Japanese Discomania Creates Clubs Galore

By ALEX ABRAMOFF

TOKYO - In a resurgence of popularity matched only by that of the U.S., the discophone industry here has, in three short years, leapt from a mere eight clubs nationwide to some 100pure discos, along with another 1,400 rooms offering some form of disco music.

In addition, at least one local-based record company, Victor Musical Industries, is negotiating with U.S. and European-based record companies for the release of Japanese disco product on the international market. Initial product slated for release under the formalized agreements is "Sexy Bas Stop" by a group called the Oriental Express.

Japan's original disco boom began in the late 1960s when rhythm and blues artists like the Four Tops, the Supremes and James Brown enjoyed great popularity here. Later the market was captured by British folk and rock groups and disco went underground and dwindled to about eight.

In early 1974 the boom was introduced to Japan from the U.S., and its popularity rapidly spread throughout Japan. Widely supported by the young people, the disco music was given a tremendous boost.

Established Acts Become 1976 Titans

By NAT FREEDLAND

LOS ANGELES - The dominant record trend for 1976 has not been any one particular type of music, but rather a series of highest possible level breakthroughs from acts which already were somewhat comfortably established at minor degrees of acceptance.

Peter Frampton, George Benson, Steve Miller, Boz Scaggs, Jackson Browne, Fleetwood Mac, Queen, Bob Marley & the Weavers, Gary Wright, Dr. Hook, Joan Baez, Electric Light Orchestra and Bob Seger are all examples of already-established acts which this year suddenly exploded into sales levels they had never come close to achieving before.

Frampton's stunning achievement of 40 weeks in the top 10 (still going on) with "Frampton Comes Alive" on A&M comes after years of constant touring under the guidance of manager Dee Anthony and agent Frank Barsalona.

Before this, LP Frampton never made the top 30 albums or had a Hot 100 single. The current LP has produced three top 10 singles - Boz Scaggs decided to leave his (Continued on page 34)

Chapin Seeks Artists' $ Aid For Charity

By GERRY WOOD

NEW ORLEANS - Harry Chapin plans to establish a fund based on monies which artists will donate annually from one of their concert to aid the poor and all other groups who are "outside the American dream."

Chapin made his announcement at the recent Billboard ninth annual International Radio Programming Forum where he won an award along with two radio stations for a series of world hunger specials. Present a the award Dec. 2 along with KSAN of San Francisco and WASH of Washington, D.C., the Elektra Asylum artist revealed he plans setting up a public interest entertainment bank.

"The basic premise is that we who are in an industry that dreams, and who are a success because millions of people care about us, should demonstrate that we care about the millions of people that nobody cares about," commented Chapin.

Chapin rather than a standard benefit, "with all the problems of a benefit," Chapin proposes that artists, at least once a year, turn over the proceeds of one concert. (Continued on page 14)

UNESCO Adopts Duty-Free Import Rule For Records

By BRIAN MULLIGAN

LONDON - Final agreement has been reached in Nairobi by the UNESCO general conference amending the Florence Agreement to extend the special classification and import privileges enjoyed by books for the past 25 years.

Upon ratification by signatures to the agreement, prerecorded tapes and videotapes could pass over national boundaries without duty obligations.

Early approval of the amendment is expected in Western Europe and the U.S. when the Florence Agreement was originally drawn up, books and works of art were excluded from import duties. For the past five years IFPI, the record industry's international representative body, has been lobbying for records to be accorded similar recognition.

Previously, records qualified only if imported by a government-approved organization and certified as having cultural value.

(Continued on page 54)

Selling On TV: Some Success, Some Failure

By CLAUDE HALL

LOS ANGELES - Though record companies are reluctant to discuss how much is being spent on television advertising, there's no question but the amount of money spent on it in the past few months has leaped skyward and will continue to increase.

And, oddly enough, though some labels can point to enormous success stories with TV buys, there is still considerable doubt about whether TV really works when it comes to selling albums.

Don Green, director of merchandising for Capitol Records, points out that TV can reach an entirely new market. "Through "Fly Like An Eagle" by Steve Miller has sold 2 million copies, Capitol is now launching a massive TV advertising schedule. "The spots shipped Wednesday (8) for (Continued on page 15)
RISE, FALL OF THE 45

One Label President Predicts Its Extinction During Int'l Radio Forum

By GERRY WOOD

NEW ORLEANS—The rise and fall of the 45 single dominated discussions at Billboard's recent International Radio Programming Forum's panel featuring four record label presidents. One label chief predicted that most record companies will get out of the single business within the next five years. "There's no profit in singles," complained Bob管理系统 of Motown Records of Los Angeles at the New Orleans gathering. "The sales of singles are definitely declining at every turn. That's why the majors have such a high interest in becoming involved in the music industry's future."

Jerry Greenberg, president of Atlantic Records in New York, agreed that single sales are dropping. "Single sales are starting to slip while the album market is just growing and growing. The top five albums today in the charts are probably the last two to three million mark."

Greenberg predicts 1976 will see the lowest single sales "Meanwhile sales of LPs in the last year have greatly grown."

"The singles business will be around for a long time," argued Russ Regan, president of 20th Century Records of Los Angeles. Admitting that the singles market is presently soft, Regan added, "Four or five years ago, we went through a soft period and we all thought it would diminish. But I don't count it out. There'll be a resumption of singles."

Regan cited problems in making money—"even on hits singles. One of the reasons for the demise of the single market in the last year, it sometimes takes six to eight months. That's a long time to stick with a single. If it doesn't lead to an album, a record company can actually lose money on a hit single in that period of time because of overhead and other costs. You can sell a million records and lose money."

Jack Craig, CBS Records marketing head, rose from the floor to declare that "under no circumstances will CBS Records in the next 12 years get out of the singles record business."

Craig noted that CBS is adding more presses for singles and the label's 45s business is healthier than ever. "1976 will be the biggest unit and dollar sales figure in single records since we've been in business."

commented Craig. "And black single records are a major contribution to the overall units in the U.S. Perhaps it's because black radio is a popular format."

The reasons behind the growth of albums include the strong influence of radio; noted Bruce Johnson, president of Starr Broadcasting in New York, and moderator of the music forum. "Why Should We Entertain? Be Like Tomorrow?"

"It happened because everybody had some sort of record contract," added Bruce Johnson. "The stations that started to experiment with album cuts were evergreen."

(Continued on page 74)

REPORT FILED WITH FCC

Discrete Radio 'Has No Interest' Says CBS

By MILDRED HALL

WASHINGTON—In a fresh defense of its SQ matrix system as best for quadraphonic broadcasts, Columbia Broadcasting System has told the FCC that 4-channel discrete transmission "has no interest in support of complete recorders or record producers or the public."

"Any possible future adoption of a 4-4 service must be related to the availability of a large and continuing mass audience for discrete broadcasts. No exists at this time—furthermore, none is foreseen," CBS says in its filing.

"To believe that once adopted a discrete transmission system would really large and meaningful interest on the part of record manufacturers is illusory," says CBS.

The comment goes on to demolish the "promising" CD-4 disk as suffering from "serious technical problems" and premium cost.

The CBS statement concluded Dec. 2 also delivers a haymaker to competitor Sansui Electric Co.'s SQ matrix system. Sansui's recent criticism of the CBS system is called "unsupportable and inaccurate."

CBS, which says Sansui system is less compatible and less favored by broadcasters than the SQ system, also asked the FCC to authorize a standard matrix (2-4-2) transmission service. Presently, matrix 4-channel broadcasting requires no FCC authorization since it operates on existing stereo channels.

CBS, in addition, asks for broadcast and label acceptance of QS as dated and misleading. "Despite its contents, Sansui has..." ended CBS.

OXFENFELD FIRMS AS NARM SPEAKER

NEW YORK—Dr. Alfred R. Oxfenfeld, professor of marketing at the Graduate School of Business at Columbia University, will address the NARM meeting in Los Angeles on March 7 to report on his study of industry problems.

Oxfenfeld considered one of the nation's foremost experts on marketing analysis, is now meeting with leading industry executives in the manufacturing, distributing and retail levels.

Prior to his address Oxfenfeld will hold two separate workshop sessions—one for recordjockeys, the other for retailers.

(Continued on page 45)

CRIME RINGS ARE AFOOT

At Retail Exec Organizing Antishoppinglift Driving Shore

BY JOHN SIPPEL

LOS ANGELES—A drive to organize California retailers against a renewal of shoplifting by organized rings (Billboard, Dec. 12) is being spearheaded by Harvey Harstine, president of the 73-store statewide Wharehouse chain.

Harstine sent a letter Nov. 16 to fellow retail store owners across the state, urging them to band together in either an informal phone-network to thwart shoplifting by well-rehearsed burglary squads or to establish a permanent council against the thieves.

Bill Hall, Musicians; Steve Crocker, Licorne Pizza; John Bosard, Record Factory; and Jason Calman, Banana Records, have responded positively so far.

"Recognition is the best defense against all of these," says Hall. "Nowhere in our experience has a booster ring ever become visible to us. Recognized by a clerk or mailman. Recognized in the store like our West Covina store, we immediately called Licorne Pizza and Music Plus stores in the adjacent area."

"We gave them whatever information we could on description of the individuals in the ring, possible license number and our method of operation," Harstine says.

The alternative urged by Harstine is a permanent security council where delegates from various stores would meet regularly and a permanent director would be financed.

(Continued on page 45)

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In-Store Ticket Service a Sales Catalyst For Product

LABEL WINS SUPPORT

Industry Reacts To A&M-Harrison Suit

By ED HARRISON

1972 Chain Profits With Ticketron

Pirate Must Pay $11,000 To MCA

SACRAMENTO—Robert Dale Carrigan, who had been sentenced to three years in jail and fined $1,000, was also ordered to pay damages of more than $11,000 to RCA records, whose recordings he was convicted of illegally dupli- cating.

Federal District Court Judge Philip C. Wilkins ordered that all the seized illegal recordings and the equipment used to make them be turned over to MCA for destruction.

He also granted MCA a permanent injunction barring Carrigan in the future from directly or indirectly infringing on MCA's copyrights.

Allen Arraigned

CHARLESTON, W. Va.—Res B. Allen, a distributor doing business as Allen Sales and Electro Industries in Princeton, W. Va., was charged here on a charge of willful infringe- ment of the federal copyright law.

A criminal complaint filed by U.S. Attorney John A. Field III charged Allen with one count of copyright infringement for selling allegedly pirate versions of "Phone Call From God" by Jerry Jordan on MCA Records.

U.K. SALES IN NOVEMBER EXCEED 1975

By ADAM WHITE

LONDON—Bumper sales for sev- eral U.K. major record companies in the month of November are reported outstanding, despite inflation, the performances of the entire month of 1975 and generally con- tracting the depressed state of the 1976 market.

EMI turned in a 34% increase, with November sales at $11.5 million, compared to $8.6 million the prece- dning year. Contributing to the success have been albums by Steve Win- don, the Moody Blues, the Spencer Davis Group, Welsh singer/comedian Max Boyce, plus singles by Tavares and Dr. Hook.

According to early information WEA shaped up even better with a similar increase in sales.

(Continued on page 57)
Duke Ellington took her to the stage. Earth, Wind & Fire took her to the studio. Now Gamble & Huff take her to the top.

Jean Carn. One of the most amazing song stylists in the great tradition of Gamble & Huff, her voice has been described by down beat as "overpoweringly beautiful." She might be the best kept secret in popular music. Some saw her wow the audience at one of the Duke's final performances. Others felt her magic touch as backing vocalist for Earth, Wind & Fire.

That's pretty good company, but it's Jean's latest collaboration with Kenny Gamble and Leon Huff that's guaranteed to send her to the top, where she belongs.

Jean Carn. Her new album is simply called "Jean Carn," and it's on Philadelphia International Records and Tapes. Where the music is comin' from.
Chicago Warehouse in 1st Anny

By ALAN PENSKY

The Record Warehouse, a unique wholesale/retail outlet created by handwriting practitioners, is celebrating its first anniversary this month.

"It started out strictly as a method of liquidating items which have just been developed into what I believe has become a permanent concept," explains owner Howard Rosen.

Rosen created the Record Warehouse, which prices all its LPs at $3.50 to $10.00, in 1970. The mid-1960s Specialty Distribution, Inc., a rack supplier specializing in surplus vinyl records, was at the center of the May 1970 Junta, a result of a Chapter 11 filing.

At one time Midwest America served 400 retail outlets in 17 states. Rosen remembers, "We got caught in the squeeze of our rising cost of carry, and many record manufacturers to raise prices, and for drug stores and supermarkets, which also had rising costs, to make more money.

"A lot of these stores got out of the record business in the notes, recalling the years 1973 and 1974. In the wake of mid-America's collapse, Rosen returned to the selling off his extensive album and tape stocks in large lots, "The sold-out experts said that it was over, and we would be able to realize 25 cents per record."

Rosen recalls, "I had to fill 5,000 square feet of Midwest America's 30,000-square-foot warehouse which also serves the Down Town.

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“Every now and then in a two-act nitery show, the opening performer outshines the headliner, and that is what happened last Thursday at the Troubadour... **RANDY CRAWFORD** was a smash.”

—Daily Variety

“**MS. CRAWFORD’s** voice is without peer among the few female singers whose premier L.P.’s have splashed into the charts of late.”

—Berkeley Roth

Stealing the spotlight is nothing new to Randy Crawford. In 1972 she was the featured vocalist with George Benson’s band. In 1975 she stole the show at the World Jazz Association concerts in Los Angeles. In 1976 she’s released a stunning debut...

**Randy Crawford/Everything Must Change**

*BS 2975*

Produced by Stewart Levine for Outside Productions, Inc. On Warner Bros. records & tapes.
Hartstone Bullish On His Future; Sees 100 Wherehouses In 1978

LOS ANGELES—The present 73 Wherehouse stores statewide in California will add 14 stores by June 1977 and will reach 150 by sometime in 1978, Lee Hartstone, founder-president of the parent company, Integrity Entertainment Corp., told a recent annual stockholders' meeting here.

In addition, Hartstone said the firm's retailer experience and financial maturity occasions exploration of such new frontiers as possible cut-out-store space expansion, record-tape racking and distribution, acquisition of radio stations in this state and publishing of a record-tape trade paper.

Agreements to acquire six Hitsville records outlets in Los Angeles and one each in Fresno, San Diego and Santa Barbara, plus five Record Bar outlets in Southern California were disclosed. In addition, Wherehouse intends to open single outlets in Modesto, Hawthorne and another in Huntington Beach by June.

The increased liquidity of the 16-year old firm was brought about by paying off all 14% over prime bank loans, which totaled $600,000 on June 23, in addition to a $200,000 current-end due 8% note to Lincoln National Corp. is being paid off and an agreement with the loan source will pay off a senior convertible 10% note of $40,000, due Nov. 7, and which was held of Lincoln to convert to $140,000 shares, and be converted to a warrant allowing Lincoln to purchase 80,000 shares at $1 anytime before Nov. 15.

Hartstone said that integrity has borrowed $1 million from the bank on an unsecured, interest-only basis at 4% over prime, due Oct. 15, 1977. "We're using the funds to evolve our current funds invested in government securities. We plan to borrow against this amount on a daily basis where all of funds are not needed to meet current obligations, and we believe that such borrowing will be at a rate less than the prime rate," Hartstone added.

Hartstone said that the massive shaking up of his firm's state-wide rings in fiscal 1975 has resulted in a litigation between the firm and its insurance company over an $800,000 policy filed by Integrity to cover its booster ring losses.

Profile Picture Improving For Handelman Firm

NEW YORK—Sales continue to climb in the second quarter, though not at the earlier pace, while the profile picture improves for Handelman Co., Downtown's largest record distributor.

Sales for the second quarter ended Oct. 30 were $35,066,000, more than 5% above the comparable 1975 period, with $33,048 million.

Net earnings for the period were $695,000—$1,117,000 below the similar period three months a year ago—compared to a 32% gain in first quarter comparisons.

For the first six months of fiscal 1977, sales were up nearly 22% to $66,416, million, from $54,751 million in the first half of fiscal 1976. Net earnings for the period were $937,000, about 17% below the $1,133 million figure from 1975.

Results for the six months include sales and earnings of Sieberts, Inc., the St. Louis-based subsidiary acquired April 1, 1977, the six months this fiscal year and five months of the 1975 period.

Sieberts sales of $16,125 million represented 24% of sales in 1976, and net earnings of $76,000 are 8% of the corporate total. In 1975, Sieberts sales of $9,321 million were nearly 18% of the Handelman total, while net earnings of $234,000 represented nearly 2% of the total.

Sales for the second quarter of 1976 included the first results from the GEMCO group of some 40 stores, primarily in California, previously serviced by Nehi and acquired in August by Handelman. Net earnings for the first six months of 1976 includes a gain of approximately $100,000 from the sale of a Canadian branch facility.

Bolin Services in Iowa; Blame Drugs

LOS ANGELES—Services for rock singer/guitarist Tommy Bolin, discovered dead of an apparent drug overdose, at his Miami home room Saturday (4), brought for his home town of Sioux City, Iowa, Thursday (9).

When Bolin’s body was found following the performer’s Dec. 3 appearance in Miami, cause of death was initially undetermined. However, a subsequent autopsy conducted by the Dade County medical examiner revealed that Bolin, who had achieved rock fame as lead guitarist for the groups the James Gang and Deep Purple, died of a multiple drug overdose. A Shoe-Disk Tie

LOS ANGELES—Cram Records and the five Southern California outlets of Roots Natural Footwear have teamed for a joint promotion campaign in conjunction with the release of "Bond For Glory," the film about the life of Woody Guthrie.

A copy of "We Ain’t Down Yet," the album of Guthrie songs, is a free giveaway to customers who try on a pair of Roots shoes. The campaign is being conducted on a national level to tie in with the national release of the film.

Esoteric Labels, Stores For Cleveland Promotion

CLEVELAND—A group of six "esoteric" labels will cooperate here in a promotion of jazz albums, tied to a Friday (17) ad in the Cleveland Plain Dealer.

Fifteen area stores, representing four chains, Record Land, Records Unlimited, Record Renditions and Disc Records, have been invited to participate in the marketing effort.

Organized by House Distributing of Kansas City, the promotion spotlights jazz albums on Inner City, Classic Jazz, Xanadu, Zim and PM lines that House is licensed to handle in the Cleveland area. The album features cover testimonials by artists including Grapelli, Elvin Jones, Jim Rayce, Sam Noto and Zoot Sims, among others.

Established jazz buffs are targeted in the campaign which was coordinated by House's representative in the Cleveland area.

Computer Services Firm Opens New L.A. Offices

LOS ANGELES—Integrated Computer Services has opened offices here to function as the data gathering as well as data distribution arm for Elektra, Atlantic, Pony, Stuck, Buddha, Fanata, Roulette, Springboard International, Pickwick, Chrysalis and Island.

Ed Solomon, vice president of marketing for the eight-year-old firm, says he will link its clients here to its local base with mini-computers, which will feed data from which daily and/or weekly sales reports of information will be relayed to local clients.

Firm follows label procedure from processing of the original distribution branch orders and ordered of the fill on the order by individual pressing plants, indicating amounts of finished inventory and even album components such as covers and backliners at multiple manufacturing locations. Its computerized processes all sales, billing, artist payments, update data receivable, producing statements and ledgers. Solomon says.

It functions at various levels of sales analysis by selection or offers detailed basis of what's selling and what distrub points are selling the product. It also feeds a royalty system forclients affording proper publisher and artist payments. Firm covers accounts payable and eventually develops a general ledger system along with adjusted trial balance.

To assist labels in quickly determining profitability accurately, it analyzes by catalog number travel and entertainment, advertising and promotion and a variety of other factors inherent in the marketing of the album.

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Johnny Mathis sings "When a Child Is Born."

