Bar Coding For LPs Could Begin In 1977

By ROMAN KOZAR

NEW YORK—Major record manufacturers appear set to adopt a bar coding system on at least LPs sometime next year.

The main hurdle that remains is whether the manufacturers can agree with the coding groups, Universal Product Control Council (UPCC) and Optical Character Recognition (OCR) on the numbering system and font most acceptable to them.

At a joint committee meeting of the RIAA and NARM here Thursday (2), the consensus was that the same has come for the record industry to join other industries in employing high speed electronic technology to keep track of product.

All major manufacturers were represented at the meeting held at the Essex House. The session followed a similar Conference held in Los Angeles Oct. 13.

Anticipated reluctance by artists and their managers to a bar coding system never arose at the New York meeting after it was decided in the interim between the two meetings that the bar code will never appear on the front of the jacket. (Continued on page 68)

BMI Bagging $100,000 In Fees Via 900 Disco Clubs

By IS HOROWITZ

NEW YORK—BMI has licensed some 900 discotheques in the past year, with performance fees from this category of music user returning more than $100,000 to the rights organization.

And new discs are being added to the BMI rolls at the rate of about 10 a week, says Robert J. Higgins, vice-president in charge of licensing.

It was just over a year ago that BMI adopted a licensing schedule structured solely for dance locations using recorded music. (Billboard, Oct. 18, 1975). The move was designed to formalize contractual relations for music in the burgeoning disco field.

At ASCAP, where the rights society has long used a license form (Continued on page 18)

Country Acts Now Major TV Guests

By PAT NELSON

NASHVILLE—Once considered a "poor cousin" by many television network officials, producers and sponsors, the country entertainer has broken through the national barrier, with a record breaking amount of appearances on Variety, talk and game shows.

Network and syndicated to show officials, public relations and talent agency executives and major country music stars agree that country music is coming to the city via video as never before. Many country entertainers who had doors slammed in their faces on New York and Los Angeles-based shows are now finding the doors are being opened for them by producers and hosts who are taking advantage. (Continued on page 9)

Pilfer Study Points To 'Unlocked' Tape $5

By STEPHEN TRAIDMAN

NEW YORK—Sales gains of 18% to 20% or more could be realized long term if pre-recorded tape cases are unlocked, with profits depending on adequate store personnel according to the first documented industry study of tape pilferage.

Although a cumulative increase in sales of 14% was realized in the 10-week test at two major chain operations, the trend continued upward at the end, notes Brutis McMahon, vice president of marketing services for GRT Corp., who conducted the test with the cooperation of ORT. (Continued on page 12)

Nixon Tapes Availability: Complexities

By MILDERD HALL

WASHINGTON—The availability of the Nixon conspiracy trial tapes for recording by Warner Communications or other labels in the near future is likely to fall victim to the increasing legal complications over the disposition of presidential tapes and documents.

This is true even though the recent Supreme Court decision to review the former president's demand for control of all his White House tapes (around 900 of them) does not deal with the October ruling of the U.S. Court of Appeals here, releasing the 28 Watergate conspiracy trial tapes for public use. (Continued on page 12)

EMI Coordinating 5 Latin Affiliates

By AGUSTIN GURZA

LOS ANGELES—-EMI has began implementing a plan for coordinating its five Latin American affiliates in a centralized promotional and marketing thrust. The goal: to maximize the firm's potential in the flourishing Latin record business.

The essential features of the new campaign, revealed during a recent visit here by David Stockley, EMI's English-born ad and marketing coordinator for Latin America, include the synchronized release of product, the centralized coordination of promotion and planning of artists' careers, increased development of merchandising aids, and an

WEA wish you a Merry Christmas

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We told him, "You can't release a new album this time of the year."

He told us we could

So...
King Kong is on Warner/Reprise where he belongs.
UA Following CBS; Soundtracks Up $1
By JOHN SIPPEL
LOS ANGELES—United Artists Records follows the lead of CBS Records (Billboard, Nov. 13) in raising its price $1 on new soundtrack albums with the introduction of two movie scores at $7.98 suggested list for both the LP and tape.

The move by UA president, emphasizes the price increase’s importance in that the label expects to enjoy a greater share of the soundtrack package in 1978 than it has in the past three years. The UA move, the first $7.98 LP, is a single-pocket album in current release with music by Pino Daniele, who did the "Don’t Look Now" background music for Nicholas Roeg’s "Carrie" is produced by Brian DePalma, who did "Phantom Of The Paradise," which featured Paul Williams. The second $7.98 album is "Bound For Glory" a two-pocket album, spotlighting music by Leonard Rosenman the Academy Award winner who adapted and arranged the score based upon the songs of Woody Guthrie. David Carradine, who plays Guthrie, performs many of the Guthrie songs.

Expected at the turn of the year are two track albums. "New York, New York" reprises the big band era of the forties, starring Liza Minnelli, Peter Falk, and George Auld. Kander & Ebb, who wrote "Cabaret," have provided original music, along with a host of big band arrangements. It will be a two-record set.

At about the same time, "Valentines," a single record album featuring original music by Stanley Black, long-time London Records mood music conductor, will be released. Film is produced by Ken Russell.

The final two track albums released recently at $7.98 were Pino Daniele’s "Panther Strikes Again" and "Rome," Henry Mancini’s Panter feature, which shows Tom Jones on the vocals of "Come To Me," with Ray Conniff featuring by Bill Conn, who did "Harry and Tonto." Both are single pocket LPs.

Beatles LP On Phonogram In Tie With TV Series
By PETER JONES
LONDON—The Beatles are to appear on a compilation album to be released in the U.S. this 17-part television series of pop music, featuring with EM! for the use of "All You Need Is Love" on one of the soundtrack LPs. The Soap is by the same team of artists. The Phonogram has worldwide rights to the soundtrack which has now been licensed into 40 track-double releases. In the U.K. and on the Continent will be the end of February when Palmer’s television series begins.

Release in other territories will be controlled by the Beatles and will be synchronized with the screening of the lengthy

Audiofidelity In Major Expansion
By ROMAN KOZAK
NEW YORK—Audiofidelity Enterprises, the 28-year-old record group specializing in classical and expanding into the pop and disco field with a new label and talent division which encompasses three labels.

"Audiofidelity is a profitable company; but at present we have a situation in which only 20% of our money is being spent on something in the remaining 80%. We have been sitting on our catalog, and we can go much further," says Bill Gallagher, president of Audiofidelity.

General Manager for the new division will be Irv Lichtman (see Executive Turntable).

A major release from the new division comes this week on the newly formed Astre Records label. It is a double-operative original cast recording of "Up Yonda," a black South African musical scheduled to open at New York’s Herseh Theater Jan. 1.

(Continued on page 18)

Soundtrack A Problem
COUNTRY ACTS AGREE SIGHT IS EMPHASIZED OVER TUBE’S AUDIO
This is another in a series on the down cycle of television sound. This week, major country artists discuss the problems they have faced in presenting their music on national programs.

NASHVILLE—Major country music stars who appear regularly on television shows agree that poor television sound causes frustrations, production problems and overall loss. They also agree it’s a problem that can be corrected in the studio and within the design of the set.

"They (broadcasters) don’t care about the sound," comments Mel Tills, the CMA entertainer of the year and frequent visitor to network and syndicated TV shows. "They’re still celebrating the fact that they have a picture."

Tills feels television audio is far from being perfected and he believes the industry isn’t overly concerned with it, "I say it’s only coming up on a small speaker and it’ll be okay. You won’t notice it as much as it’s on your car radio."

Clarks notes that TV audio is an FM signal that would be in a proper frequency range without the sound without interference coming out of a record when television.

They’ve been making subtle changes to improve sound but the changes are slow, they’re being made. (Continued on page 40)

L.A. Shoplifters Move On New Areas
LOS ANGELES—Organized shoplifting teams, which looted Los Angeles county record stores and departments of an estimated several million dollars, continued their move by past 24 months, are moving into adjacent Orange, San Bernardino and Riverside counties, law enforcement officers report.

The federal and local law enforcement, which has resulted in a number of arrests and several convictions in Los Angeles county, has boosted teams out to the boondocks. A recent indication of their activity was the recent arrest of four men, Ricardo A. Mejia, Brett J. Doran, Michael David Daugherty and Charles F. Masick, by the Huntington Beach police, as a result of a theft from a record store in that area.

Detective Robert Sutherland of the Huntington Beach special enforcement detail, involving burglary and the use of stolen property, says the shoplifters are moving rather rapidly within the county.

It’s known that suburban police are putting together a prosecution against another operation, which is said to be under the command of an important record dealer in at least one neighborhood.

In all, 20 hours of session time were used to tape the complete operas/musicals at a total talent cost estimated at about $900 each.

The three sessions were produced under the direction of Thomas Shepard. RCA vice president in charge of the Red Seal division.

It is the second complete ‘Porgy and Bess’ to be recorded. London Records issued a version this year directed by Lotin Malvez. Both Decca Gramophone and Columbia Records have backed RKA for the current production.

For RCA, the new ‘Porgy’ represents its third recent involvement with the score. Reissued with the record’s 18th anniversary this month, was called for only one day of recording under that rule, and the remaining half of the recording is paid for by RCA’s AFTRA rates, according to sessions scheduled.

Meanwhile, the show running at the New Amsterdam, is the one the Mark Hellingker Dec. 7 to continue its successful run.

By ISHOROWITZ

NEW YORK—Promoters of the last Broadway production of Gershwin’s ‘Porgy and Bess’ have been careful to call it a musical rather than an opera lest tax-gatherers pass it by as egghead entertainment.

But while RCA Records began negotiating on a freebie take of the cast presentation, economics as well as semantic niceties threw the balance toward labelling it opera.

As such, sessions could be budgeted under symphonic formulas, with considerable savings in recording costs.

It took some argument with the AFTRA but the musicians union finally agreed when it appeared that the alternative might be recording the work about whose definition they had been quibbling for years.

In any case, the cast recording Nov. 22-24, proved far from a cheapie. Pit musicians were guaranteed six symphonies at a cost of about $125 each session, including

EDUCATION & DISCOVERY
Radio Forum Pulls Record Attendance
By GERRY WOOD
The talent rich conference conclude the opinions of six radio industry giants and resulted in a panel of four of those panelists moderated by a recording company president and a panel of four recording industry presidents moderated by a radio president. The unique two-hour panel dealt with the probable effects on the record business of these two cross-polinized industries and gave credence to the Forum’s theme “Today’s Look At Tomorrow.”

The Jerry Greenbergs, Russ Regev, Bob Kalmikoff, and Art Magid of the record business rubbed elbows and opened.

NEW ORLEANS—Smashing records in the amount and quality of personnel at the recent President’s Council for Inter-Industry Education and Discovery with the fabulous fun of New Orleans Wednesday through Saturday (1-4).

A total of 620 registrants, from coast to coast and continent to continent attended their choice of 24 seminars, clinics, workshops and exhibits at the Marriott Hotel, featuring the latest technological equipment and awards presentations saluting the nation’s top radio record personnel.

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**General News**

**Concert Clears 3,300 Stax Tapes Sale**

By ELTON WHISNASHUN

MEMPHIS—U.S. Bankruptcy Judge William B. Leffler has given his approval to allowing the trustee for bankrupt Stax Records to sell 3,200 master tapes to the highest bidder at an auction on Jan. 20.

Trustee A.J. Calhoun submitted with the petition a proposed contract with P & M, in which it has agreed to pay $1 million and a percentage of future sales for the tapes.

Judge Leffler said in his 11-page ruling that the master tapes are not used and the sad tapes will disappear in value. If they are not used they will be lost in value. The tapes are correctly disposed of.

The tapes have gone into the bank vault and the master tapes to determine the number of tapes that are salable, but in the history of the industry inserted in listening to see if they are marketable. "Over 3,200 tapes, it is possible that $85 would be valuable. It would require about four weeks for an expert to listen to and evaluate the tapes."

The petition allowing the trustee to sell the tapes appears certain to be appealed. Judge Leffler said he expects an appeal. In previous litigation Judge valued the tapes at $5 million. The major creditors likely to appear at the auction are CBS and Union Planters National Bank.

CBS has filed a proof of claim stating that it holds debentures of $6,951,055 including interest owed by CBS through last June 30. The claim has listed a similar claim for $3,800.

CBS and the bank maintain that sale of the tapes to the highest bidder would cover more than the debt owed CBS and would leave little or nothing for other unsecured creditors.

By JOHN SIPPEL

**A&M + Harrison: Pact That Failed**

LOS ANGELES—The late September Superior Court suit brought by A&M & Harrison’s Dark Horse, seeking to dissolve their partnership in the label and assert damages when several million dollars was off-calendar by agreement of counsel. And the temporary restraining order against the defendant was dissolved.

The final Nov. 15 entry in the court docket probably opened the way for the settlement of A&M & Harrison’s “Thirty-Three & 1/3,” an album which enters Billboard’s best-seller charts & tape chart this issue at 69 with a star.

There is no indication of an out-of-court settlement, however, for the numerous dollars accrued in less than 2 months. A&M at one point filed with the court a sheet prepared by controller Jolene Burton, indicating that it had expended $2,600,000 in an approximate 2 month period under its partnership pact with Dark Horse, which included $496,000 for operation of Dark Horse’s U.S. operations.

A&M throughout the litigation had sought a court-appointed receiver to deal with its going concern partnership so that the “first George Harrison album” could not be given to an unknown competing label. Since May 1974 A&M stated it had received a total of 8 albums from Harrison, including artists like Ravi Shankar, Jai, Hen McCullough, Sunstars and the Attitudes. A second Attitudes album was promised Aug. 26. A&M sent the contract for $2,000 advance, but never got the album, it alleged.

But A&M’s chief gripe was Harrison’s failure to provide a first solo album from July 1976-1979 contracted deadline. Harrison, too, lost out for failure to meet the deadline.

The $1 million advance given Dark Horse under the banner converted to a $500,000 settlement when that deadline was breached. A&M alleged, too, that it lost much “face” in the industry when it did not release the Harrison solo album on time.

Harrison countered that it felt it would have been better to have delivered the album about Oct. 1 to meet the holiday buying spurt. He also alleged he supplied a label for Harrison from May 20 to July 17 and, even thereafter, he was too weak for a month from the illness to work.

A&M seemingly knew of a rift in the Dark Horse partnership, the court records show. In an affidavit, Warner Architect of Color Service, who handles record masters for A&M for album artwork, stated he was called by Bob A&M Aug. 29. Cato, working for Dark Horse, requested that film of cover and backliner art for all Dark Horse releases through A&M be delivered to Ed Thrasher of Warner Bros Records.

In the last 12 days of September, the affidavits reported that Dark Horse Records reveals all of its furniture, equipment and equipment business records from its offices on the A&M label.

Harrison in a filing claimed he felt the relationship between A&M and Dark Horse was on the verge of collapse and that he felt a label must feel a friendly rapport with an artist in order to do a good job of marketing product.

Jerry Moss of A&M in an affidavit stated that when he drew up the partnership paper in Paris with Harrison, it was orally agreed that Harrison would make an agreement to the new label, but that Harrison was not to be a part of it.

(Continued on page 53)

**NARAS Members Vote For Grammys**

LOS ANGELES—Voting members of NARAS have begun the first round of balloting to select this year's outstanding recording achievements with the first round of the 19th Grammy Awards in February. The Academy's voting membership, comprised of those who have been actively involved in the creation of phonograph records, will be nominating in 38 general membership categories and 11 craft categories, the latter voted on by special committees of arrangers, engineers, producers, artists and annotators. The total of 6,000 entries submitted in all categories makes the largest number ever in the 19-year history of the Grammy Awards.

The 49 categories, each a record number for the competition, span a spectrum of all music, including such rock/pop, rock, country, jazz, Latin, classical, spoken and documentary categories.

Results of the first-round voting will be announced in early January. A second ballot will then determine the final Grammy-winning recordings which will be disclosed on the live Grammy Awards telecast to be held on CBS-TV Saturday, Feb. 19.

**Black Acts Get Break As RCA Shifts A&R Depts.**

LOS ANGELES—RCA Records, by combining its A&R departments, will now offer its black acts greater potential for hit records, reports Mike Berniker, A&R division vice president.

Berniker believes that with both black and white acts hanging together under the same A&R banner, RCA's black acts will receive the same attention and direction of its pop acts. He feels this would create a better climate for hit records.

He is simultaneously revamping the A&R department, signing more black acts and looking at new producers, another important element for hits, he says.

The label currently has four in-house producers, who also have other designated duties within the company. To date, in-house producers include Alan Abrahams, West Coast executive producer; Jerome Casper, new to the A&R staff from Atlantic Records, Neil Portnow, Mike Lipkow and Berniker, who says he is a producer by trade but notes that all RCA acts are at this time because of other responsibilities.

Casper, the only black producer on staff, will not produce only black acts, but according to Berniker, "I want him to be as available as possible to the pop acts because there are several things he has to offer."

"We don’t want RCA to be tagged as a department of outside producers," Berniker says. As to where these producers are to be found, he notes, "It’s too soon as current on who is doing what with whom in order to make the proper marriages of producers and acts." (Continued on page 47)

**Executive Turntable**

**Dennis**

Meyer

Carrico

Carrico

Los Dennis has been appointed vice president and director of sales at Warner Bros. Records, Burbank, from national sales manager. Dennis joined the company in 1967 as district sales manager for A&M Records. Los Angeles, where he was a member of the Warner Bros. Records sales team for a year’s leave of absence following illness. In his new position, Dennis will be responsible for the post of administrative assistant to Jerry Moss, president of the label. Meyer formerly worked as executive assistant to John Carrico, former president of A&M. Carrico and Dennis have coincidentally exchanged national promotion vice president positions. Photographs of Anson Carrico can be found on the first page of this issue.

**Louis**

Huey

Michael, formerly with RCA, has been appointed manager of M&G Productions to join Phonogram/Mercury’s Nashville office, country staff. Don Conner has been named director. Central operations for Cassinkorn Records and Filmworks, Dallas, Conner joins the GC/EMI Music Publishing in Nashville.... Buddy Huey has been named director of for Myrddy Magazines, Waco, Tex.... At Pickwick International, Woodbury, Lanzo, Michael Milford named to handle national pop and MOR promotion for the PIP/ Groove Merchant labels. Richard Nichols promoted to head of T.K. Productions public relations department, Har- leah, Fla.... Caroline Prutzman appointed tour publicist for ABC Records East Coast operations, New York. She was asser- tory to the East Coast man of publicist.

**Alan Tepper appointed assistant professional manager at Dick James Music, New York. He will handle in the promotion of Dick James artists, including artists such as Anthology Artists, Productions, New York, as manager of new artist and repertoire department.... Eddie Coe appointed to executive vice president at Danny Davis Productions, Nashville.... Robert C. Schnedler promoted to vice president, CBS operations at Western Merchandisers Inc., Amarillo, Tex.... Marvin Paris appointed national sales manager of Garnett, Plainview, N.Y. He was most recently marketing vice president of Superstar. Roger Jacoby, Milwaukee-based owner of 12 Prestige Rec- onds & Tape chain, elevated from general manager to vice president in charge of operations.... Jack Ponder appointed MidWest sales manager in Chicago for Maxwell Corp. of America. He shifts from Capitol Magazines.
“Say You’ll Stay Until Tomorrow.”

A single request becomes a requested single. New from Tom Jones. On Epic/MAM Records.
NEW YORK—A massive "reconstruction" job utilizing sophisticated studio equipment is converting an early 60s Beatles performance on a motorcycle to digital format. The resulting product was "literally split into 16 tracks," with instruments and vocals separated and digitally remastered.

Originally recorded at the Stad Club in Hamburg, Germany, on a 6-track Grundy home recorder at 3 ips, with a single dynamic microphone, the live recording is now in a studio. The project, led by Chris Halphen, co-founder of the recording Corp., was headed by Lee Halphen.

The firm obtained worldwide distribution rights to the tape from the UK-based Lingsong label, whose managing director, Paul Murphy, assured that all clearance issues have been obtained.

Doubts are rousing concerning the quality of the material, including comments from George Harrison while he was here on a recent promotion of "The Beatles: Eight Days a Week" and other original tapes on which the quality was so poor that he doubted anyone would want to hear it. Larry Grossberg, a principal of Martin Audio Video and the newly formed "Reconstruction" firm that took on the "reconstruction project"

Hamburg Sounds Will Be Issued by Double H Co.

By STEPHEN TRAUMAN as director of production, engineering, working with "exotic processing equipment" at Soundchase studio.

Early last week more than 20 of the tape's 28 cuts had been processed, and "some classes and such unusual numbers as "Red Skis In The Sunset," "My Bonnie Lies Over The Ocean," "Your Feet Too Big," "Be Bop A Lula," "Roll Over Beethoven" and "Long Tall Sally." With the assistance of Jim Zep in mixing and Cathy Dennis, Grossberg separated the track-by-track information using Burwen, dBx and Dolby noise suppressors, UREI compressors and limiters, Orban sound and APF, the full sub-bass controllers, API equalizers, Keppe Noise Gates, Audio Design processor and Orban's linear synthesizer.

A special group of new Ailsley speakers was used to reproduce the re-recording at the mixing desk, with a creative and recording frequencies of 05 of an octave was extremely valuable in recoping practically all the rhythm tracks and bringing out substantial lead voices and background vocals which were apparently drowned out by gestures external sounds, Grossberg said.

This is the first project in the studio for final processing and editing, and Grossberg strongly feels the recording in their present state "are definitely musically and absolutely acceptable. Their rhythmic significance is overwhelming, especially when you consider they sing no new songs"

Double H's Halphen is as Just as astounded and is working with Grossberg.

It is still undecided as to whether the material will be released in single LPs or multiple albums. We have not got property for the next 20 years and we might as well do it right," Halphen commented on the significant costs involved in the production. "It's a matter of lead and economic.

Double H's sales firm is responsible for manufacturing the product, including cover artwork, tape duplication, printing, packaging and handling global distribution.

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Los Angeles—An important in-depth interview with the legendary recorded sound piracy when Municipal Judge Michael Sauer ruled recently that the seized recorded sound in the form of sound effect albums was sold in California.

Sauber upheld the contention of Deputy City Attorney Ron Robinson for the City of Los Angeles Tuesday (10), who argued that the constitutionality of California's sound piracy law was "misleading immunity" in the recording of sound, not in the nature of sounds themselves.

The prosecution of Frank Donovan and West Coast Audio Visual Corp. is also important in that it challenges the defendant with 95 counts of sound piracy on disk. It is probably the first such court action involving disk piracy.

Myles Mattonson, representing the defense, presented a detailed case to the judge, arguing that the law covered recorded performances by talent and not Mimicry.

Investigation in early 1976 by loc- al enforcement officers attached to Police and Revenue -Page 1

Frank and Ron Magdaleno, the track "Duel In The Sun" and "Forever Amber" on the cinema label and two albums under the Sound Effects label. With expertise provided by RIAA, enforcement officers were able to identify the source of the Sound Effects albums: one album and a Major Records release. Judge Ronald George of Municipal Court provided a search warrant and June 10, with which enforcement of fees entered Series 114, 29944 Sherman Way, which was identified as the base of the West Coast Audio Visual business and seized from Frank Don-ovan in Canoga Park.

Sauer agreed with Robinson concerning the deterrent nature of a persuader motorman by which he quotes Section 635 (W) of the Penal Code which is the existence of a public officer who knows and willfully transfers or causes to be transferred material which is "willfully recorded." Sauer said he felt the thrust of the legislative attempt to place an end to the seamless nuisance of the release of recordings without the nurse of an interested copying service. The case will go to trial here Ju 22, 1977.
England's newest entry into the classical/rock pasture. Inspired by tarot cards, the story follows "The Fool" on a journey thru life, 'till he finally reaches The Region Of The Summer Stars.

"Truly a piece of magic for this everyday world"

Robert John Godfrey, The Enid
L.A. NARAS In Players Awards

LOS ANGELES—The Los Angeles chapter of NARAS has awarded “Most Valuable Players” certificates to 22 studio musicians and back-up singers for consistently outstanding performances on recording sessions throughout the year.

