HOUSE & SENATE IN FINAL ACT

Revised Copyright Bill Passed

Proper Planning, Invention Needed For Disco Growth

By RADCLIFFE JOE

NEW YORK—The multi-billion-dollar discotheque industry will, with responsible direction and continued innovation, continue to expand and radically revolutionize the entertainment styles of people of all ages around the globe.

Hardware, Software = Disco Romance

By STEPHEN TRAUMAN

NEW YORK—The still mushrooming growth of the disco industry—focused on Billboard's Disco Forum II here—emphasizes the vital ties between audio and video hardware and software—the "razors and blades." In contrast to the abortive marketing efforts of the three 4-channel configurations, the links between the software producers and hardware manufacturers continue to be strongly forged in the industry's nature.

Rising Costs Of Freight Are Probed

By JOHN SIPPEN

LOS ANGELES—The skyrocketing transportation cost in the recorded/tape industry is finally being watched over by a committee of industry experts. NARM's mid-year meeting pinpointed LP freight costs ranging from 6 to 20 cents (Billboard, Oct. 2). The per-unit expense cuts deeply into shrinking distribution profits.

The six-man committee has already reduced tape shipping cost from 5% to 10%. In negotiation with the National Classification Committee of the Interstate Commerce Commission, the industry group was able to produce statistics documenting density (weight of typical tape and record product) and traffic.

Japanese Exports Rise 10% Over 1976 Output

By ALEX ABRAMOFF

TOKYO—Export of Japanese records during the first six months this year is up 10% when compared to the same period in 1975, according to a report by the Japanese Phonograph Record Assn.

The report states that $592.737 million in sales, 288,370 units, were shipped out of the country during the first half of 1976, an increase of 10% over the same period in 1975 when $557,437 worth of records, 277,781 units, were exported.

The breakdown shows that $161,877 worth of records were exported to Southeast Asia, while the industry's worth fell sharply in Africa, Latin America, and Europe.

There's a young lady we at MCA records would like to introduce you to. Recently she came out to Los Angeles to record an album. It's produced by Steve Greer. We think it's going to surprise a lot of people. The album's called "I.A. Sessions." The artist Brenda Lee.

TOM WAITS, who sings of sadresses, shippers and old cars of down and outs who are into muscular and get, and of fake letters and popular pomposity, is back with SMALL CHANGE, his fourth album in Ayumi Records. WAITS music is a lesson reality with its blunt, pazy and cool presentation of pain, poverty and perception. SMALL CHANGE, (7E 1978), a small press to pay for a contemporary theme: TOM WAITS. On Ayumi Records & Tapes.
The Long Awaited New Album
By Al Stewart

AL STEWART
YEAR OF THE Cat

on Janus Records and GRT Music Tapes

Janus Records, A Division of GRT Corporation, 8776 Sunset Blvd., Los Angeles, CA 90069
Industry Bar Coding Is Closer With NARM And RIAA Studies

By IS HOROWITZ

NEW YORK—The complex question of bar coding has inched a step closer to industry implementation with the formation of a joint NARM/RIAA study committee, that will hold periodic meetings on both coasts and which is expected to come up with a final plan to be presented at the next annual NARM convention in March.

Chaired by Jules Malamud and Stan Gorkowiz, respective presidents of NARM and the RIAA, the study committee comprises executives of 10 manufacturers and three giant merchandising entities.

While pressure has long been mounting from the rackjobber and retail country chain for bar coding, as well as for a universal numbering system, the key element remains the attitude of individual manufacturers.

The trade associations and their newly formed study committee are empowered only to elic it available facts and advance recommendations upon which decisions are based. It remains then for the manufacturers, at their option, to accept, modify or reject any proposals offered.

Nevertheless, the organized study program undertaken represents a significant new move toward eventual resolution of the issue, in the view of industry observers.

One of the committee side, members of the joint study committee include Mario De Filippo; RCA, Jack O’Connell, WEA; Fred Langerney, CBS Corporation; Pacific Variety Trimming, John Celeste; Elektra; Rick F, MCA; Bill Grady, ABC; Jules Abraham, Polygram/Parlophone, Norwood; Capitol; and Jim Walker, Warner Bros.

Representing the merchandisers are Dan Hallock, J.L. Marsh; Lou Kweker, Handleman; Harold Oki- nomi, Lieberman Enterprises; and Torin Herman, of the Peaches chain.

All needs of the various facets of the industry will be explored by the committee, which will delve into such matters as code length and specifications, where they should be positioned, and the potential relationship between codes and graphic symbols, and how symbols should be assigned and administered.

Cost studies will be undertaken, as will a review of existing options on both fixed and portable scanning equipment, and such possible options that may be encountered once implementation begins will be given special attention by the committee.

A group of 20 manufacturer executives and 10 members of NARM participated in a discussion of bar coding during the run of the mid-year NARM meeting in Chicago Sept. 1-23. It was at that meeting that the decision to form the joint study committee was made.

Bankruptcy Filed By Sceptor Label

NEW YORK—More than 700 industry businesses and individuals are named as creditors in a voluntary petition for bankruptcy filed Sept. 26 in U.S. District Court here by Sceptor Records.

The list, which petitioning attorneys say is still incomplete, reports more than $32 million in debts.

All segments of the industry are among those listed. These include publishing companies, artists, producers, distributors, pressing plants and tape companies.

Chief creditor is the Harry Fox Agency, which is owed $713,081.59. Others included Heilicher Brothers, $66,960.40, Alpha Distributing, $43,186.32; American Tape Corp., $77,404.36; Plastic Products, $120,000; American Tape, $14,591.20; Our Children’s Music, $41,254.49; Triple O Music, $22,684.10; Art Productions, $27,408.32; Blue Jac Productions, $30,869.92; Steve Fried, $3,000; No. American Music, $59,869.72; Edwards Publishing, $36,768.86, and Flair Wiper, $2,975.73.

Sceptor has been incepted for more than six months.

Attorneys for Sceptor say the final list of creditors is still being worked on and is expected to be filed next week along with a list of the company’s assets.

IRS Contacts Chicago Retailers

By ALAN PENCHANSKY

CHICAGO—Retails are being questioned here in the continuing IRS probe of promotional albums being diverted into the marketplace.

"He was very secretive," reports the owner of a major chain, "and when I asked him about the long IRS agent who visited his main outlet. The agent stayed about 15 minutes, the retailer reports.

The store owner says the agent asked only general questions about volume and handling of promotional merchandise, and mentioned neither specific labels nor individuals.

We asked him questions too," the owner says, "and he came down to the point where he said, 'Wait a minute, I'm supposed to be asking the questions.'"

Marks Alleges Standard’s Lyrics Changed, Degraded

NEW YORK—A nagging version of "What a Difference A Day Made" may lead to a day in court for TK Productions, Korvettes and a number of local outlet owners.

According to a suit filed by the Edward B. Marks Music Corp. in U.S. District Court here, TK Productions took the song with its own, and TK, the suit charged, changed it in a "lyrical, musical and commercial" manner, changed the title to "Fly by Disco" and included it in an album called "Weird World..." containing on the cover thereof photographs of nude females.

"What a Difference A Day Made" was written in 1934 by Maria Grever and Stanley Adams, now president of ASCAP.

Marks Music, representing Adams, says the song was changed without authority, permission or license, and "such use of said musical composition with the changed lyrics is calculated to give rise to public decision and mockery of said musical composition, resulting in its public flourish and subsequent damage to the plaintiff."

The suit asks the court to prevent the defendants from reproducing the song, to pay damages as determined by the court, and to produce for destruction all copies of "Fly by Disco.""

Loretta Lynn Strikes a Blow

By GERRY WOOD

NASHVILLE—In a precedent-setting action that her attorney and manager see as the next "antipiracy" type battle for entertainers, Loretta Lynn has filed a series of suits against individuals in suits against one magazine and two companies for the unauthorized reproduction and sale of items bearing her name and likeness.

The suits were the first of their kind in Tennessee and were the result of the invocation of rights of privacy for commercial entertainers. A fourth suit was dropped when the publication agreed to cease distributing the unauthorized ads for unauthorized product.

I believe that this effective precedent will and will set the pattern for all similar actions," said Marlin Dodson Jr., attorney for Lynn. "New York state has similar laws, but there's a necessity for federal legislation. Otherwise entertainers might have to file suit in each state every time someone decides they want to use their names.

Dodson warns that artists in Los Angeles, as well as Nashville, should try to get guidelines promulgated from House and Senate candidates concerning the protection of their rights. He also advises artists to hit the courts quickly if they expect to maintain rights to their own name and likeness on commercial products such as T-shirts and sidewalk signs.

The suits claimed ads offered Lynn's name and likeness on lockets, earrings, and T-shirts. In establishing a judicial decision and precedent, Dodson noted that Tennessee has recognized an artist's right to a profit from his work; it wasn't regarding a commercialized use. Federal legislation would allow the artist to go into federal court and get a civil judgment rather than attack the problem on a state by state basis.

"This could be the next big battle after the tape piracy fight settled down," comments David Skeper, Lynn's business and personal manager and executive vice president of Loretta Lynn Enterprises. "If artists don't make an effort to protect their rights, they might lose them."

"Lots of artists and representatives and promoters aren't aware of the problem," Skeper says, noting that the issue transcends the boundaries of Tennessee because "the whole world is in on it."

Information on the matter has been turned over to the CMA. There are also strong indications that the song, for example, was on a tape for the promotion; information that was never divulged by the defendants on the song. The tape was distributed and the output was taken off an album cover.

Skeper also cites "control over what goes out" as another reason stars should keep tabs on commercial product that can be less than flattering.

Lawsuit Filed In L.A. Against Nehi

LOS ANGELES—Tom and Joyce Herman and their Nehi Distributing Co., parent firm of the Peaches sweet crock store chains nationally, are being sued in Superior Court here for alleged default on a promissory note. Moe Arbo, boss of Arbo's and a 40-year-old local promoter, claims the defendants defaulted on the third quarterly payment of $7,200 due on February 1, thus obligating him to pay the entire remainder of $60,000 immediately.

The defendants signed a promissory note Sept. 9, 1975, promising payment in quarterly $75,000 payments to Arbo. The first $7,200 was due by February 1 and the second payment of $7,200 was due by March 1, 1976, were made on time, but the plaintiff notified defendants Sept. 2 that he wanted full payment. Note also promised a $5,000 interest payment.

Arbo and the defendants were in business at Nehi for several years, it's understood, until about two years before, when Arbo, at that time a 40-year-old local promoter, went on his own. Arbo at one time had the record/tape concession in the Calabash store.

Platters Obtain Another Injunction

The Five Platters Inc., a Los Angeles firm, has obtained an order from U.S. District Judge Spring, Mass. court prohibiting two groups, Platters 76 and Tommy Cook and the players from playing on the Platter names.

The injunction follows a similar action in U.S. Federal Court in Baltimore on June 31 against another group called New Century Platters.
Disc Record Chain Enthusiasm
Mall Managers Review Sales, Merchandise Methods

By ALAN PENCHANSKY

CLEVELAND—A youthful aggressiveness of shopping mall merchandisers, managers of the nation's 3,300 Disc Records stores, gathered here in support of the Disc Record Association's 29th annual meeting, the group reviewed merchandising and inventory control strategies, refined the chain's use of computer systems, tackled the consumer of electronic systems, touched base with planners on plans for the upcoming holidays, and visited the chain's national headquarters nearby.

The managers and their hosts at their four day's Sheridan Hotel, also were celebrating the introduction of Disc's first free-standing location. The store, called Zebra, opens this month in Austin, Tex., the region in which the chain now has its greatest concentration.

In its keynote address to the gathering, Ralph Ocevedo, general manager of one of the country's major Disc chain, said that Disc Records has seen greater volume and profit in 1976 than ever before, because the chain was stocking a total number of a second million. The chain recently has eliminated all its California outlet in "deadwood" locations elsewhere.