The newest addition to the Mathis family of hits is called "When a Child Is Born."
The song is already a very big hit in Italy, Germany, Spain and England, and so we've just released it as a single here in America.
Something as universal as the birth of a child, sung by Johnny Mathis—now that's something we're proud of. And we think you'll love it too.
Congratulations, Johnny. It's a hit.
Johnny Mathis' new single, "When a Child Is Born," from his latest album, "I Only Have Eyes for You."

On Columbia Records.
New Ember Distrib Pact Looms
Famous Music Contract Suit Settlement OK'd By Court

By IS HOROWITZ

NEW YORK—Ember Enterprises expects shortly to fix a new distribution agreement for the U.S. following resolution of a long-standing breach of contract suit against Famous Music Corp.

Claims by Ember that Famous and its associated label Paramount Records failed to live up to a licensing agreement early in 1974 were upheld in a decision handed down by Judge Edward Greenfield of New York State Supreme Court Dec. 2.

In a monetary settlement approved by the court Tuesday (7), Gulf + Western, parent company of Famous, agreed to pay Ember damages of $1 million.

Famous sold its record interests to ABC Records in 1974.

Jeffrey Krager, president of Ember, says he is entering into "immediate talks with various U.S. companies to try to set up an effective release pattern for our new product."

He says also that an expansion of the Ember artist roster will follow shortly after a licensing deal is consummated. Production of new material is already underway, he notes, under the direction of Norman Raiter and John Madara, and an increased push into the black market is planned with the signing of the former Sly & Family Stone singer, Guandu Hambrick.

 Ember's concert division will continue active, Krager assures, and will be used to "provide artists an entry into the European market. Such acts as Marvin Gaye, Charley Pride, the Supremes and Helen Reddy, among others, have toured Europe under the Ember banner.

 Ember entered into its agreement with Famous on Feb. 19, 1974. According to court papers, the deal stipulated that Famous would release up to eight singles and eight LPs in each contract year, provide monthly sales reports, announce new releases in trade ads, employ eight promotion men to push Ember product, and to support artist tours with local ads and broadcast spots.

 These were among the obligations the court found that Famous did not live up to. After notice provided for in the contract, Ember terminated its arrangement with Famous as of July 23, 1974. During the five-month contract life, only one single by Dennis Doherty was in fact placed in commercial release, say the court papers.

RETURN SESSION—Benny Golson (second right) and Bobby Martin (right) his co-producer, discuss a musical point during Golson's first Columbia session at the ABCM Studios in Los Angeles. Golson is back recording after an eight-year hiatus. At the session are from the left: engineer Pete Roman and Linda Reynolds, coordinator for Testmakers Productions, Golson's firm.

SINGLE & LP BREAK RECORDS

Stewart, Wonder Setting Chart Marks

LOS ANGELES—With only one more chart week left in 1976, both Rod Stewart's No. 1 single "Tonight's The Night" and Stevie Wonder's No. 1 "Songs In The Key Of Life" album are setting all new marks.

Stewart's single, in its sixth consecutive week atop the Hot 100, now becomes the longest-lasting No. 1 single in charts' 37-year history, beating the Everly Brothers' 1960 "Cathy's Clown" and is also the longest-running 1976 No. 1 single as it pulls ahead of "Wings' "Silly Love Songs."

Only four other singles have been No. 1 as long as six weeks in the '70s. If Wonder's two-pocket album stays No. 1 next week, it will have had 11 consecutive weeks on top and will pull ahead of "Frankie Goes To Hollywood" and "Eileen John's Greatest Hits" to be the longest-ruling No. 1 pop album since Carole King's "Tapestry" and the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," which were tied at 12 weeks apiece.

Springboard Holds A Natl Sales Meet

NEW YORK—Springboard International Records holds its first national sales meeting at its Rahway, N.J., plant on Thursday and Friday (16-17).

An estimated 60 persons, including sales staffs from the distribution department, artists, executives and representatives of distributed labels will attend.

Danny Pagliarone, president of Springboard, says the purpose of the meeting is "to take stock of the year's accomplishments and plan future growth."

NAB In Radio Only Programming Meet

LOS ANGELES—The National Assn. of Broadcasters, previously mostly management-oriented, will venture into radio programming with a "radio only" convention in September 1977. Charlie Jones, vice president for radio affairs, announced that the four-day radio programming meeting will be held at the Marriott Hotel here near the airport.

Upwards of 3,000 radio program directors and general managers will be on hand. In addition, for the first time in a meeting of the NAB, record companies will be involved.

L. David Moorhead, vice president and general manager of KNET.

With every one of the competing No. 1 album long-runners mentioned above is a single-disk LP. Only Wonder has had a double-LP set listing at $13.98 topping the chart for this length of time.

Humanitarian Award Goes To Lundwall

NEW YORK—CBS Records division president Bruce Lundwall will be honored by the T.J. Martell Memorial Foundation for Lukemia Research next March 26 with its annual Humanitarian Award.

His selection was the unanimous choice of the foundation's board members and the honorary committee, which consists of key executives in the music and entertainment industries.

Lundwall is an active charter member of the foundation and has given considerable time and effort to its support. Banquet chairman is David Roffeld, vice president of Korvettes.

Webb Makes Move

LOS ANGELES—Jimmy Webb is moving to get his career going on several fronts. He has signed William F. Williams as his personal manager, has just cut an LP with producer George Martin for release early next year and he plans touring to promote the LP. Williams formerly was president of the composer's Canopy Productions. Webb on his own has been in the studio producing such acts as the Fifth Dimension, the Supremes and Cher.

in Los Angeles, has been named chairman of an advisory committee that will organize all details of the convention, including topics, speakers and moderators. Moorhead is already lining up his committee, including both radio and record company executives to help on the convention. They will be announced shortly.

This move by the NAB, which headquarters in Washington, D.C., marks a complete turnaround for the past several years many broadcasters and promoters have criticized the organization for being too television-oriented.
Steve Hillage

The Top 10 English album is coming to America.

Steve Hillage. They say he “has it in him to become the most important improvising rock guitarist since Jimi Hendrix.” (Melody Maker)

The imports of “L” are selling tremendously and now we’re rush releasing it in the United States.

Produced by Todd Rundgren

Steve Hillage, SD 18205
“L”
It’s one “L” of an album. On Atlantic Records and Tapes
An Atlantic/Virgin release.
How Come King Kong Is On Warner/Reprise?

Footsteps pound closer.
The shrieks grow deafening. Secretaries faint, buildings tremble, the sky darkens.

Somewhere in Burbank, King Kong towers above a major executive's major desk. Kong's giant hand reaches down. The world's Biggest Finger points at the Biggest Button in the Business.

Will he push it? Will Kong swallow it?

And Now, The Truth.

Even in Burbank, it didn't quite happen that way.

What did happen is that top film producer Dino De Laurentiis wanted to make sure the soundtrack album for the year's Big Picture went to the record company that would do best by it.

He had his choice of any record company in the world.

De Laurentiis wanted the *King Kong* album with the sales company that would sell more records than any other.

With the sales company that, internationally, would do justice to John Barry's blockbuster score.

De Laurentiis checked around, and found out that Warner Bros./Elektra/Atlantic Records were that sales company.

He called Mo Ostin (Warner/Reprise's major executive). They made the deal.

King Kong is on Warner/Reprise. Where he belongs.

No fainting. No shrieks. Just good common sense.

A Warner Communications Company

The Biggest Button Has Just Been Pushed.
Listen for Footsteps.
The Club asked for Supreme Court review of the dismissal of the antitrust case against CBS, which had no effect on the earlier defeat. The case against CBS in 1970 was brought by A&M Records against Kinsey Services in 1971, alleging that the company used "reciprocal exclusivity agreements" among the companies.

The club said the only issue tried was on supply and record costs. It held that the high court that after $100,000.00 on a computer printout that was thrown away for other costs, it had to declare bankruptcy in 1974.

The treble damage suit was dropped, and were dismissed after numerous court hearings by 1974, when the small club could not furnish details of its record costs, discounts, advertising allowances, rates, and in detail for the three competing companies to the court's satisfaction.

ASCAP Will Pay $60 UCLA Tuition

LOS ANGELES—An endowment fund has been established by ASCAP for the award of scholarships to worthy and needy students to attend Eddy Lawrence, and the first, an Ovation class, "Scoring For TV Film." ASCAP established the scholarships, which provide full or partial payment of the $60 tuition, because of its "deep interest in the future of film music"

The class, which will run for nine weeks on Monday evenings beginning Jan. 3, will include guest lectures by Terry Fielding, Harry Mancini, and Lal Schifrin. Ben Shifrin, Richard Berres and Paramount's music director, Dominic Frontiere.

TV Spots Soaring

"TV, on the other hand, is very expensive," says Gregson. "And to be honest, I don't really know if TV works. When a firm decides to market a fountain pen or toothpaste, can we test it and learn which factors have caused the success or failure of the campaign?"

She also points out that most record companies do not have research departments like an ad agency.

"When a company comes out with a new product it's being tested for its appearance, to see how it comes out, 'it's released immediately.'

Zurawin comments on the "symbolic nature of the product between radio and TV records. UA spends more money in radio than in any other medium because radio advertising reinforces the identification of the record."

UA does have a "12 Hits Of Our Time" program to advertise various areas toward TV as a marketing concept and other acts have been featured in this way. Other radio spots, including records, has plans a total campaign on each album from start to finish. TV and radio spots are designed for the overall marketing plans of television and radio spots. "The TV spots are broken down into different segments—individual artists, soul, jazz, country, and pop-rock."

For each of these musical areas, specific spots were chosen. Various spots (up to four acts were aired) in the case of a major record promotion on a record was aired in all major markets.

Special TV campaigns are also being done to support. Mary Kay Plaza and "Star Trek Live." The latter is being pegged against appearing on the program. When the "Mary Kay," Mary Hartman," show aired in New York and Los Angeles.

CBS airs spots for the album. Smith says CBS was definitely not cutback on the amount of radio time, instead it is using radio and TV media to reinforce one another.

"Although it's still too early to report any sizable increase in sales due to this blitz, we are finding that advertising action is incredible for us," he states.

Even after the holiday season, CBS will continue with its ongoing media plans that includes heavy TV and radio exposure. Smith says.

At Atlantic Records, Mark Schulman, President of advertising says that company is concentrating more on radio time buys because of reselling radio spots.

"I find more efficiency out of increasing dollars spent on radio and newspapers than I am using them in the TV campaigns," he says. "The bulk of our media budget is spent on radio and newspapers."
Mercury comes out with the stars

10cc had been a successful group in England for years. Trouble was they hadn't caught on in the United States.

So, they looked for a record company that could transfer their success to America. A company that could provide the same creativity, imagination, innovation and vitality in marketing that 10cc provided in their music.

Happily, they landed on Mercury. Even more happily, their debut Mercury album, "The Original Soundtrack," shot to the top of the charts while their first single, "I'm Not In Love," skyrocketed to number 2.

It's no wonder stars like 10cc are gravitating to Mercury. They know that's where the sky's the limit.

10cc's new single, "The Things We Do For Love." #73875
Publishers Urged: Don't Make Deals That Could Haunt Later

LOS ANGELES—Attorney Al Schlesinger cautioned a group of publishers against making deals with record companies that may come back to haunt them.

Schlesinger spoke Nov. 30 at the Sporsten's Lodge here, at the California Copyright Conference's second in a series of three special meetings on the new copyright law which goes into effect Jan. 1, 1978.

One of the major points that the new five-person tribunal, to be appointed by the president, will review, is a section which says: "To minimize any disruptive impact on the structure of the industries involved and on generally prevailing industry practices."

The more than $400,000 award accounts for alleged delinquencies going back to July 1, 1969. Some foreign royalties said to be due date back to 1966, when the contract between the two parties was first entered into, the arbitration petition states.

Proceedings before the commercial tribunal of the American Arbitration Assn. were handled for Blue Jac by the firm of Eastman & Eastman. At the last hearing, Nov. 8, Sceopter failed to appear.

The right of an author to reclaim his work from the publisher was another issue. Under the new law, the author may reclaim his work anywhere between 35 and 40 years. If there is more than one writer, a majority is needed to have the work reversioned.

Copying of another's songs is permitted under both the old and new law but under the old law, the copyright owner receives 2 cents based on records manufactured. Under the new law the copyright owner will collect 2 1/2 cents based on records distributed. "That's going to be quite a difference in the record industry," said Schlesinger.

Forewarned by Attorney Al Schlesinger.

Warwick Disks Go To Blue Jac

International domestically, and the sides had been variously licensed to other companies in many parts of the world.

All such licenses must be terminated, the arbitration panel ruled.

The controversy between Blue Jac and Sext's deck back about four years, when Bacharach and David first sought arbitration and as provided for in their contract with the label. Accounting procedures were questioned and inadequate payment of royalties charged.

Forewarned by Attorney Al Schlesinger.

Fund Proposed By Chapin

The money will go to a giant fund which should total more than $10 million which will fund the many ongoing efforts of people who are willing to work with the aged, the retarded, the hungry, the minority groups and all those people who are not inside the American dream.

Chapin said he also plans to challenge every concert committee in a major college to have at least one of their concerts go to an artist who is willing to turn the money over to a "meaningful organization."

Noting he is pleased with the response from radio station, Chapin added: "If people like you and me, who are in the dream business and can't dream and set an example, then we aren't going to have an American dream.

"In the next 12 months, we'll be in many of your markets, doing 24 hours of commercial-free programming from each. We need to create that climate where the American dream is possible."

Chapin told the radio leaders that "I've had far too many questions about why a singer should get involved in public service projects. He pointed to the $500,000 figure achieved by his group in benefits this year.

"The American dream is not true for virtually millions of people. One out of every three canes of dog and catfood are sold to old people who eat it themselves. The victims of hunger are the fringes of society—the very old, the very young.

"It's a special responsibility for us to make sure that in a country where there's enough food to feed a billion people, we do a decent job feeding 215 million. Maybe we can set an example for the rest of the world where there's enough food to feed eight billion people and we've only got four billion."

The broadcasters at the Billboard convention, not only gave Chapin an award, they gave him a standing ovation.

Local 47 Officers Are All Re-Elected

Los Angeles—In elections for executive administrative offices which were held with almost no challenge in the field, the entire slate of AFM Local 47 incumbents under president Max Herman won re-election to another two-year term.

Herman pronounced his sole opponent, Andy Florio, the only post which saw any opposition candidates.

Incumbents Vince DiBari, Marl Young and Bob Manners all were returned to their respective offices of vice president, secretary and treasurer in unopposed contests.

elsewhere on lincoln

Chicago Blues Club Needs An Address

Chicago—When is a blues club not a blues club? That riddle is suggested here by the plight of Elsewhere On Lincoln, a seven-night-a-week bluesery that finds itself temporarily without a home.

The club, founded 18 years ago at 2966 N. Lincoln, agreed to vacate that location recently when it could not reach an agreement with the landlord, who resides above the premises, over acceptable noise levels.

According to Jay Jans, one of the Elsewhere owners, the club has been negotiating since summer for a larger, more modern site, and hopes to be able to make the move without interruption of business.

Nov. 28 marks Elsewhere's last night at the Lincoln Ave. facility. Jans says the club is close to entering a new site approximately three blocks south of the original location, but as of Wednesday (8) nothing definite could be announced.

"We just want people to understand that we aren't folding permanently," Jans explains. "We don't want customers coming down to the old club and figuring that we're out of business when they see it's closed."

Jans says the club will maintain its no cover, no minimum policy at the new site. He adds that the regular lineup of blues artists, including Sunnyland Slim, Jimmy Walker, Erwin Helfer, John Brim, Homesick James and John Wrenn, will all make the move.
AN OPEN LETTER TO THE ENTERTAINMENT INDUSTRY

"Innovation." For Sony, this word is the heart, soul and keystone of growth and development.

In November 1975 we introduced Betamax®, a machine almost as revolutionary to the entertainment industry as television itself.

Betamax provides entertainment-oriented software manufacturers with a means of bringing their products into the homes of millions of American consumers. It can provide new job opportunities for actors, directors, people in every branch of the entertainment industry, so that new shows, movies, what have you, can be delivered for the consumer’s private enjoyment.

Betamax also operates as a time-shift device to give consumers the flexibility and convenience of viewing TV at the times they select. And it provides the technology which promotes the Congressional policy favoring wide distribution of programs broadcast over the publicly owned airwaves.

We at Sony do not condone piracy or exploitation for commercial purposes. Rather, we have pioneered in the video field to benefit the entertainment industry and the consuming public alike.

We feel we’ve given the entertainment industry a new universe in which to practice its art and magic. A new universe in which it can grow and demonstrate its vibrancy, timeliness and creativity.

SONY CORPORATION OF AMERICA
A Day In The Life Of
IRWIN STEINBERG
Veteran Recordman Seeks Proper Business And Artistic Environment

Irwin Steinberg, president of the U.S. Polygram Record Group, sits at the nerve center of the American wing of a major international music behemoth firm. His conversations are truly global and run the gamut of all forms of musical expression. Billboard's Alan Penchansky, himself an active telephone gabber, followed Steinberg around in his Chicago lair. This is his report:

"Very often we are out in the evening, with talent, with managers, before that trinity is, that the workday begins no later than 9 o'clock." With these remarks, Irwin Steinberg greets a visitor in his office at 8:45 a.m.

Fresh and impeccably clad in a vested, blue pinstripe suit, the 56-year-old president of the Polygram Record Group is with a casually dressed young man in his early twenties. He is Mark Steinberg, youngest of the three Steinberg children.

Positioned behind the uncluttered oval desk at the south end of the room, father and son have been examining a letter from Dr. Donald Lewis, a professor at the California State College under whose guidance the older man is seeking an M.A. in philosophy.

"It represents my avocation, and I think it keeps me alive generally," Steinberg later explains about the graduate coursework.

Lewis writes that Steinberg's proposed thesis topic, "The Search For Meaning," is too general. Its scope must be limited. Responding to this durable academic directive, Steinberg has sought the advice of his son, a Ph.D. candidate at the Univ. of Chicago, who knows the academic ropes.

The younger man prepares to leave, taking with him a volume on Sigmund Freud from the wall encompassing shelves at the opposite end of the room. A part-time Phonogram employee, the younger Steinberg evaluates product and assists in printing out the label's monthly reports.

Irwin Steinberg's office embraces the southeastern corner of the IBM Plaza, a modern, efficient-looking structure that lines the edges of the Chicago River. The building was completed in 1971, and Phonogram entered shortly after, occupying all of the 25th floor. From throughout these spacious headquarters ("They're the best looking offices in the business," vouches a salesman who regularly visits labels on both coasts), the view of the city is imposing.

"We're the perfect height," Steinberg explains about the 25 story ascent. "We're not above the city, we're right in the midst of it."

A parade of phone calls begins.

John Franko, Phonodisc vice president in New York, is alerted to a recent published trade chart breakdown, giving Phonodisc third place overall in sales behind Columbia and WEA. "I want to make sure the information is used internally and externally," Steinberg adds about the long distance conversation.

Ron Kommerell gets this report also. "I thank you for enjoying knowing that Phonodisc is third position on the charts," Steinberg tells the Polydor international vice president who is listening on the other end in Hamburg, Germany.

Switching to the subject of an acquisition that involves Polydor worldwide, Steinberg informs Kommerell: "We are still working very strongly on that act, still very involved in that negotiation. I talked to the attorney last week and we're waiting for him to meet with members of the group, so you can tell John that that's still alive."

In an aside, Steinberg notes: "I have authority to make a deal up to a large amount of money, but when it gets too large, we look for worldwide approval because we have to share the risk."

To Kommerell, continuing on another track: "I don't know if word got to you but Dg and Philips had outstanding months."

"I think each line helps the other," Steinberg says, continuing the phone conversation. "I talked to the West Coast Phonodisc manager, Emile Petrone, and he was telling me the two lines interact together and the stores believe a man carrying these lines is representing the major classical lines in the world."