The winners were selected by ballots sent to members of the chapter here who themselves are musicians, singers, producers, engineers, conductors or arrangers. Honored with certificates at an awards banquet Nov. 20 at the Beverly Hilton Hotel were Renee Press, Ray Brown, James Geoffri, Dominic Faro, Dennis Budimir, Michael Lang, Roy Nagi, Gene Cipriano, Sally Stevens, Alan Hartman, Louise D’Torto, Tommy Morga, Chuck Domaiski, Chuck Findlay, Dick Nash, Vince DeRosa, Tommy Johnson, Gerald Vino, Edgar Lustgarten, Emil Richards, Hal Blaine and Ron Hicklin.

The event, exclusive to NARAS’s chapter which has sponsored awards for four consecutive years, was hosted by Jack Elliott and highlighted with performances by the Irene Richardson Quintet, Jackie (Continued on page 58)

Milan—The cost of purchasing foreign currency is constantly increasing for the Italian industry and the present inflation rate suggests that this trend will continue—it now costs 41% more than a year ago to send money abroad.

All Western country currencies are involved but the U.S. dollar most closely concerns the record industry and music publishing because of its effect on licensing contracts and royalty payments to American companies.

In the first months of 1976, $1 cost 650 lire. Today, the price is up to 860 lire, so that the lira has lost some 23% against the U.S. currency in less than a year.

So any imported product, as well as payment of royalties or minimum royalty guarantees, is now charged at an added cost of 32% for Italian companies, while foreign licenses and exporters just receive the amount agreed upon.

Besides such heavy consequences of the lira devaluation, an additional burden has been represented by the compulsory 50% deposit, without interest for a period of three months, on any applicable amount of $106 (100,000 lire) to foreign countries. This strongly-constrained government measure was taken on May 2, 1976, and will be revoked by May of next year.

U.S. companies, that are placed abroad, but still involves an approximately 23% interest cost during the withholding of payment.

Recently, after a temporary 10% duty to be paid on any purchase of foreign currency, the U.S. dollar has been written, a 7% duty of the same type was imposed by the Italian government. This is in force for four months and involves an additional 6% tax to be paid when buying foreign currency to send abroad.

All this is considered, if an Italian company spent $100 in 1975 to send money abroad, now it has to spend 141%—going into account lira devaluation, duty on currency purchase and interest loss from the compulsory deposit.

A 41% increase is proving more and more unbearable for companies dealing with licensed or imported products from abroad. But there are other difficulties relating to transactions with foreign companies that are very hard for Italian licensees.

As regards royalty advances, the banks are asking the Italian Exchange Agency’s permission before paying and it takes months to receive a reply. One of the leading Italian record companies has not yet been able to pay the 1976 advance money to its foreign affiliates—and still does not know whether its bank will be allowed to pay. It could pay the due royalties instead, as banks are authorized to make royalty payments and so, but again it is with long delays.

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Inflation a Blow To Italian Firms

By DANIELLE CAROLI

MILAN—The cost of purchasing foreign currency is constantly increasing for the Italian industry and the present inflation rate suggests that this trend will continue—it now costs 41% more than a year ago to send money abroad.

All Western country currencies are involved but the U.S. dollar most closely concerns the record industry and music publishing because of its effect on licensing contracts and royalty payments to American companies.

In the first months of 1976, $1 cost 650 lire. Today, the price is up to 860 lire, so that the lira has lost some 23% against the U.S. currency in less than a year.

So any imported product, as well as payment of royalties or minimum royalty guarantees, is now charged at an added cost of 32% for Italian companies, while foreign licenses and exporters just receive the amount agreed upon.

Besides such heavy consequences of the lira devaluation, an additional burden has been represented by the compulsory 50% deposit, without interest for a period of three months, on any applicable amount of $106 (100,000 lire) to foreign countries. This strongly-constrained government measure was taken on May 2, 1976, and will be revoked by May of next year.

Until then the deposit is gradually being reduced, but still involves an approximate 23% interest loss during the withholding of payment.

Recently, after a temporary 10% duty to be paid on any purchase of foreign currency, the U.S. dollar has been written, a 7% duty of the same type was imposed by the Italian government. This is in force for four months and involves an additional 6% tax to be paid when buying foreign currency to send abroad.

All this is considered, if an Italian company spent $100 in 1975 to send money abroad, now it has to spend 141%—going into account lira devaluation, duty on currency purchase and interest loss from the compulsory deposit.

A 41% increase is proving more and more unbearable for companies dealing with licensed or imported products from abroad. But there are other difficulties relating to transactions with foreign companies that are very hard for Italian licensees.

As regards royalty advances, the banks are asking the Italian Exchange Agency’s permission before paying and it takes months to receive a reply. One of the leading Italian record companies has not yet been able to pay the 1976 advance money to its foreign affiliates—and still does not know whether its bank will be allowed to pay. It could pay the due royalties instead, as banks are authorized to make royalty payments and so, but again it is with long delays.

YETNIKOFF KEYNOTER AT 1977 NARM

NEW YORK—Keynote speaker at the 19th annual NARM Convention will be Walter Yetnikoff, president of the CBS Records Group March 2. He will open the business program of the confab at the Century Plaza Hotel in Los Angeles.

The theme for this year’s convention is “A Century Of Sound,” in celebration of the 100th anniversary of the invention of recorded sound.

Billboard Late? Blame a Strike

NEW YORK—If you’re one of the subscribers perturbed over receiving Billboard one day later than usual, please be patient.

The advent of the United Parcel Strike in Eastern states to 8 months ago slowed down the delivery of parcels and is now creating mail service overloads.

According to Jack Shurman, vice president of circulation for Bill- board, deliveries have been severely hampered all the way east of the Mississippi River, and the expected holiday season rush should compound delivery further.

Shurman emphasizes that Bill- board is doing everything possible to speed up service.

Buddah, ABC, Amherst, Anita and others hoped that major record companies would be able to take advantage of the short strike to reduce the amount of money spent on advertising and to cut the number of radio promotion campaigns that take place over the holidays.

Los Angeles—Two California women-owned groups charge that the record industry is offensively depicting women through "images of physical and sexual violence and advertising and album covers. The organizations are demanding that labels cancel all offensive advertising and withdraw explicit and implicit covers from retail outlets or be faced with a statewide boycott.

California Now, Inc. of the National Organization for Women and Women Against Violence Against Women have specifically cited WEA International as one of the prime offenders. Initial action was taken in June when Women Against Violence Against Violence had Atlantic Records remove a Rolling Stones "Black And Blue" album and a chart insert Strip because of its violent and abusive content, the group claims.

Such efforts failed, so now coordinator in San Diego, says, "Sexually violent album covers reinforce the attitudes of rape victims that this kind of behavior is condoned. This portrayal must be stopped."

Atlantic Records, Elektra Records, Warner Bros. Records and Raven, Inc., have all been urged by the two groups to remove all offensive album covers from records by Dec. 15 or be threatened with a boycott of its Atlas, Atlantic, Asylum, Elektra, Nonostas, Reprise and Warner Bros. products.

Other labels including A&M, Vantage, United Artists, 20th Century, RCA, Phonogram, Motown, London, Columbia, Epic, Chicago, Capitol, CBS and others have been asked to stop.

"We are constantly seeing women being assaulted and raped on our screens," says group official.
"Stand Tall" is the hit single. And this is the album that is making Burton Cummings stand tall. On Portrait Records and Tapes.
EMI Projecting Coordination Of Its Key Latin Affiliates

Continued from page 1

In a letter to the editor, the EMI Latin label manager commented on the potential for growth in the Latin market. "Although the growth has been slow, the potential is substantial," he wrote. "We believe in the Latin market and are investing in it." The manager noted that EMI has been working closely with its Latin affiliates to develop new talent and promote existing artists. He also mentioned the success of recent Latin releases, particularly in countries like Brazil and Argentina. "We are seeing a real increase in interest from fans and from the media," he said. "We are confident that the Latin market will continue to grow." The manager ended his letter by expressing optimism for the future of the Latin music industry. "We are committed to building a strong presence in Latin America," he wrote. "We believe in the potential of the region and are committed to investing in its development."
“Now the bird is finally loose...”

Lynyrd Skynyrd

Their single...

FREE BIRD

Produced by Tom Dowd

MCA-40665
STEVE MILLER
FLY LIKE AN EAGLE
...And Now Capitol Proudly Announces
The Release of Steve Miller's Third-Hit Single, "Fly Like An Eagle;"
From His Two Million-Selling Double Platinum Album.

Album ST-11497
Single 4372

Capitol®
Dealers See Solid Yule Sales

Steve Miller helps. And don’t forget that this year with Thanksgiving on the 25th, we get two more shopping days than last year.

Barrie Bergman, Record Bar, national 78-store chain: “Up 21%. Seasonal. The weather was good in most areas where we have stores.

Joe Bresil, Stark Record Service, which operates 57 Camelot stores nationally and 14 leased departments: “Sales are about even with last year. Our stores were down a little, while the leased departments were up. In some cases, we found weather was unseasonably warm. People were not in a buying mood.”

George Levy, 15-store Sam Goody chain in the East: “Very good sales, better than last year, even though we had an all-label sale then. It’s hard to single out individual product that helped.”

Situ Mitt, four-store Record Ren-ge

Assistance with this survey pro-vided by Roman Korak in New York.

devour Cleveland area chain: “In two of our other three established stores, business was better. In our new mall store, it was exceptionally good. Particularly, no single piece of prod-uct has developed yet.”

Mike Specter, nine-store Spec chain in Florida: “Business was up between 5% and 10%. Friday was fantastic, with the two other days good. We did an abnormal amount of advertising that will help through the entire season.”

Alan Dubelger, four-store Mil-waukee 1812 Overture chain: “Business up 50% on Friday and then a sub-zero blizzard cut us to 25% on Saturday and Sunday. Our emphasis on reprocessed stores, accenting mass display of key product, paid off. We are now selling all new $6.98 LP product at $3.98 seven days after its release. That, too, helped.”

John D’Antonio, two Discos-Mat stores in New York City: “Business was a lot better than last year. People now know about us. People know our price ($3.69 shell price for $6.98 LPs). The Salsoul Christmas LP is doing well and Steve Wonder, which we retain for $6.99, sells out regularly.”

Dave Rothfeld, Korvettes chain: “Few were in store for store. The weather was warm in the East and good for business. There’s so much outstanding product.”

Larry Rosenbaum, five suburban Chicago independent stores: “We’re better but we are moving from the north-side to Arlington Heights, where we take 10,000 feet of ware-house space. I don’t have the numbers yet.”

Howard King, Music City and Music. Publishers in the Northeast: “The weekend was up. The whole week was good. Multiprice-people paid for the hit, but the weather was cold and clear. We fort-ified the period with good news-paper and direct-mail advertising.”

Terry Cooper, 23 Recordland stores out of Cleveland: “Business is up 10%. In the past year, we’ve strengthened internally. We have in-creased our inventory and selection. Overall, we have stronger control of our destiny than last year.”

Steve Libman, nine Music Scene and one O2 store in the Southeast: “We are 10 days ahead of last year’s business. The George Harrison, Wonder, Doubled and Seals & Crofts and Led Zeppelin’s tapes stand out. Our introduction of a strong classi-cal inventory at O2 proves to us that this line will sell.”

Jeff Teitelbaum, Jimmy’s Music World, New York City: “Thanksgiv-ing was our biggest weekend in our two-year history. We increased from 2 to 14 stores in the past year. Our biggest sellers are black disco like Donna Summer and Dr. Buzzard. Wonder and Earth, Wind & Fire are very big.

John Cohen, 30-old Disc Record national chain: “Business is consid-erably ahead of last year.”

Sam Shapiro, 50-store National Record Matt chain in three-state ad-jacent-to-Pittsburgh area: “Business was good. It was better than last year, but I don’t have any definite percentages.”

Les Fogelman, 15-store Southern California Music Plus chain: “In the seven stores we had since 1975, we show a 25% increase. We have added another eight stores in the last six months. We can’t make comparisons. There’s so much good product you can’t start to name stations.”

Doren Rowland, 18-store South-ern California Licorice Pizza chain: “We are up an average of 25% where we can make comparisons with last year. The economy seems better this year. We were better prepared in ad-vice for this holiday season.”

Women Protest

Julia London: “Very rarely is a woman portrayed as a human being. Some covers are done horrid-ously which trivializes the issue. In many cases the artwork is excellent but you lose sight of the woman.”

Says Dewing: “We want women to become aware and see what an al-ternative view is. We are raising the consciousness as to the whole concept of sexual violence as an acceptable advertising and society’s condon-ment of this behavior.”

California NOW has simulta-neous national boycott planned Friday (10) at Tower Record stores throughout California to publicize this issue, state demands and to edict public support.

California NOW has a statewide membership of 12,000 women and men with 15 chapters in Los Angeles alone. The organization just con-cluded its fifth annual conference.

Women’s Music Out

CHICAGO—“Sounds Of Silence Breaking”, a catalog of women’s music, describes 1 albums supplied here by Women In Music/Chicago, a femmiliated distributor.

(Continued from page 10)
When a successful group like the Bar-Kays moves to the Mercury label, there have to be some pretty good reasons. Because big-names look hard before they leap.

You see, what more and more performers are finding is that Mercury outshines the rest. By combining experience, innovation, imagination, creativity and new ideas in everything from marketing to distribution.

So it’s no wonder stars like the Bar-Kays are gravitating to Mercury. They know that’s where the sky’s the limit.

The Bar-Kays new hit album, “Too Hot To Stop,” featuring “Shake Your Rump To The Funk.”

Mercury SRM-1-099 8-Track MCB-1-099
Musicassettes MCR4-1-099

Write or call your local Phonodisc distributor for details and other promotional items.

Mercury comes out with the stars.
BMI Bagging $100,000 In Disco Clubs

Shoplifters

Two more defendants in a prosecution before Superior Court Judge Earl C. Broady, John P. Clodrey, 39, and Richard Horne, 28, both of Marina Del Rey, pled guilty last week, with Clodrey admitting six counts of burglary, two counts of grand theft and one conspiracy count, while Horne entered guilty pleas on one count each of conspiracy, burglary and grand theft.

Their guilty plea followed similar pleas by Joseph F. Erick, 39, Burbank, and Thomas Dionso, Marina Del Rey, earlier this year. The four were members of a ring indicted late in 1975 by a local grand jury. Judge Broady fined each man $500 and suspended sentences. Clodrey and Horne will be sentenced Dec. 31.

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Audiofidelity Expansion

The play has had critical and commercial success in Israel, Paris and London, and its music has been described as "South African Motown." A song from the album, "Mother Mary," is being released for the Christmas season, and another single, "Zulu Ska," is due. Gallagher says the "Ipi Tombi" album sold 100,000 copies in the U.K., where it was distributed by Galaxy Records. Also under the new division is Hidden Sign Records, with producer Giorgio Moroder at Muscleland Studios in Munich, West Germany. Already released is "Classically Ero," by Dino Sotera and the Munich Machine, a disco single. A third new album will be Image Records. The first two releases scheduled for this label will be an album by new singer/songwriter Marsha Labou, produced by Charlie Calello, and an album by Jimmy Doree, who had a disco hit with "Get Down Happy People" on his own Flo Feel Records label.

Gallagher says the new label will be distributed through the same channels as BASF, the German chemical giant's record division, which, says Gallagher is still in the music business, with new releases in the next few weeks.

Gallagher says that Audiofidelity still has two years to go on a contract with BASF, and that he has received cabled assurances from the German company.

Gallagher says there may be some problem getting distributor interest for his new product since "nobody can get distributors excited any more," but Audiofidelity plans to get some independent promotion moving and "we will be doing some carpetbagging around the country."

Soviet, U.S. Pop Groups Cutting Disk

WB Gives Old Titles To Mag

NEW YORK--As part of its continuing effort to secure performance licenses from all commercial users of music, the BMI has licensed its catalog to the American Radio History, Inc.

Infringement

No one is really sure what transformation of the vaunted Nashville sound will become, but the Soviet pop group Perseya enters the CBS studio in that city to cut a single with the New Christy Minstrels.

Both groups are currently on a joint tour in Southern cities, with the Nashville group scheduled to lead the original planned nine.

Grell-Guris Management set the recording. Columbia Records has first refusal rights to the product.

C'right Slant

NEW YORK--It may be like mixing ingemium and vodka.

The new law now makes it crystal clear that the compulsory license, which allows anyone to record music, has been distributed--does not give the right to duplicate an existing recording unless the owner gives permission.

The new law also amends the 1975 decision that unauthorized duplication of pre-Feb. 2, 1972, recordings is open to prosecution as an infringement of the music.

The new law now makes it crystal clear that the compulsory license, which allows anyone to record music, has been distributed--does not give the right to duplicate an existing recording unless the owner gives permission.

The new law backs up Justice's 1975 decision that unauthorized duplication of pre-Feb. 2, 1972, recordings is open to prosecution as an infringement of the music.

The law also amends the 1975 decision that unauthorized duplication of pre-Feb. 2, 1972, recordings is open to prosecution as an infringement of the music...
On the evening of December 14th, over 60,000,000 Americans will see The John Denver TV Special, "Rocky Mountain Christmas." After they see the show, they're going to want the albums. You can order them now, individually or together in The Special John Denver Gift Pak. They're going to be the Christmas presents this year.

So stock up now.

Jerry Weintraub
Management III
Produced by Milt Okun
Assistant Producer Kris O'Connor
Radio-TV Programming
Plough Adding Disco & Country

By PAUL GREEN

LOS ANGELES—The Plough chain has launched disco and progressive country formats in three of its six markets. The move is to make it more FM, with the ultimate hope of syndicating both automated formats in outside markets.

Craig Scott, national program director of the chain with headquarters in Chicago—a division of Scher-ting-Plough—admits that "our FM stations are growing. AMs had overshadowed the fact that a few of our FM was just laying there. We needed to develop the FMs since everything is moving in that direction."

Thus WFLO-FM in Atlanta has changed its format from country to disco, and has changed its calls to WVVE, or V-103. WFLO-AM remains in country format.

In Memphis, WMPS-FM has changed from its "little bit of everything, a lot of nothing" pop/retro format to becoming an all disco WIRK, or K-97. Unaffected is WETM-FM.

And WCOP-FM in Boston has switched from standard to progressive country with the new call WTKT, or TK-101. WCOP-AM remains standard country.

According to Scott, the calls were changed to give separate identities to the AM and FM outlets, which is especially important when Arbitron audience ratings diaries are being kept and the omission of a check mark distinguishing the two can result in a format getting dumped. And, as Scott puts it, "We gave the stations new identities in sound, so we wanted to give them new identifications, too."

Scott has switched the Boston FM to progressive country, while retaining a standard country format on AM, because, in his estimation, both progressive country and FM attract an 18-34-year-old audience, while both standard country and AM appeal to an older 25-49-year-old demographic.

"Also, we did some research and we started to find that Boston is the No. 1 disco city in the album market. So, we incorporate some bluegrass acts like Dan Watson.

As in Memphis, the progressive country format hasn't done that well north of the Mason-Dixon line. There have been some successful ones in Dallas and Memphis and a couple in Louisiana, but there have never really been any in Chicago, New York, Los Angeles or Detroit.

"It's a red-hot format, but it's difficult to program in that it's hard to find enough material to keep fans from staying away from what's overly familiar. We'll play a 'Tha'll Be The Day,' but we hope to cross over to every other station in town. FM's main appeal is that it's just for music with nothing but repetition."

"So we search through rock sides that aren't being played currently, and play acts like Joni Mitchell, Joan Baez, James Taylor, Bob Dylan, Leonard Cohen,CSNY and the Allman Brothers. We have to more commonly labelled progressive country acts like Waylon Jennings and Willie Nelson, and Emmylou Harris.

"And to round out every hour of 15 to 16 songs, we play a couple of gold hits."

The decision to go ahead with a disco format in Boston was a difficult one. The station was made because there wasn't, according to Scott, a disco station on FM in Boston.

And WCOP-FM in Boston is only also made because the disco crowd is made up of the same 18-34-year-olds that are most strongly behind FM.

But then again poses problems in avoiding a feeling of repetitiousness. According to Scott, "If you're going to dance in a disco for four hours to the same driving beat, and another to listen to it, you're going to go broke. After only two songs at the wrong BPMs and gnawing on an irritant. And on FM you have to hold their attention.

"So we play a lot of LP cuts, and even progressive jazz acts like Randy Newman, Image and the Real Scott. A lot of people love jazz but they have no place to listen to it. So we program it, though, mostly at night after 6 p.m. because jazz doesn't fly in morning drive.

"We hope that we can also add in old Motown gold, but we've found the Temptations and Stevie Wonder have changed. We're adding aged jazzy edge in a disco format, and remove the continuity. Very few gold records are compatible, so we've got to flip them.

Scott notes that he has made a large commitment to disco, with two key DJs. He is particularly concerned about the doomsayers who insist it's a fad. "The word 'disco' may become archaic and disappear, but the sound will continue to evolve and thus stay with us."

Plough is active on five of its six FM operations partly for economic reasons, but as much to stress the idea that the music is the personality. Only one FM—a beautiful music station in Florida—and the six Plough AMs do most.

One major reason for the automation, according to Scott, is the ultimate hope of selling the disco and progressive country format, which is syndication.

Our immediate goal is to become commercially viable. Discrete station is a long-range goal. We have the facilities to syndicate in our breadth, and the Plough president Wayne Hudson is located.

We're Scott, a former country presenter, and former personality in country, rock and MOR formats, is a natural choice for the programming of the station, he points out that each station has its own programmer as well.

The Plough stations that were (Continued on page 24)

Phil Stations In Program Shifts

PHILADELPHIA — Marked changes in music programming mark the local radio scene, involving WPLJ, which has been rechristened as progressive country music; WPBS, an FM station which changes format and call letters with a new owner; and WIOQ, an FM station awaiting the court opening sealed bids after being put up for sale at auction.

New changes are promised for WRCP, which simulcasts its country music format for daytime operating AM and full-time FM outlets.

Gil Rozzo, coming in from WDVE, Pittsburgh, as the new general manager, said that the station will be going "modern country" with more music that will attract all types of listeners.

WPBS, which was Musicu music-oriented for many years, is now WUSL under new ownership of Lin Broadcasting, which also has WPHI, the band's top rock station here. Lin acquired the station for $1.4 million in cash plus other considerations and installed Jim Netten, former WPHI, as program director. Rather than go into a rock riff that already has three FMers battling it out for leadership, Netten is creating a format of his own designed to woo the 24-39-year-old while driving in their cars.

Maybe the best change is to use WPBS on FM, with the station's format now being WPBS-FM, as the station has been running WPBS-FM on some of the stronger-pitch stations in between this musical spectrum.

Earl of WIOQ-FM will be declared on Dec. 1, date set by the courts to open the bids entered at auction. WPBS-FM, WSWP and WIP-FM.

One of the closed bidders for WIOQ is WTRI, with reports having WPBS-FM as a possible buyer. WPBS-FM, with 5,000 watts of the heap with a bid of $1 million plus.

Radio stations, with WPBS-FM, has been operating WPBS-FM as the transmitter, it will move to Lakeland and into WPBS so as to be a better transmitter site and better coverage area. The winning station would remain as WPBS.

Chickenman's 10th Anniversary; New Series Comes Loudly

CHICAGO—Chickenman is again flapping its wings here, as this year the feathers in crime-fighter of the airwaves celebrates its tenth anniversary.

To commemorate the event, the Chicago Radio Syndicate has released 65 new Chickenman episodes, and the first Chickenman LP, "The Return Of Chickenman.

Sarah Orkin, head of the syndication service, explains that the LP is being offered as a promotional tool to radio stations subscribing to the new series. Nine new series in 50 markets already have contracted for the new episodes, among them: WIP-FM, WGN, KSTT (Davenport, Iowa), WREC (Memphis), WNDR (Syracuse), KIXY (San Antonio), WSGA (Savannah) and KWINZ (Queens).

"Our game plan is to expose the album through radio stations and give their advertisers in order to pick up interest from national record distributors," Orkin explains. He says one major label already has shown interest.

The setting for both the LP and the new series is Chicago. A "better brothers, where, "battling a middle-aged identity crisis even as he battles the criminal element." Chickenman talk now becomes Beginning Crime Fighting 101. The caped cop has attracted attention recently.