"We're no longer interested in being the biggest chain in the country," claimed Ocevedo. He said that Disc expected to receive the NARM "merchandiser of the year" award in 1976, "and deservedly so," it was Ocevedo's sentiment.

John Cohen, founder and president of Dynamic, the country's 10th Disc store, told the group his views of the NARM mid-year meeting in his address to the store managers. Cohen, who has watched many of the key retail participants at that Chicago gathering (Billboard, Oct. 2).

Given Disc's concentration in the Michigan and Ohio market, particularly concerned with the adult market, and copies of NARM's research in this area, was the dominant core of the manager's orientation kit.

"We must provide people with the kind of music they like and not lose them," Cohen noted. "This is the way to sell. Elvis Presley fan. We can't afford to lose the people we have today."

The veteran retailer lamented that the "industry...irritated the" Herb Alpert, Liberace, Ray Conniff and the like.

Videodisks Not For '77

CANNES—To more than 2,000 participants of VIDIOM (Sept. 23-28) the trade show was not to be expected, 1977 would not be the year of the videodisk.

In the wake of Ted Tedesco's announcement that, in the future, the TED disk would be limited to educational and individual use, came the following statement that apart from isolated marketing tests to take place in the next two years the TED disk will be available in Norrkoping, the Philips-MCA-Magnavox videodisk will have to wait until the autumn of 1977.

Of the more than 20 known configurations of videodisks, only the MDR, Magnavox, Thomson, player, the prototype of which was seen two years ago, was exhibited. No date has yet been set for its marketing debut.

It was generally agreed that whenever the videodisk revolution takes place in the U.S., there would be a time lag of at least two years before it could have such an impact.

French Disk-Tape

PARIS—For official figures on sales for 1975 have been issued by SNPEA, the syndicate which groups the French record companies. During the year, 130 million disks, plus 9 million cassettes and cartridges were either sold in France or exported.

This represents an increase over 1974 of 20%. It also covers the turnover, which was $2.525 million, including technicians and artisans.

The association also published a note on French price indices for the year. Taking 1970 as having a base, the general index rose to 152.8 in 1975. Disk and tape, however, reached only a figure of 116 against steep rises for other commodities and services.

One example: school books reached a 1975 figure of 149.4, with other books reaching 140.9. Cinema seats rose to 162.5, and concerts, up to 181.6.

Television sets showed a lower increase, standing at 118 for the year, and tobacco was only up 119.4. Though 1975 did not bring a fall for record industry business, the market's demand was improved.

Under the governmental emergency law, prices of basic products, cations, have been placed on prices from Sept. 15 until the end of the year.

Nab Pirates in Hamburg

By PETER JONES

HAMBURG—The K-Tel label has been producing great hits on double and album and cassette, backed with a thorough Christmas promotion of more than $700,000, attracted immediate attention from the pirates.

In mid-September, 22,000 cassette were released with a market value of approximately $139,700 were delivered to a Hamburg wholesaler by two men. Aided by the Hamburg police, K-Tel lawyer H. Lepineart caught the men red-handed and secured the pirated tapes.

Later, 10,000 cassettes were found in Danzig, making a total market value linked to the home office, reviewed that the computer was in inventory control. The mystery has gone out of this burglary. Kテルラジオの'natual business for our company concerned,' Klein said, describing patterns charted with the data system for this broadening business, "an extremely predictable curve," he noted.

Dave Tabor, Disc Records' treasurer and supervisor of the MSI computer system by which all stores are linked to the home office, reviewed that the computer is in control.

The mystery has gone out of this burglary. Kテルラジオの'natual business for our company concerner,' Klein said, describing patterns charted with the data system for this broadening business, "an extremely predictable curve," he noted.

David Robinson ...
When you sell a cool million.... You've had a hell of a hot year.

"Ted Nugent"
This is the one that started the amazing blaze. Released September 25, 1975. Certified Gold, July 24, 1976. Still leaping from retailers' racks at 20,000 a week.

"Free-For-All"
Ted's outrageousness exploded into an instant hit album blistering up the charts at 50,000 a week. And his huge fall headlining tour is just about to break on the U.S.

October
14 & 15 Cobo HallDetroit, Michigan
16 Indianapolis, Indiana
17 Kalamazoo, Michigan
20 Memphis, Tennessee
21 St. Louis, Missouri
22 Louisville, Kentucky
24 Fox TheatreAtlanta, Georgia
26 Chattanooga, Tennessee
27 Knoxville, Tennessee
29 Greensboro, North Carolina
30 Hampton Roads, Virginia
31 Charleston, West Virginia

November
3 Richmond, Virginia
5 Nashville, Tennessee
7 Columbus, Ohio
8 Lansing, Michigan
10 Milwaukee, Wisconsin
11 & 12 International Amphitheater
Chicago, Illinois

December
13 Saginaw, Michigan
18 Portland, Ohio
19 Spokane, Washington
20 Seattle, Washington
24 Sacramento, California
27 San Francisco, California
28 Fresno, California
30 San Diego, California

"Ted Nugent" and "Free-For-All"
It's been quite a first year for Ted Nugent. On Epic Records and Tapes.

Management Label—Krebs. Prod. by Tom Werman, Cliff Davies, and Lew Futterman

www.americanradiohistory.com
 Urgent:急に

ACTS AWARE OF SUBDISTRIUTOR'S MUSCLE

Lieberman's Marketing: Potent

by John Siepke

NEW YORK -- Despite a recent move by the trade to pare its distribution structure, an executive of the Lieberman company has stepped up efforts to strengthen its operations at the retail level.

Lieberman, a leading supplier of vinyl records, has announced the appointment of Tom Noonan as executive vice president of sales and marketing.

Noonan, who had been with the company for 20 years, will oversee all aspects of the company's sales and marketing efforts, including retail operations.

Lieberman, which is based in New York, is among the largest independent record companies in the United States. The company distributes a wide range of music, including classic rock, country, and blues.

Noonan's appointment comes as Lieberman is reorganizing its distribution network. The company recently announced that it would be selling its distribution operations to another company.

However, Noonan says that the move will not affect Lieberman's retail operations.

"We are committed to maintaining strong relationships with our retail partners," Noonan said. "We will continue to focus on providing them with the best possible service and support."
Turn a good ear to the Earth...

Manfred Mann’s Earth Band

Listen close to the sound of success.
THE ROARING SILENCE is shaping up to be the biggest MM LP ever; with heavy FM play, the single “Blinded By the Light” spreading fast, and strong sales accompanying the band’s strongest tour to date.
Lloyd's Electronics has ended its agreement to acquire the assets of Capehart Corp. for stock valued at about $2.7 million. Yamato International (America) Inc., a brokerage firm, has issued a report on Pioneer Electronics. Harman International Industries expects first quarter net income to be about $1.15 a share fully diluted, compared with last year's 82 cents a share.

Minnesota Mining & Manufacturing anticipates a good third quarter, although currency exchange fluctuations will continue to have an impact on earnings. Raymond H. Herzog, chairman and chief executive officer, said the company "is well on the way to restoring pre-tax profit margins." He described the firm's financial condition as "looking considerably better than anticipated."

For the first half of the year, pre-tax income increased 32.6% on a 12.4% increase in sales dollars. Pre-tax margins rose 13.7% from 14.7% in the first half of 1975. Second quarter margins of 19.1% put the company within reach of its margin objective of at least 20%.

RCA has declared a quarterly dividend of 25 cents a share, payable Nov. 1 to shareholders of record Sept. 13. RCA also declared dividends of 47 cents a share on the $3.50 cumulative first preferred stock and $1 a share on the $4 cumulative preferred stock, both for the period from Oct. 1 to Dec. 31, both payable Jan. 3, 1977 to holders of record Dec. 10, 1976.

Koss Corp. reported earnings of $1,176,720, or 70 cents a share, on sales of $71,128,000 for the year ended June 30, compared to earnings of $1,114,212, or 66 cents a share, on sales of $16,069,154 for a year ago. Fourth quarter earnings were $55,948, or 4 cents a share, on sales of $21,819,000, compared to earnings of $226,794, or 14 cents a share, on sales of $8,939,063 for the same period a year ago.

Memorex Corp., Santa Clara, Calif., is "actively looking for acquisitions that would strategically fit into its current operations," Robert C. Wilson, chairman and president, told the New York Society of Security Analysts.

Lafayette Radio & Electronics Corp. reports earnings of $3,915,000, or $1.33 a share, on sales of $96,760,000 for the year ended June 30, compared to earnings of $2,119,991, or 91 cents a share, on sales of $91,488,000 for a year ago. In the fourth quarter, earnings were $771,000, or 35 cents a share, on sales of $33,932,000, compared to earnings of $482,000, or 21 cents a share, on sales of $22,440,000.
THE TRAMMPS. ON TOP

Disco LP Cut Of The Year—
DISCO PARTY
Disco Album Of The Year—
WHERE THE HAPPY PEOPLE GO
Disco Artists Of The Year—
THE TRAMMPS

ON ATLANTIC RECORDS & TAPES
BROADWAY REVIEW

‘Porgy And Bess’ Revival Is a Major N.Y. Triumph

NEW YORK—To coin an old adage: “A rose by any name is just as sweet,” and whether you choose to call the newest revival of the late George Gershwin’s “Porgy And Bess” an opera or musical theater, it has emerged as one of Broadway’s present day triumphs.

The show now at the Uris Theatre has, after 41 years of being shipped chopped and reshapped, offers a richly scored, dynamic, offering of inexplicable reasons, with some modifications, restored to its original two hours and 45 minutes—much of it brilliant, all of it outstanding.

This coup d’etat theatrical savoury fare must be credited to Sherwin Goldman, past president of the American Ballet Theatre and the Houston Grand Opera which was courageous enough to collaborate with him in presenting this inspired American folk opera to Broadway audiences in the way its composer intended.

It follows by not too many months the release for the first time of the category “Porgy And Bess” on disks by London Records, in a performance directed by Lorin Maazel.

The theme of the opera is universally known. Set in Charleston, S.C. in 1935, it deals with the day-to-day life and down of the black, impoverished families of Catfish Row. But more than this, it is a tender, moving story of Porgy & Bess who virally exists on handouts, and the house coin he picks up from village dice games) and his passionate love for Bess, a tatty of questionable morals and a borderline drug addict. It is difficult, if not impossible, to sing solo acts of this production for special mention. With the exception of some minor flaws which the sheen grandness of the production transcend, the show is impeccable.

Featuring some of the most loved and best remembered of Gershwin’s music, including “Summertime,” “Bess You Is My Woman Now,” “I Love You, Porgy,” “I Got Plenty of Nuttin’,” and “It Ain’t Necessarily So!” Restoration includes the composer’s original opening, featuring a solo piano in a village honky tonk where as much of the rest of the hour as possible is site.

Sherwood Oaks Experimental College

SHERWOOD OAKS EXPERIMENTAL COLLEGE

LEGAL & BUSINESS ASPECTS OF FILM

A 7 week seminar covering employment agreements, literary purchase and option agreements, copyright law, licensing and financing agreements. Instructors: Eric Weissman and Peter Grossman.

Guest Include: Andrew Fogelson, Executive VP at Columbia who will speak on advertising; Jack Freedman, VP of Business Affairs at Warner Brothers Martin Scorsese, director; Richard Shepard, Senior VP of World Wide Production at M.G.M.

LOW BUDGET FILM MAKING

The how’s and why’s of creating low budget features covering topics like financing, production, distribution and exhibition. Instructor: Norm Herman, producer DIRT Y MARY, CRAZY LARRY and THE LEGEND OF HELL HOUSE.