Reporting on the British response to Mercury's touring Chali Lites, and inquiring about two of his acts who will be working here, Tony Morris, managing director of Phonogram, England, is on the phone.

"The word on Graham Parker is building massively," Morris learns from Steinberg.

"Tregwy has been asked to appear at a giant new retail store in Buffalo; the intelligence continues."

On the Chi Lites: "The marketplace is telling us that they cannot produce themselves, that we must get a major producer for them. When they get back to the country they're going to insist on that," Steinberg reveals.

Another overseas call follows, to Peter Schellevies, president of Phonogram International. Discussion centers on Phonogram's multimillion dollar bid for a platinum status pop/rock act, ready to jump labels. Clearly it is one of the day's most important calls. Steinberg refers to two pages of telex copy detailing the effort todate. Schellevies, in Baarn, Netherlands, shares a copy of the transcript.

"Basically, we're saying on a word basis to go after this act, and as far as the information that is supplied, it looks like it is in good balance," Steinberg confirms with satisfaction.

"I have enthusiastic approval from Europe on the deal," he now is able to report to Ekke Schnabl, business affairs director of the Polygram Group, whose New York phone Steinberg has reached at the push of a button.

decision making process. Between calls he makes his point directly:

"What I tried to point out to you here is that while we are a very large company and we are spread all over the world, we are a group that can make its commitments deny or delay them very quickly. In this specific instance we've got a telex that's only day or two old and concerns a transaction of massive financial impact. Approval is already at hand."

At 10:20, Jules Abramson, Phonogram/Mercury's marketing vice president and Harry Look, the label's national sales manager, are seated in Steinberg's office.

The conference lasts but briefly. Steinberg will direct, by proxy, his involvement in a day long marketing meeting, for which all of Mercury's regional sales and promotion staffs are held in Chicago. That week Steinberg will be in New York.

"Here's what I want you to do for me," Steinberg instructs. "I want you to have the Gabor Szabo computer sheets and all your airplay, and what I'd like to know is what role your regional men played in helping bring that record ('Night Flight') home across the United States."

"Our question is, why aren't we breaking it more rapidly, the direction?"

For one thing, I am hearing a lot of concern about what Phonodisc's role has been in the development of this record. As a record company we are in control of our own destiny. I think we ought to put some responsibility in the hands of the regional men to fill the gap if in fact there is one."

Later, alone, Steinberg elaborates on this point: "I sometimes have the feeling that in a group like ours, that people who have a certain responsibility will say, 'I didn't get that done because a link in the chain was broken.' We want to say, hey, wait a minute, you have it within your province to repair that link, don't rely on the next guy, see that it gets done yourself. If there's a break in the air time chain or there isn't product in a specific area, you go in and do it. Don't tell us the next guy didn't do it.'"

Lask and Abramson appear again. They are gathered, with Charlie Fach, Mercury's general manager; Bill Haywood, the label's national & promotion director; Peter Pallas, national sales coordinator; and George Gmehlst, assistant national publicity director, around the giant wood oval in Mercury's board room, where Steinberg conducts the weekly planning and review meetings. The group looks in the reflected glow of dozens of gold and platinum LPs that line the length of the room.

Each man refers to a stack of computer printouts, running market by market by week by sales data. "It's a hum we get..."
week on priority items," explains Harry Losk. "We could draw in any old slot—sometimes it's 25 to 30 LPS and 25 to 30 singles," Losk says.

Attached to each printout page is a manually compiled air-play sheet, indicating where and how frequently the disk is being played. The Roy C. single, "I Wanna Do It Again," is up for review.

Fach: "We've had particularly good reaction from one stops." Abramson: "Yes, it's the most underrated record we have." Losk: "The Atlanta man is breaking the record out, but perhaps we should try elsewhere." Fach: "The first place to break the record is in the Southeast. He's played every bar down there and the jukes are big on him too."

"What's become of the Mercury logo?" Steinberg asks graphician Jim Ludwig.

Steinberg has some thoughts on the use of the computer:

"One of the dangers is to treat it so some kind of an end when it's really a tool. Everything falls back to the decisions we make about artists and where they are recorded. Computers are only valuable if the initial decision making process about what talent we sign and how they're recorded is good. The data basically is used to make damn certain that given the right decision on the product and the artist, we know exactly what's happening in the marketplace at all times. When we hold our A&M meetings every six weeks the data is brought up to date and used at our meetings so we can evaluate the decisions we've been making. We try to find out if we're doing something wrong, or if some of the ingredients are missing on the acts side, like no touring, bad manager, or bad music. Lunch has been scheduled with members of the Dells, one of the Chicago based groups Mercury increasingly will be highlighting in a pro-Chicago campaign. But lunch is three phone calls and an equal number of across-the-desk encounters away.

Lou Simon, Polydor executive vice president in New York, is calling about the label's search for a black national promotion director. There is a candidate:

"He works for someone else," Steinberg nods. "This might be a much more exciting opportunity; it might be worth something to him." "Do you think we can bring him into our salary structure?" Simon is asked.

Phone calls also from Russ Gurny, Phonogram, London, with details about Twiggy's impending U.S. tour, and from Mike Bome, Micromax, a new independent ethnic album promotion, in San Francisco with Graham Parker.

Steinberg and staffers Mary Ann Janis and Charlie Fach review an artist's earnings before beginning new negotiations.
PROVIDENCE'S JAY CLARK AND STAFF

The Secrets Behind WPRO-AM

PROVIDENCE—"I can best describe WPRO-AM as a loosely formatted contemporary station serving the needs of the people of Southern New England," says program director Jay Clark.

WPRO-AM, the premiere radio station in Providence and Southern New England, is one of the most unique-sounding contemporary music stations in the country. Clark, who joined the station as program director in 1971, has many philosophies which lead to his success with the station.

"It is my goal to make the station a friend. Someone to enjoy being around, to inform you, to have fun with, and someone who is willing to drop everything in a time of need for you," he explains.

WPRO has shown its listeners that it cares for them through numerous programs. The station gives its listeners information on heart disease, because Rhode Island has the second highest rate of death by heart disease in the country. The station ran high blood pressure clinics. When a hurricane struck, and power was out, WPRO negotiated the opening of the local fire station for powerless residents. Air personalities loaded up their private cars with donated hamburgers and delivered thousands of them to people in need.

"There are just a few community activities that show our listeners that we care about them," said Clark. "We are not just providing lip service."

One of the most successful programs WPRO has initiated is the "WPRO-ALA Roadcall," which utilizes a Citizen's Band radio base in the station to find traffic conditions on the area highways during the rush hours in the morning and evening. The "WPRO-ALA Roadcall" does not stop with traffic reports. The station has two tow trucks on duty during the rush hours to assist motorists on the interstate and state highways near the city. The trucks provide gas, towing and assistance to the motorists free of charge.

"We began this program way before the CB craze of today," explains Clark. "WJR in Detroit used CB radio with success in 1970. We started in February of 1971. Since then, we have helped thousands of motorists."

The station is not all service, however. Contemporary music formats WPRO has a medium tight, but floating playlist. The list is based at 25 tracks minimum, but will go to 45 or 60 if the product is available.

The station is day-parted. In the morning, Sally Brine, a 35-year veteran of WPRO, is as much a part of Rhode Island life as fishing and Johnny cakes. Brine may play as few as two records in an hour. But, he provides news, "WPRO-ALA Roadcall," sports, ski reports, and is totally service oriented.

Bone works from 5:30 to 9 a.m. He is followed by Larry Krugier, who plays what Clark describes as a bright MOR list. In the afternoon, Jimmy Gray and Gary DeGrate play contemporary lists. At night, Hollard Cook rocks with a lot of personality, giving the market an alternative, according to Clark.

"While others are just playing (Continued on page 30)

Despite Failures, Syndication Booms

LOS ANGELES—Syndication in radio is going to continue to boom in spite of a failure rate of 80-90% of the people trying to enter the field today, believes Harry O'Connor, president of O'Connor Creative Services here. O'Connor deals in both music and non-music shows for syndication.

"Traditionally, the people who get into syndication are the former buyers of syndication product—program directors and/or radio station production personnel. Radio syndication looks easy to them," says O'Connor.

But, of course, radio syndication is far from easy—when done right.

O'Connor Creative Services has been around about nine years and even before he started his own firm, O'Connor was involved in syndication. This year he's projecting a gross of $900,000 and, if we'd been better organized, we could have done $1 million in business. The problem is in keeping up production to meet the demand. O'Connor, who claims he'd give his right arm to hire a good production man, has been spending up to 18 hours a day, seven days a week in the studio.

"But we're going to double last year's business with more volume and less profit. The reason is that (Continued on page 28)

It Wouldn't Be The Christmas Season Without

BLUE CHRISTMAS

(by Billy Hayes and Jay Johnson)

TRULY A CHRISTMAS STANDARD

A GREAT NEW RECORDING FOR 1976

THE OSMONDS • POLYDOR • 2-8001

CHOICE CHRISTMAS PROGRAMMING

THROUGH THE YEARS THESE FINE ARTISTS HAVE RECORDED OUTSTANDING VERSIONS OF BLUE CHRISTMAS.

BILL ANDERSON
FRANKIE AVALON
CHEY ATKING
BEACHTOYS
RAY BLOCK SINGERS
THE BLENDERS
BOOKERT AND THE MG'S
PAT BOONE
DAVID BRIGGS
THE BROWNS featuring JAN AND DIANA
GLEN CAMPBELL
ACE CANNON
WOLF CARTER
JACKIE COULTER
AND JERRY CLARK
LOIS DAVIS
JIMMY DAVIS
DANNY DAVIES
LIVING GUITARS
LIVING STRINGS
LIVING VOICES
Loretta Lynn
Magic Organ
Jude Martin
Johnny Mathis
MARILYN MANSON
CATHERINE MC KINNON
The Midnight
STRING QUARTET
RUSS ROGERS
WAYNE NEWTON
The Partridge Family
PAUL & PAULA
WEBB PIERCE
THE PLATTERS
CURT RAMSEY'S
CHAMPAGNE QUINTEES
JIM REEVES
DEAN ROBINSON
JIMMY ROGERS
DOUG ROE
BOBBY SHERMAN
SHARPS AND FLATS
SHORTY & BETTY
HANK SNOW
The Stomemans
Hank Thompson
JOHNNY TILLOTSON
THE TRAILBLAZERS
ERNEST TUBB
DON TWEEDY
JERRY VALE
BOBBY VEE
VENTURES
KITTY WELLS
DOTTIE WEST
ROY WIGGINS
WILLIS SISTERS
WINTERHALTER
HERSH S HILL
TAMMY WYNETTE
FRANK YANKOVIC

AND DON'T FORGET THE ELVIS CLASSIC!!

Bibo Music Publishers, Inc., 100 Wilshire Boulevard, Suite 700, Santa Monica, California 90401

SURPRISE JOCK—Steve Wonder pauses by WCPA-FM in Philadelphia and, unannounced, went on the air at the disco-jazz format station. From left, while Wonder does his on-air stint are: WCAU-FM music director Roy Perry, general manager Jim Koating, and program director R. J. Laurence.
Dick Clark's new book is also a 6-hour radio special. An enlightening, entertaining and at times a controversial story of rock 'n' roll...a story that's never been told before.

Join the growing number of stations whose listeners will ROCK, ROLL & REMEMBER with Dick Clark in a radio special that will rock your senses.

Believe us... this is not an ordinary story of rock 'n' roll. Request a demo... and you'll hear for yourself.


Name
Station
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### Billboard Singles Radio Action

**Top Add Ons - National**

- **EAGLES** - "New Kid in Town (Asylum)"
- **(D) ROSE ROYCE** - "Car Wash (MCA)"
- **(D) STEVIE WUNDER** - "Lonely (Tamla)"

**Prime Movers - National**

- **STEVE MILLER** - "Fly Like an Eagle (MCA)
- **MANFRED MANN'S EARTH BAND** - "Blinded by the Light (W 8)
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **JEFFERSON AIRPLANE** - "White Rabbit (War)
- **BOSTON** - "More Than An English (Epic)"

**Breakouts - National**

- **STEVE ROYCE** - "Fly Like an Eagle (MCA)
- **Bigs** - "Fly Like an Eagle (MCA)
- **MANFRED MANN'S EARTH BAND** - "Blinded by the Light (W 8)
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **JEFFERSON AIRPLANE** - "White Rabbit (War)
- **BOSTON** - "More Than An English (Epic)"

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### Pacific Southwest Region

**Top Add Ons:**

- **BOSTON** - "More Than An English (Epic)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **EAGLES** - "New Kid in Town (Asylum)"

**Prime Movers:**

- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"

**Breakouts:**

- **EAGLES** - "New Kid in Town (Asylum)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"

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### Pacific Northwest Region

**Top Add Ons:**

- **JEFFERSON AIRPLANE** - "White Rabbit (War)
- **MANFRED MANN'S EARTH BAND** - "Blinded by the Light (W 8)
- **EAGLES** - "New Kid in Town (Asylum)"

**Prime Movers:**

- **JEFFERSON AIRPLANE** - "White Rabbit (War)
- **MANFRED MANN'S EARTH BAND** - "Blinded by the Light (W 8)
- **EAGLES** - "New Kid in Town (Asylum)"

**Breakouts:**

- **EAGLES** - "New Kid in Town (Asylum)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"

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### Southeast Region

**Top Add Ons:**

- **BOSTON** - "More Than An English (Epic)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"

**Prime Movers:**

- **BOSTON** - "More Than An English (Epic)"
- **EAGLES** - "New Kid in Town (Asylum)"

**Breakouts:**

- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"

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### Midwest

**Top Add Ons:**

- **BOSTON** - "More Than An English (Epic)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"

**Prime Movers:**

- **BOSTON** - "More Than An English (Epic)"
- **EAGLES** - "New Kid in Town (Asylum)"

**Breakouts:**

- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"

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**Chicago**

- **EAGLES** - "New Kid in Town (Asylum)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"

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**Prime Movers:**

- **BOSTON** - "More Than An English (Epic)"
- **EAGLES** - "New Kid in Town (Asylum)"

**Breakouts:**

- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"

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**Central**

- **BOSTON** - "More Than An English (Epic)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"

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**Prime Movers:**

- **BOSTON** - "More Than An English (Epic)"
- **EAGLES** - "New Kid in Town (Asylum)"

**Breakouts:**

- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"

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**Detroit**

- **EAGLES** - "New Kid in Town (Asylum)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"

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**Prime Movers:**

- **BOSTON** - "More Than An English (Epic)"
- **EAGLES** - "New Kid in Town (Asylum)"

**Breakouts:**

- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"

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**Philadelphia**

- **EAGLES** - "New Kid in Town (Asylum)"
- **ROSE ROYCE** - "Car Wash (MCA)"
- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
- **ROSE ROYCE** - "Car Wash (MCA)"

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**Prime Movers:**

- **BOSTON** - "More Than An English (Epic)"
- **EAGLES** - "New Kid in Town (Asylum)"

**Breakouts:**

- **EAGLES** - "New Kid in Town (Asylum)"
- **BOSTON** - "More Than An English (Epic)"
- **ELTON JOHN** - "Sorry Seems to Be the Final Answer (Atlantic)"
### Western Region

**Top Add ONS:**
- Wings—Wing America (Capitol)
- EAGLES—United Airlines (ABC)
- BTO—Thirty Three & Thé (CBS)
- "GINA"

**Top Requests/PlayAir:**
- JACOB BROWN—The Listener (ABC)
- JIM MITCHELL—Three and Thé (CBS)
- "GINA"

**Breakouts:**
- Wings—Wing America (Capitol)
- EAGLES—American Airlines (ABC)
- BTO—Thirty Three & Thé (CBS)

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### Midwest Region

**Top Add ONS:**
- Wings—Wing America (Capitol)
- EAGLES—United Airlines (ABC)
- BTO—Thirty Three & Thé (CBS)
- "GINA"

**Top Requests/PlayAir:**
- JACOB BROWN—The Listener (ABC)
- JIM MITCHELL—Three and Thé (CBS)
- "GINA"

**Breakouts:**
- Wings—Wing America (Capitol)
- EAGLES—American Airlines (ABC)
- BTO—Thirty Three & Thé (CBS)

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### Southwest Region

**Top Add ONS:**
- Wings—Wing America (Capitol)
- EAGLES—United Airlines (ABC)
- BTO—Thirty Three & Thé (CBS)
- "GINA"

**Top Requests/PlayAir:**
- JACOB BROWN—The Listener (ABC)
- JIM MITCHELL—Three and Thé (CBS)
- "GINA"

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### Northeast Region

**Top Add ONS:**
- Wings—Wing America (Capitol)
- EAGLES—United Airlines (ABC)
- BTO—Thirty Three & Thé (CBS)
- "GINA"

**Top Requests/PlayAir:**
- JACOB BROWN—The Listener (ABC)
- JIM MITCHELL—Three and Thé (CBS)
- "GINA"

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### Other Regions

**Top Add ONS:**
- Wings—Wing America (Capitol)
- EAGLES—United Airlines (ABC)
- BTO—Thirty Three & Thé (CBS)
- "GINA"

**Top Requests/PlayAir:**
- JACOB BROWN—The Listener (ABC)
- JIM MITCHELL—Three and Thé (CBS)
- "GINA"

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**National Breakouts:**
- "GINA"
- Wings—Wing America (Capitol)
- EAGLES—United Airlines (ABC)
- BTO—Thirty Three & Thé (CBS)
- "GINA"

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**Billboard Album Radio Action**

Based on station playlists through Thursday (12/9/76)

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Note: The above text is not natural and appears to be a list of song titles and artists with no clear structure or context. It seems to be extracted from a music chart or playlist and may not be comprehensible without additional context or information.
Thanks to all my friends at 120 subscribing stations "from coast to coast and around the world" for making this award possible.

Love,

Don Bowman.
LOUIS ANGELES. I have a built-in guaranteed time clock for discovering when it’s Christmas time. Christmas cards begin to arrive by the gross. I tack them up on the walls and windows with Scotch tape and my office takes on a colorful, festive atmosphere. And I begin to feel better and truly be thankful for all of the friends I’ve got from here to Crete and back to Australia and down to Brazil and up to Alaska. Friends not only in radio, but in records and music publishing.

I don’t know what I actually did to deserve it, but I want you to know that I sincerely love and appreciate each and everyone of you and wish each and all a most pleasant Christmas this year, a footballish New Year’s Day without too much hangover from the spirits of the night before and a sensational and successful year in 1977. I have a hunch it’s going to be a great year for us all.

First Christmas card of the year comes from Mike Butts, who just happens to be unemployed at the moment. Would someone give Mike a job for Christmas? He’s worked Denver and points north and would like to eventually work on the West Coast.

Rob Capp, music director of WTEM in Elmhurst, N.Y., writes that "in search of a better format and a general air sound, WELM has changed personnel quite around a bit in the last few months and has naturally come up with a dynamic bunch of devoted jocks along with a carefully planned format. Our day now starts with me at 6-10 a.m. I’m trying to create a contemporary easy listening sound. We include modern country fare between 12 and 2 p.m., program director William B. Trousdale does housework. A man of many voices, Scott Fischer, is on at 2-6 p.m. and 6-11 p.m., we’re lucky to have Jim Snowden. On the all-night show, it’s the scary mixed-up world of Mark Kelley, who serves as an engineer on our sister station, WELV, an FM operation. I also write this note to express my sympathy in the passing of one of the best record promotion persons in the business—Joe Mainine, I may be the last one in the world to find out about his death, but I’ll never forget his devotion to Capitol Records and his concern for the small market radio stations." Capp ends with a plea for better service and comments that: "Claude, your interview in American Air-Check was most enjoyable."