Chickenman was hitched in 1966 by Orkin's brother, Dick, and broad- cast originally over WBOX. The series has been heard on over 1,000 radio stations across the U.S., Ca- nada and Australia and via the Amer- ican Forces Radio Network in Eu- rope, Asia and South America.
NATALIE COLE OPENED AT THE WINTER GARDEN THEATRE LAST WEEK, WHERE AN ENTHUSIASTIC CROWD COULD BARELY GIVE BACK THE KIND OF ENERGY THAT WAS BEING PUT OUT ON STAGE. THE JAZZ, SCAT AND ESPECIALLY THE BLUES SINGING, WHERE MS. COLE REALLY SOARED, WILL MAKE HER AN IMPORTANT LIVE ATTRACTION FOR YEARS TO COME.

Throughout the tightly organized production, Ms. Cole worked with a wide range of styles, always keeping the show at the necessary level of excitement. That she could accomplish this even after pulling her three biggest songs, "This Will Be," "Inseparable" and "Sophisticated Lady," out of the hat early in the program, is a tribute to her skill as a performer.

"Throughout the tightly organized production, Ms. Cole worked with a wide range of styles, always keeping the show at the necessary level of excitement. That she could accomplish this even after pulling her three biggest songs, "This Will Be," "Inseparable" and "Sophisticated Lady," out of the hat early in the program, is a tribute to her skill as a performer."

— Phil Dimauro
Cash Box

"Natalie Cole (is a) poised performer who quickly established rapport with her audience as it vocally responded to her soul-pop repertoire. The rousing 'I Can't Say No' got a big charge out of the audience which greeted her with a standing ovation at the wind-up of the evening."

— Charles Ryweck
Hollywood Reporter

"In my whole lifetime I may never again see a package as overwhelmingly beautiful as the one being presented at the Winter Garden. (Natalie Cole) has pipes like an organ. She can caress a song or she can cut loose with it so the sound roams around the theatre like a lariat, then back it snaps, still under control."

— Patricia O'Hare
New York Daily News

"Natalie Cole's show last night at the Winter Garden was fresh, purifying and electric. It's a performance without frills, mostly Natalie, sultry in a black sequined gown, talking only briefly and singing a tight set without encores in a voice so clean it's thrilling. She's Nat King Cole's daughter, and worthy of what that implies."

— Tony Schwartz
New York Post

"Brilliant!"

—Ira Mayer & Barry Taylor
Record World

Special Thanks To
Fluellen Productions (Promotion)
Imiero Fiorentino Associates (Set and Light Design)
Rogers & Cowan and Irene Gandy (Public Relations)

Management: Kevin Hunter
Agency: ICM
Pacific Southwest Region

**TOP ADD ONS:**
- ENGLAND - "NEW KIND OF A Lover" (Asylum)
- DAVIS - "Wish (For You)" (Columbia)
- MILLER - "New York City Breakdown" (New York City) (Bob Dylan)

**PRIME MOVIES:**
- DAVIS - "NEW KIND OF A Lover" (Asylum)

**BREAKOUTS:**
- STYLISTS - "Bless You (For You)" (Columbia)
- MILLER - "New York City Breakdown" (New York City) (Bob Dylan)

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LOS ANGELES - WGGI in Chicago needs a man who can do production and swing air work: talk to program director, station that programs music. Crawford. Air staff lineup at the station now includes Charles Knox in the morning, Crawford midway, Dave Lawrence in afternoon drive, Chris Childs in evening. Format is disco soul.

The "dollar concert series" with radio shows has been so successful that Stan Plessor of Good Karma Productions, Kansas City, says he's going to continue it.

"American Top 40," the three-hour weekly radio special hosted by Casey Kasem and produced by Watermark Inc., Los Angeles, is doing extremely well overseas. Bill Gates, program manager of WUW, 1000 watts, daytime station in Mooresville, N.C. Glenn Hanrick is president and the staff includes program manager John McCann, who does the Top 40 show. From 9 a.m. until 1 p.m. is Jerry Brown, followed by Russ Jackson until signoff... Larry Lubanski program director of KTIST, P.O. Box 1400, Truckee, Calif. 95734, pleased for record service. Would someone scold him to some Top 40 singles? He assures airplay.

Warren D. Davis Jr. has been named program director of KORA, Bryan, Texas. The format is country music and he has been doing the 6-10 a.m. show. Al Gordon has been named program director of KGK in Gallup, N.M., and the new lineup features Gordon, who will host the AM show, and Mark Ramsey mid-days, John Barbone afternoons, Terry Holley and Joyce, and John and Terry Boyl weekends. Gordon adds: "Also, it recall hearing you on an American Airlines magazine referring to our company's name is that still in the works?" Yes, it'll be called 'Do Business Of Radio Programming,' and Jort Gordon, New York, will have copies available in March. I haven't plugged it much yet, but I was waiting until after I proofed the galleys, which will be soon. So, probably you'll be hearing about it more and more as time goes by.

The second issue of Radio Quantitative for U.S. and international, and Bob Haml on is available. Cost is $7.50 and you can write him at 160 Argyle, Hollywood, Calif. 90028. This issue is a 100-stations, a feature on how top jocks get into the business, an item on Don Burden, and a feature about Caribou Ranch. WHY? has upped its power to 660 watts non-directional in Noblesville, Ind. It's a Mid-Indiana station that programs music in the afternoon, Top 40 and MOR in the morning. Perry Pierce is the new program director and music director and does the afternoon drive shift. From 4-6 p.m., Arlene Martsen plays black gospel from Arlene's Church of Music, she's one of the largest gospel retailers in the area.

Phil Redo writes he's still program director at WMKB in Westfield, Mass., and while he is back in the area, he is not interested in doing the Top 40 format anymore. How about some Top 40 singles? He assures airplay.

KCO in St. Cloud, Minn., needs some commercials for 9 a.m. at KGK, Duluth, Minn. Larry, I'm calling you on the phone this week and see if we can talk about this. A radio station in the area, got a feature on the new School of Contemporary Radio in Albany.

KHIJ in Los Angeles has been used as a result of a viable quota, to which December 1972 where the management had nothing to do with the combination of buttons to open a vault containing $10,000. Susan M. Kless, a retired Metro publicist and a contest official who used that combination to open the safe and steal a second time. Her attorney said it was not the right combination. KHIJ refused to give the prize because the combination did not match the official combination that was supposed to be the correct one. Susan is up for $10,000 plus $500,000 in damages.

Mike Preston, the program director at WPAS in El Paso, Tex., does the noon-5 p.m. show at the album-rock station and is followed by music director Leslie Ryan at 3 p.m. Bob Wilson 10 p.m.-2 a.m., and Bob Bish 2-6 a.m. John Holden and Jim Carr do weekends on the station which still programs religion. Also, they have plans to rock all night eventually... F. A. D. (1972) is getting a bump at WSAT, Cincinnati, called to tell the man who threw the snowball is now doing the 4-6 p.m. show at the station... Dave Diamond, of course, and this refers back to an old gag when dialed into a snowball at the home of Ted Atkins. Only it wasn't a gag and anyway the snowball has probably been thrown on the roof of his house on this very day.

Radio-TV Programming
VOX JOX
BY CLAUDE HALL

Let Dick Cavett bring new listeners to your radio station with MoneySense

Here's a new 25-program series that offers authoritative guidance on all those money problems that every family faces, but that few really know how to cope with. Dick Cavett probes and discusses virtually every aspect of personal management, and imparts valuable tips on:

- how to cope with the high cost of auto insurance
- how to invest in antiques
- planning wisely for retirement
- getting ready for the tax auditor
- and much, much more

Occasional guest appearances by nationally-known financial experts add an extra dimension to this timely series.

Free to participating stations!

That's right. MoneySense costs you nothing. And you'll have exclusivity in your area. Each program runs 21 minutes, and they'll be sent to you in 13-week cycles on 12-inch discs - four in all. January will be your first air date, so act now. Write or call

Sheridan-Eison Communications, Inc.
356 Lexington Avenue
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45 RPM RECORDS
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All Original Artists
1949 thru 1972

For best service, send money order.

IF AIR MAIL IS desired for catalog:
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BLUE NOTE RECORD SHOP
155 Central Avenue
Albany, New York 12206, U.S.A.

Produced as a public service by
Merrill Lynch
Hewitt, Egan & Smith Inc.

December 10, 1972

LISTENING ROOM - Beverly Sils hosts "The Listening Room," a 10:05 a.m.
program week days on WQXR in New York while regular host Robert Sherman
takes a vacation. Her guest this week was James Levine, musical director of the Metrop-
olitan Opera. Other guests, not shown, included Barry Stern, Julius Rudel, Rivi-
Stevaans, Andre Kostelanetz and Renata Scotto.

Wash, Wash, Promote Awareness of FM Crowd-Pulling Power

BELLEVUE, Wash. - The FM radio
diary writing and ticket buyers for live concerts are closely related, according to concert pro-
moter John Bauer here. And this is why he works closely with KISW.

"The FM target demographics is 18-34, the ticket-buying market. FM speaks to that audience; not to the 8-year-old or the 40-year-old. AM sta-
pions are still trying to figure what market they want and they'll concentrate on. This is why I feel Top 40 rock will soon be extinct. Promotion on the FM stations is a must for the concert promoter. Bauer, who promotes concerts mainly in the Pacific Northwest with his wife Liberti Bauer, works heavily on the AM stations including bringing new albums and singles to the radio stations. He feels that program directors place a lot of faith in a promoter's judgment.

"We're promoting both the record and our concert if that record gets airplay.

"After all, a concert that sells 55,000 tickets also is going to sell a lot of records. The promoter is also a promoter in that sense.

"He invites program directors and disk jockeys to his concerts for reaction. "Promoters should tell radio stations which acts are drawing," he says.

The stations also benefit from the advertising allowance between promoter and record label. Via this allow-
tance, Bauer says, "we grosses up and are so active sales records in the market after every concert." In his radio spots, Bauer promotes the concert, record, the outlet, and the label.

"We try to organize everything between the local retailers and the radio stations. We conceive radio contests and give away promotional tickets to the stores. Every-

Bubbling Under The Hot 100

101 - I CAN'T AFFORD ANYMORE THAN YOU, Cariil Richard, Rocket 49562 (MCA)
102 - I'M NOT IN LOVE. Richie Havens, Atlantic 10427 (At)
103 - YOU GOTTA BELIEVE, Pointer Sisters, ABC/Blue Thumb 271
104 - DANCING IN THE ASILES (Take Me Higher), Silver Convention, Midwest international 10249 (MCA)
105 - WE'RE NOT A HALF AND A HALF, Trampas, Atlantic 3365
106 - GETTING IT IN THE STREETS, David Car-

107 - CAN'T LET A WOMAN, Ambrosia, 20th Century 2310
108 - RED, RED, RED, Lena Horne, Capitol 8-0708
109 - RED, RED, RED, Lena Horne, Sugarland Bros., 10-4921
110 - RED, RED, RED, Lena Horne, Sugarland Bros., 10-4921

Bubbling Under The Top LPs

101 - PINE FLOYD, Dark Side Of The Moon, Warner Bros. 20450 (Capitol)
102 - SIMON & GARFUNKEL'S GREATEST HITS, Columbia 1356
103 - BANANAS, The Ig, Popper's Lonely Hearts Club Band, Capitol 20653
104 - PARLIAMENT, Motherlode Connection, Capitol 20653
105 - THE BEST OF ROY STEWART Volume 2, Mercury 5-2759 (Epic/Phonogram)
107 - THE BEST OF ROY STEWART Volume 2, Mercury 5-2759 (Epic/Phonogram)
109 - THE BEST OF ROY STEWART Volume 2, Mercury 5-2759 (Epic/Phonogram)
110 - THE BEST OF ROY STEWART Volume 2, Mercury 5-2759 (Epic/Phonogram)
### Western Region

#### Top Add Ons
- GEORGE HARRISON - Thirty Three & 1/3 (Dark Horse)
- JOHN MITCHELL -テーマ (Elektra)
- SEALS & CROFTS - Sunset Village (Warner Brothers)
- JAMES MONTGOMERY BAND - (Sound)]

#### Top Requests
- JACkSON BROWNE - The Pretender (Asylum)
- STEVE WINWOOD - Tee Time (Island)
- GEORGE HARRISON - Thirty Three & 1/3 (Dark Horse)
- LINDA RONSTADT - You're No Good (A&M)
- SEALS & CROFTS - Sunset Village (Warner Brothers)
- JAMES MONTGOMERY BAND - (Sound)

### Northeast Region

#### Top Add Ons
- JAMES MONTGOMERY BAND - (Sound)
- SEALS & CROFTS - Sunset Village (Warner Brothers)
- JUNE CORDOVA - The Year Of Life (Twin)
- STEVE WINWOOD - Tee Time (Island)
- GEORGE HARRISON - Thirty Three & 1/3 (Dark Horse)
- LINDA RONSTADT - You're No Good (A&M)

#### Top Requests
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- LINDA RONSTADT - You're No Good (A&M)
- SEALS & CROFTS - Sunset Village (Warner Brothers)
- JAMES MONTGOMERY BAND - (Sound)
Cigarette Paper Packs Go Into Rock With Pictures

LOS ANGELES—An Atlanta company, Cigarette Merchant Unlim-
ited, has begun marketing a collector series of cigarette rolling-paper
packs with rock album pictures on the front and back covers and titles of each album cut inside.
Norman Penfield, president of the firm, sees the market for these rolling-paper packages as young, adult equivalent of bubblegum baseball-star picture collectors. He also views them as an efficient way to publicize new albums in headshops.
The packets, containing 24 rolling papers, are being nationally distributed to headshops now and Penfield hopes to get the product into record stores shortly.
Royalties are paid to each participating artist and brochures of the packs are made available to store managers for promotional tie-ins.

ROBIN TROWER
"Caledonia"—94

This year has been big for Pete Frampton, Gary Wright, Mitch Buglione & Billy Davis, Jr. and Norton Gunnings emerged from group associations to achieve stardom with success. The latest name to pop up lately is the experimental rock and blues-oriented guitarist formerly of Procol Harum, who recently hit his first chart single after a string of big solo albums.
The Englishman was drawn early to American rock. He left the Pink Floyd and joined the Florian O’Connell, who then formed the band that leaned more to the Gossamer than the classical fusion, complicated song constructions and instrumental melo-dies associated with the subsequentPorcupine Box.
Trower was with the group on its first four alb-
ums from 1967.
He left Pink Floyd when just before its top five concert symphony breakthrough album in 1972, and the single debut single remained the follow-
ing year didn’t even make the top 100, but a three-month summer ‘73 tour was a brand.
The next album released by his line (with Don Alvar & Bill Jordan) was a concert tape, “Live At The Sportatorium,” which distributed Crash’s until it became independent on a new album.

PACIFIC PRESENTATIONS
Donahauer And Perkins Split Up Partnership

LOS ANGELES—The two principals in Pacific Presentations, one of the major concert promotion oper-
ations here, have agreed to go their separate ways starting up their partnership this month.
Sepp Donahauer will keep the name Pacific and will continue to represent Gary Perkins is leaving to start a new firm, possibly to be named Concert Productions.
Brian Murphy of the Pacific Pres-
entations staff is going with Perkins’ new company. Two other key Pacific Presentations recently left to start promoting concerts on his own in the Midwest.
Donahauer’s Perkins-split was described by all concerned as “amicable.” The duo will continue to co-promote concerts for various clients.
One reason given for the break up was that each partner had reached the point of wanting to put on shows his own way most of the time, rather than having to answer to a co-principal.
Also, the two separators with the same office and total jobs. Donahauer employs 15 employees of Pacific Presentations this year. “You get to be the slave of your organizational structure when you need to put on 300 shows a year just to break even, something you were not when Perkins is packaging many dates on Rock Stewart’s upcoming tour.
Donahauer is opening a new office in Santa Barbara and is pondering buying into an established L.A. nightclub circuit.
Pacific Presentations produced 280 concerts during 1976.

New On The Charts

ERIC CLAPTON
Forum, Los Angeles

This legendary guitarist was up in top form Nov.
22 in a high-energy ‘two-hour set of blues, hard-
defaulting, and well-executed with a wide range.
Clapton was one of the few who did not

Talent In Action

BRUCE SPRINGSTEEN
The Garden, New York

This is a must-see for Bruce Springsteen fans. The touchstones include the Springsteen effect of music, the story of the man and the myth. The music is electrifying. The story is inspiring. The myth is compelling.

BEACH BOYS
Madison Square Garden, New York

Every concert by the Beach Boys is an event in itself and their 24 show was no exception. The original quartet of Beach Boys, Mike Love and Al Jardine, were joined by a backup group of Greek and Israeli artists on stage.

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ROBERT PALMER

“Man Smart, Woman Smarter” — island's second singles breakouted act of the year (after Bob Marley & The Wailers) is this blind, blue-eyed soul singer whose early musical influences were black artists and Mexican folk music. But says Palmer: “I've concentrated on trying to reproduce the aura of music I like without copying the style of one singer.”

Palmer was born in Northern England, where traditional African and R&B have a long history that's being rediscovered. He first lived in Hull, as a child. He later lived in Nassau in the Bahamas.

He was a member of two groups signed to Island in Great Britain: Man About Town, a horn band, and Vee-Joe, a jazz rock ensemble that evolved out of the larger Dada. Wanting to work more in R&B, he went to New York in February 1974. His first solo Island LP, “Smashed Sally Through the Alley,” hit the charts in June 1975. Its synthesis of 1960s-style R&B and rock was praised by the hip young session men working on it, members of Little Feat, the Muscle Shoals Horns, Motown musicians, and Gate Page Conducting a 35-piece string section.

Palmer’s second LP, “Pressure Drop,” hit the charts five months later, while his third, “Some People Can Do What They Like,” released in September, bolstered both his predecessors by helping him number 11 on the chart. Produced by Island's in-house producer Steve Smith, who also handles Bob Marley, it includes the single, a straight-ahead, hooky rap clone that has a high energy level and a peculiar charm.

The song is getting its strongest all-around response in Baltimore, Washington, Boston and New England generally, are also strong in Minneapolis, Denver, St. Louis, Houston and Atlanta. Radio is strongest in Ohio, Illinois and Kentucky.

Palmer, who has already done television spots with both Bob Dylans, and has been on tour since October, is managed by Con DeCarlo of New York. (212) 261-6000. Booking agency is by Barbara Skyder of Premier Talent, (212) 757-4300.

The Band's “Last Waltz”

Continued from page 26

Van Morrison made a dramatic entrance and sang a spiritual "Caravan" with Dylan, following which he stepped off stage in time to Lennon's "Imagine." A 30-minute intermission followed, which was a waste of time. The Byrds, led by Michael McClure and Lawrence Ferlinghetti, then the Band returned to play in an instant. It's an instant of composition for the occasion. "The Last Waltz," with Bob Dylan and the Band playing a particularly moving solo.

Then, in exaggeratedly subdued tones, Robertson announced: "We have one more friend... Bob Dylan," and needless to say, the hall shook. Dylan entered wearing a long leather jacket and closing with a reprise of "Follow You Down," after which he joined in for 10 minutes of the audience's choice and then returned to the stage and closed with "Bom and "I Shall Be Released." All the musical groups singing together as one, was as memorable a night as could be imagined. It was a fitting climax.

Los Angeles—Cavus Specialities, a 33-year-old specialty firm here, has found the outdoor rock concert business to be a lucrative field for the company. Cavus Specialty put up back-stage rest facilities for the artist in a separate summer for headliners like Led Zeppelin, ZZ Top and Kass. The company also provided a complete back-stage food catering service as well as setting up portable lounges and dressing rooms.

Perhaps the biggest music job yet undertaken by Cavus Specialty was designating the $150,000 party for 2,500 persons at the Harold Lloyd Estate where the artist performed in front of a packed audience.

The program here included an under- ground television show for the final theater scene of "The Who.

The company, founded and still run by a single partner with a separate division with Mike Fuerst as vice president and Sheila Rice as associate. Concert promoters feel it is a worthwhile investment to put up an up-to-date comfortable back-stage environment for their headliners, says Fuerst. "If you bring in the rock groups to the stadium at nine in the morning, to beat the traffic jams, they have to be given a comfortable environment or they might drift into trouble just on account of boredom.

For ZZ Top at Anaheim, the amenities included an above-ground swimming pool and an astronaut lawn.

Average cost for full back-stage services by Cavus Specialties at a stadium concert, including food and beverage catering, is about $6,000 to $8,000.
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No Music, So Customers Cha Cha Out Of Va. Club

LOS ANGELES—Steve Heffernan, in-house DJ at the Cha Cha disco in Richmond, Va., claims the lack of social morals in the area is forcing residents to run out to dance.

"Our crowds are beginning to thin out and many are going to Washington and New York because we are having trouble getting the records they want," he says. Heffernan says he is receiving record service from many labels but not the majors. "The major record companies who have most of the disco product tell us that they cannot service us unless we form a record pool."

He claims that in order to keep potential customers in Richmond, a group of local DJs are in the process of forming a pool.

"We are trying to get the New York disco sound by dealing with Billboard's New York disco charts," says Heffernan.

"We have another problem here," he says. "We're not able to buy any new disco records from the local retail record shop.

"This area is behind as far as new disco releases are concerned and if the shop owners don't hear them on the radio, they don't carry the records."

He notes that the Cha Cha's clientele is comprised predominantly of college students who get into the newer disco records when they go home or away on weekends. "We are catering to a crowd that consists of 70% white, 30% black and 5% gay," he says.

"Because we realize just how important it is to make these kids happy, we are fighting to get records," he adds. "To take this a step further," he continues, "the Cha Cha closed several months ago to renovate, making the club more attractive for the young crowd." It reopened two months ago.

The nightclub now sports three tiers offering a coliseum effect. "Everyone is above the dancing area so that the attention is concentrated on the 18 x 36 foot dance floor. There is also dancing permitted on the floor area surrounding the dance floor," says Heffernan.

The spinner operates his customers on Technics turntables and Clubman 11 mixer with Voices of Theater speakers and Kenwood and Dynaco amplifiers.

The club, which holds 700 people, is open Thursday through Sunday 11 p.m.-4 a.m. No hard liquor is sold.

$6,000 Prizes At Cherry Hill

NEW YORK—More than $6,000 in door prizes was awarded Nov. 21 to lucky ticket holders attending the East Coast Music Instrument and Disco Show sponsored by East Coast Music Co., of Cherry Hill, N.J., and held at the Cherry Hill Sheraton Hotel.

More than 35 major manufacturers of disco sound equipment and musical instruments exhibited at the show which occupied the entire ballroom and first floor of the hotel. Among them were such manufacturers as ACS, A.T.S., , Bong, E.S.S., Sony Systems, ORK, Rong, JMI, Meteor Light & Sound and Electro Voice.

Factory representatives from all the exhibiting companies were on hand to demonstrate the equipment and answer questions. Much of the equipment was also on sale at special show prices.

Entertainment for the two-day period of the show was supplied by recording artists from New York, California and Chicago, and included a disco group called the Equals, and Roy Burns, drummer for CBS Studios.

Lilatlab Moving

NEW YORK—The Lilatlab Corp. of Angola, N.Y., is relocating its corporate headquarters and showrooms to 459 West 15th St. in Manhattan. According to Paul Gregory, the firm's president, the move was inspired by the proliferation of disco activity in the city. The Manhattan office is scheduled for a Wednesday (1) opening. Lilatlab will continue to maintain its Angola offices for an indefinite period of time.

Discos

40,000 FLASHING LIGHTS

2 New Fla. Clubs Differ Markedly

BY SARA LANE

MIAMI—Two new discotheques have opened in South Florida's Broward County, one in Fort Lauderdale, the other in Hallandale. Both are capable of holding 1,500 customers, both are owned by Canadians. Yet that's as far as the similarity goes. The Limelight in Hallandale is a versatile glitter palace with 40,000 flashing silver lights and dazzling strobes revolving just below a mirrored ceiling creating a time-lapse ice palace effect.

Owned by Peter Gattin and Brock McLean, the club is situated on the Aardvark in Coral, Canada, the Limelight is housed in the former Rom Bottoms discotheque which closed recently. The owners point to a $225,000 sound and light system which was custom manufactured in Canada and shipped to Florida. Massive, uniquely designed speakers set atop platforms right above the dance floor which can hold up to 500 dancers.

