

Japanese Discomania Creates Clubs Galore

By ALEX ABRAMOFF

Gospel Into California Discotheque

By JEAN WILLIAMS

LOS ANGELES—Prayer, spiritual counseling and gospel recordings all come together to make for an apparently successful disco in the suburban city of Orange. The club, tagged The Basement, is believed to be the first gospel disco in the country.

Patrons of The Basement are boogieing to disks by white rock gospel acts such as Larry Norman, Michael O'Martian, Randy Stonehill, Annie Herring and others.

The disco which also specializes in prayer meetings serves non-alcoholic mixed drinks and no smoking is allowed on its premises.

"Our club opened two months ago to serve people who want to deal with Christ in a disco atmosphere," says Greg Smith, manager and DJ of the nightclub.

"We felt there was a desperate

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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 seemingly comfortably established at minor degrees of acceptance.

Peter Frampton, George Benson, Steve Miller, Boz Scaggs, Jackson Browne, Fleetwood Mac, Queen, Bob Marley & the Wailers, 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 43 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

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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 to records the same classification and import privileges enjoyed by books for the past 25 years.

Upon ratification by signatories to the agreement, recordings, prerecorded tapes and videodisks 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.

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New Disk Device Helps Nix Noises

By JIM McCULLAUGH

LOS ANGELES—SAE, Inc., high-end audio equipment specialists, has developed a new accessory device which the company claims "removes pops and clicks from records."

Called an Impulse Noise Reduction System, model 5000, the unit will be available Jan. 15 with a suggested list price of \$200.

"Basically what it does," says Mike Joseph, firm's sales manager, "is read the pops and clicks you get in records that are caused by scratches, dirt or static charges, for example, and actually removes them electronically."

"It's not a filter of any sort and won't affect the audio quality of the record. It's not a noise reduction sys-

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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 concerts to aid the poor and all other

groups who are "outside the American dream."

Chapin made his announcement at the recent Billboard ninth annual Inter-

national Radio Programming Forum where he won an award along with two radio stations for a series of world hunger specials.

Presented 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.

Rather than a standard benefit, "with all the problems of benefits," Chapin proposes that artists, at least once a year, turn over the proceeds of one concert.

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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 tv 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 Grierson, director of merchandising for Capitol Records, points out that tv can reach an entirely new market. Though "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

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"Donny Gerrard" without a doubt will be one of the most famous balladeers of the century. His debut album is a strong growing favorite throughout the world. Available on Greedy Records and Tapes. G-1002. (Advertisement)

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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.



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**The Biggest Button Has Just Been Pushed.
Listen for Footsteps.**

'King Kong' Movie Spurs Variety Of Record Entries

By ALAN PENCHANSKY

CHICAGO—Along with the cocktails, candy bars, T-shirts, books, posters, puzzles, toys, etc., release of the Dino De Laurentiis "King Kong" remake has spurred activity among record manufacturers. With the film's opening, Friday (17), three new disk releases are anticipated.

Foremost among them is the soundtrack from the new \$24 million Paramount picture available from Warner/Reprise on LP, 8-track and cassette. Music for the giant update was composed and conducted by John Barry.

Composer Max Steiner's 1933 score for the original RKO production of "King Kong," appears in a new release from Entr'acte Records, a Chicago-based firm specializing in film music.

Underwritten by a grant from Lee Steiner, the composer's 82-year-old widow, and authorized by the estate

of Merian C. Cooper, who produced the original "Kong," the record features London's National Philharmonic Orchestra conducted by Fred Steiner (no relation), and is claimed to be the first recording of the score to utilize the composer's orchestrations.

Music from Steiner's score also is featured on a United Artists LP, "King Kong," released two years ago, and on "Now Voyager," one in a series of classic film score LPs from RCA.

Mid-January is set as a release date by Mark 56 Records for its "King Kong" album, a transcription of an original Mutual network radio broadcast from the mid-thirties. George Garabedian, head of Mark 56, says the broadcast, a giant ape story, is not identical to the book or the original motion picture.

Billboard's Recommended LPs

pop

STEPHEN STILLS—Best Of . . ., Atlantic SD18201. Despite its claim as a "best of" collection, Stills' most powerful and lasting work, composed during his Buffalo Springfield and CSN&Y days is absent. Instead this is a "best of" Stills with Manassas and on his own with many of the songs lacking the substance and force that characterized his earlier tunes. **Best cuts:** "Love The One You're With," "Change Partners," "Sit Yourself Down," "Johnny's Garden."

ORIGINAL SOUNDTRACK—King Kong, Warner Bros. MS2260. As this album arrived, posters were up on busy streets everywhere heralding the holiday arrival of Kong and Warner was mounting a strong trade campaign. If the movie lives up to its merchandising, this subtle John Barry score—which relies more on implied ominousness than on all-out bombast—may be one of the few recent movie soundtracks to have a commercial impact like "Jaws" or "The Exorcist." **Best cuts:** "The Opening," "Sacrifice."