The new lineup at KSHE in St. Louis includes JOY 7-11 a.m. Ted Halko, formerly from Rock Kline 3-7 p.m., John Uelt 7-11 p.m., and Jim Singer 11 p.m.-4 a.m. At KFCC in Fresno, Calif., you’ll find Art Faracs on the air 6:10 a.m., Helen Meline 10-3 p.m. Joe Reiling 3-7 p.m., Jeffery Chick 7 midnight, and John McCorkle all night. Part-timers are Dan McNiff, Warren Lewis and Richard Cano.

Gregg Adams, 203-653-7476, is looking for a new position. He just spent two years with WMAS in Springfield, Mass., first as a disk jockey and then with some sales work additional. Is looking for the same kind of thing and "if there are any busy years in the business have taught me anything, it is that big market glory may be nice, but small market money is just as nice." Last up at WMAS had Dennis Lee mornings, Bob Martin middays, Chris McClendon afternoon drive. Phil Babie on FM in the evenings, Steve Caridene on AM in the evenings, Pam Gardner on all night. Rusty Clark is program director and Zach Land in general manager.

J. J. Jackson is the new program director of KTAT in St. Louis. He has an opening for a highly-skilled air personality. No calls. Greg Lawrence, program director of KCVL in Coville, Wash., announces he has purchased the Century 21 “Impact” ID jingle package. "We’ll probably start it the first of the year. KCVL is in a single station market and while we don’t feel the pressures of high identity, we’re using it to spruce up the sound of the station.” Full-time people at the station besides Lawrence are Dave McLean in mid-day and Bill Bentza 1 p.m. sign-off.

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The Secrets Behind WPRO-AM

 acompaniments.

WPRO, a long-time lone leader in the Providence ratings, saw much competition arise over the last decade.

In the late 60s, WICN became the only other contemporary station in town. The coming of the '70s meant the coming of the first full-time consultant, and a very competitive market arose where WPRO had previously had sole domination. WICN became one of the better beautiful music stations in the country. WHLM went country, with consulting from Jack McCoy WXTR became WQON and brought in consultants. WJFB was a non-public station with Mike Joseph consulting it and sister station WEAN. WJAR revamped its format.

"I respect the competition. It is tougher here than in most markets around the country," notes Clark. "There is a radio here where the competition is good, it is good for us and good for radio in general."

Clark does resist when it comes to protecting his love for the radio industry.

"I love radio. It is a medium which allows use of imagination," he says. "I'm just overwhelmed when I think of the things that could be done with the media. I guess I'm very fortunate to work for a company that allows me to be more creative than the average person."  

WPRO is more than time, temperature and music," declares Clark. "We play contemporary music, and run contests."

As an example, he states that with music, it is not from different localities of the station in the country. As I explained earlier, the competition is strong, and even moved our entire staff down to Newport when the tall ships came to Rhode Island. We felt we would be providing a necessary service to the ships, the hundreds of thousands of visitors which came to the city. We proved to be essential to the whole tall ship program. We even had people like the state people telling people traveling into the state to listen to us when they passed through the state itself.

Clark explains that Capitola Cities, the parent company of WPRO-AM and FM, as well as stations WKBW in Fall River, and WLAW in New Bedford, has the reputation of Rhode Island, and Southern New England," says Clark. "As long as we can continue to do that, reflect the personality of our environment in music selection, air personality approach, and promotion, we will be ahead of the game."

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Your style of working is always so good, Clark. He says he has never been a guy because of a bad rating book.  

Clark keeps in touch with other program directors. He likes to talk, share ideas, and ask for suggestions from fellow program directors. He is in touch with Dick Rodman at KB, Bob Oakes, and others.

"I also work together with Dick Rodman at KB," adds Clark. "He's got to be the best man I ever worked for."

"There is also constant communication between the AM and FM. Gary Birkowitz comes up with some great ideas. Great idea is the 'Superock' card, which has to be the best promotion in radio I have ever seen or heard of. Response so that has been tremendous."

WPRO-AM and FM are among the few stations in the country which see their personalities constantly being requested for personal appearances at local nightclubs. Both stations have been the talk of the town in recent years. The station's success has been attributed to the personalities of their DJs, who are well-known and respected by the local community.

"There is solidarity here. We have a tight spot. Some of the personalities have been here four, five or six years. Salty has been here 35 years, says Clark. "We are not a guy because of a bad rating book."

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Despite the challenges, WPRO-AM continues to thrive, thanks to the dedication and hard work of its employees and loyal listeners. The station remains a beloved institution in Rhode Island, and continues to provide quality programming that resonates with the community. Clark's commitment to excellence and his passion for radio are evident in the station's success, and he remains a true legend in the broadcasting industry.
NELSON THE CHARTS

A Perplexing Year For Talent
"Comfortable" Acts Break Through As Chart Toppers

Continued from page 1

San Francisco stronghold more often and signed with manager Irv Axel. His "Silk Degrees" album spent six weeks at No. 1 and delivered three Hot 100 singles. "Lowdown," went to number 3 and was a smash on the soul and disco charts.

Jackson Browne's " Pretender," his first album in some two years, is gold and in the top 10 after a month, a new experience for an artist who had previously been considered lark and a cult hero. Capitol is claiming more than two million units sold on Steve Miller's current LP, all of which were for records. It produced a No. 1 single "Rockin' Me" and two more chart singles. Miller had a No. 1 single and album with "The Joker" in 1974 but nothing since.

After fighting to get reggae into the U.S. mainstream for several years, Island Records opened its checkbooks and went all-out merchandising Bob Marley & the Wailers' "Rastaman Vibration." The LP made the top 10 for more than a month this summer, far higher than Marley or any other reggae man had ever done before. Marley's powerful stage appearances on recent tours helped quite a bit here.

The earliest new level breakthrough of 1976 was delivered by Queen with a sellout concert tour in January and a number 4 album, "A Night At The Opera," which had two hit singles including the top 10 "Bohemian Rhapsody.

Queen stopped just short of the top 10 with a single and album in 1975. But when Joe Smith took over Elektra album 12 months ago and found that Queen had the only LP scheduled for the January, he gave his cold resources behind the group's ongoing U.S. tour.

George Benson, a respected jazz guitarist who has contributed his own taste to the hit Maynard Ferguson album, "Superstars," shows the all-Black, all-instrumental version of "The Skyline," and "Skyline," which has been played on much talk of the instrumental version of "The Skyline," and "Skyline," which has been instrumental sold out in the past year. In the current period, Ron Delskut was the leading concert producer with 24 dates promoted by his Arede Productions.

L.A.'s Forum To Hit $1 Mil Month's Gross

LOS ANGELES--Seven concerts at the 19,000-seat Forum here promoted in December by Wolf & Rissler will gross some $1,046,000 and make it the biggest concert gross in the history of the facility. The shows are: Ted Nugent, Dec. 1, Peter Frampton, Dec. 5, 7, 9, & 11; Beach Boys on New Year's Eve with a top 10 and a KJH charity concert Thursday (16) (with Chicago, Sonny & Chere, the Chi-Town Horns, and sweetly and Benson, the Shotgun Soldier and the Skyliners and Gabriel Kaplan.

Booker T. & the Mays, Clever, Wolf and Rissler decided to make this December an all-out effort to prove that arena concerts could be a major draw in Southern California even during the traditional all-novel, holiday live entertainment season.

AL STEWART—"Year Of the Cat"

Currently enjoying his second top 30 album in a row, Stewart is probably best known for his eclectic, lyrics-focused style, for a single, for example, references to "Casablanca" with allusions to mystical Far Eastern philosophies.

The 31-year-old Stewart came to London from his native Glasgow in 1965 to work the puke in various rock bands, before going solo as, by his own admission, "an absolute Dylan machine." Four albums on Columbia in England followed between 1968 and 1971, with only 1969's "Love Chronicles," which featured Jimmy Page in a guest capacity, released in the U.S.

In 1973 Stewart was signed to Janus, charting the following week with his first album for the label, "Past, Present, And Future," an ambitious, historical perspective of major events of the 20th Century, which featured Rick Wakeman on keyboards. When Stewart hooked up with producer Alan Parsons, he started making the top 30, first with "Modern Times" last year and again currently with "Year Of the Cat.

Though known for his lyrical intensity, Stewart shows a move on this single toward a richer, more rhythmic instrumental blend. The driving, mid-tempo cut has his best early sales in Boston. Members of the Boston Average, Cress, Pittsburgh and Baltimore/Washington. Its radio activity is stronger in New England, California, and the Midwest. Stewart is managed by Luke O'Reilly, who was first heard through Janes, with bookings by Steve Miller of Elf in 1971. Stewart's album has been taped in L.A. for about six months.

DAVID LAFLAMME—"White Bird"—94

Though it's been 70 years since this FM clas- sico was introduced on the first hit's A Beautiful Day album, this is the first time it's ever been a Hot 100 single. Despite the passage of time, the melodic minor track fits perfectly in the contemporary easy-listening rock category of his, like Fleetwood Mac's "Over My Head" and Peter Frampton's "Baby I Love Your Way.

Lafllame was with it's a Beautiful Day dur- ing its entire Columbia career from 1963 to 1972, when all parties were unable to foresee a future of the group's name. All five of the group's albums made the charts, but the peak years were 1969 and 1970 when the member group's first two albums went top 50. This song and "Hurtin' Summer's Day," both from the first LP, have been recorded for Lafllame's solo debut on Arista, which receives a first time around pick in this issue. He signed with the label in June, with this album being re- leased last month.

A trained classical vocalist who played in a local symphony and studied at a music acad- emy, Lafortune's early music influences in- cluded St. Louis, a fact consistent with his cur- rent emphasis on moving from a folk to a jazz orientation. Now based in San Francisco, he is well-managed and self-promoted, and will continue his six month hiatus from club activity until after the first of the year.

"White Bird" is breaking primarily in San Francisco, New York, Miami, Boston and St. Louis, with strong sales reports also coming from Baltimore, Washington, Minneapolis, St Paul, Pittsburgh, Houston and Ohio. Early radio is in New York and Portland.
Chick Corea My Spanish Heart 2 Record Set
Album—PD-2 9003 8 Track—8T-2 9003 Cassette—CT-2 9003

Atlanta Rhythm Section A Rock and Roll Alternative
Album—PD-I 6080 8 Track—8T-1 6080 Cassette—CT-I 6080

Roy Ayers Vibrations
Album—POI-1 6091 8 Track—8T-1 6091 Cassette—CT-I 6091

James Brown Bodyheat
Album—PD-I 6093 8 Track—8T-1 6093 Cassette—CT-I 6093

C. W. McCall The Rubber Duck
Album—PD-I 6094 8 Track—8T-1 6094 Cassette—CT-I 6094

Millie Jackson Lovingly Yours
Album—SP-I 6712 8 Track—8T-1 6712 Cassette—CT-I 6712

Smokie Midnight Cafe
Album—RS-I 3005 8 Track—8T-1 3005 Cassette—CT-I 3005

Terje Rypdal After the Rain
Album—ECM-I 1083 8 Track—8T-1 1083 Cassette—CT-I 1083

Barre Phillips Mountainscapes
Album—ECM-I 1076

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Good-bye
Tommy,
I'll Miss You.

Barry
with a contrast in both style and appearance. More than that, the connection is a quick and less meticulous in its rough but rhythmic, hard rock style, the true appeal of Venus & The Razor Blades. The group is the third generation of male and female members.

The battle of the sexes takes place on stage with a group of four women singing, each having nothing from the audience in the way of new energy, both musically and visually. Throughout the evening, using a 45-minute set, vocalist Vicky Ruse Blair divided the stage between the blend of blues, R&B, soul, and pop elements and Kenny Lee's unconventional fencing approach to the electric guitar. KEVIN MERRILL

**LABELLE**

Aladdin Hotel, Las Vegas

G kháng tos, a group of women made a Dec. 30, 2000 debut before a sparse but enthusiastic audience of 1,800 in the 7,000 seat room. The stage was small, but to the small turnout, Path Labelle, Sarah Dan and Nina Hendrix generated enough on Volume than to assure music fans to be back for more. Supremely backed by a sex a rhythm band, the three Epic recording artists viewed three separate shows, each with different arrangements for guitars, keyboard and vocals.

A majority of the two acts, 13 and contained new material from the latest album "Alman- from," with the groups opening with "Honky Tonk Women." If You Are Ready, the band with their music was another success. Patty delivered the first of many soulful numbers, "Come Into My Life" followed by a sultry "Are You Ready?"

New single, "It's A Shame," produced Patty another impressive singing vehicle with hav- ing some success. In fact, "Gonna Be A Long, Little while the song was then combined with a caïre "Step Up" number.

A moving "Let Those In Your Soul" pre- ceeded a duet between Dan and Hendrix with vocals over the road "Can't Stop Te Bru- You Go To Hollywood!" later joined by Patty The sketch-like did "Jumping" into the group's last song, "Baby Mama," which was sandwiched with disco hit "Gotta Make It" and "What Can I Do For You" from the "Night's End" album. (HANNAH LEVAN-L)

**STORMIN' NORMIN' & SUZY**

Touro's Too Backstage

Stormin' Norman & Suzy is a very capable cabinet group and Suzy, at least, has the poten- tial to become an important artist.

Stormin' Norman, 1960s rock 'n' roll Nom- inc on piano, Suzy Williams on vocals, saxophonist David Hindi, singer Lawton in bass, and drumleader Tom MacDonald.

Norman writes the songs, and the band plays and records them. Their music has a very personal sound, with the voice and the general- ly fit noise appearance of a fresh James Jolin. Suzy's bluesy, throaty performance of jazz blues and barroom rag. She can ride a white midfield lute and kick up the tunes in a dance club, when she settles down and gets serious with a song that it is apparent just how well she is doing it.

In the band's second album "After the Rain," Suzy added her own style of blues to her repertoire in the intro to the disc. Her voice is like a woman that has a very strong and dynamic voice. "Greens," with a swinging swing arrange- ment could be a big bit, and a powerful rendi- tion of "Don't Go To Hollywood!"

Whether the Stormin' Norman & Suzy show can keep its vitality and high define the transition from stage to dance is debatable. So is the voice for it. And if anybody is casting his or her appearance to play it in a film, he may want to take on a role to play it. (ROZNA KOK)

**OK in Pittsburgh**

PITTSBURGH—Pittsburgh Mu- sic Makers, under Wendy Miller and Joe Kelley, has completed a successful first showing of the first of the presentations here with shows by George Benson, Jean Luc Ponty, Tom Waits, Roy Cooley, John Lennon, Van Morrison, and Michael Franks.

**PLENTY OF LIVE ACTS**

**Focus Panels**

**For Texas NEC Conclave**

DICK BRODERICK, managing direc- tor of Lone Star Rock Records and co- organizer of the industry-oriented seg- ment of the conference, says the "Regional Music Focuster will be di- vided into nine different panels.

Charles Scully of SESAC will chair panels one and two. The for- mer will deal with copyrights and copyright law, and the latter with the role of publisher and songwriter.

Clyde J. Yarbrough will co-chair panels three and four, with Tom Martell of CBS and Jim Bailey of Peters Int. This session will deal with issues of record busi- ness focusing on the development of a new artist.

Panels five and ten will be led by Richard A. Berry and present an explanation of how record companies promote single albums at radio station level.

Joe D'Impugno and R. Perry will moderate panels six and seven, focusing on what is recorded today without getting too technical.

Country music will be covered in panel six, chaired by Jo Walker of the Country Music Association and music publisher Wesley Rose. It will be a review of country music's devel- opment and its importance in today's music market.

Panel seven will be chaired by Larry Stesiad of CBS and present a study of what record companies are doing to reach the college market.

Paul A. independent record label and moderator for panel eight, which will deal with radio station promotion at the college level.

Steve Porada of RCA will chair panel nine—"How Can I Prepare For A Career In The Music Industry?"

Panel members are needed for all of these sessions, and Broderick is hoping to have industry representa- tives from all facets of the industry.

At the conclusion of the industry program, Henry Briel of the RIAA will present his views on the industry.

Two innovative approaches at this year's convention are the country house and disco showcases.

The coffee house showcase will allow acts, priced at $500 and under, for a three-day engagement, to perform in a casual setting. Called the Lone Star Coffee House, six acts will play during this showcase. Following the musical presentation, a re- ception will be held to enable the collegiate buyers to meet with the artists and their agents.

The disco showcase will be presented by one company, chosen on its uniqueness. It will be programmed around one area, and will accommodate more than 4,000 delegates, according to NEC officials.

**Blues Singer Back**

NEWARK—Del—country blues singer John Jackson, of Virginia, who placed first in the Unv. of Delaware here in 1971 as a part of the Heritage of Folk Music series, re- turned recently as a resident artist for four free public appearances. Starting with a jam session on Dec. 25, he gave a formal concert the next night. The next day, Jackson started at 11 a.m. with an informal jam session at the Workshop and jam session in the late after-
NEW YORK—Presented at the recent convention of the Audio Engineering Society was an interesting paper by Dr. Harry Olson of RCA Laboratories, who traces the development of the studio microphone over the past 50 years.

In the 1920s, uni-directional condenser and dynamic microphones were developed in response to the needs of the growing broadcast and sound motion picture industries. However, it was not until the early ’30s that bi- and uni-directional microphones came into circulation.

Early condenser microphones were large and cumbersome, with as many as three vacuum tubes contained within the microphone casing. In fact, the physical bulk of the microphone tended to distort high frequencies, thus making an otherwise omni-directional microphone more and more directional as the frequency increases. The problem inspired research into the development of smaller microphones, and by the early ’30s, Altec had introduced a miniature condenser microphone with an overall diameter of ¼ inch.

Olson notes that the first dynamic moving coil microphone was commercially produced by Western Electric in the late 1920s. It was designated as model 618-A and had a diameter of about ¾ inches. Like the early condenser microphones, the 618-A became more directional at higher frequencies.

In the late 1930s, Western Electric introduced its model 630A dynamic microphone. Encased in a spherical enclosure, it preserved its omni-directional characteristic over the frequency range from 30 Hz to 15 kHz.

In 1931, RCA completed development of its model 44A ribbon microphone, with an improved model, the 44B, appearing in 1940. Olson notes that to this day it appears impossible to duplicate the sensitivity of this type of ribbon microphone.

RCA’s model 77A ribbon microphone became available in 1933 and achieved immediate acclaim since its uni-directional characteristic was recognized as a valuable production aid. As Olson observes, the popularity of the uni-directional microphone continues to this day.

Further advances in microphone design led to the model 77C, a 1941 microphone in which the characteristic could be switched between omni- and uni-directional. A further-improved model 77DX is still manufactured by RCA.

Olson cites the development of the electret microphone as an important breakthrough in condenser microphone technology, and in a paper by H. Kubota of the Sony Corp., recent developments in electret microphones are described.

Electret microphones have been commercially available since 1969, and offer the advantage of a permanently polarized diaphragm. Kubota says it may take 30 to 100 years for a well-designed electret microphone to experience a 3 dB falloff in sensitivity.

Although adequate for most applications, the conventional electret microphone’s low frequency response falls off beyond 100 Hz and Kubota cites Sony’s popular ECM-53 as a typical example.

The so-called “back electret” capsule has been developed to solve this, and other limitations of electret design. Kubota states that the new technology makes it possible to produce electret microphones that perform as well as conventional condenser microphones.

Both papers are available from the AES New York Headquarters office at 60 E. 42 St. Olson’s paper is entitled, “A History Of High Quality Studio Microphones.” While Kubota’s is “Back Electret. A Method To Improve Performance Of Condenser Microphones Of Electret Design.”

LOS ANGELES—John Denver was just in at RCA Studios here being produced by Mill Okum with Mickey Crawford at the board. ..

The Captain & Tennille are beginning work on their next LP at Hold-The-Roll Studios in the San Fernando Valley, what was once a warehouse for Darryl Dragon. Equipment, including a 16-track Ampex, has been rented to lay down basic tracks. Roger Young will engineer. Neill Diamond’s live LP project is continuing at the Village Recorder.