The sound system operating on 10,000 watts led to innumerable inspections by building inspectors due to Florida's rigid construction codes.

"The dance floor actually pulsates," explains Gattin. "It's because of the placement of the speakers right around it and we've heard it's kind of floor that makes you dance whether or not you can."

The club plays both 45s and LP cuts, with spinner Bobby Lombardi soon to be augmented by a second DJ from Quebec. Besides playing U.S. releases, club also plays imports from England and France. The owners call the programming "progressive disco."

While the sound in the main area of the disco is intense, there are other areas—off to the side where customers may find a quiet spot to talk. One such room features its own small dance floor. The other is a game room with pool table and pinball machines.

A very strict dress code is in effect; no jeans, T-shirts or sneakers are permitted at any time. "We're aiming toward a more sophisticated audience," Abraham says, "concentrating on an age group from 18 to 35. I feel people do like to dress up and get away from the usual type of clothing."

Prior to the opening, Limelight did heavy radio promos on WQAM, Miami's top AM station.

Distribs And Label Present Twin Shows

NEW YORK—A pilot concert promotion project by Program Record Distributors and Music Advertisers in cooperation with Abex Records has resulted in the staging of two highly successful disco shows Oct. 10 at the Terrace Ballroom in Union, N.J.

According to Dave Casey and Ralph Schlichtman, principals of Program Record Distributors, the pilot proved that a record distributor and a manufacturer can work together to successfully promote products for their mutual benefit.

The concert featured Skpy Mohoney, whose songs "Wherever You Go," and "Bless My Soul" are enjoying chart success.
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Compiled from Top Audience Response Playlists representing key discographies in the teenage U.S. Disco Action Markets.
NEW YORK—Atlantic has just released "Groovin’ Green," the follow-up to the group's "Swingin' Rhythm," which is also being released in an acoustic version. The Atlantic release is also a 33 1/3, 12-inch record of the album version.

In addition to releasing a 33 1/3, 12-inch disco disk this week entitled "Black Birds" by Muggsy Yaffe and Black Soul, Muggsy's band will also be recorded in a new version. Both sides are strong and different from each other. "Black Birds" is more in the R&B vein, with an organ break based on a lush backing. Black Soul's first hit, "Black Soul Music," had a similar organ break. The new song has four breaks, going through a number of interesting changes, then builds to a strong climax. "Muggsy Yaffe" sounds like an African tribal sound, and there is a number of interest- ing percussion breaks. Both sides could get strong club plays.

Working, discoath, has released the debut LP by Sweet Thunder, "Above the Clouds." The LP series is including the title tune, which is an instrumental featuring synthesizer as the lead instrument and brass section as the strong supporting group. The song is on the slow side and has a strong melodic feel, with orchestral and percussive breaks that sounds like it is being played underwater; the other with a Moog that builds the cd up a peak. "Sue Can't Go To The Moon" features the flute as the lead instrument, and it has a feel like "Blackbirds." The Detroit Emeralds LP, "Feel The Need," is built around a new version of its classic, "Feel The New." The "The Beat is back in town" new- er version about (3:10), but it more than a minute in length. The end of the first side is different—a more positive and direct with the voices, while still retaining that essence that has made the group's sound so distinct. "Take It To The Bank" sounds like it could have been cut a few years ago—it's more in the Motown vein and very aptly, with an in- tense rhythm break that makes the song stand out.

Buddah has just released the new Melba Moore LP simply titled "Melba." There are several strong cuts on this LP that sound like the same artist, "Good Love Makes Everything Alright. Mau- melody is the album in the same way as her last LP, rhythm is laid back but the sound is better and features. Melba more out front. The other good cuts are "The Way You Make Me Feel," "I've Got Feeling," "I Need Someone," and "So Many Mountains." As with her last LP, this one was arranged and produced by-looking like only Melba can do. Atlantic is releasing a 12-inch 33 1/3 disco disk of "Weird" by Sam's Lovers' Band. The single is from the group's latest LP, "Feel It," and has been noted in the past few months. It has been released and more longer with several good breaks, and "Excommunication" also was re- mixed into a much longer version. Both have strong flue solos in the breaks.

The new release of the disco de- cors commercially—Ralph MacDonald's "Crop Top Break- down" by Where It's The Love," and Tamko Jones' "Hit It To The Rhythm" by The Met. A 12-inch disco disk on Joanne Spann's "Elevator" has just been released by Gull Rec- ords it sits the German sound and could cut the most pasts for a new Mellon City disk. It has a nice melodic and by the year's you're finished listening, you're hearing the melody—a very good commercial hook.

LOS ANGELES--Dance Discos of Canada, possibly the only disco re- cord outlet in Vancouver, Brit- ish Columbia, may also be the one of the few outlets to carry as many as 40 different 12-inch 45s records.

Judit Zutz, co-owner of the shop which opened less than two months ago, claims the 12-inch 45s are her biggest sellers.

"Most people don't even know that there are at least 40 good 12- inch singles," says Zutz. "Our big- gest selling 12-inch singles are by

2 Clubs Open In Florida

--Continued from page 29

tion, and on V100, one of South Florida's top FMers. A $10,000 budget was allotted radio to time. $3 cover charge is in effect on week- ends, but during the week "it's flex- ible as we haven't established a definite policy as yet."

Marvin Wallace, owner of the Light Factory, also owns The Factory in London, Ontario, one of 50- or more discos across the U.S. and Canada which utilize the same basic concept in entertainment and de- sign.

The Fort Lauderdale disco not only features a huge seating and dancing area, but also two rooms of games; one is wall-to-wall pinball machines and the other features three pool tables with several port- able table games. Wallace located the Fort Lauderdale site for a year before deciding on the present one, a former interna- tional flea market, situated on heavily traveled Oakland Park Blvd. just a few minutes off interstate I-95 and nearby beach areas.

The Light Factory features a multi-colored, neon stripped glass dance floor covering an area of 16 feet by 60 feet. The colors are con- stantly changing as Wallace is a firm believer that lights have a psycho- logical effect on people—putting them in the mood to dance, speeding up the action if slowing it down.

Music programmed in 60s disco, 30s rock and 10s nostalgia. DJ Scott Talarico plays 45s and LP cuts, often overlapping the selections. A percussionist has been hired to supplement the music. "I think a live drummer is certain something to the bass," Wallace explains. "The DJ, too, will be an integral part of the show. Younger audiences need to be motivated and we're using a DJ from V100 to help get things going." Hours at the Light Factory are from 8 p.m. to 2 a.m. and weekends from 8 p.m. to 3 a.m. weekdays.

There is a $1 cover charge. Promi- sion gimmicks will be utilized such as nickel beer on Tuesday to attract customers.


cardphonians. Ralph McDonald and Love Big."

The outlet also stocks 25 different disco LP titles and 35 different sin- gles. According to Zutz, the most popular disco singles are by the Blit- zer Band, Timo Charles and Buffalo Smoke. The most sought after LP is Boney M. "Most of the music is funky, raunchy, nbd," she says.

Alabamas sell for $7.98, 12-inch sin- gles $3.81 and single records are $1.49. "Our rates are not exorbitant but are competitive with other Ca-

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Sound Center—Nakamichi Push Into Semi-Pro

NEW YORK—The Nakamichi Sound Center Research Center opened at the firm's U.S. headquarters in suburban Carle Place this September in a major step in the Japanese company's push into the growing semi-professional market.

Although marketing manager Ted Nakamichi is reluctant to talk about such a move, or even to acknowledge the firm's role in this arena, he was enthusiastic over the new facilities designed to showcase the expanding line of the company—and the cassette as a sound medium.

For his father, E. Nakamichi, the founder of Nakamichi Research, the main motivation for the center has been a strong dissatisfaction with widespread use of disk LPs as some material for subjective sound evaluation—with only a few audiophiles having access to high quality master tapes.

Different disk manufacturers have different conclusions about the same component system, and making judgments on equipment accuracy becomes a process of deciding which set of compromises best suits a given selection of LP disks, he believes.

The Nakamichi premise is that the cassette medium offers greater dynamic range and overall better performance than typical LP disks, by using the proper equipment and avoiding high-speed duplication. Both father and son believe the average audio consumer is capable of making his or her own recordings that could match LP disks. With the intention to make a heavy dollar investment in recording equipment.

Both premises strongly influenced the development of the Nakamichi cassette decks, all with three built-in wide dynamic range microphone inputs, and the Nakamichi live recording system, a three-mic technique used on famous recording sessions, and offering near-infinite detail. The tapes were recorded to the nearest 10dB by tape deck and tape recorder reproduction.

The new sound center is the result of this thinking, with four closed嘴 recording facilities including a specially designed sound room, a taping room equipped for real time cassette duplication and live recording, an audio testing laboratory using the latest analyzing equipment, and a combination conference/showroom.

Heart of the new facility is the specially designed sound room with walls of brick and concrete, and no tile, and ceiling is shaped to minimize regular acoustic reflections properties.

(Continued on page 56)

Taping room real-time cassette duplication facility uses 16 rack-mounted Nakamichi series 600 cassette consoles.

At Nakamichi Sound Research Center, taping room control console, above, utilizes standard components with new System-One vertical "director's console" at left, piano seen in sound room beyond glass, showroom and testing lab. below, offer products and all analysis equipment.

Lear Jet Sets Move Into CB Combo Mart

By JIM McCULLOUGH

LOS ANGELES—Lear Jet Stereo, 8-track automobile stereo pioneer, is entering the citizen's band radio market with at least one combination 40-channel CB/8-track radio unit scheduled for introduction early next year.

Called “Pigs back,” the configuration may spearhead a broader line of combination units later on, according to a spokesman for the firm.

The introduction marks yet another car stereo company marketing CB product. Pioneer Electronics of America recently announced it will introduce combination units at the upcoming CES in Chicago.

In addition, the company plans to "phase out the outdated business and concentrate future efforts on a new and more profitable custom business, particularly bulk and packaged speaker sales. Recently Avco Inc./Lear Jet stereo announced development of a new 8-track cartridge design that will give fidelity and longer tape life (Billboard, Sept. 18).

The new shell is a major bid from the firm to re-establish its strength in the cartridge market in which it was a pioneer in 8-track design for the automotive music market back in the mid-'60s.

Allison Audio, a Long Island custom duplicator, is initially making the blanks available to customers. According to Lear Jet, both CES and GRP have been granted approval of the design, and the company is still awaiting their decisions on production use.

Don Parsons is handling national sales of the new 8-track blank from Avco/Lear Jet national headquarters in Excelsior Springs, Mo., where the firm's automotive 8-track players are manufactured.

FTC Eyeing CB Closeout Ads, Promos

By MILDRED HALL

WASHINGTON—The FTC has announced that promotions and advertising by marketers of CB radios, including "AM/MPS" tape combinations, will be monitored to make sure consumers know three aspects:

1. The coming (Jan. 1, 1977) availability of 40-channel sets. 2. Which of the 23-channel set cannot be converted to 40-channel for a 40-channel radio, and 3. Terms and conditions of any conversion or trade for 40-channel sets.

The monitoring will cover advertising and promotions by importers, distributors and retailers to assure full information for consumers on the new products.

The FTC's Bureau of Consumer Protection says it appears that a substantial number of consumers considering buying a CB may not be aware of the channel expansion in progress, and that they are generally unaware of the future usefulness of a 23-channel set.

The Bureau is advising consumers that they will not be able to use a 40-channel set after Jan. 1, 1977. The Bureau maintains "some manufacturers but all they say will change 23-channel sets brought now, to 40-channel sets after Jan. 1."

It assures shoppers that although some 23-channel sets don't have to be made to carry 40 channels, they are still useful. On the other hand, says FTC, some conversions may be too costly.

Consumers are advised to check with the manufacturer's offer of warranties. Does the company promise in writing to change the 23-channel set to carry 40 channels? If the customer decides to have the set changed, can he merely take it back to the store—or must he send it to the factory himself? And, if the store agrees to the change, how will the operation of a CB be any different or the same at all?

FCC RULE ANALYSIS

Pilfer Study Points To 'Unlocked' Tape $T

•Continued from page 1

and seven other major companies.

For the retailer, the test results support an hypothesis that open display will increase tape sales and the net profit after pilferage, she emphasizes. "Equally important, LP sales, as well as all other product in stores with open tape display, will be enhanced."

More important than the 14% overall sales gain realized by the five-store sample is a significant and progressive increase in sales ranging from marginal gains the first week to a 2.5% increase the final week.

The importance of adequate store personnel is reflected in the pilferage experience, as the test documented that simply opening up tape cases with no additional security invoices pilferage—and quickly.

Sample stores averaged 5.1% pilferage of sales during the 10-week test period, and cost of pilferage reduced the 14% increase in sales (and profits) to only a 1% gain.

As could be expected, the chain with adequate personnel—not any "extra" security staff—had the highest profitability, a 9% sales gain net of pilferage.

In contrast, the chain that is inadequately staffed had a 12.1% over-all sales gain, but a 9.1% pilferage factor absorbed virtually all profits from the sales increase.

The type of antipilferage system required is defined by such store characteristics as adequacy of personnel, location, store layout and customer attitudes. The degree of pilferage varies by store type, location and personnel, but open tape display will always increase tape sales as well as LP sales.

The fact that sales of LPs and other store product increased may have been affected by the fact that personnel involved in the tests were also—without consciously realizing it—helping the customer out men so that he or she was more inclined to make a purchase.

With open tape display, test store LP volume that was running about 10% below control store levels prior to the test rose significantly, averaging 9% above sales at the control store.

Two significant factors prevalent with open display are indicated in correlation of sales gains between LP and tape sales, and tape traffic appears to increase and existing traffic is stimulated to purchase more.

A careful check of post-test data confirms that "gaits" in tape sales and profits will trend backwards to pre-test levels once tape cases are locked—an important conclusion to the psychological effect that the open product has on potential buyers.

The test was a followup to an earlier inclusive program conducted by theGR (last fall (Billboard, Oct. 15, 1975). It was launched May 9 and ran through July 18 at five major West Coast music specialty stores in MusicaLand, in high-traffic mall locations, and Bamama Records, a 3-store chain, mostly in shopping mall locations (Billboard, June 5).

Documented as chain "X" at chain "Y" in the study, the test used an average channel X store with an inventory of 15,000 LPs and 5,000 tapes, plus sound equipment in musical instruments.

Tapes range from 17% to 30% of prerecorded music sales, averaged 30% with virtually no street traffic and about 4% for LPs. Customers are primarily in the 15-35 age group, with selling effort off list, except for $2 off on special. Both wall-type and free-standing units, plus whole tape merchant disperse are used.

(Continued on page 56)

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Melissa, ELLA & MEMOREX

LOS ANGELES—Ella's Mel-issa Manchester, singer, songwriter and musician, joins Ella Fitzgerald in a new Memorex blank tape "Is It Live Or Is It Memores," television commercial slated to air this month.

Manchester stars along with Nelson Riddle, both of whom have appeared previously in the company's famous film-shattering spots.

Memorex will continue to use the same theme in its commercials, says Jake Rohrer, marketing manager, because he believes they have positioned the product in the public's mind effectively and this is a winning formula.

"We believe complementing Ella with Manchester will only strengthen our product message. Ella's appearance reinforces past commercials and Melissa will help capture the attention of the younger tape users who are just learning to appreciate cassettes," he adds.

The commercial will air on prime shows such as "Midnight Special," major sporting events and other programs, and will be adapted to print advertisements in national magazines.

(Continued on page 15)
Introducing The Ice Cube.

It can go all day and all night and still keep its cool. Here's why:

One, there's an absolutely exclusive 2000-watt solid-state inverter power supply instead of those massive transformers you're used to horsing around. Total weight: 35 pounds!

Two, there's a thermally activated two-speed fan that runs low most of the time and kicks into high when the going gets hot.

There's more: 300 watts RMS per channel, both channels driven into four ohms from 20Hz to 20KHz, at 0.5% or less total harmonic distortion. Color-coded peak reading lights step up and down so you're the first one to know if the power needs to come down a bit.

Go see the Ice Cube. Its formal name is the JBL 6233 Professional Power Amplifier. Bring $1500 and you can take it home.
AES Looks To Paris
For 56th Convention

NEW YORK—The AES has announced a special 56th convention tour in conjunction with its March 1-4 run at the Hotel Meurice in Paris.

Leaving Feb. 26 and returning March 5, the $599 New York-Paris price includes (double occupancy) Air France 747 service, seven nights with continental breakfasts at the hotel, airport transfers, a morning tour of Paris, all gratuities and service charges.

Information on the tour for what (Continued on page 36)

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L.A. Sound Circuit Kaput;
Two Outlets To Shelly's

By JOHN SIPEL

LOS ANGELES—A creditors' committee has been appointed in the federal bankruptcy action against Sound Circuit Inc., three-store Southern California audio playback retailer. Firm had entered a Chapter XI action here Sept. 2, when an attempt to work out an out-of-court settlement with creditors failed.

In the interim period, Mike Hymes, president of Shelly's Audio, a four-store chain, and Carl Roberts, Sherwood, and Bob Hamilton, Dokorder Inc., took an inventory of Sound Circuit's assets. Hymes received court approval for purchase of the inventory, calling for a cash payment of $30,000 and a promissory note for $35,000 due at the end of this year.

In addition, Hymes takes over existing leases for two of the three Sound Circuit stores in San Bernadino and Studio City. The lease for the Pasadena store expired in September 1976. The court has agreed that Sound Circuit will keep its cash on hand, $10,574, and its accounts receivable, for which there is no documentation in the court's dossier.

Almost 200 creditors are owed $386,219.45. The creditors owed $1,989 or more include TEAC, $28,000; British Industries, $17,897; BSR, $20,548; Aria Corp., $18,404; Infinity Systems, $17,034; Dokorder, $19,946; Kenwood, $19,386; Marantz Co., $11,581; Maxell, $12,285; Tandberg, $41,291; Lux Audio, $10,185; Sanyo Seiko, $9,945; Sansui, $9,740; 3M, $9,237; ESS, $9,769; Sherwood, $6,470; Solar Audio, $5,175; Fisher Radio, $4,840; Audvox, $4,691; Electra Radio Ltd., $4,121; Glesnara, $4,153; Jensen Sound, $4,340; Metro Sound, $3,762; Grado Labs, $2,549; Cross, $2,671; Meriton, $2,872; Phase Linear, $2,889; Philips Hi-Fi Labs, $2,582; Sony, $2,917; TDK, $2,618; Ohm Acoustics, $2,140; KLH, $2,064; Pioneer, $1,979; Shure Bros., $1,584; and Garrard, $1,625.

The creditors' committee includes: John Blache, TEAC; Robert Steury, Toshiba; Robert Yoshida, Kenwood; Allen Wen, Aria; Jim Trejo, Dixworth; and Roberts and Hamilton.

Colo. Rep Group Gets First Audio For Garden Show

DENVER—Pioneer, Kenwood, B.C.C., Yamaha and Cerwin-Vega are among audio lines scheduled to be included in public exhibits here, when an audio industry group participates for the first time at the annual Colorado Garden and Home Show (Billboard, Nov. 27).

The Audio Representatives Committee, a group of Rocky Mountain area sales representatives, is slated to display these and other of their product lines at the 18th running of the lifestyle expo here, Feb. 4-13.

However, the audio group says its display area, to be termed "Hi-Fi Show," will encompass audio, not product, in keeping with the group's educational goals. Components will be shown in system arrangements, rather than individually, the group says.

Organization reports it also is negotiating with nonaudio exhibitors to have audio products show in their display areas.

The group's member firms: OnMark Sales, The Little House, McLoud & Raymond, HP Marketing and B&K Electronics are participating in the effort.

To be held at the Denver Convention Center at Civic Center Hall, the Garden and Home Show this year is expected to attract 90,000 consumers from the Colorado and Rocky Mountain regions.

'Open Tape Test' Results

- Continued from page 12

The average chain Y store carries about 8,500 LPs and 2,000 tapes, and stocks only records, pre-recorded and blank tapes, and some sheet music. Tapes average approximately 18% of pre-recorded music sales, with shrinkage on both tapes and LPs varying from zero to 2%.

In addition, the Sensormatic electronic strip is used in one of four LP wraps and tapes are merchandised in locked well units with solid glass fronts and pigeon-holes. Clientele is basically in the 16-25 age group, with more competitive selling prices, often $2 off list with continuous specials.

Control stores were selected with similar characteristics to the three chain X and two chain Y control stores as possible. Two control outlets were selected for each test location, but in the Bay Area with two test stores per chain, the same control was used for both stores.

All five test stores carried an LP inventory of 17,700 tapes and 46,500 LPs, while the eight control stores carried competitive LPs.
Multi-video backdrop enhances Lou Reed performance on stage at the New York Palladium, with 36 of 44 b&w monitors seen here. System was put together by Adwar Video based on the artist's concept of effects.

Big Video Assist For Rocker Lou Reed

NEW YORK—A massive video backdrop is credited by Arista's Lou Reed with brightening his first tour in 18 months, led in with the release of "Rock And Roll Heart," the first LP on his new label.

The innovative Reed, who once spearheaded Andy Warhol's lament "Velvet Underground," introduced half-inch videotape to his two-hour-plus act in a big way, with a custom designed system by New York's Adwar Video Corp.

Reed and Johnny Pedell, his new manager, had the concept of a video background for his act, and Adwar put the pieces together in time for the opening spot in Milwaukee Oct. 21.

Featured were 44 b&w television sets at the rear of the stage (60 are available), with 12 behind the drummer and two banks of eight on either side.

Two Sony 1/2-inch VTRs play continuously, feeding into two RF channels with a switcher and a distribution amplifier. Half the sets in each bank receive one feed, and half the other.

The sets pulse in sync with the music, make checkerboard patterns, go on the "artistic" blind and even show "home movies." There is no backlighting, so the audience attention is drawn to the tubes, providing a unique visual adjunct to the performance.

In fact, at the Palladium in New York, John Rockwell of The New York Times commented: "The mood was only enhanced by 48 black-and-white television monitors that half surrounded him on the rear in three squat banks of 16 each. In some moments most of the sets glowed blankly, and a few picked up real programs, during the music they all pulsed together in abstract patterns."

Adwar provided all the equipment, including "miles" of cable, and a company technician trained Reed's road crew in the intricacies of customizing the installation for other halls in the 20-city outing, with various groupings of monitors and programming used.

Reed apparently is sold on the innovative use of video, and judging from the on-stage effects, it's been an obvious enhancement for the current tour.

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SYMPHONY BACKERS—Stanley Weinher, right, of Sound Reproduction East Orange, N.J., gets a trophy from U.S. Pioneer president Bernie Mitchell for participation in the firm's matching contributions program for donations by Garden State audio dealers to the N.J. Symphony that raised over $7,200. This week Pioneer launches a national matching contributions program with the National Endowment for the Arts on behalf of the Metropolitan Opera, with every dollar donated becoming a $4 contribution to the Met.

FEB. AIR TEST? AM Stereo: No Timetable Effect From RCA Exit

WASHINGTON—The recent withdrawal by RCA of its AM stereo system from consideration by the National AM Stereophonic Radio Council will not affect the timetable for over-the-air testing of the other systems submitted—which could stand Feb. 1, 1977. Harold Kasens of the A.D. Ring engineering consultants firm here, and chairman of the committee, says they have four systems from three firms going on with the test (Communication Associates, Motonola and Zenith), and two more companies are considering entering AM stereo systems.

One of the two Sansui systems submitted bears some resemblance to the withdrawn RCA type, although it is not really close, says Kasens. The testing stations are expected to be in the Washington area, for the convenience of the FCC during the experimental transmission period. The Feb. 1, 1977, target date is not absolute at this point, and "could slip a little, as these things have a way of doing," says Kasens.

The committee was formed at the request of the FCC in September, 1976. It is sponsored by the EIA, NAB, and the Institute of Electrical & Electronic Engineers. Chairman Kasens, formerly with the FCC, was a prime mover in the authorization of FM stereo in 1961. The Kahn Communications AM stereo system has not been submitted to the committee for testing. Instead, its president, Leonard Kahn, has appealed directly to the FCC for early authorization of the AM stereo system, in the belief that delays are "built into" committees like NASRCA.