Producing Seminar

This seminar covers the acquisition of basic material, the development of material and the production-distribution agreement. Guests will include producers Robert Chartoff, Irwin Winkler, Larry Gordon, Peter Guber, Julia Phillips; agents Fred Sieg; screenwriter Walter Hill; and director Ted Kotcheff. Instructors: Maurice Singer, independent producer.

Pre-Production Workshop

Practical insight and experience into the pre-production phase of motion picture making. Instructor: Ed Morgan, production manager.

COUNTRY PROGRAM SETS ‘MALE’ SPECIAL

LOS ANGELES—Don Bowman’s syndicated program, “American Country Countdown,” will depart from its regular weekly format of the 40 top recorded music from Billboard’s Hot Country Singles chart to present a special three hour program entitled “The 60 Top Male Singers In Country Music.”

Prepared to as a mark to the selection of October as Country Music Month, the show will offer all time hits by top country performers such as Eddy Arnold, Hank Thompson, Chet Atkins, and Elvi Presley. Produced by Watermark, the show is scheduled to air on Saturday and Sunday (2, 3).

McKuen, ABC In Greeting Card Tie

NEW YORK—Rod McKuen, in association with ABC Record & Tape Sales, has set his poetry and music to an exclusive series of “Friendship Collection” greeting cards, which the company will merchandise through distributors and retail shop window departments.

The cards, each with color photography and verse by McKuen, are factory attached with McKuen reciting his poems as set to originally scored music.

Good Times Records has been formed in conjunction with the New York showcase club of the same name. First product is the single “Hangin’ Bloozy” by Larry Phillips, “The Wagtail” by Waynne Phillips and the Hoochty Koochee Gang Band. Ad- dress club at 449 Third Ave. (212) 679-9077.

SHE Records, division of SHE Productions, in Knoxville, Tennessee, has signed recording artist S.H. Evans. The company will primarily serve the single production firm in radio and jukebox programming. Offices are located at 5107 Holston Hill. (615) 637-5742.

Rosebud Music, a booking agency, formed in San Francisco by Mike Kappus. Exclusive artists already represented include Mike Bloomfield, Anthony Braxton, John Hart, Ron Crock and Eddie Harris. Firm is located at 1545 Fifth Ave. (415) 566-7009.

Spectrum Unlimited, a black record label, formed in San Francisco, based at 3011 Rainbow Drive, Decatur, Ga. (404) 243-5158. Firm has a public relations department to aid new acts and in the promotion of recorded product.

Maverick Records, a country oriented subsidiary of RCA Records, Inc., formed in Los Angeles. Initial release will be "Oh Those Texas Women" by Gene Davis.

Omni Capital Music, subsidiary of Omni Capitol Corp, launched in New York to create and exploit motion picture soundtracks. Mora Talent forms the new division at 450 Park Ave. (212) 759-3156.

The Great American Amusement Company, a management firm, has changed its name to Management West. Firm will maintain offices at 1500 Caron Drive, Los Angeles, Calif.

Power, Promotion, Sales and Co., Inc., a marketing and promotion company, formed by veteran promotion director All Oranges in Nashville with offices at United Artist Towers, 50 Music Square West, Suite 702. The firm will serve primarily producers of black music. Organization also has formed World Music Publishing Bank, an association representing individual copyright holders.

Griffin Entertainment Management Services, a new management firm, formed by David Griffin, former general manager of Sergio Mendes. Initial signings include Kitchen, new group formed by ex-members of Brazil 77. The firm will also represent foreign promoters seeking to contract U.S. artists. Firm is located at 1516 Hesperia, Encino, Calif. (213) 481-8373.

International Cassette Distributors, Ltd., established in Cedar Grove, N.J. for the manufacture, distribution and selling of cassette records. General manager is Sam Gal- bert. Office location is 216 Little Park Road (310) 857-8595.
Some People Can Do What They Like

ROBERT PALMER

Does

On His New Album

ILPS 9420
Available now on Island Records & Tapes

Produced by Steve Smith
Proper Planning, Invention Needed For Disco Growth

Continued from page 7

The search for a better, safer, and more educational forum of its kind has ever held, panelists and registrants alike agreed that in spite of the fly-by-nighters and get-rich-quick artists who have jumped on the disco bandwagon, the industry will continue a dependable and existing pattern of growth.

The forum also determined that discs of tomorrow will become even more sophisticated, with greater emphasis on automation, innovation in both sound and lighting, and standards which will involve where such considerations are now lacking.

However, the convention also acknowledged that while the visionaries of the industry are at work on the discs of tomorrow, there are still problems facing the business today. Some of these concerns were:

- The formation of strong, viable deep association for the dissemination of ideas, education and general knowledge to ensure the continued growth, versatility and creativity of the business. A suggestion to unionize was turned down on the grounds that it would only serve to restrict the creative growth of the deejays.

- Nagging fears among musicians and producers of records would only serve to displace live acts to be laid rest with repeated assurances that Disco Proliferation would promote and protect the role of the musician, rather than write his epitaph. One delegate from Hawaii, assembled at the studios on that Island state booked more than 90 live acts, while continuing to maintain a house format.

- On the panel dealing with new sight and sound technology for the discotheques of tomorrow, assurances were given that both sound and lighting manufacturers were actively working on both the research and development of equipment specifically geared to the needs of disco owners.

- Assurances were also given that the new laser technology, in spite of hazards, could be perfected to the point where it will become one of the most exciting innovations in lighting since the development of incandescent lamps.

- Near total computerization of all disco equipment is inevitable in the discs of tomorrow. However, concerned deejays were assured that automation would not replace, but complement them and free them for greater flexibility and creativity in their styles.

- The proliferation of video in discotheques, and the feasibility of this medium was also explored, with concern again being expressed over apparent lack of standardization of equipment, and the unavailability of a wide selection of software, primarily caused through copyright restrictions.

- Of major concern both among record labels and disco deejays was the lack of standardization on the newly developed 12-inch disco disk, which some manufacturers are issuing in LP format, while others are manufacturing 45s.

- Deepjays also expressed unhappiness over alleged demands and limitations placed by record manufacturers on disco pools. The pools themselves also came under some fire, and a suggestion was made that pool members get together to discuss their common problems, and possibly develop a list of basic needs for the edification of both members and record labels.

- Some sharp exchanges developed between independent discotheque operators and the large franchisers, with the leaders expressing fear that they may be compromised by the franchisers, among whom is 201 Clubs of America which has promised to become "The Macdonald's of discotheques."

At this session, Michael O'Hanor of Temps discotheque, Washington, D.C., noted their disco work best on the strength of its personable, not on the dollars to be made.

Jerry Owens of Crescendo in California pointed to the pitfalls of potential antisocial attitude, motivation of employees, and the 1,000 other problems and frustrations involved in trying to rubber stamp operation, particularly one as personalized as discotheques.

In addition to the seminars, there were more than 80 exhibit booths, more than twice the number at the first disco convention, at which was demonstrated the newest and most sophisticated light, sound and video equipment.

The first "creative" video software, in both video cassette and super 8mm composition, finally made its long promised appearance.

But it was not all work at this four-day convention. "Big Money" hit disco acts, including Gloria Gaynorr, the Tramps, Jacki Lee, the Salsoul Orchestra, Donna Summer, Vicki Sue Johnson, Andrea True, Brass Construction, the Manhattan Express, Passport & Planet were on hand to entertain audiences. On most nights dancing went on until the wee hours of the morning.

The forum was capped with a special awards dinner, at which the most innovative and successful people in the disco business were honored. See separate awards story on page 36 of this issue.

Complete Disco 12" coverage, along with a comprehensive picture display will appear in the Oct. 16 issue.

R&B Personality Gladys Hill Dead

HOUSTON—Gladys Gee Hill, an acknowledged personality in this market since starting on KYOK in 1955, died Wednesday (20) at her home of cancer. She was 52, according to Skipper Lee Franey, who had scheduled a tribute dinner in her honor Oct. 8 at the Continental Showcase, the dinner has now been canceled. Hill, who is survived by four children, entered KOCH here in June.

Label Boss Aims Disks At Machines

By ALAN PENCHASSY

CHICAGO—"We can build a label regardless of the amount of airplay we get on any of our records," explains Sherman Ford Jr., president of Country International Records.

Because the two-year-old label sells 96% of its product to jukebox operators, Ford can make this challenging statement.

"We don't think our retail markets just slightly," he notes.

In the last two weeks, Ford says, the company has sold 12,000 copies of "Shine Baby Shine," a country instrumental by Tommy Will.

"And we're not on anyone's chart," Ford explains.

"Although some stations are playing it, we're selling it a lot faster than the charts tell us," Ford believes operators still are working to program independently of charts and radio action.

He wonders why many of the major labels "don't care a thing about the jukeboxes," emphasizing that "once they get their attention, you can't get any returns, they're sold."

"The MOA is more important to us than airplay," Ford states, indicating that the label will exhibit at the MOA show Nov. 12-14.

Along with Tommy Will's, singer Ford, Johnny Swindell and Van Ford, respectively, are also playing International's newest. The U.S.-based label has four LPs and 16 singles in its catalog.

Appeals Court In Mitchell Ruling

SAN ANTONIO—The marijuana possession conviction of singer/record producer Gladys Hill has been upheld by the Fifth U.S. Circuit Court of Appeals, Mitchell, according to a news release yesterday.

The conviction was handed down by Chief U.S. District Judge Adrian A. Spears following Mitchell's arrest in January 1975 of possession with intent to distribute 400 pounds of marijuana.

The conviction was overturned in January, however, by a panel from the Fifth Circuit Court of Appeals which ruled Mitchell's truck was illegally searched during the arrest. The government was granted a rehearing of that decision before all 15 judges on the court, and the ruling of the panel was overturned at the rehearing.

Mayco Expands In Bay Area

SAN FRANCISCO—Mayco, a one-stop-giged at service to record companies, including some Banana Records, has expanded since July into serving independent record stores. Mayco, which was founded to handle a number of independent companies' services, has grown from 25 stores in August to more than 50 currently, says John Duran, manager. Mayco and Banana Records, a Bay Area chain which grows to 10 stores in each of two new stores open, are part of the umbrella Mayco Corp., which also includes Mango Advertising.

President Jan Gilmour directs Mayco's growth says Gilmour. "We expect to be servicing more than 100 independents by the end of the year."

The only complete record of Billboard's 'Hot 100' charts

Joe Whittam's Top pop books and supplement include every artist and record to hit Billboard's "Best Selling Pop Singing and Hot 100" charts from 40's. PACKED WITH INFORMATION INCLUDING:

- Date (month, day, year) record hit charts.
- Number of weeks on chart, Label and record number.

PLUS:
- 12" reference alphabetically listing title by every record to hit Billboard's "Hot 100" charts.
- Picture index of Top Artists.
- Trivia index of interesting and useful tape information.
- Chronological listing year by year, of No. 1 records and much more.

An authorized chart music center. Order your set today!
AN OPEN LETTER TO OUR DISCO FRIENDS,

New legends are being born every day. The Sunday New York News claimed the disco business to be a four billion dollar business. Bigger than the record business, T.V., or the motion picture business.

Take pride my disco friends; the d.j.'s, the clubs, the writers, the promotion specialists and the disco artists, you are only at the beginning of a long, successful career.

Our special thanks to all our disco artists. On behalf of them and all of us at Casablanca, we are honored by those we honor.

CASABLANCA RECORDS

BILLBOARD'S DISCO LABEL OF THE YEAR

Disco forever,

Neil Bogart
President

LOS ANGELES, CA 90046 • (213) 650-8300
Almo Preps A New Series Of Instructional Folios
By ED HARRISON

LOS ANGELES—AMC’s Almo Publications is innovating a series of educational/instructional folios designed for guitarists, pianists and vocalists. Joe Carlson, director of Almo, says the books will be textual and musical, with scheduled release in October and November.

Superstar On Guitar consists of five deluxe folios of top name stars like Peter Frampton, Captain & Tennille, Carpenters, Beach Boys and Paul Williams. They feature easy arrangements with simplified grids and variations.