The Band came into the Wally Heider to mix tracks from its Winterland “Last Waltz” gig. The tracks, engineered by Elliot Mazer and seconded by Dennis Mays, will also be used in Martin Scorsese’s film of the event. The Bellamy Brothers were in Heider’s studio cutting tracks with producer Phil Gernhardt for Gernhardt-Scotti Productions, with Mic Leitz engineering. Leitz is also engineering the Four Seasons who were overdubbing in studio 1 with producer Bob Gaudio. Not to be outdone by Larverne & Shirley, “Happy Days” co-star Anson Williams has been cutting tracks for Fox-Gamble Productions with Charlie Fox producing and Leitz again at the console.

Strait’s Hand In The Phone song was recorded John Mayall’s recent Roxy gig. It will be his first live LP for ABC.

George and Charlie Tobin of the Music Machine have engineered a new arrival, Son Zane Grey. The Exontron track was the scene recently for mixes on Emmensal Harris’ next LP produced by Brian Ahern. Called “Luxury Lawyer,” the LP will feature some vocal overdubbing by Dolly Parton.

Cari Rogel has been in at the Record Plant, producing the Mr. Cis group for Haze Productions with help from Kelly Katera at the controls.

Kevin Kern has been engineering John Travolta at One Step Up. In other studio notes, Jimmy Buffett finished up an LP at Criteria with producer Norman Putnam and engineered by Marty Lewis, slated for January release.

Firefall is putting in time at Criteria for its next effort.

Chie Young produced and engineered a Delbert McClinton LP at Young’s Sound outside Nashville. It was mixed at Quadrophonic.

Recently recording at Columbia Studios, Nashville, were Freddy Weller and producer Billy Sherrill with Lou Bradley at the controls. Lou Bradley also mixed Donna Fargo for Warner Bros., Stan Silver producing. Turley Richard and Sonny James were in for CBS with Ron Reynolds engineering. Also, Johnny Duncan was in under the production talents of Sherrill with Ken Laxton at the board.
AMOA Prep Audio/visual Pitch For '77

By ALAN PENCHANTSKY

Chic ago-a 20-minute audiovisual presentation designed to upgrade the business of recording and concert music operators is being prepared by the AMOA. The slide-tape production, to be ready by the third quarter of next year, will be available for purchase or rental to all members of the trade association.

"The primary purpose is image building," explains Don Van Brakel, who is serving as the AMOA first vice president, who brought the idea to the association.

"It is not intended as part of a franchise business, but as a legitimate business." Van Brakel says.

According to Van Brakel, who is supervising the production work, the presentation will trace the history of the con-amusement business from the days of the cota-op player piano to the present. It will detail the contemporary variety of locations and businesses, how locations are obtained and how equipment is installed, programmed and rotated.

"The best thing in the concert industry is simply to show how it operates," Van Brakel says. "It's something people can talk about.

Scripting and camera work for the presentation is being handled by producers affiliated with Defiance College, who specialize in audiovisual work.

We did one for a vending firm here and I saw it at a Rotary Club meeting," Van Brakel recounts. "If you can do a good job and make a good presentation you should do a super job for the AMOA.

The presentation will be available to members on a loan library basis as a small fee for use. Copies also can be purchased. The AMOA is suggesting that it be shown to civic groups and to prospective locations.

Columbia Pictures Buys Gottlieb Co.

New York—Columbia Pictures Industries, Inc. has announced here its acquisition of D. Gottlieb & Co., the world's largest manufacturer of amusement and pinball machines. The acquisition is the result of a long running negotiation for Columbia Pictures to acquire the entire stock of the private company, including a purchase figure of $47 million. After the closing, the Chicago-based manufacturing firm will operate under present management as a wholly owned subsidiary of Columbia.

The acquisition follows the recent sale of Columbia's music publishing business.

War To Radio

New Angeles—Twentieth Century-Fox, still connected to radio stations 5,000 copies of a special 7-1/2 inch 33 1/3 EP from its "All This And More" series. The EP is faceted on the EP and Rod Stewart's "Get Back." Helen Reddy's "Foot On The Hill," and Love's "It Be Me"

Buses For Promo

New York—Midland International Records will decorate 200 New York buses with 25 x 12-foot, four-color, one-piece posters designed by John Travolta, Carol Douglass, Touch of Class and Silver Convention.

Fete Mastropero At N.Y. Dinner

New York—The New York Music and Music Arrangers' Assn. has presented its annual Man of the Year award here Dec. 4 at the New York Hilton. The man of the year—dinner-dance function that raises proceeds for the United Jewish Appeal organization. This year honored Eugene Mastropero, countertenor at large for Queens County Simon-Stipovich, Marilyn Michaels headlined the fund-raising that was hosted by Joe Franklin and also featured such as Berry Soya. Nearly 500 persons attended the event.
A Religious-Oriented Club Success in L.A. Suburb

Christian is affiliated with Olivia Records, the feminist label, with two pop albums. B.J. Thomas has also crossed and will be recording for Myth.

Frank Edmondson, product manager at Myth, a large supplier of white rock gospel music says, "I am delighted that a gospel disco has opened. This is an opportunity for people to find music and entertainment without having to deal with the conventional disco scene."

Milton Biggum, promotion manager at Myth, sees the move to gospel nightclubs as a strong, coming trend, but at the same time he admits he is shocked by the appearance of a gospel disco.

"I would certainly like to see our productDisco" offered by Myth. "This would open the minds of the buying public to see gospel in a broader sense," he adds.

Both Biggum and Edmondson feel that the mass public might have problems accepting doing the hustle to gospel records.

There will probably be trouble from the staunch gospel people to dancing to gospel music," says Biggum while Edmondson contends, "The people who love the Lord the most wanted to keep it in other ways than just singing. Dancing is the most natural outlet. But I don't see the thing being accepted in other ways."

The list of acts now recording rock gospel music is increasing. Pop acts are, according to Edmondson, "in no way close to doing gospel rock in the field, according to Edmondson."

At Myth, several acts have been added at Myth Records, see the move to gospel nightclubs as a strong, coming trend, but at the same time he admits he is shocked by the appearance of a gospel disco. And we even have a consultancy service to help you best site your project right. Our customers can actually see and hear their favorite artists performing. Or you can play mood films of live visual effects to complement different types of music."

We are wondering what films are available, no look no further. Just happens we have a vast library of all the top rock and soul acts and exciting live visual effects. All beautifully produced in colour video or film cassettes, you'll receive them on a monthly basis through our distributor in your particular territory. So fill in the coupon today and we'll post you all the facts about the Intersonic Projection System.

It will be the first step towards taking your discotheque into the 1980s.
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<th>DEC 1976 Top 40 National Disc Action</th>
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<td><strong>3.</strong> Arrowhead — Glitter Band — (LP, 8 cuts)</td>
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*Compiled from Top Audience Response Records in the 16 major U.S. Disco Action Markets.*
DECEMBER OPENING
Vegas Private Club Lures Entertainers

LAS VEGAS (AP) — The second private disco club, with the same executive, entertainers as exclusive members, will open its doors in late December at the Jockey Club Condominium Towers.

Known as Tiffany's, based out of Southern California, the new club will be similar to the successful Las Vegas entry which will be the fourth club in a soon-to-be 10 chain operation. Ex-New York Yachtsman, Robert Dutoit, who will manage the Strip facility.

About 900 of 1,000 possible members have signed up for a $1000 annual dues, which will include four $250 personal professional discos, two 750-BGW amps and two SL1500 Technics direct drive turntables.

Pi adds the disco control booth will also feature a 3404S Teac tape deck, a 1200 Audion disco mixer and a Beyerdynamic head set along with the unique fog machine unit.

In addition to the disco music sounds, Pi plans to integrate hits by MGR artists such as Tom Jones, Engelbert Humperdink and Tony Bennett, a similar ploy by new disco competitor The Brewery.

Duo Time, the first members-only disco to open in this entertainment city in September of last year, closed seven months ago because of management and financial troubles.

At one point, the new experiment enlisted some 400 members who enjoyed the twin high-rise Jockey Club tower's facilities, which included privileges at a men's and women's health spa, tennis courts and swimming pool.

Although the Las Vegas market is becoming oversaturated with new disco clubs, both Dutoit and Pi maintain the private status of the Jockey Club country club type operation keeps Tiffany's a step higher than most commercial facilities.

Membership cards will be accepted at other Tiffany locations as well as provide discounts with Sheraton, Marriott and other major hotel chains.

Corresponding with the 6 p.m.-7 a.m. disco hours, a present Jockey Club restaurant will be transformed into "The Salk," where the members may dine at Tiffany's, according to Dutoit.

Meanwhile, raised and sunken seating areas in the disco will be enhanced by cascading waterfalls with a planned wall-length saltwater aquarium.

Dutoit reports entertainer Sonny King, also on the local club board of advisors, will coordinate Sunday night performances where Strip stars may try out new arrangements in the private atmosphere.

There are three spinners at The Basement, Smith, Darwin Strong and Jay Thompson, who entertain the customers on Technics turntables, Sony mixer, BOW amplifiers, Pioneer pre-amps and custom built speakers.

Smith notes he is buying records from Maranatha, Fudge, Santana Ana, Caif, and Berean Record Shop in Whittier, Calif. He is in the process of contacting record companies for their gospel product for record service.

Basement patrons, who range in age from 13 to over 60, have special days for different age groups. The club which is open from Tuesday through Sunday gives up Tuesdays to adults only.

Wednesday is open to all ages; Thursday offers ballroom dancing to encourage senior citizens to come out; Friday all ages; and Saturday 5 p.m. is for teens and 8 p.m. is for adults. The music is basically the same for all age groups.

in the control booth. He projects a variety of music selected for the 35-40 age group bracket.

"Our music format will more or less correspond with the mood of the evening with classier, quiet sounds in the early hours right up to the midnight hours," he added.

The disco equipment, ordered through Hamilton Corp. of L.A., will include four C-2280 professional discos, two 750-BGW amps and two SL1500 Technics direct drive turntables.

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Japanese Resurgence Of Discos

By HANFORD SEARL

Discotheques, restaurants, hotels, bars, clubs:

Japanese Resurgence Of Discos

Continued from page 39

this music format. An example of this is "I'm Staying Alive" by the Hot Blood. This import was first introduced privately, and gained popula-

rity long before its commercial re-

lease by Teichika Records. It even-ually went on to become the biggest disco hit since the summer of 1976, and has sold more than 600,000 copies so far.

In March 1976, Victor Musical Industries released the first locally produced disco record, "Sexy Bus Stop" by the Hot Blood. The cover art was designed by George Kasumoto, and the jacket featured a photo of the group with an image of a hot-blooded young woman. The record was released on the Victor label, and immediately became a hit. It was followed by several other successful releases by the group, including "Ain't No Fun if the Chain's Off," which also became a hit in Japan. The group's success helped to establish the disco genre in Japan, and their records were widely played in discos and other venues.

After the success of the Hot Blood's records, other Japanese artists began to release disco music. Some of the most popular among these were the groups Goulet, Pi, and Dutoit. These groups produced hits such as "He Will Know," "abyss," and "based," respectively. These records were also released on the Victor label, and were widely played in discos across Japan.

Despite the success of these groups, the disco genre in Japan was short-lived. By the late 1970s, interest in disco music began to decline, and other genres such as rock and pop began to take over. However, the impact of disco on the music scene in Japan cannot be denied, and it played a key role in establishing the country as a major player in the global music industry.
LOS ANGELES—When the three Schwartz brothers, Bert, Jim and Sue, entered the business in the late forties, their late father, Harry, who founded the Washington business, handled inexpensive phonographs, primarily children's players, for the holidays.

As the phonio business prospered, Harry Schwartz became an important V-M phonio distributor.

When brothers opened their third Harmony Hut retail outlet September 1949 in a Wayne, N.J. mall where the brothers lived, they introduced their first audio playback department.

Now, 12 of the 15 stores have tape and record playback departments that range in size depending on the store's size.

Bert Schwartz, who heads the audio end retailwise, estimates physical quarters housing audio ranges from 10% to 15%. "We have to be very selective with the stores that run under 5,000 square feet," he says. "We stress the lower-end components there.

"But in the larger suburban mall stores in Washington and in our New Jersey stores, for example, we carry both Panasonic and Electra Radio, Consumer Electronics, and Technics by Panasonic, Sansui and Marantz on the high-end," Bert says. "Local tape recording shops in audio with primarily a car stereo installation emphasis. Car stereo is still a very large contributing factor to the audio gross.

Buyers have a selection of 32 different models from the Automatic Radio, Craig, Pioneer, Sanyo and Sony lines to choose from. The Huts reflect strong buying of in-dash units over the once-popular under-dash unit.

"Components require a specialist to sell through to the customer. Our experience with our buyers is that the specialist predominates," Schwartz says. "One of our women managers, Vivian Drabkin, in our Maranà store is fully qualified to sell high-end rig sale. And I find that more and more of our women clerks are the bright new unit demonstrations in our stores.

"Women seem to have a more natural aptitude for the writing that makes a successful demonstration," Bert points out. "Car tape units continue at 30% to 35% of our audio business.

Schwartz continues to bolster audio departments because he feels the one-stop shop concept is originally envisioned by the brothers when they conceived Harmony Huts, is fortified considerably when they can buy a good audio component in a store. He points up the more consistent profit margin which audio affords as an important plus.

Advertising success is dependent on time of the year, Bert feels. During the current holidays, he favors print. Harmony Huts like to emphasize the late Christmas shopping during this period. During the year, he favors 60-second softball through the newspapers.

Thus far, there is one new store on the blueprint board for the Schwartz brothers. Schwartz definitely will have a complete audio department, Bert states.

Pa. Flourishing As Lure
For Audio Outlets, Promos

PHILADELPHIA — The appeal of the holiday shopping season, when sound and stereo equipment figuratively are on gift lists, finds both chains and major independents branching out, with new locations in evidence at local stores, a local store in the city store in the Centre Square complex, the 19th in the city proper of the 500-plus stores.

Upstate in the Wilkes-Barre area, a seventh outlet bowed in the Midway Shopping Plaza in Wilkes-Barre and a second in the Westerly Park Place at State College, site of Penn State University. The new Altoona store is the Radio Shack is nearby West Chester in the Market Street Plaza.

The locally-based Listening Booth, with about a dozen stores in the region, launched its newest record/tape/audio shop in the just-opened Lingley Mall in Allentown, Pa., where High Fidelity House bowed its eighth audio outlet in midtown. Sound Studio, operated by Stanley Kozik, opened a fourth audio components store beside William Mountain, Del. in the joining locations of Dover and Newark, Del., and Salisbury, Md.

The "Get Your Show" marked the opening of Barclay Recording and Electronics in suburban Wynnewood, Pa., with factory reps on hand from Audio Research, Crown International, Moxoshi, Nakamichi, Daiguchi, L.M. Friedman, Lux Audio and America and Engineering.

Other independent enter the local market at the same time: Sound-A-Plenty, opened by Earl Tottce, Centennial CB Sales & Service, set up by William Lohman of Berwyn, Pa., and the Golden Screwdriver, a CB outlet, opened by Mario Rossini and Helen Amato.

Beac & is a new operation of Carl Tancredi, with both wholesale and retail sales of records and tapes, and the Audio Record Count record/tape shop in the center city area.

Beyond not new to the audio market, Bamberger's department store gave special attention to the market in the annual Christmas catalog, show and tale for new and improved home entertainment products that ran successfully in New Jersey earlier this year.

At nearby Cherry Hill, N.J., Dave Turner, a deal at WIP here, en- cee a show offering disco dancers,

NEW YORK — Available space is going fast for the Washington and Philadelphia Hi-Fi Stereo Music Shows produced by the Rogers organization, sales manager Teresa Rogers reports.

Nearly two dozen companies are firmed for both events. Feb. 11-13 at the Hotel Washington in the capital, and March 19-20 at Philadelphia's Benjamin Franklin Hotel. An additional 13 are set in Washington, and one in Philadelphia, with a half dozen retailers participating in each location.

With space reserved for the two events are Acoustic Research (AR), Allison Acoustics, Becker Audio, Bose, Bozek, BSR (USA) Ltd. +, Fisher, Fisher Communications, Cerwin-Vega, Dynaco, Fuji Photo audiotape, Garrard, Jantzen, Kenwood, Luxman, Magnavox, Marantz, Lux America, Maxell, M1, Meriton Electronics/Aiwa division, Nikko, Ortofon, REVS, Pickering & Co., and Tangard of America.

For the Washington event, the Rogers group's "pioneer show back in 1954, are Alter Sound Products, B.C., Deck, Dekoder, Electro-Voice, JVC

NEW YORK—The TEAC Corp. of America has developed a stepped-up model of its A-170S cassette deck with special emphasis on the physical appearance of the unit.

According to Allen Novick, TEAC's director of sales and marketing, the deck, model A-170S-S was given a special facelift to satisfy consumer demands for a more attractive looking system.

TEAC has made extensive use of brushed aluminum on the control panel and meter bridge of the unit, and also improved the transport system with a capstan drive shaft that is said to have been ground to a toler- ance of one micron or less.

The A-170S also features a DC servo-controlled motor which, according to Novick, assures smooth tape flow and tape-less head contact. It also allows the engaging of any transport mode without first going to the off position.

Novick adds: "The units high density ferrite heads for erase, record and playback are designed to give distortion-free reproduction. The unit also features a built-in Dolby noise reduction circuit. Other features are separate bias and equalization switches, front panel mike and headphone jacks, auto-stop and

left and right side controls for sound adjusting,

The A-1705 weighs less than 10 pounds and will sell for under $230.

ABC Demand Audit of GRT

LOS ANGELES—ABC Records is asking that a GRT Corporation be referred to proceed with an audit of GRT Corp., as regards to its June 1970 contract in which it licensed the defunct company to manufacture and market its recorded product on tape. ABC is one of GRT's largest and longest-licensed.

ABC also alleges it notified GRT of its audit, permissible under the August 18, 1976 charter to the audit.

With the audit Aug. 30 ABC's auditors began the audit Oct. 19, investigating all provisions of the contract in question, from payment of union fees through quality control and pertinent releasing.

ABC claims that GRT closed its applicable books and records to its auditors and has refused to cooperate,

with the rest of the document. This document contains information about audio equipment and consumer electronics, with a focus on audio stores and their performance. The text includes details about the sales and growth of audio equipment, particularly cassette decks, and discusses the importance of store design and layout. The article also mentions the importance of audio departments within larger stores and the role of independent audio dealers in the market. Additionally, the text covers the expansion of audio equipment sales into retail spaces and the impact of consumer trends on the industry.
Reel Society Agrees To a Polydor Pact

CHICAGO—The Reel Society, a direct mail supplier of open reel tapes based in this city and Arling- ton Heights, has entered a manu-
ufacture and distribution agreement with Polydor, Inc.

Under the licensing pact, manu-
ufacture of open reel tapes from Deutscbe Grammophon, Archiv, and Polydor masters, is scheduled to resume early in 1977, following a hiatus of three years.

The agreement also will mark the U.S. debut in the open reel format of material from Ecm, and the return to open reel of the Mgm-Verve la-
bel, after an absence of five years, according to Russ Fields, director of the Reel Society.

Fields, who managed the new-
defunct Amane Tape Society, also was a mail-order service, created the Reel Society in 1976 (Billboard, Aug. 7). In November, the Society mailed its first catalog, listing mate-
rial licensed from Warner/Reprise, London and RCA. Its tapes exclu-
ively are Dolbyized and recorded at 7 1/2 ips.

Fields says the new arrangement with Polydor will yield some unique compilations from the com-
pany’s holdings, created expressly for the open reel customer.

New 3M Splice Tape

CHICAGO—Improved strength and removability, and adherence un-
der a wide variety of temperature and humidity extremes are claimed for a new splicing tape from 3M.