According to RCA, its decision to withdraw its AM stereo system is based on the committee's request indicating that RCA's potential return from the sale of AM signal generators would not justify the research and development required for hardware design. RCA also notes that it feels all other systems proposed to the stereo committee will be "compatible with present RCA transmit-
If ever a major record group was built on a collective and infectious enthusiasm for musical creativity and innovation, it was the Sonet group—it was the band. To understand its story is to understand the story of Scandinavian independence, the story of the country that has produced some of the world's most celebrated musicians, and the story of the group that brought them together.

Sonet was founded in Denmark in 1956 by Arne Knudsen, a musician and entrepreneur, with the aim of promoting the music of Scandinavian artists. It was a time of great change in the music industry, and Sonet was at the forefront of this change, embracing new recording techniques and embracing the written and printed word to promote the music of its artists.

Sonet was not just a record label, it was a community. The artists who recorded with Sonet were not just musicians, they were often friends and colleagues. This close-knit community was a key factor in the label's success, and it is this sense of community that is reflected in the music that Sonet released.

Sonet's success was based on a commitment to quality. The label was known for its high-quality recordings and its dedication to promoting the music of its artists. This commitment to quality is still evident in the music that Sonet releases today.

In 1956, Sonet was small, but it had big ideas. It wanted to make music that was different, that was European, but also that was American. It was a bold idea, and it paid off. Sonet's first release, "The Danish Folk Music," was a hit, and it showed that Sonet had the muscle to make a difference.

Sonet's success was not just due to its commitment to quality, it was also due to its ability to adapt and change. The label was not afraid to experiment, and it was this willingness to take risks that allowed Sonet to stay relevant in a rapidly changing industry.

Sonet's success was also due to its ability to work with the musicians. The label was not just a record label, it was a partner. It worked with its artists to create music that was authentic, that was true to their vision, and it is this commitment to the musician that is at the heart of Sonet's success.

Sonet was not just a record label, it was a cultural force. It was a label that was not just about music, it was about community, it was about a shared vision, and it was about the power of music to bring people together.

Sonet was a label that was ahead of its time, and it is this vision that is still evident in the music that Sonet releases today. The label is not just a record label, it is a story, it is a journey, and it is a testament to the power of music.
The Sonet Group of Scandinavia

Sweden
SONET GRAMMOFON AB
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S-181 20 LIDINGÖ
Tel: 08-767 01 50
Telex: 10037

Norway
ARNE BENDIKSEN A/S
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OSLO 6
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Telex: 19689

Denmark
SONET/DANSK
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DK-2729 VANLØSE
Tel: 01-71 22 11
Telex: 27204

Finland
SCANDIA-MUSIIKKI OY
Arinatie 8 C
SF-00370 HELSINKI 37
Tel: 90-55 62 08

and in England.
SONET PRODUCTIONS LTD.
12 Needham Road
LONDON W11 2RP
Tel: 01-229 7267
Telex: 25793
The Stockholm Group: Super-Sonet Growth Rate 35% a Year

Although in 20 years Sonet Grammofon AB has managed to claim only 8% of the Swedish market—its 8% of a market with the world’s highest per capita expenditure on recordings—15% a year with a total annual turnover at retail level of more than $126 million.

The Swedish Sonet firm had its beginnings in 1955 when the Swedish government eased import restrictions on various commodities, including phonograph records. At that time jazz was an enjoyable but not vogue in Sweden and it was read as a vogue for young jazz enthusiasts. Gunnar Bergstrom and Sam Lindholm, then, that there was a great potential domestic market for imported jazz albums.

They began importing Savoy repertoire, having founded the first Swedish Jazz Record Co., Bergstrom and Lindholm. They then decided to launch their own record company. At the same time, to stimulate further interest in jazz, Bergstrom and Lindholm started promoting jazz concerts, working in collaboration with Neale Lovett, their English counterpart. Karl Emil Krudsen, and bringing in such major acts as Miles Davis, the Modern Jazz Quartet. Art Blakey, and the Warlocks. Only two years after their entry into the record business, Bergstrom and Lindholm were producing jazz recordings for the first time.

They had established a close working rapport with Krudsen, whose Storyville repertoire was released in Sweden through their Scandinavian Record Co., Bergstrom and Lindholm. As the jazz repertoire automatic for the Gazzel label in 1956 and its owner, Dag Haagqvist, became a partner in the Sonet company. That same year Sonet made its first venture into the audio-visual field, releasing its first phonograph records to AB to make firms for television and movie circuits featuring artists such as Jerry Williams and Sonny Boy Williamson.

By the late 60s, the company’s expansion made it necessary for the company to seek larger premises, the fourth such move since the firm was founded. Representation deals were signed with the American Epic label, the British Transatlantic label and the Dutch Barclay label. The timing of the following year there were deals with Scepter/Ward and King in the U.S.A. and Supraphon in Czechoslovakia.

The first decade of operation, Sonet Sweden had already been building up its local roster. Along with major pop acts like Ola and the Januarys, Ernie Englund, Ray Adams, Bob Nilsen, Vitas, Williams, and Saxe, the label was also extending its retail and folk and jazz repertoire.

(Continued on page S-14)

THE SONET GROUP

STOCKHOLM

KEF GRAMMOPON AB

Board: Gunnar Bergstrom, managing director. Dag Haagqvist, general manager. Sam Lindholm, director.

Financial director: Sten Carlson.

Promotion & publicity manager: Lars-Olof Holm.

AD managers: Rune Ekman.

Promotion & publicity coordinator: Hans Gyllenhammar.

Labels: Sweden, Sonet (Stockholm), Pressing (Stockholm), VAR (Stockholm), ABM (Stockholm), Mule.

Records: Olofsson, Gare, Grup Piro, Priendly, Sonet (Stockholm), Sweden, Units (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden (Stockholm), Sweden 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Sonet/Dansk Grammofon Expands Wide Interests

The two great consuming interests of Karl Emil Knudsen, president of Sonet/Dansk Grammofon AB, are jazz and films; so it is no surprise that the Danish company has become heavily involved in both through the years.

In addition to acquiring representation of jazz labels like Roulette, Black Lion and Vanguard, Knudsen has made a significant contribution to the expansion of the jazz repertoire and its appreciation by creating the renowned Storyville label which next year celebrates its 25th anniversary.

Sonet/Dansk Grammofon, one of the most dynamic of the independent companies in the world of jazz, has interests in film distribution and rental, record distribution, music publishing, record retailing and discographical publishing, and it has its foundations in the success of the Storyville label.

Following the granting of sales by recordings by British trad jazz artist Mike Vickers, the label was launched in 1954. Knudsen and his partner Anders Dyrepup established the Storyville agency so that they could book major American jazz artists for European tours and also record them for the Storyville label.

Among the blues singers brought in by Storyville in the late fifties and early sixties were Champion Jack Dupree, Sonny Boy Williamson, Memphis Slim, Speckled Red, Sleepy John Estes, Big Bill Broonzy and Roosevelt Sykes.

And there were many other folding Dansk Music packages that came on European tours. Storyville was able to recruit artists like Otis Spann, Lonnie Johnson, Sunnysland Slim, Hamme Nixon and John Harry Barbés for its Purple In Blues series, universally acknowledged as one of the finest blues anthologies ever produced.

Storyville also enjoyed a high reputation as a source of recordings by Danish jazz groups, easily the most important of which was Papa Bop's Viking Jazzband. The band's first recording for Storyville, "The Praise Of Nybroden" was a big hit and the follow-up, "Schale Men Frienderne," was a tremendous success throughout Europe, selling more than a million. The Papa Bop band is still a major force today with silver disc awards for each of its last two albums, which sold 45,000 and 30,000 respectively.

In addition to booking top blues artists on Scandinavian tours, the Storyville booking agency also brought in major jazz names like Duke Ellington, Count Basie, Buddy Rich, Humphrey Lyttleton, Chet Baker, the Modern Jazz Quartet and Lionel Hampton's big band. There is no question that the parallel activities of jazz concert promotion and jazz record production were mutually beneficial.

It was, incidentally, with the Storyville booking agency that Knud Thorborg and Anders Ståton, partners, in the highly successful Scandinavian Booking Agency, gained their first invaluable experience in concert promotion and tour organization.

Scandia True
To Jazz Tradition

The Scandia Music Co. Ltd., the Finnish arm of the Sonet/Dansk Grammofon group, was founded in April 1953 and has been headed by Harry Orvarnas, the present board chairman, since 1956.

Its initial activity was largely oriented to the production of Finnish jazz discs but it quickly extended its operations to include a full-service recording division and established a major publishing affiliate, Scandia Kustannus Oy.

The company's first big success came in 1956 with the release of a full-length album, "Vira," a ballad sung by Anniikki Takhi which sold close to 50,000 copies and qualified for Finland's first gold disc award.

Other recordings which qualified for gold discs in the early years of the company were "Baltai Ovvininiladna," also recorded by Anniikki Takhi, and "Suikisjakadam" by Brita Kouvet.

The first big international breakthrough for Scandia came in 1964. In that year, while the Beatles were taking the United States by storm, Sini Härkänen, a young Finnish singer-pianist in Samplitude, the young products, was making almost as much impact on a tour of Finland. Scandia signed the group to a worldwide contract and their first release "Cat" became a smash hit in Finland and Germany. International sales eventually topped the 200,000 mark.

In 1971 Sini Härkänen was taken over by the Finleygroup company but continued to be run as an autonomous company. One of the major acquisitions under the new regime was that of singer Katja Helen, a top Finnish singer who was formerly with P200. She joined Scandia two years ago and scored a tremendous hit with a Finnish cover version of the George Baker Selection success, "La Paloma Blanca." Helen's "La Paloma Blanca" album sold more than 40,000 copies.

Another major Scandia artist is Tapio Kansa who scores not only with local material but also with Finnish cover versions of international hits. Kansa has had great success with an album of Finnish folk songs and he and Katja Helen are scheduled to make an album of classical and religious music next spring, following the success achieved by Katja in a recent television program which featured the same kind of material.

Scandia's market share today is in the region of 12%, and it derives about 40% of its turnover from international products.

Handling all the product licensed to Sonet is Per-Ingvar Roos who takes care of the Island, A&M, Swedish Sonet, Pye, Transatlantic and Bronze repertoire, among other labels.

Arne Bendiksen A/S
A Record Company With
A Director Who Knows
All Parts Of Show Business

Is there anyone in the music business who has had more than 20 hits as a composer, hundreds more as a lyricist and arranger, more even as a musician and producer, has traveled the world and the U.S. as an entertainer, made more than 50 tele vision appearances, played leading parts in films, broadcast countless times, and been involved as national representative in the Eurovision Song Contest four times as composer/lyricist?

There is. He's the same man who has sung in the contest in Copenhagen, Stockholm, Malmö and Dublin, traveled with his Jazzband and the Copenhagen Jazzband, has traveled Europe and the U.S. as an entertainer, made more than 50 television appearances, played leading parts in films, broadcast countless times, and been involved as national representative in the Eurovision Song Contest four times as composer/lyricist.

And he's still only 50 years of age. Karl Emil Knudsen, president of the Danish company, which has been involved in the Eurovision Song Contest four times as composer/lyricist.

Arne Bendiksen, managing director of Arne Bendiksen A/S, holding up the Spellman prize, given him on his 50th birthday, having been named greatest music-business personality in Norway by the entire recording industry.

The company is currently representing ABC Records, ABC/BASF, Bronze Island, Pye, Vanguard and Transatlantic among others.

Arne Bendiksen is looking for international partners for possession of his distribution set-up. The publishing division of his company has a good contact with all producers in Norway but is most of all supported by heavy local production on the Sonet and Trusa labels.

Arne Bendiksen was appointed managing director of Arne Bendiksen A/S in 1966. He has been involved in the music business for 20 years and has been a director of several companies in the music business.

The creation of the Sonet label in 1953 was one of the first record companies to record and promote Danish rock music.

A big boost was given to the Sonet label in 1959 when Knudsen and Dyrepur signed a production deal with one of Denmark's biggest stars, lots. Vingard With the production of the disk, "The Violinist," he had a number of artists under direct contract to himself and he brought these with him to the Sonet label.

Among the top titles were "The Violinist," "The Blue Boys," Grete Sonne, whose "Klaus' Jorgan," a Danish cover version of a Swedish hit, sold 80,000 copies.

In 1963, the Danish singer and producer Bjarne Christensen won a Danish Melody Grand Prix for Sonet with the song "Ring Me," and there were regular successes, too, for best group included the well-known Willi Devold and the Hitmaker's, produced by Graham.


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TURNING BRONZE TO GOLD

Our thanks to Sonet Records and Arne Bendiksen for contributing greatly to the present and future success of the Bronze Label.

Congratulations SONET on your 20th successful anniversary

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CONGRATULATIONS TO SONET ON ITS TWENTIETH ANNIVERSARY

To DAG and his SONET GANG

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of London
are proud to have been associated
with Sonet for 12 of their 20 years.
Long may it continue.
"The secret of our survival and success has been in creating a solid base of catalog on which we can now, as a young and ambitious company, build—backed by the unique financial security we have from Sonet in Sweden."

So says Rod Buckle, managing director of Sonet U.K. He goes on: "Our product foundation, plus the security, added to our success over recent years, means that people can afford to take a chance with us without any qualms. For example, EMI Holland had us handle Pussy Cats, one of their biggest acts, for the U.K."

For Buckle the success story started with groundings in journalism, with D.C. Thompson, publishing house, as editor of Jackie, a weekly teenage magazine. Then he moved into publicity as partner in Interpop, which he ran with David Carwell. The run of hits he has been associated with started with Unit Four Plus Two and the chart-topping "Concrete And Clay."

He moved on to the music-publishing world with Les Paul, who ran Apollo Music, Lionel Bart's publishing house. He gave one song, "I Can Wait," to Ivor Raymonde to try to arrange a big name record on it. He came up with little known Swedish group Ola and the Janglers. For Buckle, a link with Sweden was created.

He left Apollo in 1967 and in April 1968 became "roving representative in the U.K." for Sonet, originally working out of his own flat in London. Then he returned to office space in the Apollo premises, given office space in return for administering the Sonet publishing catalog.

Sonet signed with Transatlantic for distribution in 1969, with a few albums released and a leaning towards the publishing side build up. In 1971, Sonet switched to distribution with Pye. Says Buckle: "Colin Hodley persuaded us to join Pye and we've never regretted it. From the start, they've been fanatical. They've done everything a distribution company should do. Their salesmen are professional—they can sell all kinds of artists."

But Sonet in Sweden started with a small investment in the U.K. side. They were expanding and our side, which was just myself, had to be self-supporting. We didn't go for singles in those days because we weren't geared to promote them properly. We took blues, folk, or jazz albums on the theory that if the songs were good, the musicians good, then we'd sell enough. Not enough to set the world on fire, but enough."

However, the publishing side built fast. There were links with Country Joe MacDonald, with Kim Fowley and Skip Battin of the Byrds. During the Transatlantic days Sonet had gained European rights for the U.S. Specialty label, which included product by Little Richard, Sam Cooke and others. In 1972 a deal was made for Venice Music, which included all the hits of Little Richard, Lloyd Price, Larry Williams and others.

Says Buckle: "Then we started signing a few artists in the U.K. Mostly of a folk-blues nature and one was Brett Marvin and the Thunderburts, a group with whom we had medium success with a couple of albums. A good working band. With me, they recorded a single. 'Seasides Shuffle,' which they disliked so much we pulled it out under a pseudonym—alias Terry Dactyl and the Dinosaurs. We were in the middle of the switch to Pye, so it licensed it to Jonathan King's U.K. label—and it was to prove his first big hit."

With Pye, Sonet and Buckle consolidated catalog acquisition. The Takoma label included the best product of John Fahey and Leo Kottke. Then there was the specialists guitar label Kicking Mule Records. As the catalog range broadened, Sonet U.K. got more and more into Europe.

Says Buckle: "About 75% of our sales are direct exports to our European representatives."

While this catalog building on the record side increased, there were publishing successes. Sonet published "It's All Up To You," recorded by Donny and Marie Osmond. Then there were four titles on John Lennon's rock 'n roll album. Then came "I Viva Espana."

Buckle recalls: "I was on a skiing holiday and heard a couple of barreln singing this tune. Back in London, I traced the publishers and got the U.K. rights to it. We got Sylvia in to record it and pushed it out for what I thought would be an instant hit. In fact, it merely started an 18 month struggle before it got on the chart. It must have sold more copies—36,000—than any other record before making a chart place."

"But it proved we had perseverance, related to promotional ability, and it meant we were offered a lot more catalog material from round the world."

Sylvia followed up with "Hasta La Vista" and a successful debut album. Sonet U.K. completed the important "Legacy Of The Blues" 12-record series, then started the "Giants Of Jazz" series. The company signed Aligator, a Chicago-based label—Buckle describes it as one of the most aggressive blues labels in the U.S., a budding Chess."

He also made a deal with Flying Fish Records—for the whole of Europe as with the others—and that brought in catalog material from John Hartford, writer of "Gentle On My Mind" and Lester Flatt and Buddy Emmons.

Recent history includes a spell at the top of the U.K. single chart with Pussy Cat's "Mississippi," licensed from Holland. Says Buckle: "That was another long term promotion job but we got another European act away in this country."

Buckle is justifiably proud of the success statistics of Sonet U.K.—as well as happy with the speed of catalog acquisition. As head of a record and publishing company in the U.K., he has presided over 10 top 50 entries in the past three years. He says: "We've proved a few important points. And, the future points straight to an even greater expansion."

---

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Musical Family
- Continued from page S-1

more and more of a challenge. But thanks to people like Karl Erni Knudsen, Arne Bendiksen and Harry Ormova, we manage to foster a spirit of friendly cooperation and the feeling that we are a united family rather than a collection of impersonal companies.

- We maintain excellent personal relationships, with a post-MIDEM meeting of the Sonet group at St. Tropez during each year and an annual August meeting held in each country in rotation.

- The Sonet companies were built on enthusiasm—and that enthusiasm is completely undiminished today. It is a spirit which clearly communicates itself on an international level because the Sonet group can be offered more interesting deals than it can comfortably handle. Today total group turnover is in the region of $15,000,000 annually.

A particularly happy aspect of the Sonet group’s 20th anniversary is that the Swedish company has recently acquired from Arista representation of the relaunched, repackaged Savoy catalog. Thus the wheel has turned full circle.
The Sonet Group represented Epic in Scandinavia for several years before CBS started their own companies in Scandinavia. Donovan had several hits and in 1966 he visited Stockholm for concerts and met with I. to r. Gunnar Bergstrom, Dag Haegggvist, Antti Enio, Arne Bendiksen and Karl-Emil Knudsen.

The 1972 Scandinavian Sonet meeting took place in Mariefroo in Sweden. From (left) Arne Bendiksen, Philip Kruse, Dag Haegggvist, Paul Bach, Harry Orvarnas, Gunnar Bergstrom, Ove Hanson, Karl-Emil Knudsen, Hallvard Kvale, Sven Lindholm and Lars-Olof Helen.

**Stockholm Group**

*Continued from page S-14*

publishers a subpublishing deal for the whole of Scandinavia because the performing and mechanical right societies in the four countries work closely with one another.

"Sonet Sweden is particularly well-placed when it comes to subpublishing deals or record licensing deals with foreign companies because Sweden is the most internationally-oriented of the Scandinavian markets. About 70% of record sales turnover in Sweden comes from international products. Ours is an extremely sophisticated market, totally dominated by album sales. Only 1.4 million singles were sold in Sweden last year—representing little more than 1% of total turnover."

"This explains why some of the more esoteric of the foreign labels tend to be amazed at the amount of album product we can move. For example, last year our turnover from sales of Aartiste albums was more than $18,000,000. This is a much higher sale than was achieved in West Germany, a country with more than seven times our population."

It is entirely in keeping with the Sonet philosophy that its newest ventures, an art gallery and an art publishing business, should be a great commercial success. Sonet started its graphic arts activity in 1969 as a "hobby"—just as the original jazz record import business had grown out of a hobby, 14 years earlier. Sonet's Gallery Ostermalm, is one of the most important art galleries in Stockholm for graphics by internationally known artists. Sonet regularly commissions works from leading artists and has recently initiated a collection of etchings and monotypes by 11 different artists on the theme "Music. Maestro. Please!" to commemorate its 25th anniversary. There will be a limited edition of 100 copies of each work.

With a turnover growth rate of something like 35% a year, the Sonet group in Sweden is constantly having to find extra space to accommodate its rapid expansion and next year will see another major leap forward when it moves all its depart- ments into a huge mansion at No. 1 Atlassvagen on the island of Lidingo about six miles from the center of Stockholm. Cost of buying and converting the new headquarters will be in the region of half a million dollars, but the building will give Sonet seven times the space it now occupies.

At the present rate of progress, the Atlasvagen building seems likely to be outgrown long before the Sonet Sweden group celebrates its 25th anniversary, and it is said that Bergstrom, Haegggvist and Lindholm have been casting thoughtful glances in the direction of Stockholm's royal palace.

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<thead>
<tr>
<th>Title</th>
<th>Artist, Label &amp; Number (Dist. Label) (Publisher, Licensee)</th>
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<tr>
<td><strong>Piano Classics</strong></td>
<td>world's leading middle-of-the-road singles compiled from radio station air play ranked or rank in order.</td>
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<tr>
<td><strong>CLASSICAL</strong></td>
<td>seasonal survey for week ending 12/11/96 billboard</td>
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**TOP 10 ORCHESTAS $2,000,000**

| Orchestras Share $6 Mil In Grant Aid |

**NEW YORK**—Almost $6 million in grants to 103 symphony orchestras across the country have been made available by the National Endowment for the Arts.

Nancy Hank, chairman, notes that despite smaller appropriations than had been expected, "every effort to keep funding for orchestras appears worth their growing needs" is being made.

She points out that orchestra operating budgets have increased by 41% in the four years ending with the 1975-76 season, or to $133.8 million from $94.6 million. "During that same period," she reports, "the Endowment’s support of orchestras increased by 5%.

Much of the Endowment assistance is being used by orchestras to sponsor chamber music concerts, says William J. T. Ellis, director of the agency.

In general, he notes a trend toward presentations by smaller ensembles to supplement orchestral concerts.

**TOURS ON THE ROAD**

Several orchestras have taken special concert tours to other countries to bring Western symphonic music to new audiences. Some of the more notable tours included:

**ITALY**

The New York Philharmonic Orchestra under the direction of conductor path
ted on a 13-city tour of Italy in the fall of 1995. The tour included performances in major Italian cities such as Rome, Venice, and Milan.

**JAPAN**

The Philadelphia Orchestra, led by conductor Michel Plasson, performed in several cities in Japan, including Tokyo and Osaka, in the spring of 1996.

**GERMANY**

The Cleveland Orchestra, under the baton of conductor Christoph von Dohnanyi, embarked on a tour of Germany in the fall of 1995, performing in cities such as Berlin, Munich, and Stuttgart.

**SPAIN**

The Boston Symphony Orchestra, led by conductor Seiji Ozawa, toured Spain in the spring of 1996, with performances in Barcelona, Madrid, and Seville.

**RUSSIA**

The London Symphony Orchestra, under the direction of conductor Daniel Barenboim, took a tour of Russia in the fall of 1995, visiting cities such as Moscow and St. Petersburg.

**CLASSICAL NOTES**

The liner notes of the new recording of the Haydn Symphony No. 104 by Herbert von Karajan and the Berlin Philharmonic Orchestra give D Major a prominent role. The symphony is composed of four movements, each beginning with an extended transitional section. The first movement is a minuet and trio, the second a scherzo and trio, the third a minuet and trio, and the fourth a minuet and trio. The last movement is the longest and most complex of the four.

**NEW YORK**

The New York Philharmonic Orchestra, led by conductor Kurt Masur, performed in several cities in New York, including Central Park's Avery Fisher Hall and Carnegie Hall.

**Philadelphia**

The Philadelphia Orchestra, under the direction of conductor Charles Dutoit, performed in several cities in Philadelphia, including the Academy of Music.

**Chicago**

The Chicago Symphony Orchestra, led by conductor Daniel Barenboim, took a tour of Chicago in the fall of 1995, with performances in Millennium Park and the Chicago Symphony Center.

**Los Angeles**

The Los Angeles Philharmonic Orchestra, under the direction of conductor Zubin Mehta, performed in several cities in Los Angeles, including the Dorothy Chandler Pavilion and the Hollywood Bowl.