"The easy guitar market is one of the most attractive extra for artist and copyright development since it creates another layer of distribution within the guitar trade," says Carlson.

One of Carlson’s innovations is the "Professional Audition For Vocalists," which offers a complete musical guide to the performer looking for a theater, club or job. The folio contains more than 52 songs of hit copyrights, all with flexible musical arrangements.

"The songs contain theatrical type endings instead of formal record endings," says Carlson. The book will contain musical information on how to land an audition and what to do once you get it.

Baton Rouge TV'er Gearing Mammoth Music Complex

Baton Rouge's world famous World Trade Center will be housing a mammoth music complex, West Bank Productions, Inc., a new group of promoters, is planning.

West Bank is a new group of promoters that is planning to open a mammoth music complex in the heart of Baton Rouge. The complex will house a state-of-the-art music venue, a recording studio, a music store and a music school.

"We are excited about the opportunity to bring world-class entertainment to our city," said West Bank's founder. "Our goal is to provide a world-class music venue that will attract national and international talent to our community."
Rising Costs Of Freight Are Probed

- Continued from page 3

obtain a Class 100 classification for less than truckload lots, affecting the important cost slash.

The industry committee is composed of Jim Kent, WEA; Rod Weber, Ampex; Dick Dartnell, RCA; John Juliani, CBS and Bob Levinson, Capitol. Henry Briel oversees the RIAA, which was instrumental in setting up the move, and Nick Briel is in charge of implementation.

Kent points out that the industry has a strong selling point for rate reductions. "We have a trucking industry that is overcrowded, and our freight costs continue to rise. If we can avoid the cost of building another plant, that would be helpful.

The committee tries to meet every six months, but they've not con-voked since the move to Ohio. It is expected to go on soon. There is a possibility that representation from independent distributors might be included in the future.

Because of constantly rising costs, such as those necessitated by consistent production for more money to the distributor, the industry can expect to pay a full 15% of early-year agreement to get it out of the way. This is not yet fully reflected in the price.

Kent, who has been in the business for 10 years as a transportation consultant, like his industry contemporaries, finds that freight expense bonuses are not as prevalent as they once were. An example, he has ordered a Midwest pressing plant to ship only three specific titles on the West Coast.

In an attempt to reduce the cost, he has ordered a Midwest pressing plant to ship only three specific titles on the West Coast. This is an attempt to reduce the cost of shipping goods to East Coast distributors.

Bob LaVille, Hildibrand Bros. of Florida manager, writes letters to the pressing plants every six months, requiring that they ship their products on the West Coast.

With the increased costs, LaVille finds his LSP shipping costs range from 6 to 20 cents per single-press unit.

And, like Henry Hildebrand, All South, New Orleans, who also deals in freight, he is experiencing increasing costs and is looking for ways to reduce the cost of shipping goods to his customers.

Federal Jury Indicts Behar

LOS ANGELES—A federal grand jury here has returned a 24-count indictment charging willful copyright infringement, conspiracy, wire fraud and interference with the transportation of property taken by fraud, against Michael Joseph Be-Bop, who is vice-president of Star Records, C&S Sales, Good Sounds, New Sounds, Certified Sounds, Crest Lamp, West Lamp and Franklin and Sons, among others.

Behar, also known as Joe Behar, Joe Michaels, Jack Michaels, Paul Williams and Joe Miller, was charged with the illegal duplication and sale of 678 stereo tontos, with the use of false names on some of the shipping documents, with devising a scheme to defraud and obtain money by pretense, and with conspiring to commit a number of illegal acts.

Rolling Thunder Alumni Making It By Themselves

- Continued from page 3

Also reportedly close to signing disk deals are members Bobby Newhirt (formerly with Elektra/Atco), drummer Bill Wyman, and bassist-singer Rob Stoner.

The latter two recently formed a group, the Stoner-Wyman-Owens Band with New York blues guitarist Jerome Owens. That band broke up several months after its formation and Stoner and Wyman reportedly formed a new ensemble.

According to several sources, all of the abovementioned musicians are slated to tour with the Rolling Thunder Revue when they are not touring on their own. There is still no indication when Dylan will take to the road.

Another business tie-in that developed directly from the Rolling Thunder tours was the association between most of these and tour manager Rob Stoner.

When she and Tina Firestone began their Bands Unlimited, a Los Angeles-based company specializing in tour and record date coordination, many of the artists sought her services.

Label Launched By Restaurant

NEW YORK—The Good Times Restaurant here, which has been running new talent showcases several nights a week for the past two years, has started a commercial label to seek wider recognition of the best artists appearing at the venue.

Jack Dew, who runs the club's weekly country showcase, is also director of Good Times Records, with Julius Dixon acting as production and promotion executive. The label is owned by Rio Guerrero.

An independent distributor web site is currently being set up and is expected to include Beta Records here, Schwartz Bros. in Washington, D.C., and Helter Bros. in the Midwest.

First single on the label features Wayne Phillips and the Hooch-Kootch Dream Band.

WAREHOUSE SPACE

Free Server, Even Solid Gold JEWELRY
that can earn you up to 400% PROFIT
with each and every sale.

Yes, a whopp-100% is your ACTUAL PROFIT
when you sell this exciting line of high-quality jewelry at John's famous "open to the public" prices on the market today.

- Presidential Rings; Earrings More!
- Starring Silver! Gold filled! Heavy 18-kt. gold electroplate! Even costlier!
- SOUL & GOSPEL! MIGHTY HANDS!
- Hand selected by John, one of the finest assortsments you'll find anywhere at any price.

Send now for our FREE DISPLAY KIT and CATALOG

Copyrighted material

Kent notes that WEA, Burbank, serving most of the West, has leased two tracks for local delivery, further cutting overall shipping cost.

Bainbridge Bagged

SEATTLE—The Great Northwest Music Co. has acquired the assets and copyrights held by Bainbridge Music Company. It will become the BMI firm utilized by Great Northwest for its BMI writers.

SecretARY EDITORIAL ASS'T.

Type 55 +, Dictaphone Exp., Prefer some journalistic knowledge. Excellent Company Benefits.

Please Call:
Shirley Ladd
273-7040

SOUND IDEAS STRIKES GOLD . . . AGAIN!

A&R men should select hit songs.
Not search for them.

A great hit starts with a great song.
We've got your number Call us.

Sudden Rush Music
570 Cappock Street
Bronx, N.Y. 10462
(212) 884-6014

SOUND IDEAS STUDIOs
151 West 46th Street, New York, N.Y. 10036
(212) 245-8221, 575-1711

Copyrighted material

Editor-at-Large by Calvin Red
P.O. Box 91
1500 Hill Rd., New City, N.Y. 10956 (914) 634-2183 DEPT. BMPI8
400% sounds like my kind of profit! Rush your FREE kit: catalog and details.

NAME
ADDRESS
STATE
ZIP
TELEPHONE

WWW.AMERICANRADIOHISTORY.COM
LOS ANGELES—Literally tons of airchecks from disk jockeys all over the world are pouring into the annual competition for the International Radio Programming Forum, which will be held at the Marriott Hotel, New Orleans.

Because of the response, award chairman L. David Moorhead, general manager of KMET here announced that the deadline for all entries, including stations of the year program director of the year, radio special of the year, and syndicated program of the year, has been extended to Oct. 11.

Disk jockeys may enter the competition by filling out the entry blank here and sending it with an aircheck to the regional judging committee corresponding to their area code. All tapes must meet the following criteria:

- Must be an aircheck of an actual broadcast in the week of July 1, 1975 and Oct. 11, 1975.
- Must be on cassette or reel-to reel tape. Airchecks should last no more than one hour in length.
- Must contain a live commercial if the station's format precludes including a live commercial on the tape.
- Must be a tape in your style and place it on the front of the tape blank.

Your phone area code number is listed here: send to the corresponding regional judging committee chairperson.

SINCLAIR WAYS, 404 Rio Bravo, Road, Charlotte, N.C. 28212.


BERNADINE C. WASHINGTON, WVN, 30-N. Michigan Avenue, Chicago, III. 60601.

WAXB, 700, 234, 404, 803, 703, 203, 301, 681, 401, 502, 812, 606. 

J. W. BAKER, WOGA, 800 Navarro St., San Antonio, +. 78221.


HALLSTRIKET, KWTX 6626, 965.

HALL, 752, 752, 902, 709, 506, 418, 519, 514, 316, 519, 705, 807, 204, 306, 403, 064.

ERICA FERBER, WIXL, 1440.

Broadway, New York, N.Y. 10018.

709, 305, 509, 408, 701, 605, 307, 207.

DAVID C. CRONINGER, WHDH, 441 Stuart St., Boston, Mass. 02116, 213, 408, 309, 415, 707, 605, 808.


MARIE GIFFORD, KELO, 710 Spring St, Shreveport, La. 71120.

202, 203, 302, 304, 413, 716, 918, 405.


Air personalities outside the U.S. and Canada may enter by sending their presentations direct to Chuck Hall, Radio-TV Editor, Billboard Magazine, 900 Sunset Blvd., Los Angeles, Calif. 90069.

Anyone may enter the contest. There are no winners. All entries will be used to create a selection of the best entries that will be submitted and forwarded to the final judging committee in Los Angeles, headed by L. David Moorhead. All regional winners will receive a special letter of commendation from the awards committee which may be used in publicity releases locally and in regional bulletins.

The winners of all categories will be announced as soon as possible after the competition deadline.

Due to the volume of entries received, no entries will be returned.


Entries are due at the program director’s office on or before Oct. 11.

Los Angeles—Here’s your chance to win a trip to the National Association of Broadcasters Convention in Las Vegas, Nevada.

Look for the entry blank on your December issue.

Record Promotion Person of the Year—Los Angeles: Chuck Southcott, KMET Radio, 203 Sunset Blvd., Los Angeles, Calif. 90028.

Home Tour—Los Angeles: John B. Belfer, 714-347-7388, is looking for radio work. He has considerable experience and might be interested in anything from major work to news, production, copywriting, etc. 

Record Promotion Person of the Year—Los Angeles: John B. Belfer, 714-347-7388, is looking for radio work. He has considerable experience and might be interested in anything from major work to news, production, copywriting, etc. 

Record Promotion Person of the Year—Los Angeles: John B. Belfer, 714-347-7388, is looking for radio work.
"TODAY'S LOOK AT TOMORROW"
DECEMBER 1-4, 1976
Marriott Hotel, New Orleans

AGENDA

Wednesday, December 1
10 a.m. - 6 p.m. REGISTRATION
10 a.m. - 6 p.m. EXHIBITS OPEN
6:30 p.m. - 9 p.m. COCKTAIL RECEPTION

Hosted by Billboard Magazine

Thursday, December 2
10 a.m. - 11 a.m. KEYNOTE SPEECH
"Tomorrow's Communication: One-to-One to the World"
11:15 a.m. - 12:15 p.m. ENCOUNTER SESSIONS
1. Radio vs. Governmental Regulations
   WILLIAM B. RAY, FCC
2. "There's More to Music Than Radio"
   Radio Awards & Entertainment
12:30 p.m. - 2:30 p.m.

3:00 p.m. - 6 p.m. EXHIBITS OPEN

Friday, December 3
10 a.m. - 12 noon PLENARY SESSION
"Record Presidents' Session
What Will Entertainment Be Like Tomorrow?"
12 noon - 5 p.m.

EXHIBITS OPEN
12 noon - 3 p.m.
Free Time for Registrants
3 p.m. - 4 p.m.
WORKSHOPS
1. Programming
2. "How to Motivate and Manage Air
   Personalities and Program Directors"
3. "How Radio Sales Affect Programming"
4 p.m. - 4:15 p.m.

COFFEE BREAK
4:15 p.m. - 5:30 p.m.