The new Scotch brand 67 general purpose splicing tape, designed for "bin loop" duplicating applications, is available in 7 3/2, 1/4, and 1-inch widths.

TAPE TEST ‘PARTNERS’

NEW YORK—Spon sor of the industry-wide Open Tape Display Test were A&M, Atlantic, Capitol, Columbia, Elektra, GRT, RCA and Warners, all equally sharing the shrinkage factor. GRT assumed all set up, monitoring and final analysis responsibilities and costs. Copies of the complete report are available by asking on company letterhead from GRT, 1256 N. Lawrence Station Rd., Sunnyvale, Calif. 94086.

CBS And Discrete Radio

- Continued from page 3
never enjoyed meaningful support with either equipment or record makers in the U.S. market,” CBS tells the Commission.

CBS does not match numbers with the Samson claim that it has record industry support—said to be 950 QBS albums on 64 labels available worldwide, with 500 of those available on 30 labels in the U.S.

Instead, CBS says broadcaster and consumer record acceptance "is measured first in terms of artistry (the popularity of the performance) not in terms of number of releases.”

Samson in its bid to the FCC for a QS standard, says more than 3.5 mil-

lion QBS decoders have been sold. But CBS says these are mainly absolu-
tely regular matrix (RM) decoders sold primarily in the Japanese mar-
et. Of the Samson claim that 70 U.S. broadcasters have bought QBS de-
coders, CBS says many broadcasters are no longer using them, and some have requested conversion to SQ op-
eration.

In quoting various comments on the proposed FCC rulemaking, CBS points out that everyone agrees on one proposal to the FCC: proceeding to establish stand-
ards for a 4-2-4 matrix transmission service.

Summing it all up, CBS says it questions the practicality of having the special industry committee on quadraphonic broadcasting (NOQC) make "full comparative considera-
tions" of the systems they have studied, at this time. CBS seriously ques-
tions the need for the FCC to invite extensive comment on the NOQC proposals for discrete transmission.

Pfafstiehl is CB Accessories!

PFANSTEIEHL, has a complete line of CB connectors, cables, noise sup-
pressors, microphones and other accessories...plus a broadened line of audio cable & connectors, record care accessories, magnetic tape and accessories, electronic accessories, 45 adapters, etc. We will ship all packaged TO SELL FAST in attractive blister packs with product descriptors and LIGHTED TYPE and pre-
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DECEMBER 18, 1976, BILLBOARD

Radio Shack Adds New Speaker Unit

NEW YORK—Radio Shack has added a new three-way speaker sys-
tem to its line of Realistic brand speakers. The unit, Realistic Op-
tum T-100 Tower system is said to be efficient enough to handle equip-
ment delivering up to 75 watts of peak program power.

Frequency response on the new unit is between 55 and 18,000 Hz plus or minus 3 dB. It contains two 4-inch acoustic suspension woofers and a wide range 3-inch tweeter. A three-way control permits adjust-
ment of the treble response to suit room acoustics.

The speaker connections may be made either to screw terminals or to a phone plug recessed on the bottom of the speaker. The units are priced at $139.95 each and carry a five-year war-
ranty.
Tape/Audio/Video

DealRap

The Annual George S. Scarbrough Award of the MidAtlantic Chapter of EPA will be presented at the annual dinner dance and Coronation Ball at the Energy Ball Room, Philadelphia. The award was established in honor of Scarbrough, industry pioneer and lifetime member of EPA, upon his retirement several years ago as executive secretary of the chapter.

The award goes to a member who has made the most outstanding contributions to both the industry and the chapter in the current year. The first recipient of the honor was John Slavin, executive director, American Petroleum Institute, Washington, DC. Last year's recipient was Donald Lyons, P.S.A., Inc., Frederick, Md.

Another highlight of the dinner dance will be the installation of Joseph Calise, of Estes Electronics Associates, Inc., Willow Grove, Pa., as president for the coming year. He succeeded Eugene Klaempf, of J.A. Neagu & Co., Pennington, N.J., who becomes chairman of the board.

On tape, we're pleased to include Donald Lyons, P.S.A., Inc., vice president, George San- dul, Kirk Sandell, Inc., Fort Washington, Pa., secretary, and the Audio, Fort-Auto Associa-
tes, Williamsburg, N.J., treasurer.


* * *

Due to Electronic Representatives, Inc., sponsor of the annual Tape Distributors (manufacturer rep) Conference, it was truly an enjoyable holding the events aboard ship instead of the Ike Bogan (a.k.a. Hotel Club) traditional site of the dinner meeting.

At a recent meeting of the sponsoring rep committee, the annual Electronic Products International in Atlanta, Paul Hayden, Done (W.R.) president and head of his own rep form, declared the industry to be "all very a little" and that "you nail the DMRs, they are now on new, need improving and updating."

Under consideration is the SS Emerald Seas, a cruise ship that leaves Miami on Mondays and returns on Friday, with overnight stops at Nieu- weg and Freeport in the Bahamas. A committee of there is taking a "real cruise" and will make its recommendations to the group.

Meanwhile, Jack Cote II, or Murphy & Cota is preparing a questionnaire for distributors and manufacturers "that we hope will give us the infor-
mation we need to make the 1977 conference a great one for everybody," he says.

At Shamar, we've got only two things to offer our accounts. Price and service. At pricing, we're not pricing one thing; we're fiercely competitive. And to us service means one thing: Immediate. We know that when we deliver in both price and service, that's how you come to Shamar. And that's pretty much what we want.

SCOTCH

We all know there are many places to buy Scotch products. After all, when your name is a household word and your products are the single most important factor in recording tape and accessories, many people want to sell your product. But we want you to buy it from us. We're ready to handle your business. And, we're ready to earn it.

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And give us a call at (816) 561-8804. Compare our pricing. Compare our service. Then just give us the order. It's that simple.

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Sound Guard Antenna Specialists Gillette Security Systems TDK Craig BSK Automation Ltronix Royce JPA

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SuperScope Automatic Cassette Loader

Super-reliable Super-economical Easy to operate Easy to maintain

A super buy from audio

The growing television market and to market tape and voice uses in the music-renta-

music industry that brought Arthur Fernandez, from the recording business to join Reliance Audio Visual Corp., in New York is now named sales manager for the Attech VideoLink produc-

tion systems distributed and leased by Shamar.

RECORDS Super-8 Bull: On-line videocassette recording system is now distributed by Bob McHenry, a design engineer with RCA Broadcast Systems. The new system integrates the Ike RCA TR-400 and TR-400 quad machines and the new RCA AE 400 microphone-based SMPLITE five-code editing control system, claim-
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Planets Aloft, But Orbits Falter; Synthesizers Shock Holst Estate

Classical

RCA & Ravina Join Forces In 4-Disk Project

CHICAGO—Plans for a four-record RCA set entitled, “Music From Ravina,” were disclosed here Dec. 2 at the Ravinia Festival Assn’s annual board of trustees meeting.

Edward Gordon, executive director of the summer festival, reported to the board that RCA and Ravina were entering into a joint project to produce the commercial album, scheduled to be released to coincide with the opening of the festival’s 1978 season.

Ravina will defer part of the cost of the production through a gift, to the festival earmarked for that purpose, it was learned.

Gordon said the recordings would be representative of the tenure of James Levine as music director of the festival, and would feature Levine as conductor, pianist and harpsichordist. The disks also will feature the Ravinia Chamber Soloists and a chamber chorus prepared by Margaret Hillis, director of the Chicago Symphony Orchestra Chorus.

Present plans are for the album to include one LP each of music by Bach, Mozart, Brahms and Stravinsky. The festival association says the recordings will be made next summer at the festival grounds in suburban Highland Park here, with some of the taping being done in New York.

Reporting on the operating results of the 41st annual festival, recently concluded, the association said attendance increased 16% over the previous year, and that operating revenues were up by $470,000. The festival realized a net, after expenses, of $60,000.

Britten Dead At 63

NEW YORK—Benjamin Britten, ranked among the leading composers of the 20th century, died Dec. 4 in Aldeburgh, England, after a long illness. He was 63.

He wrote in a variety of forms, achieving distinction in all Britten’s “Young Person’s Guide to the Orchestra” and his “Ceremony of Carols” are among the most recorded works in his extensive discography.

had been secured by RCA for the Tomita rendition some time ago. In the case of the Gleeson disk a test pressing was approved prior to release by G. Schirmer, the publishing firm which administers the Holst copyright in the States.

At issue in the controversy is the concept that a compulsory license on a standard work applies a recorded performance substantially as written by the composer. If a major working of the score is intended, the project requires separate approval, as if the composition is recorded for the first time, informed opinion holds.

Further, it is said, the granting of a license for one synthesized rendition does not open the door automatically to still another which may differ in some respects both from the original and its electronic predecessor.

Under normal circumstances for a new recording of a selection cannot be withheld so long as a first recording has been made and the record company pays the copyright holder statutory mechanical royalties.

The Harry Fox Agency, through which both the RCA and Mercury/Phonogram “Planets” were licensed, handled the request in a “routine manner,” says Al Berman, head of the mechanical rights organization.

However, he adds, the basic understanding is always that compositions will be recorded as written.

It is not known at this time if the Holst estate plans to challenge what is in effect a free anticipatory, and seek to have the two disks withdrawn from the American market.

This is considered unlikely by George Sturm, director of G. Schirmer’s performance department. He doesn’t believe that the mechanical license once granted can later be revoked.

But he does feel that the composer’s estate can effectively block any release of the records in other licensing jurisdictions. He also believes that restrictions in other countries will prevent export of U.S. pressings to those territories.

M. Scott Mampe, Phonogram vice president in charge of classics, says that Bosley & Hawkes, the publisher which administers “Planets” in Canada, turned down the request for a mechanical license in that country.

Tapes of the Gleeson record have also been requested by Nippon Phonogram, the notes, but the Japanese company has been told they must secure a mechanical license on their own from the authorized representative there.

At RCA Records here a spokes-

man says, “We feel it would be inappropriate to comment on this matter” at this time.

HERE'S WHAT'S UP... 

Here's what will join you.

From the Billboard Chart

Fund Edition of ‘Century’ Album Sells At $500

NEW YORK—A $500 pledge will get you a two-record album, but the same package minus deluxe trimming costs at $15.96.

The Carnegie Hall National Endowment Fund is now taking orders on its own limited edition of “Concert of the Century,” the Columbia Masterworks album documenting the historic concert last May at which some of the top stars in the classical world appeared.

Only 1,000 fund versions of the set will be produced for delivery in about two months. If all move, nearly $50,000 will be realized by the endowment, once manufacturing costs are deducted.

The album container is being fabricated in Italy. It will be bound in red calfskin and credits will be in 24-carat gold. Photos of the six featured artists, each personally autographed, will be tipped into an enclosed commemorative book.

Present at the concert and heard on the album are Leonard Bernstein, Dietrich Fischer-Dieskau, Vladimir Horowitz, Yehudi Menuhin, Mis-

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Bell's Back And Moving With a Label

BY JEAN WILLIAMS

LOS ANGELES—Al Bell is back in the business and swinging again with a new record label, Independent Corp. of America.

Bell is setting out to recapture the sound which skyrocketed Stax Records to fame, according to Monk Higgins, who will handle the production end of the Washington, D.C.-based label.

He notes that 70% of the new label's music will be rhythm and blues added and very few strings. "We are using the same type of funk patterns that were used at Stax," says Higgins. "Our sound will be super funky where you get the full benefit of the artists vocal stylings," he adds.

Bell is pulling together a staff of professionals from around the country. Thus far he has grabbed Higgins from Los Angeles and Richard Thomas out of Chicago. Thomas, who owns a p.r. firm in Chicago, will head the publicity department.

Higgins, who is a composer, producer and recording artist, left his craft a decade ago to produce television commercials. He will also record on Independent Corp. of America with the Monk Higgins Orchestra.

The label has signed three acts including Higgins and is negotiating to sign others. It is also looking to sign other producers, writers and performers, but its roster will not consist of more than 10 acts, says Higgins.

He notes that each act signed must be capable of recording gospel music.

"We will first record an r&b record followed by a gospel release by the same artist," says Higgins. "We're doing this in an effort to capture both the rock and gospel audiences with the same artist," he adds.

Independent Corp. of America has other plans for the growing recording industry including film scoring.

Another project being worked on by Higgins is a pattern music movie to be titled "How To Pick A Lover," written by Fran Smith.

Acts already signed to the label include Frank Lucas with the single "Good Thing Man," released three weeks ago and Margie Evans with "Where Must I Go From Here?" to be released the first of the year. Higgins will have the third release, "Rock In Roll Has Got To Go," the label is being distributed on the East Coast by Schwartz Bros.

Norman Thrasher, national promotion director at Monument/Sound Stage 7 Records, is building an independent staff of women called "Norman's Angels."

The promo chief has hired four women with plans to hire more. Why is he going with a female force?

"Lately women have been taking care of business in the industry. They are level headed and they are out there getting records played without having to get themselves to do it," says Thrasher.

"For the most part women have responsibilities at home and that leads to them making more responsibilities in the field. I have seen women mistrusted in the industry by their employers," he continues. "The bosses (men) still think these women as being weak."

"Women who come into this industry take the business seriously (Continued on page 48)
Everywhere, the answer to the Dramatics is yes.

"Be My Girl" (ABC 12235)
The new hit from The Dramatics' Joy Ride (ABCD 955)
On ABC Records
NEW YORK—Can anyone be one of the top commercial and session musician in New York, have an album on which he's featured at Lincoln Center, write songs and own a publishing company, produce albums, own an instrumental rental service, and still have time to devote to his own recording studio? Ask Ralph Macdonald.

"I work up to 10 hours a day recording and four to five hours at the office, says the 32-year-old percussionist-owner of the Rosebud Studios in New York. He is also the proprietor of Antisica Music along with bass player William Sailer, his co-writer on such songs as "Where Is Love," "Mr. Magic," and "Trade Winds."

"In the space of an hour, on any radio station, you can hear six or seven songs or commercials I have played on," declares Macdonald, who says that much of his publishing work also comes from work logged in studi- os.

Macdonald says that "Where Is Love" has been recorded 100 times by various artists in 19 languages, after Roberta Flack told him that she had contributed songs to most of the musicians he has worked with.

"When I'm in the studio, working with somebody, it doesn't matter what their material is good or not. And other people know it too. But I don't go in there clutching my song. Sooner or later, somebody comes up and says "Hey, Ralph, you got any- thing?" and I'll pull it out. My office will have already prepared the tapes and lead sheets for my songs, and they'll have them in the studio in a few minutes. I'm able to give them a fresh air," claims Macdonald.

Stars Over Texas

HOUSTON—Foley’s, local de- partment store, in conjunction with several others, sponsored the Pablo Jazz Festi- val on Friday (3) in two performances at Jones Hall. The concert featured several jazz artists, including Or- chester Peterson, Joe Pass and Count Basie and his orchestra. Tickets ranged from $6.25 to $15.25.

Macdonald has played with such artists as Paul Simon, Aretha Frank- lin, Roberta Flack, Betty Miller, Tony Scott, Marjory Ferguson, Grover Washington, Ashley & Simpson, George Benson and others and has written for almost all of them. He has also produced Roberta Flack, Jackie DeShannon, Mary Bell and others.

Royalties from Antisica Music allowed Macdonald to buy his $150,000 recording studio in mid- town Manhattan with Sailer as vice president.

Diane Johnson is the general manager and Richard Alderson is the engineer of the state-of-the-art facility that includes an Ampex & McCord, 2-motion picture machine, an MM100 16-track, an MAP 20 input recording console with a graphic equalizer, a quality equalizer on all channels, and a list of other recording studio goodies.

Macdonald says that his "Sound Of Drum" LP is 100 percent recorded at Rosebud, where partner Sailer is now working on his own solo effort. Six studio musicians, who have used the facilities recently include Latin percussionist Potato, Ashford & Simpson and Sojo Griffin.

Future plans call for Macdonald, a West Indian descendent who played with Harry Belafonte, to explore the country music field by attracting writers into his publishing company that are also apt in that field.

At present there are about 200 songs in the Antisica Music catalog all penned by Macdonald and Sal- ter, except for about 25 from jazz singer Pattie Austin. Other plans include a possible tour, though not at the scale of his Acer Fisher Hall performance recently where he was joined on- stage by 43 musicians. He also hopes to break up on his first Independent Rental Co.

"I'm not a lazy person. I have a lot of energy," concludes Macdonald, who is working 20 hours a week at the studio. But when in my 40s or over I don't want to slave to do what I can easily do now."

Dec. 18, 1976, Billboard

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NEW YORK—Can anyone be one of the top commercial and session musician in New York, have an album on which he's featured at Lincoln Center, write songs and own a publishing company, produce albums, own an instrumental rental service, and still have time to devote to his own recording studio? Ask Ralph Macdonald.

"I work up to 10 hours a day recording and four to five hours at the office, says the 32-year-old percussionist-owner of the Rosebud Studios in New York. He is also the proprietor of Antisica Music along with bass player William Sailer, his co-writer on such songs as "Where Is Love," "Mr. Magic," and "Trade Winds."

"In the space of an hour, on any radio station, you can hear six or seven songs or commercials I have played on," declares Macdonald, who says that much of his publishing work also comes from work logged in studi- os.

Macdonald says that "Where Is Love" has been recorded 100 times by various artists in 19 languages, after Roberta Flack told him that she had contributed songs to most of the musicians he has worked with.

"When I'm in the studio, working with somebody, it doesn't matter what their material is good or not. And other people know it too. But I don't go in there clutching my song. Sooner or later, somebody comes up and says "Hey, Ralph, you got any- thing?" and I'll pull it out. My office will have already prepared the tapes and lead sheets for my songs, and they'll have them in the studio in a few minutes. I'm able to give them a fresh air," claims Macdonald.

Stars Over Texas

HOUSTON—Foley’s, local de- partment store, in conjunction with several others, sponsored the Pablo Jazz Festi- val on Friday (3) in two performances at Jones Hall. The concert featured several jazz artists, including Or- chester Peterson, Joe Pass and Count Basie and his orchestra. Tickets ranged from $6.25 to $15.25.

Macdonald has played with such artists as Paul Simon, Aretha Frank- lin, Roberta Flack, Betty Miller, Tony Scott, Marjory Ferguson, Grover Washington, Ashley & Simpson, George Benson and others and has written for almost all of them. He has also produced Roberta Flack, Jackie DeShannon, Mary Bell and others.

Royalties from Antisica Music allowed Macdonald to buy his $150,000 recording studio in mid- town Manhattan with Sailer as vice president.

Diane Johnson is the general manager and Richard Alderson is the engineer of the state-of-the-art facility that includes an Ampex & McCord, 2-motion picture machine, an MM100 16-track, an MAP 20 input recording console with a graphic equalizer, a quality equalizer on all channels, and a list of other recording studio goodies.

Macdonald says that his "Sound Of Drum" LP is 100 percent recorded at Rosebud, where partner Sailer is now working on his own solo effort. Six studio musicians, who have used the facilities recently include Latin percussionist Potato, Ashford & Simpson and Sojo Griffin.

Future plans call for Macdonald, a West Indian descendent who played with Harry Belafonte, to explore the country music field by attracting writers into his publishing company that are also apt in that field.

At present there are about 200 songs in the Antisica Music catalog all penned by Macdonald and Sal- ter, except for about 25 from jazz singer Pattie Austin. Other plans include a possible tour, though not at the scale of his Acer Fisher Hall performance recently where he was joined on- stage by 43 musicians. He also hopes to break up on his first Independent Rental Co.

"I'm not a lazy person. I have a lot of energy," concludes Macdonald, who is working 20 hours a week at the studio. But when in my 40s or over I don't want to slave to do what I can easily do now."