**San Francisco**

The San Francisco Symphony Orchestra, conducted by Michael Tilson Thomas, performed in several cities in San Francisco, including the War Memorial Opera House and the Davies Symphony Hall.

**Classical Notes**

**NEW YORK**—An exciting concert featuring the world-renowned pianist, Mr. and Mrs. Robert Casillas, will be held at the Music Hall on November 30th. The program will include works by Beethoven, Chopin, and Mozart. The event is sponsored by the Music Foundation of America and is free to the public. For more information, please contact the Music Hall at 212-345-6789.

**CLASSICALLY**

**NEW YORK**—The New York Philharmonic Orchestra, conducted by Eugene Ormandy, will present a series of concerts at Carnegie Hall, featuring works by Beethoven, Mozart, and Brahms. The series will run from November 28th to December 1st. For more information, please contact Carnegie Hall at 212-757-5000.

**PHILADELPHIA**—The Philadelphia Orchestra, under the direction of conductor Charles Dutoit, will perform a series of concerts at the Academy of Music, featuring works by Brahms, Dvořák, and Schumann. The series will run from November 26th to December 2nd. For more information, please contact the Academy of Music at 215-965-5000.

**CHICAGO**—The Chicago Symphony Orchestra, conducted by Daniel Barenboim, will perform a series of concerts at Symphony Center, featuring works by Mahler, Stravinsky, and Tchaikovsky. The series will run from November 24th to December 1st. For more information, please contact Symphony Center at 312-263-7420.

**SAN FRANCISCO**—The San Francisco Symphony Orchestra, conducted by Michael Tilson Thomas, will perform a series of concerts at the War Memorial Opera House, featuring works by Beethoven, Brahms, and Stravinsky. The series will run from November 22nd to December 1st. For more information, please contact the War Memorial Opera House at 415-392-7420.

**LOS ANGELES**—The Los Angeles Philharmonic Orchestra, conducted by Zubin Mehta, will perform a series of concerts at the Dorothy Chandler Pavilion, featuring works by Mozart, Beethoven, and Stravinsky. The series will run from November 21st to December 1st. For more information, please contact the Dorothy Chandler Pavilion at 213-972-7211.

**NEW YORK**—The New York Philharmonic Orchestra, conducted by Kurt Masur, will perform a series of concerts at Avery Fisher Hall, featuring works by Beethoven, Brahms, and Schumann. The series will run from November 19th to December 1st. For more information, please contact Avery Fisher Hall at 212-307-7140.

**PHILADELPHIA**—The Philadelphia Orchestra, under the direction of conductor Charles Dutoit, will perform a series of concerts at the Academy of Music, featuring works by Brahms, Dvořák, and Schumann. The series will run from November 17th to December 1st. For more information, please contact the Academy of Music at 215-965-5000.

**CHICAGO**—The Chicago Symphony Orchestra, conducted by Daniel Barenboim, will perform a series of concerts at Symphony Center, featuring works by Mahler, Stravinsky, and Tchaikovsky. The series will run from November 15th to December 1st. For more information, please contact Symphony Center at 312-263-7420.

**SAN FRANCISCO**—The San Francisco Symphony Orchestra, conducted by Michael Tilson Thomas, will perform a series of concerts at the War Memorial Opera House, featuring works by Beethoven, Brahms, and Stravinsky. The series will run from November 14th to December 1st. For more information, please contact the War Memorial Opera House at 415-392-7420.

**LOS ANGELES**—The Los Angeles Philharmonic Orchestra, conducted by Zubin Mehta, will perform a series of concerts at the Dorothy Chandler Pavilion, featuring works by Mozart, Beethoven, and Stravinsky. The series will run from November 13th to December 1st. For more information, please contact the Dorothy Chandler Pavilion at 213-972-7420.

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LUCAS - Nashboro Records is placing black gospel on KFOX, a white country-oriented outlet in Long Beach, Calif.

According to Rick McGruder, vice president of the label, the format for the late night gospel program will be that of a Top 40 station. "We've entered into this station because we wanted a different type of outlet that would reach Los Angeles plus minority listeners," says McGruder.

"I have been doing market research across the country and have found that although it's not publicized, a lot of blacks listen to white country stations. "At the same time," he continues, "I have found that many whites enjoy black gospel but for the most part will not go to the record shops that stock it. We would like to make them like it enough to go out and buy. This move to KFOX is an effort to reach that market."  

Nashboro has gone to the California station due to the success that it has had with gospel on WWDJ, a country music station which also plays white gospel in Hackensack, N.J.

According to McGruder, research on that station proved that it has a heavy black listening audience. "In this particular case, we went to WWDJ because it already had a black audience which we could capitalize on."

"I am trying to buy radio time where I can get my music on before midnight," he adds. "At that time, the person wants to hear gospel, why should he have to stay up half the night to hear it? Our purpose is to bring gospel music on the air in a timely formated show before midnight."

McGruder claims black gospel on white country stations is relatively commonplace throughout the Southern areas but is rare in the large cities.

Nashboro, with KFOX, will program the gospel show which is set to begin Monday (6), 11 p.m.-midnight. "Our show will sound like any Top 40 station where we will give the audience music on a commercial store tag and back to music. All commercials and music on the air on this show. There will be no preaching on this show, our people will have to go to church for that," says McGruder.

The show will feature Nashboro acts along with artists from other labels in both contemporary and traditional formats. "Our idea is to present gospel in the best light. If it's good music then we will play it no matter who the artist is," he says. A Top 40 gospel playlist is also being distributed.

McGruder tells of the label's most recent gospel success story, "We have a record "I'm Gonna Tell God On Your Knees" by David Whitfield that was released last February. The record only recently began to sell in the Southern areas. Why?

"The story tells of a woman in Georgia, who went to a white Protestant church only to disenchanted. The woman was told to go back across the tracks with her own kind," he continues. "All of a sudden the record is a smash in Georgia," he concludes. "The record is timely since it so closely resembles the recent incident with the Rev. Clemen King at a..."
Soul

*Soul* Magazine

**Johnny Bristol: on a musical trip un-leashing a new sound.**

This is where we’re at in music, says composer/producer/artist Johnny Bristol. “Although I don’t necessarily follow trends, I would rather be an innovator and have the pop music trend is to sex, and I like it,” he says.

“My music talks about making love, man and woman getting closer together and I feel it’s necessary,” he adds. Historically, the blues have been growing in new music, particularly in the blues and country fields portraying both good and evil. Johnny Bristol says that although it dates back as far as time itself, there’s much more of it now. He feels that music has gone in this direction because of the “chaos,” state of world affairs. “People must cling to something, to look toward the thing that’s most satisfying and I believe sex is the most satisfying element in any relationship,” he says. Bristol

Estimates that of every 10 records hits the other 9 are sex. “These two songs will be saying the same thing but in different ways,”

Bristol, who has released his first LP on Atlantic Records, “Bristol’s Creme,” has said he’s changed his sound by using different instruments and structures. The singer is now using synthesizers, echo boxes, and a whole lot different gadgets such as phoners. He is also using less rhythm.

“The more I get into my music now because I am using fewer musicians. I am doing this because I want more definition to my chords, structures and melodies,” he explains.

Bristol breaks this explanation down further, saying, “If I’ve got 10 pieces of rhythm, there are no holes, no space between being or being. The kind of structure is all feeling, so a person can get hung up in this feeling and never get out.”

“My music is made up in six or seven rhythm pieces allow a person to hear each instrument, each synonomous feeling, without warping over into each other because there is space between them. The music now is just that beautiful,” says Bristol is pleased with his new album. “The fact that the album is called Bristol’s Creme signifies that his LP is my best work,” he says.

**Black Acts and RCA**

Continued from page 6

aware of the new, energetic young producers who are now emerging.

Berliner says that Clarence Avant, who now has his own label and is producing music to RCA that the label has never had.

“We just let it out as an overflow but we’re trying to broaden our music by bringing different kinds of music to the label. It’s a perfect example of what we are looking for. If there is such variety in black music, Avant will find it,” says Berliner.

“Black music as is varied as white music with as many subletes in you forms as pop music,” he continues.

“This is a great thing that has happened to the black music in the days of looking at rhythm and a kind of music sitting out there by itself are over.”

LP budgets are also under the watchful eye of the RCA department, with its staff aiding and overseeing projects to prevent LPs from exceeding their allotted budgets, says Berlkin.

Abercrombie works closely with D.J. Rogers, the label's most prized black act, adds that Rogers' newest LP exceeded its fiscal allocation.

He explains his method of curtail- ing exorbitant costs is to sit down with an artist and his producer and schedule whereby LPs can be produced within a given budget.

“Considerations are given not to put a steel fist because I must have honesty to what the artist is doing,” says Oberno.

“But I also realize that an album doesn’t need to cost $150,000.” He adds that Rodgers’ album did not cost $50,000, but he declines to give an actual figure.

Berliner notes that his staff is a carefully selected group capable of dealing with a variety of artists and music.

“We are a little more sensitive to the music and the artist is what our ad department is about. Our lives are the artists’ lives. We have a job for the black artists, ideally, it’s to bring them home with the same team as the black artists, and that’s where this merger makes sense,” says Berliner.

“The reason for merging was the effect this move will have on our black acts,” he says, while explaining that the merger came about at the request of some of the label’s black acts.

In the past year RCA’s ad department has upgraded its pop roster and broken more records than in the previous year, says Berliner.

“The only way that this merger will work is if D.J. Rogers and every black artist has a better chance under this merger than before,” he adds.

**Rights To Mogull**

**NEW YORK**—From Mogull Publishing, which now represents Passing Clouds Music copyrights in all parts of the world except the U.S. and Passing Clouds is the publishing wing of the company, is releasing Harry Harlow.

Other recent Mogull deals have acquired Japanese rights to Monga Music, the publishing firm of Yuma artist Monga Santamaria, and rights in South and Central America to Aesnith material in the Dakesu Music Corp. catalog.

The record is being played on with rb and rap, and has gone over the 20 year’s in the industry. The show, which will air Jan. 21, will appear on the Warner and Isaac Hayes hosting.

**Dave Clark**

The country's leading talent in the music business is the man, while reflecting on MCA's decision to join the ranks of rb, inspired this article. Just finished reading the MCA story in Billboard. Must say I am supposed decided to wake up after all these years.

I guess I was the first black person to promote the entire Streisand line in the days when they (Decca) didn’t think enough of black records and artists to promote. I was promoting Decca records but the agencies that were managing and booking the artists paid me.

As an example Clark names Harold Oleow who paid him to promote Jimmie Lumberfield's records; Joe Glaser for Billie Holiday, Lionel Hampton and Louis Armstrong, and Bert Adams for Louis Jordan. Moe Cole also paid for six seven black artists which he had recording for Decca.

"Here's hoping that MCA won't patterns itself after its parent company. It's a brand new ballgame and if they (MCA) expect to get anything out of black music, they've got to put a full boat in it," says Clark.

"I am willing to bet that I'm one of the few people who know the 1800 Series. Decca's rb catalog," he adds.

Clark, who now works for TK Productions, boasts that TK’s product is “Popping all over the place.”

Remember ... we're in communication so let's communicate.
Country ACTS Sought For Network TV Shows

Howard further explains that in previous years some producers raised eyebrows, and his attitude was mainly because "they had difficulty identifying with it. This attitude has changed a lot and is present in the regular use and prime positioning of country talent.

Michael and Freddy Fender are on Merle Griffin's show frequently and are often put on first. The "Mike Douglas Show" pulls acts such as the Oak Ridge Boys from the Halsey roster. Roy Clark has hosted the "Interneit Country Music Show" for seven times and Mel Tillis and Freddy Fender have also scored very well on that show. All of these acts have a strong faith and are doing in one form or another. It's gotten easier and easier but with a first-timers doing it, it was extremely difficult," Howard points out. "More and more doors are opening for those accepting country music for what it is and realizing its widespread popularity. There are still some soft spots, and some television shows are still resistant to country music and feel their audiences are not attuned toward country music. It's a very strange and toughest nuts to crack have given us our day at bat."

One of my advantages is being in L.A. and dealing with these people all the time to get them as well as working with them," says Howard. "I have work to break down their preconceptions, but yet our thing is that good country will come through and will find its audience and not be left behind to non-country fans. The lines can blend together in many cases and we've succeeded a large degree in showing that country music is a buyable entertainment form."

Another pioneer in this field is the Brokaw Co. headed up by Sandy and Carl Brokaw. Although their primary purpose is handling public relations for their accounts, the firm is unique in that it works toward exposure for its clients on game shows, variety shows and has plans to develop larger conceived careers and movies. The brothers have been involved in TV for five years and have seen important strides taken in that time.

"My brother and I are country freaks—we care about the music and make extra efforts to get these people on television," Sandy points out. "We're cracking the resistance to get country artists on TV and it is becoming easier and easier to get them on."

David Brokaw has been working with Loretta Lynn for five years. "My feeling with Loretta was that she never changed her country manners and accent. You can't stop talking funny or do an MGM song. The artists should go out with all the confidence that he or she will be accepted for the qualities that country people have been accepting."

Brokaw says it took 4½ years to get Loretta on "The Tonight Show," with Johnny Carson. "We also got her on a Flip Wilson special. When I first went to those people they said it, but I asked for just five minutes of their time and when I got through the was on. Loretta was also featured on the People Magazine special hosted by Lily Tomlin."

"Nashville and the artists need to be more aware of the importance of national TV exposure," observes David Brokaw. Sandy and David both agree that "these artists' management and booking agents need to realize that TV exposure is a lot more important to them than the "Grand Ole Opry at this point." The Brokaw Co."

(Continued on page 4)
**Distris In 2 Contests**

NASHVILLE — International Record Distributing Associates will be administering two new promotional contests in conjunction with Cinnamon Dynasty and Republic Records, according to Mike Shepherd, executive vice president of the firm.

One contest will be focused around one of the newest releases by Muhammad Ali on the Cinnamon Dynasty label. There will be 10 leading FM radio stations throughout the country giving away free albums and a first prize of $100 to the person who composes the best poem about the “Greatest Fighter Who Ever Lived — Muhammad Ali.”

Each of the 10 winning entries from the stations will be competing for a $1,000 grand prize nationally. Along with this contest, the firm will also be offering prizes to distributor salesmen for supportive window displays in the 10 areas.

The firm will also be sponsoring a national contest with Republic Records for distributor salesmen which features Republic albums and the theme, “Give Nostalgia For Christmas.” Prizes will be given for the best window displays emphasizing this theme along with all the Republic albums being distributed by the firm.

Both contests will be running through December.

**Country Buffs Plan Visit To A London Fest**

NASHVILLE — The International Fan Club Organization is helping to put together the first American fan-oriented tour to participate in a country music related activity outside the U.S.

According to Lourdella, Loretta and Kay Johnson, co-presidents of the International Fan Club Organization, transportation is being worked out with Air France and World Tours, Inc. of Chattanooga to take a group to the Wembley Festival for two days of the three-day event, April 9-11, in London. Afterward, the group will travel on to Paris and Monte Carlo before returning to the U.S.

The organization will also have a display booth at the Wembley Festival, marking the first time an American fan club organization has participated in the promotion of its member artists and fan clubs.

Among the performers set to appear at the festival are Conway Twitty, Loretta Lynn, The Oak Ridge Boys, Judy Miller, Tommy Overstreet, Jean Shepard, Jim & Jesse and the Virginia Boys, Emmylou Harris and the Hotband, Don Williams, Crystal Gale and Hank Thompson. Dennis Weaver will be the host.

**Gayle And Harris Still On Charts**

NASHVILLE — Two albums by two female artists account for a total of 100 weeks of chart activity on the Billboard Hot Country LP’s chart.

Crystal Gayle’s “Somebody Loves You” chalks up its 54th week of chart action for the United Artists singer while Emmylou Harris enjoys its 40th week of chart presence with “Elite Hotel” on Warner/Reprise.

Meanwhile, Crystal Gayle’s LP “Crystal” climbs to No. 16 with a run in its 14th week of chart activity.

**Grift Broadens**

NASHVILLE — Ray Grift is aiming his publishing operations into some new directions, effective Jan. 1. The Capitol Records artist-writer-producer-publisher notes that his three publishing companies — Blue Echo Music, Blue Melody Music and Blue Band Music — will be exclusively represented and administered by Jasmine Music. Jasmine’s Los Angeles office is directed by Dude McLean and Rick Joseph, and its Nashville office is headed by Jerry Green.

2 **Labels Signed**

NASHVILLE — Rising Star Records of Nashville and Denim Records of Downers Grove, Ill., are the newest members of the Independent Label Assn., which is designed to unite and promote independent labels’ contributions to the music industry.

**Montgomery U.K.**

NASHVILLE — Melba Montgomery, United Artists recording artist, has signed a contract with Mervyn Conn Promotions, Ltd. of London for a 28-day tour of the U.K., also headlining George Hamilton IV, beginning Feb. 17.

Larry Wilt, president of Larry Wilt & Associates, representing agency for Montgomery, handled the contract negotiations for the tour.

**Gateley On Own**

NASHVILLE — Jimmy Gateley will be leaving the Bill Anderson show Jan. 15 to put together his own club and concert act. With the Anderson show for 12 years, Gateley opened the show and played guitar in the Pol Boys band. Anderson and David Byrd will continue to produce Gateley’s ABC/Dot records.

**Spear To Germany**

NASHVILLE — Billie Jo Spears has jetted to Munich, Germany, to tape “Disco,” the popular European television show with an estimated audience of 22 million. It’s the first appearance by an American female country artist on the show. The United Artists recording star is slated to return overseas for the Wembley Festival in England, Sweden and Finland in April.

**Here Comes The Home Run!**
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week(s) on Chart</th>
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</thead>
<tbody>
<tr>
<td>THINKING OF A RENDEZVOUS</td>
<td>James Bond</td>
<td>United Artists</td>
<td>11</td>
</tr>
<tr>
<td>SHE NEVER KNEW ME</td>
<td>Don Williams</td>
<td>Capitol</td>
<td>5</td>
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<tr>
<td>GOOD WOMAN BLUES</td>
<td>The Winstons</td>
<td>ABC</td>
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<tr>
<td>LONELY MISS CLAYDOW</td>
<td>Wilson Pickett</td>
<td>Atlantic</td>
<td>10</td>
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<tr>
<td>HILLYTULLY HEART</td>
<td>James Mturk</td>
<td>Motown</td>
<td>8</td>
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<tr>
<td>SWEET DREAMS</td>
<td>Emmit MessageBoxButtons</td>
<td>ABC</td>
<td>11</td>
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<tr>
<td>TAKE MY BREATH AWAY</td>
<td>Domingo Smith</td>
<td>Motown</td>
<td>9</td>
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<tr>
<td>BABY DOLL</td>
<td>Mary Kaye &amp; Lorrice Narcisse</td>
<td>ABC</td>
<td>10</td>
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<tr>
<td>FOG ON THE RUN</td>
<td>T.S. Milton</td>
<td>ABC</td>
<td>12</td>
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<tr>
<td>BROKEN DOWN IN TINY PIECES</td>
<td>Billy &quot;Crack&quot; Crabb</td>
<td>ABC</td>
<td>15</td>
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<tr>
<td>YOU NEVER MISS A REAL GOOD THING (Tell Me Goodbye)</td>
<td>Carole Bayer Sager</td>
<td>ABC</td>
<td>16</td>
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<td>STATUES WITHOUT HEARTS</td>
<td>Barry Galvin</td>
<td>ABC</td>
<td>17</td>
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<tr>
<td>EVERYTHING I OWN</td>
<td>Joe Stampley</td>
<td>ABC</td>
<td>14</td>
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<td>5,599,999 TEARS</td>
<td>Deeley Lee</td>
<td>ABC</td>
<td>13</td>
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<td>TOLL THE BELLING IN THE JUKEBOX</td>
<td>Valencia Robin</td>
<td>ABC</td>
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<tr>
<td>I CAN'T BELIEVE SHE GIVES IT ALL TO ME</td>
<td>T. Walker</td>
<td>ABC/Mod</td>
<td>25</td>
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<tr>
<td>SOMEBODY SOMEWHERE</td>
<td>O.C. Smith</td>
<td>ABC/Mod</td>
<td>11</td>
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<tr>
<td>NEVER DID LINE</td>
<td>The Bells</td>
<td>ABC</td>
<td>18</td>
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<tr>
<td>DON'T BE ANGRY</td>
<td>James Fargo</td>
<td>ABC</td>
<td>23</td>
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<tr>
<td>LAURA (What's He Got That I Don't Got?)</td>
<td>Kevin Ross</td>
<td>ABC</td>
<td>20</td>
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<td>SOMEBODY TELLS A STORY</td>
<td>Sherri Payne John</td>
<td>ABC</td>
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<td>WE'VE MADE A PROMISE</td>
<td>Martha &amp; the Vandellas</td>
<td>ABC</td>
<td>27</td>
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<tr>
<td>I'M NOT ANGEL</td>
<td>James Fargo</td>
<td>ABC</td>
<td>26</td>
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<td>A LITTLE AT A TIME</td>
<td>Sunday Achievement</td>
<td>ABC</td>
<td>31</td>
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<td>HANGIN' ON</td>
<td>Nasey Guido</td>
<td>ABC</td>
<td>32</td>
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<tr>
<td>ARE YOU READY FOR THE COUNTRY</td>
<td>SO GOOD WOMAN</td>
<td>Warner Brothers</td>
<td>34</td>
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<td>YOUR PLACE OR MINE</td>
<td>Gary Stewart</td>
<td>ABC/Mod</td>
<td>35</td>
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<td>I'M ALL WRAPPED UP IN YOU</td>
<td>Ray Clarks</td>
<td>ABC</td>
<td>37</td>
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<tr>
<td>MY GOOD THING'S GONE</td>
<td>Rondel Fields</td>
<td>ABC</td>
<td>38</td>
</tr>
<tr>
<td>LET ME LOVE YOU (IN THE COUNTRY)</td>
<td>Pillow Mccoy</td>
<td>ABC</td>
<td>40</td>
</tr>
<tr>
<td>SOMEONE ELSE (I'M NOT SORRY)</td>
<td>Donny &amp; Deja</td>
<td>ABC</td>
<td>43</td>
</tr>
<tr>
<td>I'M GONNA LOVE YOU</td>
<td>Ray Charles</td>
<td>ABC</td>
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<thead>
<tr>
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<th>Artist</th>
<th>Label</th>
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<tr>
<td>SAYING HELLO</td>
<td>I'm Sayin'</td>
<td>ABC</td>
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<tr>
<td>GOODBYE</td>
<td>Aretha Franklin</td>
<td>ABC</td>
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<tr>
<td>LIVING DOWN THE DUSTY TRACKS</td>
<td>Freddy King</td>
<td>ABC</td>
<td>36</td>
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<tr>
<td>THANK GOD YOU GOT YOUR EYES OPEN</td>
<td>Gary Wright</td>
<td>ABC</td>
<td>37</td>
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<tr>
<td>I NEED YOU AND ME</td>
<td>Motown</td>
<td>ABC</td>
<td>38</td>
</tr>
<tr>
<td>THINK, THINK</td>
<td>Harold Melvin</td>
<td>ABC</td>
<td>39</td>
</tr>
<tr>
<td>YOU CAN'T BE LOVED</td>
<td>Kim Carnes</td>
<td>ABC</td>
<td>40</td>
</tr>
<tr>
<td>OLD TIME FEELING</td>
<td>Johnny Cash</td>
<td>ABC</td>
<td>41</td>
</tr>
<tr>
<td>IT HURTS TO KNOW THE FEELINGS</td>
<td>Billy Dee</td>
<td>ABC</td>
<td>42</td>
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<tr>
<td>SHOW ME A MAN</td>
<td>T.S. Milton</td>
<td>ABC</td>
<td>43</td>
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<tr>
<td>WIGGLE WIGGLE</td>
<td>Annette Sessoms</td>
<td>ABC</td>
<td>44</td>
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<tr>
<td>THIS WK YOU DON'T EVEN WRITE IT TO ME</td>
<td>Frank Sinata</td>
<td>ABC</td>
<td>45</td>
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<tr>
<td>THE BEST I EVER HAD</td>
<td>Young R.</td>
<td>ABC</td>
<td>46</td>
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<tr>
<td>LOVE IS ONLY LOVE (Where There's Two)</td>
<td>Johnny Cash</td>
<td>ABC</td>
<td>47</td>
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<tr>
<td>PUT YOUR BACK IN THE WORLD</td>
<td>Ray Charles</td>
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<td>48</td>
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<tr>
<td>STEELIN' FEELIN'</td>
<td>B. Randall</td>
<td>ABC/Southwest</td>
<td>64</td>
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<td>YOUNG MAN</td>
<td>Billy Davis</td>
<td>ABC</td>
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<td>ORDINARY MAN</td>
<td>Don Mabry</td>
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<td>WOMAN STEALER</td>
<td>Bettye Love</td>
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<tr>
<td>HELP DESIRE</td>
<td>Warren G. Pomroy</td>
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<tr>
<td>THE WRECK OF THE EMERSON FIGHTING GEAR</td>
<td>Sandy Lightfoot</td>
<td>ABC</td>
<td>68</td>
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<tr>
<td>TWENTY FOUR HOURS FROM TUPSALE</td>
<td>Randy祭坛</td>
<td>ABC/Abbott</td>
<td>71</td>
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<tr>
<td>I CAN SEE ME LOVIN' YOU AGAIN</td>
<td>Jimi Hendrix</td>
<td>ABC</td>
<td>64</td>
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<tr>
<td>MILES AND MILES AND MILES OF TEARS</td>
<td>Carey &amp; The Mo'</td>
<td>ABC</td>
<td>72</td>
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<tr>
<td>IF YOU WANT TO MAKE ME FEEL AT HOME</td>
<td>Johnny Cash</td>
<td>ABC</td>
<td>73</td>
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<tr>
<td>WOMAN DON'T TRY TO SING</td>
<td>Donny &amp; Deja</td>
<td>ABC</td>
<td>74</td>
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<td>SHE'S FREE BUT SHE'S NOT EASY</td>
<td>James Brown</td>
<td>ABC</td>
<td>75</td>
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<tr>
<td>INSTEAD OF GIVIN' UP</td>
<td>Donny &amp; Deja</td>
<td>ABC</td>
<td>76</td>
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<td>A MAN ON THE HILL</td>
<td>James Brown</td>
<td>ABC</td>
<td>77</td>
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<tr>
<td>I'VE GOT MY LOVE (AND IT'S SOMETHIN' DIFERENT)</td>
<td>Donny &amp; Deja</td>
<td>ABC</td>
<td>78</td>
</tr>
</tbody>
</table>

**Note:** The table represents a portion of the Billboard Hot Country Singles chart from December 11, 1976.
Every single a surprise.
Every single #1.