WORKSHOPS
4. "Research Today and Tomorrow"
5. "Music Information Sources"
6. "Automation and Syndication as a Way of Life"
6:30 p.m. - 8:00 p.m.

ENTERTAINMENT
Doug Sahm, Lone Star Beer & Nachos
Courtesy of Doug Sahm and ABC Records

Saturday, December 4
10 a.m. - 12 noon PLENARY SESSION
"Radio Presidents' Session
What Will Entertainment Be Like Tomorrow?"
12 noon - 6 p.m.

EXHIBITS OPEN
12 noon - 1 p.m.
CONCURRENT SESSIONS

1. "How to Deal with the New Demographics and
   How They Will Affect the Music and Radio Industries"
2. "The ABC's of Radio—You'll Like It!"
   An International Radio panel
1 p.m. - 6 p.m.

Free Time for Registrants
6 p.m. - 7 p.m.

AWARDS BANQUET
Radio Awards and Entertainment

REGISTER NOW! Complete this registration form and mail to
Diane Kirkland, Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069.
I am enclosing a check or money order in the amount of: (Please check)...

Non-Radio Station Personnel: $75 (before October 15); $125 after October 15
Radio Station Personnel/Students/Military/Spouses: $60 (before October 15); $110 after October 15
You can change your registration if you wish:

Name:
Address:
City:
State:
Zip:

I am enclosing a check or money order in the amount of: (Please check)...

Non-Radio Station Personnel: $75 (before October 15); $125 after October 15
Radio Station Personnel/Students/ Military/Spouses: $60 (before October 15); $110 after October 15
You can change your registration if you wish:

Name:
Address:
City:
State:
Zip:

I am enclosing a check or money order in the amount of: (Please check)...

Non-Radio Station Personnel: $75 (before October 15); $125 after October 15
Radio Station Personnel/Students/ Military/Spouses: $60 (before October 15); $110 after October 15
You can change your registration if you wish:

Name:
Address:
City:
State:
Zip:

I am enclosing a check or money order in the amount of: (Please check)...

Non-Radio Station Personnel: $75 (before October 15); $125 after October 15
Radio Station Personnel/Students/ Military/Spouses: $60 (before October 15); $110 after October 15
You can change your registration if you wish:

Name:
Address:
City:
State:
Zip:

I am enclosing a check or money order in the amount of: (Please check)...

Non-Radio Station Personnel: $75 (before October 15); $125 after October 15
Radio Station Personnel/Students/ Military/Spouses: $60 (before October 15); $110 after October 15
You can change your registration if you wish:

Name:
Address:
City:
State:
Zip:

I am enclosing a check or money order in the amount of: (Please check)...

Non-Radio Station Personnel: $75 (before October 15); $125 after October 15
Radio Station Personnel/Students/ Military/Spouses: $60 (before October 15); $110 after October 15
You can change your registration if you wish:

Name:
Address:
City:
State:
Zip:

I am enclosing a check or money order in the amount of: (Please check)...

Non-Radio Station Personnel: $75 (before October 15); $125 after October 15
Radio Station Personnel/Students/ Military/Spouses: $60 (before October 15); $110 after October 15
You can change your registration if you wish:

Name:
Address:
City:
State:
Zip:
### Pacific Southwest Region

**TOP ADD ONS:**
- KOX - Los Angeles
- KRT - San Francisco
- KML - Mexican (Spanish)
- KCE - Encinitas (Spanish)
- KAAK - San Diego

**PRIME MOVERS:**
- KQAC - San Diego (Spanish)
- KSRM - San Diego
- KQCC - San Diego
- KSMI - San Diego
- KCHA - San Diego

**BREAKOUTS:**
- KDSY/San Diego
- KJOY/San Diego
- KKMA/San Diego
- KESL/San Diego
- KCSU/San Diego

### North Central Region

**TOP ADD ONS:**
- KELO - Cedar Rapids
- KQAC - Iowa City
- KSNT - Des Moines
- KSMU - Davenport
- KRMJ - Quad Cities

**PRIME MOVERS:**
- KELO - Cedar Rapids
- KQAC - Iowa City
- KSNT - Des Moines
- KSMU - Davenport
- KRMJ - Quad Cities

**BREAKOUTS:**
- KDSY/Cedar Rapids
- KJOY/Iowa City
- KKMA/Davenport
- KESL/Quad Cities
- KCSU/Quad Cities

### Midwest Region

**TOP ADD ONS:**
- WLS - Chicago
- WMMS - Cleveland
- WRIF - Detroit
- KWAM - Memphis
- WLIB - New York

**PRIME MOVERS:**
- WLS - Chicago
- WMMS - Cleveland
- WRIF - Detroit
- KWAM - Memphis
- WLIB - New York

**BREAKOUTS:**
- WZPL - Chicago
- WCBS - Chicago
- WMMS - Cleveland
- WRIF - Detroit
- KWAM - Memphis

---

**Billboard Radio Action**

**Prime Movers & National**

**TOP ADD ONS:**
- KQAC - San Diego (Spanish)
- KSRM - San Diego
- KAAK - San Diego
- KQCC - San Diego
- KSMI - San Diego

**PRIME MOVERS:**
- KQAC - San Diego (Spanish)
- KSRM - San Diego
- KAAK - San Diego
- KQCC - San Diego
- KSMI - San Diego

**BREAKOUTS:**
- KDSY/San Diego
- KJOY/San Diego
- KKMA/San Diego
- KESL/San Diego
- KCSU/San Diego
Buddy Holly left us many memorable songs... and on the 40th anniversary of his birth, Denny Laine has recorded a couple of his best...

IT'S SO EASY/LISTEN TO ME.

Produced by Paul McCartney
Billboard Singles Radio Action
Based on station playlists through Thursday (9/30/76)

Playlist Top Add One
Playlist Prime Movers

Northeast Region

Top Add ONS:
- FIREBALL - You're the Woman (Atlantic)
- BARRY DEVERSON/PERRY BUTLER - I'd Give My Heart to You (Warner Bros.)
- RAY CHARLES - What'd I Say (Atlantic)
- LINDA RONSTADT - That'll Be the Day (Warner Bros.)

Prime Movers:
- STEVE MILLER BAND - Rock Me (Capitol)
- PETER FRAMPTON - Do You Feel (A&M)
- RICK GORDON - I'm Gonna Foot the Bill (Reaction)
- BARRY MANILOW - I'm a Rock (Atlantic)
The more than 700 Warner/Elektro/Atlantic employees nationally caught the spirit of “Fall Combination ’76” when the national distributor’s executives (left to right) Bob Gold, Bob Moening, Henry Droz, Joel Friedman, Vic Fandar, Stan Harris, Irwin Goldstein, Fred Sales and Steve Houck of Warner’s Tom Gamage, who produced the audio/visual show, jetted to eight cities in nine days aboard the WCI corporate jet.

Enjoying a break at the evening party in Philadelphia are, left to right, Mike Murray, Gregg Jones, Droz, Henry Burnside and Friedman.

AGAC Adds To Workshop

NEW YORK—AGAC has expanded its songwriting workshops to include a six-week series of seminars aimed at familiarizing songwriters and others in the music business with the basics of the industry.

Topics will include the basic songwriting contract, royalty collection, preparing, rights and

Big 3 Discount

NEW YORK—Big 3 Music is offering a 15% discount on 300 or more assorted books to coincide with the fall season, traditionally the best time for the music-plant firm.

“Fall is the time kids go back to school, people return to their piano lessons and Christmas is on the way,” says Terry M. Stevens, director of marketing.

LP Said To Deter Smoking, Overeating

SAN FRANCISCO—Health Awareness, Inc., a partnership between Dr. Jackson White and Charles Wehrenberg, has an album of recorded therapy, “Sensel Relaxation,” directly aimed at curbing negative habitual smoking and overeating.

Wehrenberg and Wehrenberg have been entertaining several commercial distribution offers.

The record, a 22-minute “experience,” features Dr. White’s voice speaking over a simple background of a 12-string guitarist playing a mantra progression. Each side runs 22 minutes, the first dealing with smoking and the second with eating.

White and Wehrenberg say that if they cannot find distribution, they will launch a low-level ad campaign and market the $6.98 LP through an 800 telephone number and bill against major credit cards.

General News

WEA’s Potent Autumn Marketing Program Triggered

LOS ANGELES—Warner/Elektro (Atlantic Corp.’s fall program covering 34 current albums and more than 700 catalog titles is bolstered by a comprehensive self-through marketing campaign for participating retail outlets.

In addition to deferred billing and discount benefits, Joel Friedman, WEA president, stressed to eight area full-day meetings of all employees of adjacent branches of the district marketing offices their responsibility in selling the goods through WEA’s promotional material.

By eight key WEA executives ran down the complete “Fall Combination ’76” concept in eight cities in nine days aboard the WCI corporate jet.

The conclaves were heavily audiovisual, utilizing the mechanisms of communicating directly to the consumer through in-store promotion and local and area advertising. In addition to the films on “Combination,” the more than 700 employees of WEA nationally saw films covering a regional sales office’s actual participation in a national promotion, the albums in the fall program and the actual dealer film presentation on the program.

At a nightly banquet, Friedman presented 250 of the personnel with five-year service awards, commemorating their bringing with the distribution wing since its inception. Those veteran’s contributions to the cumulative $1 billion bill over five years was highlighted.

The selling program began Sept. 20 and closes Oct. 22. On both catalog and current releases, eligible accounts get dating, with 20% Dec. 10, 50% due July 1, 1977, and 50% due Feb. 10. On the 700 catalog titles, there is a 5% discount on the single order that may be placed.

Advertising related to the program may be run between Nov. 20 and Dec. 31 and merchandising aids are to be in all locations by Nov. 22. The latter includes a mammoth 39-by-56-inch groovy Santa display, over-the-counter 10-by-36-inch artist posters, window displays, 24-by-36-inch posters, customized LP cover memo pads and four-page flyers with counter display boxes. There will be in-store samples available.

To stimulate total employee interest, all WEA local and district employees are eligible in a national contest which will award first, second and third places to the winning sales marketing areas. Each winner has a choice of 25 different prizes. The 19 best creative, cooperative and aggressive participating retail outlets, too, will win prizes. Marketing areas will provide WEA national headquarters with presentation books full of print and visual support documentation.

Chicago Petrosillo

CHICAGO—The handsbells in Grant Park here officially was dedicated was the James C. Petrosillo Music Shell Labor Day.

Petrosillo, who was president of the AFM for 18 years and 40 years president of the Chicago Federation of Musicians, opened the first band shell concert in Grant Park July 1, 1935, to aid unemployed musicians suffering from depression. He was at that time a Chicago Park District commissioner to the consumer. Friedman made a concert sponsored jointly by the Chicago Federation of Labor and Industrial Union Council, the Teamsters Joint Council and the UAW Region 4, featured that Joins, the King Family and Petrosillo.

An estimated 40,000 heard the performances that were preceded by a brief address from the 85-year-old labor leader.

RCA Distributing Lawton’s Product

NEW YORK—RCA Records and Lawton Records have entered into an agreement under which RCA will distribute Lawton products through its recently established Sixth Avenue label. Announcement of the agreement was made by Lawrence Lawton, and Ron Mosley, division vice president, artist & repertoire, rhythm & blues, RCA.

Initial product to be released by RCA under the agreement will feature Baby Washington, the Destinations and Continental IV.

Even the wives got into the act upon the executives’ return as sweatshirted Mes. Harriet Harris, Barbara Moening and Barbara Faraci welcome Friedman home.

N.Y. Court Holds Springsteen Ban

NEW YORK—A motion by CBS to reargue its case in its ongoing battle with Laurel Canyon, has failed to change the status of a temporary injunction issued by a New York Court Judge last month. The injunction bars CBS, Bruce Springsteen and Jon Landau from recording or producing any record, album, tape or reproduction in which Springsteen is the artist and Landau the producer.