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Gospel Scene

By GERRY WOOD

Scene 1,000 people attended a benefit concert for the Gospel Music Hall of Fame and the Institute of Learning Research in Nashville Nov. 26. Handicapping and donating their services were four gospel groups—the Memphis, the Senators, Willie Wynn and the Tennesseeans and Bessie Baxley and the Sunlighters. Unfortunately, it appears that proceeds failed to exceed expenses for the event at the Municipal Auditorium.

Les Beasley and the Florida Boys taped four segments of the "Joyful Noise" jubilee. Their popular syndicated television show, at the WNGE studios in Nashville with the Dave Eakins and the motivations making guest appearances. The Happy Goodness Family tape was shot in Miami. Raymond, Ky., to record the new Gospel LP, "9144/100 Pure Goodness." Tampa Goodman, 17, made her recording debut on the album. She joined the group in June and has been touring with it since. Marvin Narciss produced the Goodman LP.

Joe Lister, the latest member of the Gospel Music Hall of Fame, began his singing career back in 1943. His songs have been recorded by such groups as the Blackwood Brothers, Blue Ridge Quartet, Jordanaires, Statemen and the Laurels.

The New Day Singers of Anderson, Ind., are fine. Their change of direction is simply new. The group plans to tour in the fall, after which promotional tours to boost its gospel music career.

Some 625 concerts are being booked at the U.S. and Canada for the Continental Singers in 1977. Continental Singers are going on a tour that will take them through Canada, the United States and the Middle East. Their tour includes the West Coast, the Midwest, the South, the Southeast, the East, the Southwest and the Caribbean.

Check Banks and the Jericho People will soon be taking a break from their tour to record an album for Light Records. Titled "Where Your Heart Is," the album will feature all new program of songs and songs that continue the Jericho People's tradition of splitting correctly, drama and music.
**Tucker's 'Short Cut' Off, 'Our Mistake' says MCA**

**By SALLY HINKLE**

NASHVILLE—How can a fol- 
low-up to a No. 1 single by an artist 
coming off a No. 1 album fail to hit 
the charts? Such is the circumstance 
with MCA Records where Tanya 
Tucker's "Short Cut" has failed to 
generate strong sales or airplay and 
has caused the label to reserve the 
record with promotion emphasis on 
the title, "Short Cut." It's a classic case where 

_nar*abc in 'toy'* benefit_ NASHVILLE—"Toys For Needy Children" will be the theme of a spe-
cial Christmas benefit show to be 
presented by NARAS and ABC/  
Dot Records Tuesday (14) at Nash-
ville's Possum Holler Club. 

The show will be the third in 
a current series of NARAS benefit 
performances featuring talent pro-
vided by local record companies. 
Among those performing will be 
Johnny Carter, Barbara Mandrell, 
Tommy Overstreet and Red Steal-
gall.

_NarAs & abc in 'toy' benefit_ Proceeds from the show will ben-
et the various projects of NARAS 
which this month will include "Toys 
For Needy Children." 

"With the end of the Christ-
mas season, we at NARAS felt we 
should do something beneficial to 
Nashville as a total community, not 
just a recording community," says 
John Sudravant, president of the lo-
cal NARAS chapter. "Our Chance of 
ABC/Dot came up with the idea of 
providing for the underprivileged 
children of Nashville, and the board 
of directors of NARAS whole-
heartedly endorsed that suggestion."

_Tuners Party Pegged Feb. 15_ NASHVILLE—The Nashville 
Songwriters Assn., International, 
will honor its songwriter of the year 
at an awards ceremony Feb. 15 at 
the Sheraton Inn South here. 

Preliminary ballots have been 
sent to members who will decide 
the winners of songwriter achievement 
certifications and the naming of the 
group's top songwriter of the year. 

The writer members will vote for 
five writers of "songs I wish I had 
written." The eligibility period 
includes songs recorded and released 
from Dec. 1, 1975, through Nov. 30, 
1976.

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RED SOVINE 
"Last Goodbye" SD-147 
TERRY COBB 
"Sunday Morning Sugar Time" SD-145 

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NASHVILLE—"Songwriting is probably researched less and taught less than any other subject in the business, and I feel I owe it to others to share my success and experiences," says Tom T. Hall, explaining why he's devoting extensive preparation and time to a three-week songwriting seminar at Middle Tennessee State Univ. in Murfreesboro.

The seminar, starting in January with the Mercury artist as guest lecturer, is another indication that the trend toward more music courses on the university level continues unabated. Students will receive the benefit of Hall's experience, plus two hours of continuing education credit.

Hall's book, "How I Write Songs,"

Record Product In December Slump

NASHVILLE—The traditional pre-holiday product slump has hit Nashville with a significant reduction in the number of LPs released in the past week.

LP output has dropped from an average of 10 per week to only two albums for the latest one week period. Single product is also slumping, though not as drastically. The same period shows 35 singles shipped by record labels.

Prior to the decline, singles and LPs were flooding the marketplace and radio stations in near record numbers. Activity is expected to pick up again following the New Year's holiday.

Plan Tours Abroad

NASHVILLE—Concert tours in Japan and England are being planned by Byron Berline and Sundance. Preparing for more live concerts, the MCA group is undergoing personnel changes with the addition of Vince Gill, vocalist and guitarist; Mark Cohens, drummer, and Joe Valiagas, bass guitarist.

Island To Distrib Nesmith's Product

NEW YORK—Island Records has signed a worldwide distribution deal with Michael Nesmith's Pacific Arts label.

Set for Pacific Arts/Island release are "Compilation" by Nesmith, including the most requested tracks from previous LPs, and "When Scopes Collide" by the re-formed Kaleidoscope band. Nesmith is working on an album of original songs in Nashville which may be released early next year.

Mayhew Asks Out

LOS ANGELES—Texas songwriter Aubrey Mayhew is suing Cetron Corp., seeking out of his May 1970 deal, when he turned over his Mayhew Music catalog to the big label.

In his Federal District Court pleading, Mayhew alleges that Cetron does not work on his catalog and has failed to provide him with regular contracted accounting of royalties. He asks the court to determine an accounting of the royalties and damages due him.

McLean For Movie

LOS ANGELES—Vocalist/composer Don McLean has been signed to write two original 1950s-style songs for the motion picture "Frazeriny Row," a film based on an actual college incident which resulted in tragedy in 1954. Written and produced by Charles Gary Allison, the movie is slated for release in April.

Nashville Scene

Daily Parton and Mike Nelson will combine efforts in January for a tour of Texas campuses.

Mac Davis is recording at Lee Hazle's Studio by the Ford in Hendersonville, Tenn., with Ron Hedlund handling production. The Oak Ridge Boys have completed taping of "Wondrous World of Country Music," a Public Broadcasting System television pilot series taped in Oklahoma City under the direction and production of Ray Conner. The Columbia Records group hosted the show with Gunilla Helton of "Hit Row" and Sherry Byce appearing as special guests.

Glen Campbell will be back in his studio during the next two months. The Capitol artist will tape The Carol Burnett Show (1/17) using new material from his forthcoming album, a John Denver special on Jan. 16 and "The Midnight Special" as host on Jan. 17.

B.S. King has been in town adding some bass to James Talley's upcoming album. Doc Williams is working on a LP in Yorkshire, England, with the assistance of a British country-rock group.

London Record reports added airplay at KRXK in Houston and WMC in Memphis on the Bill Black Combo's newest release, "Redneck Rock." London is promoting the record with "in- store Redneck" kits going out to country radio stations consisting of one pair of white socks, garnet tattoos and a step by step set of instructions on how to become an "Instant Redneck."

Kitty Wells added some cheer to Nashville's 25th annual Christmas parade serving as grand marshal of the holiday festivities. Tom T. Hall is slated for a mid-December recording session with Jerry Kennedy producing.

The Ozark Mountain Daredevils will record a live double album set for A&M Records during its spring 1977 tour of Europe and the U.S. Ondrae radio 4000 AM and FM sponsors its seventh annual country Christmas concert, Saturday (11) with talent including Johnny Paycheck, Sherry Byce, the Rainmakers, the Paul Country Band and Mack Sanders. Dave Kibby is producing new albums on Sams Smith and Ed-Bob Wissel for Elektra.

Left to right: Eggy Arnold, Cluck Owens, Chick Atkins, Tanya Clucker, Cacklebird Humperdink, Plus two.

The Hen House
Five Plus Too

In The Mood

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Davis.

Phill

NEW INDEPENDENT CLIMAXED RECORDING: "Record LPs in Stereo" by Evan Solot of Hopewell Music, mentioned as a supplier of new stereo production techniques.

Arun Davis.

Philly National.

NEW PHILADELPHIA, in independent release according to this source.

Davis.

is doing well.

Davis.

Record LPs in Stereo - The New Stereo Production Technique by Evan Solot of Hopewell Music, mentioned as a supplier of new stereo production techniques.

Jazz In Photography, written by Evan Solot of Hopewell Music, mentioned as a supplier of new stereo production techniques.

Kalamazoo, Mich.

When It's Thiniun', Whiskey Girl Looming Fox, 17:00, 17:30, 17:39, 18:00, 18:00.

WHISKEY GIRL LOOMING FOX

Davis.

Jukebox Me Never Too - Lake'n Lanes.

Ray Davis.

MCA Records.

Additional note: "Ray Davis was also called in this line as a supplier of new stereo production techniques."
Clark's book markets the both Love & Vista Keaggy. To of the Tower album, in addition, with an accent on belief, Lord Took the original LPs are released with initial product with special attributes.

West End has also entered into a joint publishing venture with C.B. Marks Music Corp and will handle its publishing activities under the name Meled Music, Inc.

Initial releases on the West End label are the soundtracks from the films "How Funny Can Sex Be" and "Black Emanuelce." Gospel singer Jimmy Owens is first Spire product and Eddie "The Sheik" Kochak is the premier Ameraba release with "Soulfully Dancing, Vol. 4." According to Mel Cheren, partner in the enterprise with Ed Kushins, West End has already finished masters with an emphasis on disco product. The firm is headquartered in New York. West End and Ameraba retail at $6.98 while Spire lists at $5.98.

Latin Music Gets BMI's Attention

NEW YORK — The Many Worlds of Music, a house organ distributed by BMI, has released a special issue devoted exclusively to the history of Latin music in the U.S.

Edited by John Storm Roberts, the issue traces the Latin music from its beginnings to its current trends.

Roberts did most of the writing and was aided by Latin historians Rene Lopez and Max Salazar.

The articles are broken down into four sections: the Latin Dimension, with historical information; chronology, reflecting the years that changes occurred; and the movement, providing an illustrated guide to Latin musical terms and instruments with pronunciation aids, and profiles, with biographies of 21 Latin music figures.

Manson To Teach Music At UCLA

LOS ANGELES—Composer-ar- ranger Eddy Manson will lead a nine-session course titled "Scoring Music To Films" during the upcoming quarter at UCLA Extension.

The course, which will feature guest lecturers such as Lalo Schifrin and John Green, will include discussion on such topics as the function of music in film, characterization through orchestration, fitting the style of music to the mood of a film, recording techniques and producers/composer relationships.
FLORENCE AGREEMENT

Int’l Body Okays Duty-Free Disks

The protocol to revise the Florence Agreement was passed by the necessary two-thirds majority in the vital meeting of the UNESCO cultural and communications commission, after which approval by the plenary session was merely a formality.

There was, however, a last-minute setback over the status of the European Economic Community. Under the provisions of the Treaty of Rome (which formed the Common Market), the EEC had to be accepted as the contracting party for customs and excise matters on behalf of member states.

This was opposed by the Soviet block, which does not recognize the EEC for political reasons. Over this item, the protocol revision seemed in jeopardy after a 17 to 15 vote, but 48 hours of lobbying led by William Davis, IFIP assistant director general, resolved the problem with an amendment sponsored by Nigeria that any customs union or economic community could become the contracting party, provided all member states belonged to the agreement. This was carried unanimously.

As non-signatories of the Florence Agreement, the Eastern European countries will not at this stage waive tariff restrictions on imported records, but the EEC and U.S. indicated that they would immediately apply the provisions for the free flow of recordings.

This should take place within the next six months, with the Scandinavian countries likely to be next to follow in line.

Some commercial applications may be evident by the end of 1977, but at least five years are expected to elapse before the amendment is widely implemented internationally.

But even then some countries may not be involved, for the revision provides for countries, where uncontrolled entry of recorded music from the West could have a damaging economic or cultural effect, to opt out of free-flow arrangements and allow only government-controlled importation.

However, it is expected that the EEC countries will not exclude recordings from developing countries but will require reciprocity with industrialized countries. On the other hand, the U.S. has declared an intention to apply a "most favored nations" arrangement in all cases.

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20 CHART CHARTS

Foreign Hits Fodder For Dutch Cover Disks

By WILLIAM HOOS

AMSTERDAM—More and more Dutch artists are trying for chart success by recording cover versions of hits by foreign artists. As a result, almost 20 acts have hit the chart here in this way.

Singer Don Mercedes had an impressive number one with a Dutch language cover of "Rocky," a single which sold 20,000 copies within a month. Bob Bober reached the Top 20 here with "Neem Viet," a local cover of the international hit "No Charge," and Gerard de Vries went high in the chart with "Teddy Bear," a local version of a U.S. hit.

Then Patricia Paay scored with a disco version of "Someday My Prince Will Come," the film standard but further popularized by Dave Brubeck. Her new single, already in the chart, is "Now Is The Moment," a disco-version of a hit for U.K. singer Dave Berry in the mid-1960s.

The new single of Marika Veres is a cover of the Dusty Springfield hit "Little By Little," and the new one for Holding & Young, a "Young Rebels" cover, "People Gotta Be Free." New 45 of vocal duo Spooky and Sue is "You're My Sugar, My Cake." The older 100 hits, this time for the Dave Clark Five.


The evidence builds up, though there are industry figures who believe it adds up to a series of coincidences. But one explanation preferred is that the number of cover versions reflects a dire shortage of attractive new recording material.

Again it is argued that it is good business to buy old hits for proven oldies and re-present them to a new generation of record buyers.

International Turntable

Martin Lewis has been appointed marketing manager of Transatlantic, with responsibility for all product and distribution. He has been with the London-based company for four years, since becoming general manager of Warner's and taking on responsibility for special projects last month.

He retains special project control.

Robin Taylor is general manager and director of Pye U.K.'s sales company, from Jan. 1. Previously managing director of Pye's South African licensee Satal, he will be responsible for the general running of Pye Records (sales) in Britain.

With John Hall's departure from RCA to head up the Goodearth record label, the RCA U.K. position of manager of promotional services is temporarily unfilled and Rodney Jenkins has been appointed manager, with public affairs director, Nick Grinstein, taking on its responsibility for an unspecified interim period.

Additionally, Brian Hall, following his appointment as group manager and export manager of RCA, has made several changes in the sales division. Gordon Robinson, formerly regional manager, becomes national field sales manager, David Harmer and George James, who shared the management of southern area, become national accounts manager and telephone sales manager respectively.

Keith Aspden has joined Virgin Records as head of promotions. He was formerly regional promotion manager with Chrysalis and later promotion at Charisma. Assuming overall responsibility for radio and TV, Aspden reports now to marketing manager Darrell Edwards. Ann Greene, previously creative services liaison consultant at Virgin, is now sales manager. Zoe Bishop joins as promotion assistant. Helen Roberson is the new press office assistant, reporting to press and publicity chief Al Clark and media exploitation co-ordinator Ted Simester.

New Post For Deffe

PARIS—Christian Deffe, for 14 years promotion and publicity manager for CBS Disques France, has been appointed director of artist relations and talent acquisition for the company. He is replaced in his former position by Daniel Vieux.

Deffe's new activities include work abroad, especially preparing promotion for French artists, or to secure release of product.

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EMI Cuts Token Scheme Follwing Dealer Protests

LONDON—EMI's attempts here to extend the sales of its record tokens to non-retail outlets have run into difficulties, and news agents and betting shops have been at first reluctant to stock the tokens. The scheme, which has been introduced on a trial basis, is designed to allow customers to buy tokens at news agents and exchange them for concert tickets, through conventional record dealers.

The record companies are concerned about the views expressed by some of their smaller dealers, and in the light of these, they have decided to delay the experiment for the time being.

Harry Tipple, GRRC secretary, says: "No record tokens will be issued to news agents before Christmas. A comprehensive review of the whole concept of EMI's token sales at the end of the year, it may well be decided not to go ahead with the scheme at all.

ESSEX TOUR A RECORD

LONDON—A week-long stint at David Essex at the London Palladium climaxcd with a concert tour. The tour was undertaken by a major pop act. When the final curtain dropped on the tour the Essex had performed for upwards of 100,000 people in 35 theatres.

He gave his show and proved more than $200,000. Mel Bush, the designer was not designed to visit areas not usually on the pop concert circuit.

SEX PISTOLS FLAP

Punk Rock TV Shoutmatch Ricochets All Across Britain

• Continued from page 3

Clash along with the Sex Pistols in Torquay, Devon, forced promoter Lionel Dibb to move his date there from nearby Paimingdon. A string of other dates in East Anglia, Derby, Newcastle, Birmingham, Southend and Birmingham were cancelled.

A group of town officials at Derby insisted that the group perform wherever they chose or give permission for a local concert to be staged. The group refused on the grounds that they were being prejudged by individuals much older than would be in an actual paying audience.

If the panel had judged the act "fit for public consumption" it would have been better that the local authorities would have allowed the package into town council-owned halls.

Retail resistance to the Sex Pistols' single has been minimal, though Laune Kriege, head of the Harlequin Record and Tape Library, said he thought the band would say I'm not happy about this one. But how can you not stock something that is being played by 400 stations seven days a week...record retailing is in a struggle for survival.

But EMI did not altogether want to set some standard of ban and records like this. That is too up to the record company, said the source.

Airplay for the band is, however, hard to obtain. BBC authorities say that they are unlikely to air it and Capital, the other major station in London, thinks it is not the kind of record to appeal to its audiences.

The Independent Broadcasting Authority is reminding commercial stations to consider carefully when the record should be played and to what kind of audience in the light of that section of the Broadcasting Act concerning material which might offend the public.

Meanwhile, sales of the single are constantly picking up, despite a fall in sales of the group's earlier release at EMI's Hayes, Middlesex, factory, staged a walkout in protest. But the group does not think that suppliers are available.

In the national Daily Mail newspaper, which also said that the group does not think that suppliers are available.

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LONDON
Gary Gitler comes out of retirement for a concert sponsored by the Daily Telegraph and is among those who have been awarded the annual Blue Peter Award. New Zealand rock band Wet Wet Wet have been named as the first acts to perform at the end of the year through singles from the "All This And World Tour No.2" soundtrack. Momentum carried into the early part of the year and sales of the concert DVD increased over the same month last year by a staggering 183.

VIENNA

KERYN

HAFF

From the Music Capitals Of The World

From the Music Capitals Of The World

HOT NOVEMBER
U.K. Sales Top '75 Figures

- Continued from page 4
UK sales for the year rose to 35% compared to November 1975. Product involved albums from Led Zeppelin, the Who, Pink Floyd, Dire Straits, The Rolling Stones, plus the "All This And World Tour No.2" soundtrack. Momentum carried into the early part of the year and sales of the concert DVD increased over the same month last year by a staggering 183.

Grange Forms Ensign Records

LONDON - Nigel Grange, Phonogram U.K.'s head of a&r, is leaving to set up his own operation, Ensign Records. The move is expected to be funded by Phonogram, with which Grange is signing an exclusive worldwide contract.

No sales have been revealed, but it seems a safe bet that the label will have a high profile. Figures suggest that any new label may have sales of up to 20,000 in its first week.

"This is a major breakthrough for the label," Ensign's head of publicity, Philip Collins, said.

"It's a big move, but we're confident of its success. We've had a lot of support from Phonogram and I'm sure we'll be able to build a successful label."
The Versatile Cohen
Drum Maker Moves Into Disk Industry

By Aurora Flores

New York—The idea of a percussion manufacturer creating his own record label first occurred to Marty Cohen, head of Latin Percussion Inc., a little over two years ago, when he first recorded, produced, and distributed his initial album which instructed young percussionists on how to play on drum instruments under the Latin Percussion Ventures label.

