAGO—Flip Side, a five-outlet retail chain here, has acquired office and warehouse facilities in Arlington Heights, Ill., a suburb approximately 25 miles northwest of Chicago. The 4,000-square-foot plant at 209 W. University Drive, will house operations previously conducted from the chain's original retail branch, on Chicago's north side. That store remains open.

Mr. Stopher said that the big office will allow the chain to consider "doing our way of the way it should be done," comments Larry Ritterbush, one of the Flip Side owners.

Distribution Deal

Continued from page 17

duced Diana Ross, Jermaine Jackson, Roberta Flack and S.G. & P.C. Cameran records.

Mrs. Gordy started Tri-Phi and Anna Records, Detroit labels. The later had the original "Money" hit, by Barrett Strong in the late 1950s.

Richard Campaign

LOS ANGELES—Rocke Records and MCA Records are embracing on a marketing campaign to support the release of Chic's Richard's new single, "I Can't Ask For Anything More Than You," from his million selling "I'm Nearly Famous" LP.

As part of the new promotion campaign, the album cover of "I'm Nearly Famous" has been redesigned with new promotional material to be distributed throughout the U.S. and Canada.

Month Biggest For Phonodisc

NEW YORK—Phonodisc Inc. the new-look sister company of Polydor, Phonogaph and RSO labels, reports that October was its biggest month yet, topping in record September.

Irvin H. Steenberg, president of the Polydor Record Group and John F. George, president and general manager of Phonodisc Inc., say that the sales surge now gives Phonodisc a start in the trade and industrial marketplace on an annualized basis.

This works out to about $11 million in sales for the month of October, an estimation Phonodisc does not argue with.

As a result of its successes Phonodisc is expanding its current offices with the addition of a half floor space in New York City, office space in New York City, Phonodisc is also adding to its staff with new marketing, sales and staff assistants.
If You’re Not Stocking Gospel Albums Like This Powerful, New, Live Album From The Inspirations -

Then You’re Missing One Of The Biggest Parts Of The Multi-Million Dollar Gospel Marketplace.

Don’t forget: "I’m Taking A Flight (CAS 9769); Golden Street Parade (CAS 9779); Twelfth Anniversary Live (CAS 9792); and now the just released Night of Inspiration (CAS 9803)"

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132
337
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