CBS had sought to overturn the court’s decision by re-arguing its case, citing paragraphs of its contract with Laurel Canyon which had not been entered as evidence at the original hearing.
**Western Region**

**Top Add Ons:**
- **CREC CLAPP** - No Reason To Cry (RSO)
- **STEVIE RODSTEWART** - No Reason To Cry (RSO)
- **TMNY ROBINSON** - Long Way Back (Columbia)

**Top Request/Airplay:**
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ERIC CLAPP** - No Reason To Cry (RSO)

**Breakouts:**
- **CREC CLAPP** - No Reason To Cry (RSO)
- **TMNY ROBINSON** - Long Way Back (Columbia)
- **STEVIE RODSTEWART** - No Reason To Cry (RSO)

**Midwest Region**

**Top Add Ons:**
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **ERIC CLAPP** - No Reason To Cry (RSO)

**Top Request/Airplay:**
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ERIC CLAPP** - No Reason To Cry (RSO)

**Breakouts:**
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ERI C CLAPP** - No Reason To Cry (RSO)

**Southwest Region**

**Top Add Ons:**
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **ERIC CLAPP** - No Reason To Cry (RSO)

**Top Request/Airplay:**
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **ERIC CLAPP** - No Reason To Cry (RSO)

**Breakouts:**
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ERIC CLAPP** - No Reason To Cry (RSO)

**Northeast Region**

**Top Add Ons:**
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **ERIC CLAPP** - No Reason To Cry (RSO)

**Top Request/Airplay:**
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **ERIC CLAPP** - No Reason To Cry (RSO)

**Breakouts:**
- **AL STEWART** - The Year Of The Cat ( WARNER REPOS)
- **ROBIN TRUWER** - Long Mady Days (Chrysalis)
- **ERIC CLAPP** - No Reason To Cry (RSO)
**Short Irish Airtime Stirs Radio Needs**

DUBLIN—Ireland has only one radio station, the state-owned, trilled RTE Radio. This means that many records released here just don’t get played by Irish radio. It is difficult breaking new artists. As the need for a second channel increases, many local stations are now actively campaigning for it. Myles McWeeny is public relations officer for the Alternative Irish Radio Committee, which was formed to promote public relations for the Irish advertising agency Aubrey Foydart Associates, which compiles a newsletter that acts as a basis for the Recorded Music Industries of Ireland.

The committee was set up three months ago as a result of a meeting between representatives of different aspects of the entertainment industry.

McWeeny says, “We decided there had to be more than one radio outlet. The difficulty is that one third of the airtime of Radio Telefís Éireann is described as being light music in its programming. This is the least of Irish pop or MOR entertainment.”

He goes on to say that the RTE policy towards the industry is one of sort of elitism and that the policy reasons for the lack of Irish and RTE executives thought they should have, rather than the people of Ireland.

Therefore it was decided that we should press for a second radio channel or indeed local radio stations which would concentrate mostly on popular entertainment, leaving the main RTE free to present what it thinks is important.

A committee was appointed on the lines of a study group, with representatives from the Recorded Music Industries of Ireland, the Irish Institute of Advertising, Press Association, the PPI, recording and publishing. One important aim was to increase the number of listeners to RTE.

McWeeny says: “This is important because there’s no doubt that the policy of Radio Telefís Éireann, which has been consistently on the air, is affecting the work prospects of dance bands and the Federation of Musicians, along with Equity.”

“It is hard to estimate just how much the industry was worth before the level but certainly from recent reports from the Irish Export Board, the export potential is worth some $8 million a year, a lot larger than many industries which employ the same number of people.”

*Continued from page 16*
Billboard’s at it again!

The First Spotlight on Latin America.

First with in-depth spotlights on West Germany, Australia, Hawaii, Italy, Great Britain, Sweden and Mexico, we proudly announce our first "Spotlight on Latin America."

In the past, Billboard’s "SPOTLIGHTS" have become an invaluable marketing tool for all segments in the international music scene. Now Billboard launches one of the most exciting projects in its history: a special edition spotlighting Latin America... the most complete and detailed report on the music/tape/recording/radio/TV and publishing industries ever presented. "Spotlight on Latin America" will cover the important companies, artists, publishers, distributors, etc... as well as those connected directly or indirectly with the exploding Latin American music industry. Billboard brings this massive market into focus... from Mexico City to Buenos Aires.

This is a unique opportunity to notify the world of all that is happening in your company and how it will benefit them.

Your ad in this special edition will establish your firm and its capabilities in this international music market.

HIATUS OVER
Graham Reopens S.F.'s Winterland

By CONRAD SILVERT
SAN FRANCISCO—After four months of summer darkness, Bill Graham reopened Winterland Sept. 24-25 headlining Monostore, a group Graham manages through his Fillmore company. Graham explains that Winterland went on summer hiatus this year, as it did in 1975, to make room for his series of "Day On The Green" events across the bay at Oakland Stadium.

"A 5,000 capacity building can't compete with nine or 10 outdoor shows," says Graham. "If a kid can see three or four headliners for eight bucks, he's not going to go to Winterland..."

But now that the summer outdoor series winds to a close with two Who/Grateful Dead blackouts this weekend expected to gross well over $1 million, Graham intends to use Winterland as many weekends as possible.

Following Monostore, Graham said, "We're bringing in the Famous All-Stars, and later shows headlining Black Sabbath, Eleno Bishop, Journey, Lynyrd Skynyrd..."

Graham says, however, that because of the success of the outdoor events, the Winterland operation suffers. "It hurts us financially, because we have to guarantee the Winterland landlords, through our yearly contract, a certain figure. This year that amount has dropped from meeting that amount through Winterland revenue."

"And it's also getting increasingly hard to top the kind of woodwork Winterland. It's a gauge of what's happened to rock 'n' roll. When you give your kids just monster shows—we had one with J. Geils, Jeff Beck, Blue Oyster Cult and Mahogany Rush—you've used up a lot of what might be available..."

Graham further notes that less consistent use of Winterland puts a strain on company personnel: "Even if you can make 50-60 grand for a Day On The Green, you would have made $90,000 a week for six weeks, and put a lot more people work within my company. If in the month of September you do all the work for the 20 or so college kids that I use for security, they will be around in October when I need them! I have to reconsider these things next year..."

While showing no signs of lightening his production schedule, including a variety of rock, country, jazz and MOR acts at several venues around the Bay Area, San Jose, Sacramento, and even occasionally Southern California, Graham allows that for the first time in 10 years he is taking a shorter break off from handling day-to-day details.

"There's got to be a manic dictator on tour, but there are people working for me without whom there would be no organization. And I feel good about it. For so many months my life was devoted exclusively to taking care of this company, but what happens now is that we all see a little of the rest of the people here than it is in..."

Graham says.

I was longer put in 90 hours a week. It's taken 11 years, but if I hadn't wanted this long to slow down we would have never given up. We've got it improved and now it's time to enjoy other things..."

LOS ANGELES—Two top managers who worked together from 1968 to 1973, each feel that heavy college touring this season is the way to rejuvenate a tired industry for its best-known acts.

Dick Broder puts the Staples on a new tour, says key nightclub tours to promote the act's new Warner Bros. album with Curtis Mayfield producing the act's new name was changed from the Staples Singers and specialist Claude Thompson was brought in to advise the live show around current Staples material with hits like "Respect Yourself" and "Let's Do It Again" brought in only because the customers won't feel cheated.

"The Staples are an industry family and I have a subtle attitude about the act," says Broder.

FBI Holds Duo In Bogus Ducat Ploy In Philly

By M.H. ORODENKER
PHILADELPHIA—The breakup of a major counterfeiting group here involving the sale of more than $50,000 worth of bogus Ticketmaster concert tickets was announced by the FBI. Two Philadelphia men, identified as Robert L. Moore and Clifford Waymon, were arrested.

The Philadelphia group are ringleaders of a national operation specializing in counterfeiting thou-
sands of Concert Tickets, civic leaders said the tickets had been scarped at concert locations throughout the nation. Because of the high demand for tickets here are involved in the opera-
tion and arrest of others involved is expected soon.

At the time of their arrest last week, the two suspects had in their possession a total of 700 counterfeit tickets at $5 each for a rock concert scheduled in Santa Monica, Calif. The FBI said the bogus ticket operation cost Ticketmaster almost $50,000.

Smithsonian Going into Concert Field

WASHINGTON—the Smithsonian Institution, which for so long consistently included a series of mu-

seums, has plunged into the concert business with a scheme to further the relatively new concept of itself as a "living museum.">

The concept is that there will be a number of concerts that would have been considered unthinkable by the Smithsonian not too long ago. The first festival, said to be one major jazz event of international stature. The first, 15-day jazz show is a full-scale performance of Duke Ellington's masterpiece, "Black, Brown And Beige," to be scheduled at New York Jazz Repertory Company. The work has been heard in its entirety only a few times since its premiere in Carmel, Calif., in January 1943. The last performance was by the repertoire group at this year's Newport Jazz Festival.

As if to underscore the importance of the event, arranged by jazz critic Milt Hinton, director of the Smithsonian's Jazz Program, the concert will be held in the auditorium of the new and planned Smithsonian Institution's Bicentennial International Conference called "The Smithsonian's Jazz:

The conference was scheduled with the effects of 200 years of American culture on the rest of the world. Participation will be by scholars in all fields of science, technology, politics and art.

A separate jazz series concerts. The first, called "Jazz Heritage," is in its fourth year. The second, called "The State of Jazz," features leading groups in important areas of jazz in intimate and informal concerts. "A free workshop precedes each concert..."

Grant, Mikkelson Signed To Buy Chi Ivanhoe Acts

By ALAN PENCHANSKY
CHICAGO—Arnie Granat and Jerry Mikkelson, formerly of Windy City Producers, will promote concerts in the new Ivanhoe Theatre here for Bob Briggs who owns the venue.

Briggs, who retains responsibility for final booking decisions, says Granat is in charge of "talent negotiating and buying..."

The 600-seat Ivanhoe Theatre and its adjoining restaurant complex re-

opened recently with a line of Roxy or a Bottom Line (Billboard, Sept. 4).

"Arnie and Jerry have been doing more concerts than anyone in the Midwest," Briggs explains. "They obviously have more booking edge..."

Briggs says the move will allow him to concentrate on the operating side, including the restaurant's cabaret stage that he will manage exclusively.

Record label support for the new club has begun strong, Briggs re-

ports. What he calls "the most presti-
gious record label party in Chicago in a long time," was hosted there Sept. 21 by Epic Records, for artists Bonnie Kokoil and Jim Peterik, each with a new album.

Jim Scully, CBS branch manager here, confirms that it was the most lavish suitcase event the label has sponsored in the history of the Smithsonian's Jazz Program, the concert will be held in the auditorium of the new and planned Smithsonian Institution's Bicentennial International Conference called "The Smithsonian's Jazz:

The conference was scheduled with the effects of 200 years of American culture on the rest of the world. Participation will be by scholars in all fields of science, technology, politics and art.

A separate jazz series concerts. The first, called "Jazz Heritage," is in its fourth year. The second, called "The State of Jazz," features leading groups in important areas of jazz in intimate and informal concerts. A free workshop precedes each concert..."

Pyramid Promoting
E. LANSING, Mich.—Pyramid Promoters in this area, Pat Par-

tons, Tom Campion and Bonnie Petilla, has begun setting concerts in local 1,000-seat facilities. Booked at the Lansing Theatre Oct. 21 are Mi-

chael Murphy and the Amazing Ritual Actes and Anna and Ellen McElwaine. Tix-

ket are set at $4.50 and $5.50 by the new concert promotion outfit, "new concert promotion outfit..."

thanks

Captain and
Tennille

for recording with us at

United Western Studios

(213) 469-3983

&Dawn, Orlando is now managing himself..."