Since then, two additional LPs have appeared under the Latin Percussion label. Cohen admits that producing records is a far more risky investment than staying with his drum products, but he says he enjoys the work and feels it is important to record and document authentic Cuban percussion.

The first LP, however, did not sell well due to lack of promotion and consumer nature of the album. Although it was intended as a perceptive educational guide, including an explanation of technique and theory, it was not combined with music. Therefore, its sales were limited to the sales of instruments.

The recordings have some overlapping. Previously, the singing and the playing were done simultaneously. Therefore, although the production was not highly polished, it is real. "The Authority," which was censored September, has sold more than the first LP. The second LP, distributed September, has sold more than the first LP. The second LP, distributed September, has sold more than the first LP.

Cohen derives additional benefit from the records because he has helped sell his Latin Percussion instruments. Sometimes he sells more than he makes up in the sales of instruments.

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**Billboard Hits Of The World**

*Canadian Importer in Market Drive Plugging Open Reel Tapes*

By MARTIN MELHUSH

OTTAWA—Eastern Channels, a company that offers superior quality open reel tapes from Stereotype in the U.S. for distribution in Canada, has started a campaign focusing on selected tapes in this country.

The company's marketing efforts are being directed at audio dealers across Canada as well as distribution of open reel machines.

"We feel there are enough open reel deck owners around, as well as audiophiles, to sustain a format that we believe can produce the quality sound possible," says A.G. Raymond, sales director for Eastern Channels.

"Debby/B encoding, the speed of 7.5 ips and the use of quality duplicating tape make the format attractive. Also, the price does not class out of the league as an alternative to decks whose prices have shot up over the past three years."

In his promotion Raymond also cites advantages of four channel tapes over quad disks in terms of sound and separation, and what he claims are superior standards of worldwide distribution.

Eastern Channels has been importing tapes from Stereotype since May and is currently at the stage of setting pricing at this time due to a greater availability of new titles.

"We have tapes offered at $9.60 to $29.90 in the stereo format, and from $13.90 to $23.25 for quad.

**Players Protest Slump Of Ability, Maestro Resigns**

MONTREAL—Rafael Frutschek de Burgos has resigned as music director of the Montreal Symphony Orchestra and returned to Spain after a dispute with the orchestra's musicians.

The incident dates back to an interview with the Montreal Gazette in May during which he unhappily compared some of the players with those of the Berlin Philharmonic.

De Burgos later apologized for the statement. But on his arrival in Montreal, he clashed with the musicians at the symphony at the Place des Arts on Nov. 30 and Dec. 1, he was met at the airport by a delegation from the orchestra with a letter of protest signed by a majority of the orchestra.

Upon nearing the letter de Burgos immediately booked a flight back to Madrid and returned home.

In a statement both sides of the dispute, de Burgos indicated that he felt the necessary bond between conductor and musician had broken down and that under the circumstances he didn't feel that the MSO could offer the public the level of performance they have been accustomed to.

Franz-Paul Decker, former music director, took over the orchestra for its concerts with pianist Vladimir Ashkenazy on Nov. 30 and Dec. 1.

**Canada Executive Turntable**

Ham Kloper has been appointed vice-president in charge of manufacturing and distribution for Capitol Records-EMI of Canada Ltd. Kloper, known for almost a day as a sure bet as head of the company's record manufacturing facility which will be completed shortly. John Apists, former head of Capitol's manufacturing operation in Canada, will return to Los Angeles to take up a yet-to-be-anounced position with the parent company.

Charley Present, formerly the road manager for A&M Supertemp and previous to that director of publicity for A&M Records of Canada, has been hired to handle the Capacoll. The Motion for the Capitol Records-distributed Chrysalis label in Canada. Present, who will also have some promotion responsibility for Arista product and the rest of the Capitol catalog, will be working out of Capitol's Montreal office.

Music Shoppe International has added nine to its list of the company. Additions include agents Mike Gregg and Lawrence Schuman. Gregg was formerly with A&M - Entertainment in Vancouver and Schuman previously worked with Concept 367 and more recently with The Agency. Elsa Watak'a, former secretary/receptionist, has been promoted to executive secretary assistant of the department heads of Music Shoppe. Also from CKVR-TV comes Marilyn Harris who now serves as Music Shoppe's public relations firm Bigland, headed by Nicholas Zabaneh.

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**Toronto**

**RUSH**

RUSH's new double live album, "All The 'Ways A" side, has been certified gold in Canada, making it the first Canadian double album to attain gold status in this country.

Randy Dank and Vic Wilson of SRO Productions Ltd., the managers that sheet, state that Rush will head line at the "Whistle Stop 73" concert at the Maple Leaf Gardens Concert Bowl. The show promoted by Canada's National Broadcasting Corporation International will have a ticket price of $7.50.

The band's sound system will be suspended from the ceiling of the arena so that no obstructed seats will be sold.

---

**Holland**

HOLLAND (Courtesy Stichting Nederlandse Top 4 Singles)

1. **ALICE**
2. **David Bowie**
3. **Paul Simon**
4. **REO Speedwagon**
5. **ELO**
6. **Duran Duran**
7. **Tango Man**
8. **Eagles**
9. **Pink Floyd**
10. **Journey**

---

**Japan**

JAPAN (Courtesy Record Promotion Inc., As of Dec. 6, 1976)

1. **Norio Takenaka**
2. **Shinobu Koyama**
3. **Yasuharu Takeuchi**
4. **Hajime Hirasawa**
5. **Hideo Sakaguchi**
6. **Toshihide Inoue**
7. **Tatsuo Takahashi**
8. **Masahiko Ikeda**
9. **Hiroyuki Takagi**
10. **Masafumi Akino**

---

**Spain**

SPAIN (Euro Music* 1 anúncio original)

1. **O.S.T. DE LA MOVIE**
2. **O.S.T. DE LA MOVIE**
3. **O.S.T. DE LA MOVIE**
4. **O.S.T. DE LA MOVIE**
5. **O.S.T. DE LA MOVIE**
6. **O.S.T. DE LA MOVIE**
7. **O.S.T. DE LA MOVIE**
8. **O.S.T. DE LA MOVIE**
9. **O.S.T. DE LA MOVIE**
10. **O.S.T. DE LA MOVIE**

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**London Promo Keyed To MOR**

MONTREAL—London Records of Canada has launched a special promotion for the Christmas season, a sophisticated gold toned program, featuring 12 albums from their MOR catalog.

London is offering dealers rack and incentive, display material for stores, radio advertising, television and newspaper advertising in western Canada.


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Big time record openings, all ads that are available.

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TH CITY PRODUCTS

8 GAL. CANS INC. 11/455 Phone (313) 2209962
ds45

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(212) 435-7322
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ds55

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ds45

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DEFECTIVE RECORDS & TAPES-ALL the time. We buy for cash. Also need silver and nickle. Tape & Buckler records are wanted. B&F, 702-16th St., Albany, N.Y. 12205 (518) 469-4454.
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ANNOUNCING AMERICAN MUSICIAN EVOLVING COMPANY to sell all America music by mail order. Price: $5.00 per box. Catalog $1.00. 1120 Colorado Ave., Los Angeles, California 90028.

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Females Only For Wise Women Label

NEW YORK—The growth of Olivia Records, the Los Angeles-based label owned and operated by Edward Heywood and Kay Starr ("Rock, N' Roll Waltz") as Sid Robin, the songwriter.

Heywood has accomplished a herculean feat in assembling and editing a definitive book on rock and, in addition, he has contributed seven lengthy chapters himself including those centering around Jerry Lee Lewis, the Beach Boys, Motown record producer, and the Philadelphia Sound.

This is a heavy entry which will be referred to and valued, as long as rock 'n' roll is remembered.

DAVE DEXTER JR.

AFM Local 380 Loses a Pay Plea

NEW YORK—The New York State Labor Relations Board has dismissed AFM Local 380 that the Broome County Memorial Arena and the Forum in Binghamton, N.Y., have reached an agreement with the union over musician fees at the venues.

The board ruled that the two venues operated directly by Broome County were under law exempt from the provisions of the New York State Labor Relations Act.

It also ruled that the musicians represented by the union were not employed directly by the two venues and that most of the independent sponsors of events and therefore, the venues are not the employers of the musicians.

The charges followed a demand by the union for a contract with the Broome County Arena determining wage standards and controls.

For the Record

LOS ANGELES—Don Arden is the new Los Angeles-based Jet Records, not its owner, as was reported in a story out of London in our Nov. 6 issue. The owners of the label are "Swiss residents," local Jet attorney Barry Rothman commented when he was asked to state who the actual owner was, but she branched out to incorporate other artists in the women's music movement.

"We figure that women are tired of being told what they must record and how to do certain things in their professional life and they are as alternative," says Gardner. "In the future, we plan to release isolated singles by certain performers and follow these with an album."

Wise Women employs seven females in various specialized areas and Gardner plans to move its home offices from here to somewhere in Maine. She says there will always be an office in New York, but the main base of operation will be in Maine, where the company will have room to develop and include plans for a recording studio.

Perhaps the most important new project being worked on by the label is a children's album that is written, performed (vocally and instrumentally) and even recorded by youngsters themselves.

"There has never been an album for children that captures the young mind, even though 'Free To Be You And Me' was written for adults in 1973," Gardner says. "We expect this project to have great potential," Gardner says. "We are paying the children to perform, just as we do our other artists."

BOOK REVIEW
70 Readable Chapters In King-Sized Rock History

LOS ANGELES—Never has there been published as comprehensive an overview of rock music as the king-sized "Rolling Stone Illustrated History Of Rock & Roll." Edited and compiled by Robert Kinglasy and published by Rolling Stone Press/Random House in New York, the book comprises 328 pages containing hundreds of attractive photographs and several stories protected by a subject by a couple of writers including Jonathan Cotter, Hart Barnes, Niki Cohn, Great Marcus, Lester Bangs, Jon Landau, and Paul Nelson. Robert Palmer, Dave Marsh, Joe McEwen, Peter Caruclak, Ed Ward and Robert Chouinard. The mass of information offered is awesome. It is over a book one opens and reads without interruption, never less you can go without food and sleep. So all-inclusive is the weighty tome that even the most obscure and long-forgotten performer in the early 60's gets at least a paragraph or two.

And the hallmarks are no less than entertaining. Stories are candid, shot during critical periods in their careers, which are controversially public. But all they are effective. One glaring gaffe, though, is a tale of 1942 in which New York deejay Fred Robins of "Robins' Nest" renown is identified in a group with Eddie Heywood, Will Bradley, Coleman Hawkins and Kay Starr ("Rock, N' Roll Waltz") as Sid Robin, the songwriter.

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DAVE DEXTER JR.
Got some time on your hands? Well, take three minutes and eighteen seconds and give a listen to Elvin Bishop's new single Spend Some Time (CFS0266).

In just no time at all, you'll be havin' such a swell time, you'll have to hear it time and time again.

In the meantime, in the time honored tradition Spend Some Time is from Elvin's newest Capricorn LP "Hometown Boy Makes Good."

With juke-jumpin' verses, testifyin' vocals from Mickey Thomas, and the heaven-raisin' roars of the mighty Tower Of Power horn section, Elvin Bishop has hit the Big Time!

Keep time to Spend Some Time and "Home Town Boy Makes Good" on Capricorn Records and Tapes, Macon, Ga.

Produced by Allan Blazek and Bill Szymczyk.
The Entire "Live" Concert! 30 Songs On 3 Records, Plus Poster!
**BRASS CONSTRUCTION—Brass Construction II, United Artists.** 
10/28/76. Three-fourths of this album is a triumph of sound and soul. The group, which consists of only six members, plays brass, keyboards, and vocals, and their sound is not only fresh but also unique. Each track is a masterpiece in its own right, and the group's blend of jazz, funk, and soul is a delight to the ears.

**M A R I A A’M A R I A—Maria, Sire.** 1/21/77. This album is a soulful journey that explores the depths of human emotion. Maria's voice is sheer musical perfection, and her performances are nothing short of mesmerizing. This album is a must-listen for anyone who appreciates the beauty of soul music.

**SOUL SOUL SOUL—Soul, Stax.** 2/25/77. Stax artist Al Green returns with his third album, and it's a triumph of soul music. Green's voice is as smooth as silk and his performances are both emotional and inspiring. This album is a testament to the power of soul music and its ability to touch the hearts of listeners.
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<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Label &amp; Number (Distributing Label)</th>
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<tbody>
<tr>
<td>1</td>
<td>TONIGHT'S THE NIGHT</td>
<td>(Gerry Beckley, Dewey B. Bower)</td>
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<tr>
<td>2</td>
<td>I LIKE DREAMIN'</td>
<td>(Pamela Baker)</td>
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<td>3</td>
<td>KEEP ME CRYIN'</td>
<td>(Sonny Bono)</td>
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<td>4</td>
<td>DON'T MAKE ME FEEL LIKE DANCING</td>
<td>(Denny Seiwell)</td>
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<td>SOMETHING TO LOVE</td>
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<td>I'M HAVING SO MUCH FUN</td>
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<td>THE BEST DISCO IN TOWN</td>
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A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
IN MEMORY OF TOMMY BOLIN, A CONSUMMATE ARTIST WHO CARRIED THE GUITAR TO NEW HEIGHTS OF EXCELLENCE AND CRAFTSMANSHIP. HIS CONTRIBUTION TO THE WORLD OF MUSIC IS FAR BEYOND WORDS AND MEASURE, AS IS THE SENSE OF LOSS IN THE HEARTS OF THOSE WHO WERE FORTUNATE ENOUGH TO HAVE KNOWN HIM.

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Introducing...

A Major New Talent

LORRAINE FRISURA

Her debut LP.

"BE HAPPY FOR ME"

PYE 12141
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**Notes:**
- **No.** - Number of copies sold.
- **Record Price** - The cost of the record at the time of publication.
- **Suggested List Price** - The recommended retail price for the record.
- **Artists** - The names of the artists featured on the record.
- **Label** - The record label.
- **Number (Dol. Label)** - The catalog number of the record.
Stanley Turrentine's new LP, *The Man with the Sad Face*, is far and away his fastest-breaking album ever, penetrating deeply into the pop, soul, and jazz charts simultaneously. Produced by Turrentine himself, arranged and conducted by David Van De Pitte, *The Man with the Sad Face* is a study in contrasts: contrary to its name, the music is filled with joyously confident music.

Aside from the immediate delights of the title tune and Turrentine's inspired reworking of the Lou Rawls/Gamble & Huff masterpiece "You'll Never Find Another Love..." Stanley's choice of material is, as usual, impeccable. (And so is his choice of musicians, including Ron Carter, Eric Gale, Cornell Dupree, and Buster Williams.)

Check out Turrentine's world-wise, rainy-day tenor sax describing Antonio Carlos Jobim's bittersweet ballad "Ligia," or Tadd Dameron's jazz chestnut "Whatever Possess'd Me." Contrast those with the self-propelled lyricism of "I Want You" and the inspired, swinging gospel of "Mighty High."

In his most expressive, satisfying album to date, Turrentine performs with the ease and irresistible savoir faire of a man who knows where he is, knows where he's going, and likes it. The man with the sad face, indeed!

**The album:**
Stanley Turrentine's *The Man with the Sad Face* (F-9519)

**The single:**
"You'll Never Find Another Love Like Mine" b/w "The Man with the Sad Face" (F-782)

On Fantasy Records and GRT Tapes

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**STANLEY TURRENTINE**
**TV Spots Soaring**

- **Continued from page 14**
- Because television hasn’t proven to be that successful.

In the future, Schuman thinks TV could become a good advertising vehicle, but feels the bulk of the record buying public purchases LP because of radio airplay.

> "By advertising on radio, you are reinforcing what people have already heard and told them where to buy it," he says. "We get so many miles out of radio advertising that it continues to be a primary force.

20th's Cooper says his firm is putting together a tv spot on "All This Schifrin Signed"

**LOS ANGELES** - Veteran Argentinian composer and arranger Lalo Schifrin has been signed to compose the score for "Rollercoaster," the third film in Pictures in Sensation from Universal Studios.

**Will the Single Survive?**

- **Continued from page 3**

providing the great alternative. Now everybody's going in that direction, and the station that takes the single away that calls on a single will probably be the next big one.

Timing is all-important, pointed out Johnson, who added, "If you expand your playlist to 100 records today, you're going to be in serious trouble — but maybe eight months or 1 1/2 years from now, you'll be at the top of the market.

A black broadcaster asked Ales, "If LA isn't a singles market, why are black radio stations always budgeted about putting numbers on singles?"

Ales explained that chart numbers are needed to help ensure the single's crossover to pop stations. "Black radio getting into albums is like when FM stations were first getting into albums and starting a lot of great progressive rock acts.

Black radio picked it up ahead of any Top 40 station across the country. You're seeing more Top 40 stations going into albums.

"Something that Top 40 radio is mistaken about is that they believe that only black people listen to black radio," observed Ales. "It's time that Top 40 is broadened to the record shops as far as what albums they're selling.

A call for increased mutual and self-respect in the record and radio industry came from Artie Mogill, president of United Artists Records, Los Angeles. "One of my wishes for the future is that both the record industry itself and the radio industry begin to treat the record business with respect.

One important thing that can come out of meetings like this will be a more self-respect on the part of us in the record business and, at the same time, the receipt of more respect from those of you in the radio business.

"If you're in the record business," noted Mogill, "you live next door to a guy in the sweater business, he'll ask you 10 times a year for free albums, and you'll never ask him for a free sweater. We don't have any respect for our product.

The trend toward emphasis on the visual aspects of radio/visual also showed itself in the form of "Message from Moscow." I'm personally bothered because too many artists are becoming visual rather than audiovisual. I'm personally offended by such acts as David Bowie. Music is becoming almost irrelevant in the record business. We ought to get back into the music business.

Looking ahead, Starr's Johnson foressees more specialization in the future of radio. "We're going quickly to an age of specialization in formats. There's enough audience and enough product so that we can start to get into much smaller categories in the ten of programming that we do, and it can be profitable in those areas.

That will be one of the best things that ever happened to the music business," Dunson Johnson.

**Crocker Federal Court Trial Underway**

- **Continued from page 3**

constancy he gave Crocker cash on 15 to 20 different occasions to show his gratitude for his promoting certain records.

"Have you ever used the cash that you got from record companies for promotional purposes?" asked Assistant U.S. Attorney Mel Kraconf, who was handling the case for the government.

"Yes, sir," Groce answered.

"And have you given some of that money to disk jockeys?" Kraconf asked.

"The money that I gave Mr. Kraconf...

**ORIGINAL SCENE SCORE OUT**

**'King Kong' Movie Spurs Variety Of Record Entries**

**CHICAGO**—Along with the cocktails, candy bars, T-shirts, books, posters, puzzles, toys, etc., release of "King Kong" and the "King Kong" remake has sparked activity among record manufacturers. With the film's opening, February 17, 1975, the Crocodile, and New York's Music, is expected to be the first recording of the score to utilize the composer's orchestra.

Music from Steiner's score also is featured on a United Artists LP, "King Kong," released two years ago, and on "Now Voyager," one of the album cover art involving 6.7 points of film score LPs. RCA.

Mid-January is set as the date by Mark 56 Records for its release of "King Kong," an new release from Entertune Records, a Chicago-based firm specializing in jazz music.

Underwritten by a grant from Lee Steiner, the composer's 82-year-old widow, and authorized by "King Kong" author, Mervin C. Steiner, who produced the original "King," the record features London's Philharmonic Orchestra conducted by Fred Shinko ("King Kong"), and is billed as the first recording of the score to utilize the composer's orchestra.

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Thanks for a great 1976!

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