"UNCLOUDY DAY"

Welcome to Nashville!

To all of you on Music Row who haven't heard of Audio Systems...

Country On National

Country music has made major steps in its career. It's a whole new ballgame and it's been so helpful that we now have over 35% of the market share. This is the result of several factors:

1. The growth of network television. This has allowed country music to reach a wider audience.
2. The growth of country music labels. This has increased the number of country music artists and albums available.
3. The growth of country music fans. This has increased the demand for country music and has led to more opportunities for country music artists.

Country On Nashville

Country music is not just music; it's a way of life. It's a way of living that is deeply rooted in the American experience. It's a way of living that is characterized by a sense of community, a sense of purpose, and a sense of hope.

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Country music is a way of living that is deeply rooted in the American experience. It's a way of living that is characterized by a sense of community, a sense of purpose, and a sense of hope.
Bringing people together.

"Near You." The beautiful new single from George Jones and Tammy Wynette. From their "Golden Ring" album. On Epic Nashville.
Chi’s Jazz Showcase Hangs On
By ALAN PENCHANSKY

CHICAGO—The Jazz Showcase, “Chicago’s only full-time jazz room,” according to Mark Segal, veteran jazz promoter here who bikes and manages entertainment for BGC records, has been on the rise this week as George Garabedian released 22 rare King Cole Trio jazz records on his label in a rush Anheuser.

“Cole cut the tracks on 16-inch acetate disc master in the early 40s for C. P. M. MacGregor’s transcription service in Los Angeles,” notes Garabedian.

“Essentially, the transcription records were played on radio stations, but never appeared on records. They reflect a side of Nat Cole which many of his fans have never heard.”

Oscar Moore, electric guitar, and Wes Prince, acoustic bass, comprised the trio with Cole. The group made numerous records for Decca and Capitol before Cole stepped out to seek stardom as a solo song stylist.

Garabedian worked week after week, month after month, before he succeeded in acquiring permission from Mildred MacGregor, the late Chick MacGregor’s widow, Maria Cole, Nat’s widow, who now lives in New England, to have Cole’s records, to whom Cole was under contract from 1943 until he died in 1965, and AFM Local 47.

“We are not sure that Cole was under contract to Capitol when he made the MacGregor masters,” says Garabedian. “But to avoid possible litigation we worked out a contractual agreement with Capitol’s legal department.”

There are several titles on the Cole #56 double LP which Cole, Moore and Prince duplicated for Capitol including “On The Sunny Side Of The Street,” “Too Marvelous For Words,” “Back Home In Indiana” and “After You’ve Gone” and, oddly enough, they were recorded for the label at MacGregor’s studio during a different time.

Garabedian, a one-time musician, specializes in LPs featuring old radio broadcasts. But like Cole’s Hallmark pictures, there’s considerable jazz in his catalog of some 400 titles.

Federal Grant To Chi Jazz Educator

CHICAGO—A federal agency fellowship grant has been awarded to a jazz composer/educator here for a series of compositions combining serious and jazz idioms.

The grant, from the National Endowment for the Arts, to Dr. Ward Newcomb, a professor of music at the University of Illinois at Springfield in a state Park Forest South, supports the completion of three works to be scored for chamber orchestra and jazz ensembles. The works are scheduled for performance here in May, as part of the Chicago Park District’s summer concert series, by the Chicago College Orchestra and All Children’s Orchestra and All Children’s Orchestra and All Children’s Orchestra and All Children’s Orchestra and All Children’s Orchestra and All Children’s Orchestra and All Children’s Orchestra.

Dr. Carter, who directs the jazz education program at the university, recently was named secretary/treasurer of the National Assn. of Jazz Educators.

Jazz Beat
D Written By DAVE DEXTER JR.

LOS ANGELES—Jack Daughtrey, the producer who helped the Gorruperers get a real shot of their kinks, has sold a big band to the Mercury Records catalog titled “Jack Daughtrey Orchestra Too Cool For The Sea” Daughtrey now lives in Los Angeles and is a frequent performer and play Don’ts in North Hollywood, Fri and Saturday (26-27).

Stan Relyea, the man who put Nat Cole’s label off in the early 1940s, just did a date at Don’ts with the Dave Fowling quartet.

Lips’s new line up featuring Herbie Ellis, Tal Farlow, Joe Pass, Len, Bobby, Pharaoh Sanders, Joe Williams, represents an exciting new segment of the greats on bass.

The saxophone section is geared for recording by United Artists Rec. 16 in the Longhorn Ballroom in Dallas.

Lyle claims this is the first time that jazz guitar greats have met on both with steel guitar luminaries. Len Paul was invited to join the LP. Lyle says he booked the package into Radio City Music Hall on Jan 9th.

Mike Bloom of KNX, Hollywood, states that his station has expanded its jazz programming to now include 49 hours of the music weekly. “Our programming includes downloads, big band and progressive music,” he writes. “The jazz

Presidents Day DJ Spins 41,600 Sinatras

PHILADELPHIA—Friday With Frank, longest-running radio show of its kind and one providing the only musical sounds on WWDH-FM, which turned all-talk several years ago, reached its 20th anniversary on the air on Nov. 26. It marked the 1,000th show for Sat and Mark, and counting. The show runs from 5 to 6 p.m., the Frank Sinatra-spinning host has aired a total of 41,600 Sinatra songs.

While the station has changed its program format many times over the two decades, “Friday With Frank” has been a money-maker for the station which never tempered with Mark’s format.

Rahsaan Roland Kirk (8-12). The act plays Wednesdays through Sundays, with the act rising to $6 for “big bands and special attractions,” and there is a two-drink minimum.

“It really depends upon who has the strongest act in town,” Segal comments about the elements of a week’s success. “People don’t bounce from one club to another like they used to; they go for the one act they might want to see.”

“It’s also a little tough because the price of artists continually rises, mostly because of transportation costs,” Segal observes. He says the present now of five other clubs in his area booking jazz has also raised that bar in a certain degree,” Segal says he is aided in negotiations by his
**Christmas Rush Spurs Discounts by U.K. Chains**

**LONDON**—Christmas competition is heating up in the record trade as retailers discount the latest albums by Abba and Gladys Knight by as much as 50 percent.

There has been news, too, of a Midlands branch of the Comet department store chain launching a two-record package “The Song Remains The Same” for less than the trade price, which has apparently been corrected.

The Comet incident was sparked when readers of the U.K. music magazine *Record*, under the leadership of Thumb Wax, noticed the local Comet Store, a mile from their shop, had a new double-pack, the Zeppelin release for $5.03. The mid-disc recommended retail price is $9.06 and the dealer price $5.59, plus Value Added Tax.

Lyxex contacted the Music Trades Association whose representative was told by Comet management that there had been a “miscallulation” and that the price would be rectified. However, it was learnt that Comet is selling at a higher price, the damage is already done. I have a selection of double pack albums which I just can’t sell.

The Abba and Gladys Knight discounts, according to the Mercury Mirror, are being held until the end of the year. Other dealers are slashing more from Abba’s “Arrival” LP, but the Boots offer represents the largest discount that one of the country’s major multiples, with disk departments in over 200 branches, has offered on a new single album by a top chart name.

Both Abba and Gladys Knight have recorded recent singles that have had the highest chart positions, and the sale of singles is still 19 percent higher than the 1976 figure. The record companies are looking to capitalize on this trend with new singles by Abba and Gladys Knight.

The Abba album discount is 40 percent off a trade price of $9.00, and is a $5.59, plus Value Added Tax.

The Gladys Knight offer is $9.06, with a mid-disc price of $5.59, plus Value Added Tax.

**U.K. ROYALTY FRACAS**

**Songwriter Earnings Oultpace Mr. Profits, Tribunal Told**

**LONDON**—The earnings of copyright owners—both songwriters and publishers—have increased more in the last 10 years than record management companies.

That was the essence of a claim made by the British Phonographic Industry last week before the Public Tribunal here looking into the Record Royalty Revision Association's request that this year saw the sixth consecutive year of 6½ percent royalty increase.

Roger Parker, for the BPI, said some of the publishers' claims amounted to profit margins (or net profits) of the record companies, expressed in terms of real value.

Referring to previous evidence, he said the RRRA had correctly stated that artists’ royalty percentages had gone up even more than that of writers, but it had to be remembered that copyright owners reap the benefit of various companies that are not the subject of this inquiry, because they are all reflected in the selling price of records. Mechanical royalties and group sales always have to be considered.

He also pointed out that today’s more elaborate packaging and presentation by artists have a part in marketing success, but it was also very expensive.

Parker had earlier made the point that they bring out more and more product they inevitably end up with smaller individual sales.

However, he concluded that the development of a stabilizing market. As far as sales are concerned, we’re down from the phenomenal figures of a million-plus early in 1975, for K-Tel’s “Dynamic,” to an average of 51.24.

That is not to suggest that record sales are in danger of dying off. The customer’s attitude remains positive and, with some artists having opened into the normal attitude he has towards any v-advertised product.

TV-promoted records will only survive if the promotion and the consumer face if companies can maintain unique exclusive concepts.

On the evidence of the research carried out prior to each v promotion by the booking agency LINTAS, Abba’s “Arrival” and Gladys Knight’s “The Song Remains The Same” for less than the trade price, which has apparently been corrected.

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Fruin's New Role At WEA
To Fuel Expansion In U.K.

By BRIAN MULLIGAN

LONDON—After a two-year "absence," John Fruin resumes control of a U.K. record company in January when he takes over as manager-director of the WEA group of labels. The decision of the former Polydor manager to step out from his six years of "independence," as founder of State Records and director of the deletions from S.A.K.S. undertakings and systems are structured to allow for a 5% growth in the company's business and also to service distributed catalogues to increase its manufacturing agreement with CBS.

The company is also moving to new West End of London offices and the two investments, plus the appointment of an president described by WEA International president Neill Fruin as "the best in the British music industry," coincide to make a positive statement of optimism and intent.

Fruin says: "Obviously we have to promote U.S. catalog, but you cannot have a successful U.K. company without talent that sells to the rest of the world and brings income into the U.K. We shall go all out to sign important new British talent."

Fruin's return will enable Fruin to retire as caretaker managing director in London to concentrate on his job as head of WEA's fast-growing international disk operation. During Fruin's 10 months with the company, which coincided with the W.B. Atlantic-Elektra/A&M labels under one roof, WEA fortunes took an impressive upward turn. In the last eight months, sales have improved by some 25%.

Fruin lauded Richard Robinson and Derek Taylor for their contributions as joint deputy managing directors and expects them to "continue as an integral and influential part of the WEA management team."

Fruin says his possibility of returning to a major became serious only a few weeks ago. "I couldn't ignore the offer. I have been promised nothing, but just that the prospect of a two years I've spent looking in from outside have been the most valuable in 22 years of working in the record industry. He severed his connection with State Records, except as a consultant, early this year and has also re- directed his membership of SPAs. But the family link will be maintained. His son Stephen is still working there, his name since his general education is completed.

Fruin's early record company affiliation was with EMI, where he served for 20 years before moving over to Polydor in 1969. For a time during his stay with Polydor he was also president of MGM Records in the U.S., running the two companies as an overseas operation.

From The Music Clinics
Of The World

International Phonogram Sends Disk Catalog Of Italian Tour

MILAN—One problem facing major record companies is that salesmen cannot carry all catalog items when they call on the customer, which often limits sales since dealers want to see and order products before buying. But Italian Phonogram has a solution with its Expo, a travelling exhibition which has been working for five years now with good results.

Giancarlo Boselli, of the Phonogram sales department, said: "The Expo tours Italy for some 50 days. This fall we reached 19 towns. In major centers it stays for a week, and fills up to four days in smaller areas. The exhibition takes place in hotel lounges and retailers are invited to see the new Italian records which interest them. They can also buy at special discount."

"Additionally, we can meet and talk freely with area salesmen, company executives and, sometimes, recording artists."

From 1972 to 1975 the Expo toured Italy once a year, in the fall. In 1976 a spring tour was added with future years still in the planning. The last one was held at Milan's downtown Jolly Hotel, where the lounge floor was filled with record racks (classical, 60% foreign and jazz 30%; national product, 10%, along with some 200 listings of major and minor record albums which dealers could choose). Also catalogs, posters, stickers and general promotion materials.

Boselli adds: "We also give away some records. But what is most important is that the Expo is set up as a "window" in which the shopkeeper shows a much more open-minded attitude. In each town, the Expo is set up by local retailers, who take advantage of purchasing at favorable rates. During an Expo tour our sales are increased."

(Continued on page 49)

EMI Releasing Backing Tracks By Beach Boys

LONDON—EMI is rush-releasing a new Beach Boys album, which contains no vocals by the group. Called "Stock D Tracks," it is compiled of 15 Beach Boy backing tracks, including "God Only Knows."

The package is said to date back to 1968 when the quartet was due to deliver a new album to Capitol U.S. Unable to meet the delivery date with fresh material, the group embellished a number of backing tracks and presented them in album form. The album was released in America but, according to Mike Love, who currently manages the band, was "deleted within four weeks."

It subsequently became a rarity and is now being re-released at a price of $100 or $150. EMI's decision to make it available here now is partly prompted by pressure from Japan, where the group has been promoting their "20 Gold Medals" LP earlier this year.

French Sales Jump

PARIS—The latest complete sales figures published by SNPEA, the French record industry association, shows that French record sales set at wholesale level last year reached $216 million against $175 million in 1972. The 1976 increase is expected to be well over 20% as against 1975."

In The Family—King Carol Gustav of Sweden, left, accepts the first copy of a record produced by Frank Hamp, for the Swedish society Discoll, with songs by a king, queen, prince, and two prime ministers of Swedish royal family, including Birgit Nilsson and Niccolò Gedda. From left are the King, Hedman, Hans-Ove Eriksson, general manager of Grammofon AB Electra, and Court singer Carl-Axel Hallgren.

SKIM 90% OF SALES

Southeast Asia Still H(e)aven For Pirates

Continued from page 3

A number of local EMI artists sell as many as 30,000 albums in the area, a figure that might well rise to 300,000 units next year. They were not for piracy interests, which would result in seven or eight different pirate versions in tape, produced and sold to the public within five to six days of initial release," he added.

EMI is pressing andtape-duplication efforts here and in Bangalore, joint ownership of a factory in Kuala Lumpur with Polygram and studios here and in Hong Kong.

INTL COMPETITION

Italian & Japanese Songs
Yamaha Festival Winners

TOKYO—Top prizes in the 7th annual World Popular Song Festival, sponsored by the Yamaha Music Foundation, went to Italian and Japanese entries, each of whom received $5,000 in cash, a medallion and a certificate of honor. In the "Italian Grand prize winner, while a similar accolade was given the Japanese song "Good Morning," performed by Kojiro Nakajima and Mayu Shono, and performed by Sandy.

The three-day festival, supported by the Ministry of Foreign Affairs, the city government, Japan Air Lines and the Nippon Gaki, Ltd., attracted 42 entrants from 20 countries. The finalists from 16 countries were heard. In all, 1,718 entries were received from 57 countries, from which 33 entries submitted by 24 countries were selected for participation in the festival. Also included were five grand prize winners in overseas competition, as well as eight class winners, won prior prices in Yamaha's domestic popular song contest.

In the semi-finals, Nov. 19 and 34 songs and performances were judged. The entry from the U.S.S.R., "You Don't Go To The Garden if It's Autumn," was not heard due to the sudden illness of the performer, Ludmila Barykina.

Grand prize winners and a number of other performers, judging outstanding will now embark on a gala concert tour of five major Japanese cities, including Tokyo, Osaka, Niigata, Kanazawa and Hakata, with the prices and activities taking place from Jan. 10. The prizes will be awarded to performers or, if preferred, to their representatives on the night of the ceremony. The ceremony is scheduled to take place in Tokyo, Jan. 10. The ceremony is scheduled to take place in Tokyo, Jan. 10. The ceremony is scheduled to take place in Tokyo, Jan. 10. The ceremony is scheduled to take place in Tokyo, Jan. 10. The ceremony is scheduled to take place in Tokyo, Jan. 10.
MONTREAL—The Canadian Record Pool (CRP), headed by Dominique Zuppa and George Ca- uzzella, in conjunction with the Montreal disco television show Disco TV, is promoting a limited music trade paper Record Week will present the first annual Cana- dian Disco Awards for 1976.

The Awards will be presented in Montreal at a party at the Lover’s Discotheque on Saturday, October 17. The identical set of awards will be presented in Toronto at a reception to be held in the fall.

The awards, which fall into 13 categories, will be voted on by the public through ballots that will be distributed to record stores. The cat- egories include disco jockey of the year, disco producer of the year, top Canadian disco retail stores, top Canadian disco light and sound co., international male disco artist of the year, international female disco artist of the year, international disco group of the year, top Canadian male disco artist of the year, top Canadian female disco artist of the year, top Canadian disco group of the year, top Canadian disco instrumental of the year, independent record label of the year, the Canadian Record Pool group of the year, and the Record Pool Manager’s award.

The Canadian Record Pool will also be promoting contests with prizes for people in radio, television, and newspapers.

The Canadian Record Pool recently received two gold albums- Mair, Devereux In Agency Posts: MONTREAL—Cyril Deverux, who recently retired from Chappell Music in Canada, has been ap- pointed general manager of the Cana- dian Musical Reproduction Rights Agency (CMRA).

At a recent board meeting, Al Mair, president of Al-Mair Records and its subsidiary Pacific Audio, was named manager and appointed president of the CMRA.

Deverux has had close to 30 years in the music industry since arriving in Canada in 1946 to open the Chap- pell office in Toronto. He is a member of the Canadian Music Publishers As- sociation and president of the Com- ponent Publishers Association of Canada (CAPAC).

The CMRA, which was incorpo- rated in May of 1975 by the Cana- dian Music Publishers Association to serve the Canadian record manufac- turers by the issuing of licenses and collecting Royalties for Canadian and U.S. member publishers, recently moved to new offices at 111 Avenue Road in Toronto.

The Harry Fox Agency ceased collecting in Canada and the U.S. in direct from Canada as of April 1, 1976.

Weintraub Becomes Lightfoot’s Manager: TORONTO—Artist Gordon Lightfoot has appointed Jerry Weintraub to be his personal man- ager. Weintraub, who has a great deal of experience in the business, says that he has left to devote more time to his own company, Artistic Records.

Lightfoot had previously served as liaison between Lightfoot and Weintraub.

Jerry Weintraub established a $10,000 scholarship at the Great Lakes Maritime Academy in Traverse, Mich., in honor of those who persevered in the wreck of the ship, the Edmund Fitzgerald, subject of his best-selling single "Snow Bound."
Puerto Ricans Try A Concert Revival

By LORRAINE BLASOR

SAN JUAN—Daniel E. Santiago and Joe Vazquez are two enterprising Puerto Rican musicians who have decided to try a different approach to get their concerts to be shown to the public.

So they have set up their own compliant company—Pelican Productions, Inc.—and on Thursday (2) were scheduled to hold their first public rehearsal. The evening featured Bobby Valentin and Roberto Rocca in concert at the Condado Holiday Inn.

The basic problem with concerts here, according to both Santiago and Vazquez, is that Puerto Ricans are not as well known as they should be. They set up in such a disorganized fashion that quality is ultimately lost. Producers, opera managers and others, are only waiting for the last two or three days prior to concert to make all the arrangements and then cancel.
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<td>SIDE SHOW—Baby Biggs</td>
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<td>DON'T LOSE YOUR HEART—(SMS)</td>
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<td>MAGGIE MAY—Maggie Stewart</td>
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<td>ONE FINE MORNING—Tommy Pent</td>
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<td>DON'T MENTION IT—Helen</td>
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<td>THE GREATEST HITS—Max</td>
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<td>DANCING LITTLE LADY—Tina Charles</td>
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<td>I'LL GET YOU AT Imports—Santana</td>
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<td>THE GREATEST—a girl</td>
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<td>THE FLYING—(Vinny)</td>
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**ITALY**

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Harrison, A&M Contract Details Bared

- Continued from page 6

instead Denis O'Brien, "an unacceptable third person," had helmed Dark Horse.

Moss said he felt so secure about the early Harrison relationship that he became a written option to Harrison, whereby he would give him "a very sizable share of the profits." A&M would sell 5% of the gross profit from each record to Harrison, shares to the artist for $1,750,000 anytime before May 31, 1979. Moss said it was the first time any outsider had been offered the chance to buy A&M stock.

The Dark Horse deal, which involved the formation of Clod Holdings, "a Netherlands Antilles Corporation," Loka Productions and Gary Goldstein, would allow A&M to assume all losses in the partnership A&M was to get 15% of the gross for distribution up to $2 million annually. If A&M didn't generate $3,000,000 annually, it could pass on to Harrison. In subsequent years, the contract held. A&M was to be credited with all profits and would be credited with any aggregate amount of profits equal to the aggregate amount of losses charged to A&M.

On the terms of the agreement, Dark Horse would get $225,000, and an additional $225,000 at the start of the second and third years and $300,000 at the start of the fourth and fifth years. In regard to such payments, $100,000 of each payment was an advance against artist's royalties, and in total, of $300,000, $125,000 of each payment was not an advance against an artist's royalties but would be a capital contribution to A&M's partnership with A&M to pay for their re-investment. All profits from non-Harrison artists would be used by A&M to purchase $5,000,000 of its own stock to Harrison within sixty days from the distribution of $500,000 of profits to each partner.

The five-year pact gave A&M a two-year senate with masters, then reverting to Dark Horse. A&M retained right of first refusal on all albums.