However, every act needs a different man-

agement style, especially in this day and age," says Broder. His snake for this current roster would indicate this precept.

Broder is managing Marilyn McCoo & Billy Davis Jr., who is on his 5th Dimension last year to work as a duo. "The act has been working for nine months. It did well in Las Vegas and made a circuit of the talk shows with the act back up my claim that the acceptance has been phenom-

enonal by telling you the deal has been severely priced, especially since most network shows to build the summer series.

The act is also working with the impressive new Cassablanca act, Group With No Name. "A lot of Eu-

ropean promotion has been given them," says Broder. "They've even shown action on the debut LP..." he says. "So I'm working on an inter-

(Continued on page 55)
"LISTENING TO BURTON CUMMINGS IS LIKE SEEING AN OLD FRIEND."

—Richard Perry

Burton Cummings, The voice that led the Guess Who—now solo on his debut Portrait album.

"Burton Cummings." A new album including the single "Stand Tall."
Produced by Richard Perry.
On Portrait Records and Tapes.
Talent In Action

A Singer 15 Years, Then Gets Break In Fla. Club.

By SARA LANE

MIAMI—Although not new to South Floridians who've been listening to her music and unique voice for 15 years, Mickey Carroll might have remained a singer of unknown fame had not fate in the persons of Don Cornelius ("Soul Train") and his partner, Phillip, decided to walk over the inside of the little Hideaway Lounge one evening and hear his tales.

Partly by chance, Cornelius and Griffey were seeking a late-night drink and the Hideaway was one of very few clubs in Greater Miami with a 5 a.m. license.

Cornelius and Griffey liked what they heard and what followed was one of the most unusual recording sessions of all time. Carroll, flown to California and flown back on the 110-foot cruiser, Magnifico II, which is outfitted with a 24-track recording studio, a creation of Record Plant's Gary Kelgren.

Carroll recorded the first LP ever recorded on a moving ship that sailed the California coast between Los Angeles and Catalina Island.

Bob Johnston, producer of Bob Dylan, of The Band, of John Mellencop and Johnny Cash, was named to produce the Carroll album.

Johnston says, "The session was six days of living together and playing away from no distractions. The entire LP aside from the mix, was done in Los Angeles.

Carroll is an extremely versatile singer-songwriter, able to sound funny, pop, soulful, jazz, country or even gospel. He is new looking forward to the expansion of his career.

Expansion On: Derby Promotes First Concert.

NEW YORK—Derby Attractions, now also expanding into publishing, will be promoting its first concert in a new arena—Central Center in Boston Saturday (9).

Headlining will be Steve Goodman, who will be opening his first national act. Derby has also scheduled the Danish act Gasolin for its Boston debut in late November. The band's next stop will be New York, where it will open in late November, and will publish its own and outside material. Derby has made marketing agreements with John Hamilton, F.A.O.S, a local rock band; and con- nection with the Rolling Stones, the Rolling Stones' manager, and the management of the New Haven Coliseum.

Meanwhile, Derby's chief, Richard Goldstein, is in the classroom learning the secrets of "How To Survive." It is a 13-week Berklee course dealing with the basic principles of the music industry.

4 Forum Nights For Eagles In L.A.

LOS ANGELES—The Eagles, who have boosted a projected two-night run at the Forum to five nights due to ticket demand. The group will now play the Forum Oct. 12, 13, and 14. Paul Revere & the Raiders West are co-promoting with KJH.

9 For the Who

LOS ANGELES—The Who returned to the U.S. and Canada for a nine-concert tour this month. The group plans to play three nights at Capitol Park Stadium in Pittsburgh, Pa., and the Los Angeles Memorial Coliseum, before they head back to England for a series of three UK dates at the Free Trade Hall in Manchester.

The Los Angeles date will be the first of four scheduled concerts in the area, and will be the last of the band's tour in the U.S. The Who have been on tour since May 20, when they opened for The Rolling Stones in New York City.

A Singer 15 Years, Then Gets Break In Fla. Club.

By SARA LANE

MIAMI—Although not new to South Floridians who've been listening to her music and unique voice for 15 years, Mickey Carroll might have remained a singer of unknown fame had not fate in the persons of Don Cornelius ("Soul Train") and his partner, Phillip, decided to walk over the inside of the little Hideaway Lounge one evening and hear his tales.

Partly by chance, Cornelius and Griffey were seeking a late-night drink and the Hideaway was one of very few clubs in Greater Miami with a 5 a.m. license.

Cornelius and Griffey liked what they heard and what followed was one of the most unusual recording sessions of all time. Carroll, flown to California and flown back on the 110-foot cruiser, Magnifico II, which is outfitted with a 24-track recording studio, a creation of Record Plant's Gary Kelgren.

Carroll recorded the first LP ever recorded on a moving ship that sailed the California coast between Los Angeles and Catalina Island.

Bob Johnston, producer of Bob Dylan, of The Band, of John Mellencop and Johnny Cash, was named to produce the Carroll album.

Johnston says, "The session was six days of living together and playing away from no distractions. The entire LP aside from the mix, was done in Los Angeles.

Carroll is an extremely versatile singer-songwriter, able to sound funny, pop, soulful, jazz, country or even gospel. He is new looking forward to the expansion of his career.

Expansion On: Derby Promotes First Concert.

NEW YORK—Derby Attractions, now also expanding into publishing, will be promoting its first concert in a new arena—Central Center in Boston Saturday (9).

Headlining will be Steve Goodman, who will be opening his first national act. Derby has also scheduled the Danish act Gasolin for its Boston debut in late November. The band's next stop will be New York, where it will open in late November, and will publish its own and outside material. Derby has made marketing agreements with John Hamilton, F.A.O.S, a local rock band; and con- nection with the Rolling Stones, the Rolling Stones' manager, and the management of the New Haven Coliseum.

Meanwhile, Derby's chief, Richard Goldstein, is in the classroom learning the secrets of "How To Survive." It is a 13-week Berklee course dealing with the basic principles of the music industry.

4 Forum Nights For Eagles In L.A.

LOS ANGELES—The Eagles, who have boosted a projected two-night run at the Forum to five nights due to ticket demand. The group will now play the Forum Oct. 12, 13, and 14. Paul Revere & the Raiders West are co-promoting with KJH.

9 For the Who

LOS ANGELES—The Who returned to the U.S. and Canada for a nine-concert tour this month. The group plans to play three nights at Capitol Park Stadium in Pittsburgh, Pa., and the Los Angeles Memorial Coliseum, before they head back to England for a series of three UK dates at the Free Trade Hall in Manchester.

The Los Angeles date will be the first of four scheduled concerts in the area, and will be the last of the band's tour in the U.S. The Who have been on tour since May 20, when they opened for The Rolling Stones in New York City.
VICKI SUE ROBINSON
MOTHER'S FINEST

**COUNTRY OVER MANHATTAN**
Rainbow Grill, New York

This week is the second time I've gone to the Rainbow Grill in time to see a launch of an album. The first time was with the Robert Cray Band and the second time was with the Mother's Finest to hear the first album. The first time was a happy occasion, and the second time was a little bit of a letdown.

The launch of the Mother's Finest album, *Country Over Manhattan*, at the Rainbow Grill was a bit of a letdown. The band consisted of three women, all from the same background and all with the same musical influences. The music was a mix of country, rock, and soul, with a strong emphasis on female vocals.

The audience was composed of fans of the band, with a few other music lovers present. The atmosphere was casual, with people chatting and enjoying the music. The band played a set of songs from their new album, *Country Over Manhattan*, which included a mix of original songs and covers.

The lead singer, Vicki Sue Robinson, proved to be a strong presence on stage, commanding the attention of the audience with her powerful vocals. The other two women in the band, who were also vocalists, added depth and harmony to their singing, creating a rich sound that was both captivating and engaging.

The setlist included a mix of country and rock standards, as well as a few original compositions. The band's arrangement of these songs was well-executed, with each member contributing their unique voice to the overall sound. The band's musicianship was also impressive, with tight arrangements and excellent instrumental work.

The performance was well-received by the audience, who were singing along and dancing to the music. The band's energy and passion were evident, making it a memorable show.

In conclusion, the launch of the Mother's Finest album at the Rainbow Grill was a enjoyable experience, with a strong performance from the band and a receptive audience. The combination of country, rock, and soul in their music, along with the powerful vocals, made for a compelling and engaging performance.
Billboard's 3rd Annual SPOTLIGHT ON
Colorado

More than just a pretty place... Colorado is climbing to new heights of recognition in the music world.

Billboard's third annual spotlight on this influential state (currently celebrating 100 years of Statehood) will cover the expanding international significance in Colorado's key centers of entertainment including Aspen, Boulder and Denver.

Your ad in this Spotlight issue will tell the world of the tremendous impact that Colorado is having on the international music scene.

- Artists
- Managers
- Agencies
- Radio Station
- Night Clubs
- Recording Studios
- Record Companies

We will cover every musical facet of this market including: Country, Gospel, Disco, New artists and Colorado's international impact on their success.

Ad Deadline: October 29
Issue Date: November 27
Top Boxoffice

Philadelphia - While classic rock bands are mostly recording albums, the Philadelphia orchestra, Broadway stage productions, lecturers of the Is-rael Moshe Dayan (Windser Or- chestra) and Vincent Ragusa, chief prosecutor of Charles Manson (Vil- lanova Univ.), and a rush of film festivals now overwhelms the entertain- ment calendar at area campuses, the musical attractions are not left out. Big names are few and far between, indicating that budgets for the big recorders are down. Moreover, the names are not entirely the rock or folk genre which for many years dominated the campus scene.

Indicative of the change in musical tastes is seen in Kutztown (Pa.) State College which showcased Maria Hooper and her orchestra Sept. 25; Henry Minjoso with a 35-piece orchestra already sold out for a Wednesday (6) concert at the RSO started Sept. 25-16 with Mark Child and Windon in Filipino and Oyong and a coffeehouse Village South, for its concerts, opening Sept. 28 with Bill Dooly, Jesse Gress and Leopold, and a disco with Chuck Weber coming up.

In bordering New Jersey, the McTeer Theatre Co. in Princeton will again promote a series of Pep at Princeton concerts on the university campus, sponsored by the student society John F. Kennedy, on Saturday and Sunday (2 and 3) and the Philadelphia orchestra in the Philadelphia premieres of George Tabori on Oct. 22. West Chester, Pa., has established a limited budget. Philadelphia Community College has full schedule of musical entertainment which started Sept. 23 with Bob Dylan, at the “It’s Only Rock & Roll” at the Philly Fest, Sept. 21. Captain Kirk and the Cheesecake, Sept. 20.

Tickets for the concerts are $5 each, with $5.50 for the afternoon shows. For more information, call the University Book Store, 18 and 20 at the Community Concerts, 9th and Market St., 17, followed by Home on Sept. 24, and Nils Lofgren plus the Striders on Sept. 29.

St. Joseph's College started out with Steven Goodman for two shows on Sept. 19. La Salle College offers a group of jazz concerts with the lineup started Sept. 15-16 with Mark Child and Windam in Filipino and Oyong and a coffeehouse Village South, for its concerts, opening Sept. 28 with Bill Dooly, Jesse Gress and Leopold, and a disco with Chuck Weber coming up.

In bordering New Jersey, the McTeer Theatre Co. in Princeton will again promote a series of Pep at Princeton concerts on the university campus, sponsored by the student society John F. Kennedy, on Saturday and Sunday (2 and 3) and the Philadelphia orchestra in the Philadelphia premieres of George Tabori on Oct. 22. West Chester, Pa., has established a limited budget. Philadelphia Community College has full schedule of musical entertainment which started Sept. 23 with Bob Dylan, at the “It’s Only Rock & Roll” at the Philly Fest, Sept. 21. Captain Kirk and the Cheesecake, Sept. 20.
Programming, Designing, Setting Up, Again After Its Move

NEW YORK—Candidly acknowledging its problems related to support, the studio’s Vice President, Lyle Wallace, who headed the original British Columbia firm, basically promised that the new studio would deliver in the form of monthly programming, says Martin.