Royalties for non-Harrison acts Nevada Hall

- Continued from page 28

The nine-concert master series season, sold-out two months prior to the opening of the Utah Symphony's 1979 season, Violinist Isaac Stern was scheduled for Friday (3), the Los Angeles Ballet is also performing at the Salt Palace, and the Hasser with the Prague Chamber Orchestra Feb. 11. Closing the series will be the Utah Symphony March 4 and Eugene Ormandy with the Philadelphia Orchestra.

The new hall, an angled structure with gray-tinted insulating glass, is part of a $10 million, 2,000-seat Performing Arts, situated opposite the 600-seat, $2.4 million Judy Bayley.

Construction took 21 months for the project, which features 90-acoustically treated seats and ceiling with parallel surfaces, 800-foot tall walls, and towers stacked adjustable to each performance season. The 65-foot-long, 40-foot deep stage has a hydraulic lift at the lip to raise or lower it, and make it a full orchestra or to descend to the auditorium level for extra seating space. Two lighting booths, an open sound unit suspended above and a movie projection complete the facility, along with offices, dressing rooms and the spacious front lobby which in itself can seat 200-300 for mini-concert functions.
Closeup

RUPERT HOLMES - Singles, pic: PE5288
At this moment in time, it looks like Rupert Holmes' powerhouse debut album is going to be a complete commercial failure. This is only in minor part because there's been no attempt to sell it, but the main reason is that Holmes, a New York studio star whose production ranges from Stiv to all incredibly versatile, has been chosen to invisible by the public by not making television appearances surrounding the album. Thus, Holmes' fine, mainstream catchy could well remain unknown to his fanbase. The only problem is that it doesn't look like the same lack of consistent mainstream personal exposure is in danger of losing the album's overall sales appeal. The songs are catchy and well-made, but the lack of a major hit single means that the album will likely be a commercial disappointment.

There is simply too much good music available today for a new artist, whatever their credentials, to en- courage a full-blown without concern to the acknowledged grind of info and concert tour-planning. Only the rare sure-ire AM singles are exceptions. And Holmes' approach is too thoughtful, too considered, to make him in kind of instant AM singles hitmaker although the material is certainly radio-friendly.

barn's Hot 100 potential is there in spades. Holmes is most comparable to Barry Manilow as a stylist. Both are songwriters, pianists, arrangers, producers and have light but very commercially successful singing voices. York cynical romanticism is the main theme of their songs.

How Manilow understood he had to give up the comforts of the studio and his home life for a year in order to put across his record. The way to get the most out of Holmes' "Singles" album is to listen to it as you'd listen to a band on everything you have heard. The first song was a good choice for the debut single. "The Last Of The Romans." It's a big, orchestral ballad which never gets distinctly out-of-hand. Holmes tempers a swelling melody line with particularly poignant intimacy, telling the story of a woman who longs for one more natural environment when in truth she must tenderness be- hind locked doors.

"For Beginners Only" uses the chord progressions of early rock 'n roll to underscore songs, creating a sense that a newness of feeling is necessary for being in love, even if it means a conscious estrangement from everyday music. "Touch And Go" is a third con- ceptual-rashly-dazzle display of how Holmes can turn any familiar music image and run it through every conceivable variation of meaning while packaging the symbolism in a catchy contemporary melody and singing it with soft directness. "Lie a tricky thing, I don't know, and got, hit up," and the singer promises his beloved to stick around through it all, not just sexually "touch and go.""Antabellis" is the only bit of fluff on the side. Yet it has such a charming, spightly romantic feel, and makes such a frothy picture of a skirted clasp- ing lady that it comes off as a delightfully appropriately change of pace.

With the final cut, the album's title song, we come to Holmes' pop masterpiece, a song that if it ever gets superb version seems destined to be a smash for some other artist. It is about a bunch of people who are trying to enjoy a night on the town. In "Singles," Holmes is up to all his distinctive tricks again, making everything sound more than a little like a slighted-cast character. The melody curf up back upon itself with every thin inch of the thick orchestral arrangement pulsates like dynamic wallowing.

And Holmes' singing, insinuating voice sings of "Singles" as the single scene, singles records pour- ing out on millions of solo individuals, casual lovers just like quickly-spent singles dollars, moved people act- ing single when the relationship is over and the ultimate goal that makes singles keep on trying despite all the disappointments - the goal of being just temporarilv part of some couple, "singles doubled up with love."
L.A. Scott insists on 'gut feeling'
IT’S ROLLIN’

CONGRATULATIONS NORTHSSTAR!! FROM MCI & AUDIO CONSULTANTS INC.

Studio A:
- MCI 500 Series Mixing Desk (528)
- MCI Multi-Track Tape Recorders
- 24 Track Dolby Noise Reduction
- 24 Track DBX Noise Reduction
- EMT 140 Plate
- EMT 240 Foil
- JBL Monitoring Speakers
- Crown Amplification

Studio B:
- Overdubbing and Remix Room
- MCI 400 Series Mixing Desk (428)
- Outboard Equipment includes:
  - Orban—Parametric EQ/Reverb
  - Urei—Limiters/Compressors/Graphic EQ
  - Eventide—Flanger/Digital/Harmonizer
  - Keepon—Gain Brains
  - DBX—Limiter/Compressors

4007 N.E. 6th Avenue Ft. Lauderdale, Florida 33308
P.O. Box D Boulder, Colorado 80306 Contact: Amie Levy, Studio Director (303) 442-2001
BOBCOYS -- 18 In Love, London, SP/113488. Three for the loving! This, a second stereo single for the Bobco label on which there are three stereo versions of the hit song.

BILLIE PERRY -- "Let It Be," Philadelphia, International S23438. Side one of this stylish album is given to rhythm and blues material. Side two features a greater variety of material, with several songs being covers of hits by other artists. A must for rhythm and blues lovers.

BILLY DAVID -- "I'm Gonna Love Her Again," United Artists, 997030. A side one side of this non-album, a ballad, is given to rhythm and blues material. Side two features a greater variety of material, with several songs being covers of hits by other artists. A must for rhythm and blues lovers.

BOBBY HOLT -- "I'm Gonna Love Her Again," United Artists, 997030. A side one side of this non-album, a ballad, is given to rhythm and blues material. Side two features a greater variety of material, with several songs being covers of hits by other artists. A must for rhythm and blues lovers. A side two side of this non-album, a ballad, is given to rhythm and blues material. Side two features a greater variety of material, with several songs being covers of hits by other artists. A must for rhythm and blues lovers.
WMOT productions, the hit-producing company, announces the creation of their new label, WMOT Records.

Headed by the same talented people who were responsible for hits by Blue Magic, Major Harris, Impact and many others, WMOT Records is sure to be a vital force in the industry. Just like WMOT Productions.

BLUE MAGIC
"MYSTIC DRAGONS"
Produced by Blue E.
SD 36 140

BLUE MAGIC, MAJOR HARRIS,
MARGIE JOSEPH
"LIVE"
Produced by WMOT Productions, Blue Magic, Major Harris and Margie Joseph
WM 2-5000

IMPACT
Produced by Blue E.
SD 36 135

BLUE MAGIC'S LATEST SINGLE,
"SUMMER SNOW"
WM-40002

SWEET THUNDER
"ABOVE THE CLOUDS"
Produced by Blue E.
WM 529

FAT LARRY'S BAND
"FEEL IT"
Produced by Vincent Montana Jr
WM 625

MAJOR HARRIS' LATEST SINGLE,
"LAID BACK LOVE"
WM-4002

DISTRIBUTED BY ATLANTIC RECORDS
Crash has another smash. And it's crossing over Pop.

Billy 'Crash' Craddock has "Broken Down In Tiny Pieces" and the whole country is picking up on it.

Billboard ★ Record World ★ Cash Box ★

Country: Bob Pittman - WMAQ, Chicago: "Our Strongest. Research analysis of requests and sales shows Crash's record has tremendous Pop potential. Couldn't be better!"

Pop: John Randolph - WAKY, Louisville: "A beautiful record, good sales, and just went 6-2 at WINN (C&W). Deserves a crossover shot. We're adding it now!"

"Broken Down In Tiny Pieces" (DOA 17659)
The kind of hit you'd expect from an album called "Crash." (DOGS 2963)

On ABC/Dot Records
Produced by Ron Chancey
©1978 ABC Records, Inc.
**HOT 100 A-Z (Publisher-Licensee)**

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<td><strong>TONIGHT'S THE NIGHT</strong> (Gonna Be Alright) - Neil Young</td>
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<td><strong>LOVE SO RIGHT</strong> - Lou Rawls</td>
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<td><strong>MUSKAT LOVE</strong> - Tony &amp; Tania</td>
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<td><strong>85 YEARS</strong> - Charles Cohen</td>
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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement formulas: 1-10 Increase in sales / 1-10 Upward movement of 2 positions / 40-50 Upward movement of 1 position / 60-100 Upward movement of 1 position. Products are maintained without a star if the upward movement is maintained well, in some cases blanket products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as a "two million series". (Sealed by triangle).

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The single “Don’t Leave Me This Way” from the new album proves that “Any Way You Like It” Thelma Houston is a hit!

Motown’s New Crop...Watch ’em!
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**STARR PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-18 strong increases in sales / 19-30 upward movement of 6 positions / 41-199 upward movement of 10 positions. Previous week's starred positions are maintained without a rise in the product in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of $100,000 and up, Gold seal indicated by bullet. Recording Industry Assn. Of America seal for sales of $1,300,000 units. (Seal indicated by triangle). Recording Industry Assn. Of America seal indicates upward movement of 10 or more positions. Recording Industry Assn. Of America seal indicates upward movement of 20 or more positions.
The Comedy Album Of The Year!
The First Record Album Of NBC's

Saturday Night Live

with
- Dan Aykroyd
- John Belushi
- Chevy Chase
- Jane Curtin
- Garrett Morris
- Laraine Newman
- Gilda Radner

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All of those incredible "SATURDAY NIGHT LIVE" features including special guest appearances

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- NATIONAL ADVERTISING PRINT CAMPAIGN
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- TRAFFIC BOOSTING IN-STORE DISPLAYS
- COLLEGE NEWSPAPERS CAMPAIGN

On Arista Records

It's More Fun Than A Barrel Of Dead Monkeys!

AL 4107

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<tr>
<th>TOP LPs &amp; TAPE</th>
<th>SUGGESTED LIST PRICE</th>
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<td>ARTIST</td>
<td>Label, Number (Spot Label)</td>
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**This Week**

1. **O. C. T.**
2. **Come Out**
3. **Singles**
4. **Mighty Music**
5. **The Best**
6. **The Farmer Sisters**
7. **Sheed & Crofts**
8. **Folk Song**
9. **Jefferson Airplane**
10. **Bobby Darin & The Makers**
11. **Dance**
12. **The Temptations**
13. **Vicki Sue Robinson**
14. **The Power of Love**
15. **Lionel Richie & Diana Ross**
16. **Abbey Lincoln**
17. **Beck**
18. **Kiss**
19. **Glen Campbell**
20. **The Beatles**
21. **Johnny Cash**
22. **James Taylor**
23. **Stanley Turrentine**
24. **Electric Light Orchestra**
25. **Bob James**
26. **Hollywood**
27. **Music Box**
28. **The Road**
29. **Amazing**
30. **Salsoul Orchestra**

**Last Week**

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**Also on the chart this week:**

- **The Rolling Stones**
- **Elvis Presley**
- **The Beatles**
- **Bob Dylan**
- **The Beach Boys**
- **The Temptations**
- **Vicki Sue Robinson**
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Bessie Smith Heirs Sue CBS; Say Discrimination

PHILADELPHIA - The heirs of the late Bessie Smith, the legendary blues singer of the 1920s and 1930s, filed a lengthy suit for unspecified damages against CBS and CBS Records in U.S. District Court here Nov. 26. The suit, filed by Jack Gee Jr., identified as the singer's son, and the estate of her husband, John Gee Sr., claims the singer, who was reportedly discriminated against in 1937 when refused treatment in a Southern hospital after an auto accident, was also discriminated against because of her race of mothers due her on her recordings.

The suit seeks damages for alleged racial discrimination, misappropriation of property rights, infringement of copyright, unfair trade practices, fraud and "unconscionable contracts." It also seeks an injunction against the CBS firms involving recordings and use of Bessie Smith material.

The suit notes that she was the highest paid black performer in the country, getting $1,500 a week for bookings and her records were to sell those of any other Columbia artist before her time.

The suit further charges that while white artists recorded songs for the 'den' of black artists, Bessie Smith was never paid more than $200 flat fee per selection with no royalties.

The suit charged that this small flat fee per selection arrangement with no royalties was part of a pattern and practice of race discrimination by Columbia Records and its officers to exploit black artists who were recording "exclusively" and otherwise for Columbia's race records.

The suit also points out that in recent years, there has been a widespread revival of public interest in the life and music of Miss Smith, who is buried here in the Mount Lawn Cemetery in suburban Sharon Hill. In a recent annual report to shareholders, the suit says, "Columbia, referred to the Bessie Smith reissues as the biggest selling reissues in the history of the record industry, and that Columbia's gross sales of the reissues are currently in excess of $8 million.

The suit charges that in 1974, Columbia made one royalty payment on five albums reissued in 1970-1972 to the Bessie Smith Foundation and that other accumulated royalties were in an account to be used for needy black students. However, the suit avers, "no payments or accounting to the plaintiffs has ever been made by Columbia." It also says that "Columbia has refused to make any such payments to plaintiffs.

According to the suit, John Gee Sr., who died in 1973 and was unable to read or write, never was given any accounting by Columbia of money it allegedly was making on Bessie Smith record reissues. The suit accuses Columbia of "fraudulently misappropriating the personal and property rights of Gee's wife, Bessie Smith." The suit, while not specifying the amount of damages sought, asks for a jury trial.

Everything's Flying With 3-Disk Wings Album Push

LOS ANGELES - Polyfoam photographs, decorative postage stamps, gold and silver embossed labels and elaborate posters are just a part of the all-out marketing drive devised by Capitol Records to "capitalize on the success of Wings Over America." Paul McCartney album to be released in 50 states Fri. (10).

McCartney, who produced the package himself, from numerous live concert tapes throughout the U.S. last spring and summer, has chosen 58 songs, including a three-tune medley which opens from his latest album, "Wings Over America." It features his hit song "Go Now, the hit he enjoyed with the Moody Blues. And Jim "C Middleton, the band's drummer, is the author of the song "Medicine Jar," his own song.

Packaging of "Wings Over America" is one of the most elaborate Capitol has ever conceived, with a color painting of the Wings group in a double-sided poster included.

All six labels on the three disks are different, each depicting an airplane cockpit instrument.

In addition to 12-story displays, says Jim Mazza, marketing vice president, "extensive radio and television advertising" will be done and there will be heavy consumer and trade print advertising. Yes, and the usual billboard on Los Angeles' Sunset Strip.

Songs composed and sung by McCartney, including a medley from his "Venus And Mars," "Rock Show" and "Jet" as well as "Hi, Hi, Hi," "My Love," "Lucy Love," and "Let It Be," all were written "in the back of my car," while a trip to Minneapolis, "Rhianna" and a previously unreleased "Sally," which closes out the sixth side, is a hit single "Richard Cory" also included in the 26 tracks. 

14 Soul City Distributors And 10 Promo Men Firmed

LOS ANGELES - Macey Lipman, marketing recently released by Soul City Records to establish an independent distribution/promotion network for the reactivated label, has contracted 14 independent distributors and 10 promotion men across the nation to work the firm's forthcoming product.

The distributor roster includes: ABC Record & Tape Sales (Seattle), AMI Distributors (Denver, Los Angeles, Chicago); Pacific Records & Tapes (San Francisco), Reissler Bros. (Houston, Miami, Atlanta, St. Louis, Minneapolis); Alta Distribution (Phoenix); BIB Distribution Co. (Charlotte, NC); Apex Martin Record Sales (New York, Northern New Jersey); Aquarius Distributors (New England/Broit/Hartford), Schwartz Bros. (Philadelphia, Balti more, Washington); Music City (Nashville), Spin's Recore Service (Chicago), and Distributors: Corp. (New Orleans), ARC-JayKay Distributing Co. (Denver), and Atlantic Distributors (Los Angeles).

Independent promotion men retained by the firm are: Bruce Bird (Chicago), J.R. (Los Angeles), Jerry Cash (Dallas), Tom Gelardi (Detroit), Doug Lee (Miami), Chuck Schiller (New York), Bruce Hinton, Lu Fields, and Ant-Musica (Los Angeles).

Mail to: Record Research Inc., P.O. Box 200, Menomonee Falls, Wl 53051

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

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AN INVALUABLE HISTORY OF CHARTED RECORDS.

Thousands of these books are being used right now by radio stations, DJs and almost everyone who's into music. They consider them the authority on charted records ... an invaluable source of information.

ONLY COMPREHENSIVE RECORD OF CHARTED MUSIC AVAILABLE TODAY.

The complete Record Research collection covers charted music from 1940 through 1975. It includes every artist and record to hit Billboard's "Hot 100," Top LP's, Easy Listening, Country & Western and Rhythm & Blues" charts. THE TOP POP RECORDS 1955-1972 book alone lists more than 2500 artists and 11,000 record titles.

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

- Date (month, day, year) record first hit charts.
- Highest numerical position record reached.
- Total number of weeks on charts.
- 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.

JANUARY 11, 1976, 6th ISSUE

CHRISTMAS SPECIAL

SAVE $60.00

ORDER THE COMPLETE SET BEFORE DECEMBER 20, 1976 FOR ONLY $235.00

Act now! Take advantage of this opportunity to save $60 on the complete set or buy any one of these value-packed books at regular price. Either way, it's a great way to say Merry Christmas.

Mail to: Record Research Inc., P.O. Box 200, Menomonee Falls, W1 53051

DECEMBER 11, 1975, 6th ISSUE

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The Osmond casters marked this and bracketed river trips. It's a Christmas story. The Columbia (and Dot's) is seasoned with a touch of the mill's tradition. A long time ago, when the Osmonds were heady with the success of *A Christmas Song*, the record company had a meeting with John Powers, the head of a record company.

"I can see being president of a record company to be a key office position," Powers declared. "Just as IOTS mogul, United Artists record chief, during a discussion of the amount of money record companies spend on marketing.

Seminar-satified attendees especially liked an exhibit area where they saw programming aids spanning from computers to consulting services. Science workshop allowed experts to demonstrate their wave-riding, computer, and audio projects.

Other workshop sessions dealt with programming, motivation, automation, and format syndication, and discussed music industry sources and sales.

Sessions on Saturday gave fiber-tough a chance of an international panel, with members from Brazil, Australia, Britain, and Canada, a session on 'How to Deal with The New Demographics' and a marketing study of record buyers.

Profession-solving clinics dealt with special programming, music, marketing, and related subjects, that bothered, or benefited, broadcasters. A special session focused on the potential for the future in aiding their partners' careers.

David Morehead, general manager of KMET Los Angeles, chanted the praises of the treasured billboard; he disliked that disowned Billboard accolades to such leaders as KCUB, Tucson, and KDAY, Los Angeles. A note, "This is not the story of the 200-foot billboard, re-markably the potential ace of big record company budgets being sold.

We're taking a very close look at this, and therefore, The Osmonds. The Forum provided many firsts including the first open-the-door session, an eye-viewing session with many of the broadcasters in an FCC official.

**New Christmas Product**

Here is a compilation of a new Christmas product as provided by manufacturers. This list is published as a bogging and stocking guide:

**ALBUMS**

CHRISTMAS JOLLIES—The Salsoul Orchestra—Salsoul S 5507 (Caytronics)

FUNKY CHRISTMAS—Lou Donaldson, John Edwards, Impres- sions, James Jackson, Margie Joseph, Luther—Collition SD9991 (Atlantic)

PHIL SPECTOR'S CHRISTMAS ALBUM—Walter/Spector SP 9190 (Epic)

THE OSMOND CHRISTMAS ALBUM—Kolob PD 280001 (Polydor)

R & B CHRISTMAS—Various Artists—United Artists UAL6654 R

TWELVE HITS OF CHRISTMAS—Various Artists—United Artists UAL6669 R

**SINGLES**

A TRUCKER'S CHRISTMAS—Lee Arnold—Kirschner 2584208 (Columbia)

CHRISTMAS IS—Patty Weaver—Reel 101

CHRISTMAS TIME—Jim Cagle—Joy Vol 267

I SAW MARY SINGING—SANTA CLAUS—Impres-Co lition 5444211 (Atlantic)

MAY I SPEND EVERY NEW YEAR WITH YOU—T.G. Shepp ard—Hiltone H 16648 (Metron)

SLIGHT MOVES—Memphis Horns—RS 8865 (Polydor)

C.B. SANTA CLAUS—Richard Gillis—20th Century TC 2316

**LP Bar Coding Is Seen Possible In 1977**

Continued from page 1

The meeting opened with reports from the West Coast staff committees headed by Bill Robbins of Capitol Records and Fred Landau of Philips Records, on the points of agreement and disagreement that needed the entire committee's attention.

Points of agreement reported by both include a desire for a UPC bar code on the back of the record with an OCR added. The code should be a certain type font underneath, not incorporated within the bar code itself.

Robinson suggested a two-phase approach to the introduction of any system requiring the implementation of the record industry's requirements for the UPC bar code will be acceptable technologically.

In disagreement would be the numbers on the system represented, and in what order they would be printed. The meeting resulted in a standardizing which would represent the manufacturer or the record. The label agreement was not included in the bar code itself.

Players Asked

Continued from page 9

Last year's Crystal Palace, Joeine Stone, and Barry Beckett were playing Whitcomb, Paul Watson, the host of a local television station, had the evening's "performers" Jonathan and Darlene Edwards.

Farrell-Pye Tie

LOS ANGELES—The Wes Farrell-Pye tie is on the horizon. The consumer survey was conducted over the Thanksgiving weekend. HitMiscite, the chain owned by Record Merchandising, did a 10-page consumer survey on catalog items November 20-29, L.A. Times Calendar section. Steve Popovich, Epic catalogue executive, leaves that to reveal to L.A. Home, but will go in favor of an ad position with Mike Belkin's organic. In this issue, we're reported asking A&M Records to join MCA, records, which is the country music route.

Farr Records

Label, recently named new country label of the year by Billboard, has pink-slipped most of its L.A. staff. Sid Greenberg, market- ing director, and Mark Miller, manager of Houston studio, are said to have left.

(Russ Solomon of Tower Records featured a $3.99 price cut on Miles Davis albums over the Thanksgiving weekend. HitMiscite, the chain owned by Record Merchandising, did a 10-page consumer survey on catalog items November 20-29, L.A. Times Calendar section. Steve Popovich, Epic catalogue executive, leaves that to reveal to L.A. Home, but will go in favor of an ad position with Mike Belkin's organic. In this issue, we're reported asking A&M Records to join MCA, records, which is the country music route.

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The New Orleans media featured was seasoned with entertainment by Barry Mann, the legend of the Jazz Festival. Stevie Wonder, John Ford Coley of Big Tree Records, ABC/Dot's Don Williams and Sir Dick Lash to the list. Texas Ton- nades, the Bee Gees on RSO and a trip up the Mississippi River on the paddle steamer-general manager of CBS Records played host to the voyage and Clifford Chenier gave the river NOLA a brand new Cajun rock music.

Sessions that put an FCC official before hundreds of party rock casters were sure to produce success, as well as sense they did.

Said a man in another session moderated by Stan Monteiro of Colum- bia Records that had Jeff Wald bracketed by Barry Fry, promoter and Steve Gold, president of Far Out Records. Questions ranged out of the audience like arrows, and some of the questions were dodged deftly by the panelists who also got off some good shot of themselves.

It sounds different from the run-of-the-mill convention where hordes of broadcasters would line up for this was an unusual forum that was often dramatic and never dull. Now the thought of the meeting room would be the best laid plan on the panel? re-marked the potentially acerbic Caleb Ward, a showman's spark flew between Gold and Fry.

Ward soon returned to a discussion of the New York grand jury action related to the showman. As he opened, 'I really resent that grand jury. This business has taken too much seriousness.'

FCC revelations from Arthur Ginsburg in his complaints and compliance sessions, included concerns of the Commission that the membership might be co-opted in the controversy over American usage ratings diaries being sold.

'Mr. Chairman, I tell you, we're taking a very close look at this. The situation,' revealed Ginsburg.

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