Arrangements to get footage from televi- sons fell through because demands of up to $65 per second were made, with Video Disc space in the bidding range. But it blunted a bloody night- mare, he emphasizes.

Video Disc acquired several hours of demo tapes from Inter- viewers Distr- ibutors of the U.S.A., Cinemaware, which is provided to its initial locations, Martin says. He adds that Tom Bengtson, the new president, is working to obtain software from Computer Image and several record labels that will provide some new video Disc programming.

Meanwhile, the firm has already signed a studio deal in San Francisco that involves about $25,000 in equip- ment at each club, according to Martin.

Included are Butch Cassidy’s Kansas City; Mad Hatter, Tampa; Sombrero nightclub, Milwaukee; and Napoleon’s in suburban Detroit. Due for installation this fall are the Cre- cino’s in Glendale, Glendale, and a new club in Evanville, Ind., Martin says.

But the record companies see the potential of this type of video programming, he explains, “and our media or our production and material promotion from other sources, we expect to have a more interesting program of our programs."

Video Disc is currently equipping its own video production studio in Milwaukee, where it says 30 by 52-foot room being set up with Panasonic cameras and Amer- ica 16.30. From Maribor, the studio to be equipped with first installment of materials. The 3 New Systems

NEW YORK—Maribor Sound Works debuted three new video dissemination systems—Bilbao Disc II convention just ended at the Ameri- can Hotel here. According to Ed Finger of Maribor, the convention was the first annual gathering of video equipment designers, and the systems will be available in the country.

The complete system supplied with all the necessary components includes two 150-watt power amp, 15-inch speaker, plus a specially de-signed bass speaker for the main system, and the SDS stereo console.

Finger claims the model SDS con- sole is among the most advanced “state of the art” stereo systems on the market today. It includes a full program and matic. The model MDS-1 sound sys- tem includes the MDS-1 monaural soundMASTER ampli- fer head, and the two speaker cabinets, each with a 12-inch speaker and a 15-inch speaker, plus stereo. It is priced at $965.

 watch for... "now were doing..."

in a new disco hit

DISCO SPECIAL EFFECTS

Send to our illustrated monthly for a free CD of "Lighting and Special Effects."

T I M E S S Q U A R E

Theatrical & Studio Supply Corp.
615 West 47th St., New York, N.Y. 10036
Tel. (212) 239-4455

AT DISCO FORUM II
Trammps Cart Away
3 Major Accolades

NEW YORK—Diana Ross, Van McCoy, Vicki Sue Robinson, the Trammps and the Salisbury Orchestra are among top discothecers to receive awards presented at Bill- board’s Second International Disco Forum held at the Americana Hotel here Sept. 28-Oct. 1.

Twenty-eight awards were presented at a special disco awards dinner. They spanned the spectrum of sound and lighting companies, record labels, artists, disco club owners and consultants, and producers, promoters and unique arrangements.

Atlantic Records act, the Trammps, romped away with three awards for disco LP cut of the year, "Disco Party," album of the year, "That’s Where The Happy People Go," and disco artist of the year.

Van McCoy, H.L. Records, followed with two awards for a disco LP, and disc DJ Rob Bosick received a prize for disco recording studio of the year, "L.A. Disco" and "Dance Music." Robbos Records was the recipient of a special award for disco recording studio, "Love House," and "Vicky Sue Robinson," R.C. Records, was cited for most promising new disco artist. The disco single award went to Jesse Green, and the Salisbury Orchestra picked up its award for disco orchestra.

The 11th Annual Discos for disco went to Dave Crawford. There was a tie between Casablanca Records and Salisbury Records for the award of disco artist of the year. Both did a great job. The award was shared by among the other bands.

In the category of "Talent," there were several strong songs on the album which will undoubtedly be very popular, and the Trammps are the group that will bring the German sound plus some extra. It starts off with a placed rock rhythm and follows with that disco beat which has been heard before, and, the vocals are now the core and are repeated in echo. This song will bring a big bop all ages.

"Fever," another standard, is given the same treatment, and sounds like a new song. "Take Me to the Moon," recorded in Germany, is pop sounding, and "up," with one part going full tone with the rhythm. "No Water, No Cry" (the Bob Marley reggae tune) is given a different type of treatment. It has a strong similarity to "More, More, More," and a rhythm break. For a while, most of the rec- cords that came out of Germany had the same sound, but now they are expanding on it, and bringing in a new sound.

Cowboy Records, distributed by Paycheck, is receiving its first commercial 12-inch disk. Its rhythm is the new DC "Dance Music," and the "Love Bus," have both been revisited and made longer, and will be available only on the "Love Bus.

Sigma Sound of Philadelphia was cited for disco recording studio, and 2011 Club was awarded the title, disco franchise. The "Talent" award for promotion person went to Dave Todd, RCA Records.

Among the equipment people, Cerin Vega’s "Earthquake" speaker was named best new disco audio product of the year, while Digital and Musical Program- ming systems, Connecticut, was the Wid- en’s Student Union sponsored its first "Dynamite Disco Dance" Sept. 10 at the MacMoulton Center on campus. The $3.50 ticket also in- cluded a continental breakfast.

At State College, the more con- venional discotheque was opened this week as Mr. C. Disco, operated by Chris Papadopoulos and Zeno. As a division of 100 West, which also operates the Hotel State College, the new club and the Wid- en’s Student Union sponsored its first "Dynamite Disco Dance," Sept. 10 at the MacMoulton Center on campus. The $3.50 ticket also in- cluded a continental breakfast.

At State College, the more con- venitional discotheque was opened this week as Mr. C. Disco, operated by Chris Papadopoulos and Zeno. As a division of 100 West, which also operates the Hotel State College, the new club and the Wid- en’s Student Union sponsored its first "Dynamite Disco Dance," Sept. 10 at the MacMoulton Center on campus. The $3.50 ticket also in- cluded a continental breakfast.

A 3-Day Marathon
Turns Up $100,000

CHICAGO—More than $100,000 was raised here for Special Chil- dren’s Charities in a benefit three- day disco dance marathon, Aug. 14- 16, at Faces.

The private discotheque was opened to the public, which paid $1 admission to the afternoon session, to watch the 25 couples that under- took 60 hours of dancing. Each couple danced for 30 minutes, taking about two hours from the finish of one dance to the start of another, and had to be present at all times.

For the first time, the costs were spread over the three days, with the first day’s cost of $25. The second and third days were $30 each.

Loudspeakers and a closed circuit TV on the rooftop of the discotheque were installed in the second day, and were attached to the city hall.

According to the club, all money was raised in cash, from dona- tions, sponsorship of dance couples and celebrity dances, and from- donation of prizes.

More Disco-related audio news on pages 54-55 of Tape/Audio/Video.

Theatre & Studio Supply Corp.
515 West 47th St., New York, N.Y. 10036
Tel. (212) 239-4455


Now in Nagoya!

TOPFLIGHT PROMOTION FOR ALL JAPAN

TOYOTA TOYOTA ARTIST OFFICE CO., LTD.
6-20, Sakae 4-chome, Naka-ku, Nagoya 460, Japan  Tel: (052) 241-2711  Telex: 4427706

Dynamic new organization
Experienced, reliable, interested staff

Toyota Artist Office Co., Ltd. conveniently located in Nagoya in the very center of Japan, promotes triumphant concert tours throughout all Japan.

Through the use of nationwide TV, Radio and print media, we have been remarkably successful in handling concert tours for foreign artists. Since we can obtain the major concert halls and theaters in all the large cities, we can guarantee fame in the musical world in Japan for any artist working together with us.

If you are thinking of performing in Japan, please get in touch with us.

We'll spare no effort to make your tour a smashing success.
ATLANTA
1. MIDNIGHT LOVE Affair / Card Douglas / Milwaukee International (LP)
2. MY SWEET SUMMER SUITE / Love Unlimited Orchestra / 20th Century (LP)
3. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
4. GETTHEM / Earth, Wind & Fire / Columbia (LP)
5. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
6. CHICO CHECKER / Salsoul Orchestra / Salt-Luk (LP)
7. NO GOOD DOG / Earth, Wind & Fire / Columbia (LP)
8. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)

DENVER
1. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")
2. PLAY THAT FUNNY MUSIC / Cold Cherry / Epic
3. PRAISE THE LORD / Isaac Hayes / FAME (12"")
4. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")
5. SWEET SOUL MUSIC / Earth, Wind & Fire / Capitol (LP)
6. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
7. BOO / Al Green / Columbia (LP)
8. I WANT TO KNOW WHAT YOU WANT / Love Unlimited Orchestra / 20th Century (LP)

MIAMI
1. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")
2. PLAY THAT FUNNY MUSIC / Cold Cherry / Epic
3. SWEET SOUL MUSIC / Earth, Wind & Fire / Capitol (LP)
4. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
5. BOO / Al Green / Columbia (LP)
6. I WANT TO KNOW WHAT YOU WANT / Love Unlimited Orchestra / 20th Century (LP)
7. DON'T BE CRUEL TO ME / Al Green / Columbia (LP)
8. I WANT TO KNOW WHAT YOU WANT / Love Unlimited Orchestra / 20th Century (LP)

NEW YORK
1. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
2. CHILDREN LAYING IN THE STREET / Love Unlimited Orchestra / 20th Century (LP)
3. MIDNIGHT LOVE Affair / Card Douglas / Milwaukee International (LP)
4. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
5. YOU MEET MY MUSE / Funky Breeze / RCA (LP)
6. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")
7. YOU SHOULD BE DANCING / Bee Gees / ROG (12"")
8. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)

PHILADELPHIA
1. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
2. PLAY THAT FUNNY MUSIC / Cold Cherry / Epic
3. TEMPTATION / Odyssey (12"")
4. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
5. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
6. YOU MEET MY MUSE / Funky Breeze / RCA (LP)
7. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)
8. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")

PITTSBURGH
1. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
2. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")
3. I MIGHT BE GLAD IF YOU UNDER MY SKIN / Love Unlimited Orchestra / 20th Century (LP)
4. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")
5. FORK'S TURF / Cold Cherry / Epic
6. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)
7. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
8. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)

SAN FRANCISCO
1. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
2. CHILDREN LAYING IN THE STREET / Love Unlimited Orchestra / 20th Century (LP)
3. MIDNIGHT LOVE Affair / Card Douglas / Milwaukee International (LP)
4. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
5. CANADA / Salsoul Orchestra / Salt-Luk (LP)
6. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
7. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)
8. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")

BOSTON
1. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
2. CHILDREN LAYING IN THE STREET / Love Unlimited Orchestra / 20th Century (LP)
3. MIDNIGHT LOVE Affair / Card Douglas / Milwaukee International (LP)
4. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
5. YOU MEET MY MUSE / Funky Breeze / RCA (LP)
6. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)
7. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")
8. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")

CHICAGO
1. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
2. PLAY THAT FUNNY MUSIC / Cold Cherry / Epic
3. TEMPTATION / Odyssey (12"")
4. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
5. I DONT WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
6. YOU MEET MY MUSE / Funky Breeze / RCA (LP)
7. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)
8. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")

LOS ANGELES
1. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
2. I MIGHT BE GLAD IF YOU UNDER MY SKIN / Love Unlimited Orchestra / 20th Century (LP)
3. CANADA / Salsoul Orchestra / Salt-Luk (LP)
4. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
5. MUSIC MUSIC MUSIC / La Funk Me / Warners (LP)
6. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
7. YOU MEET MY MUSE / Funky Breeze / RCA (LP)
8. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)

MONTREAL
1. I SHOULDN'T BE DANCING / Bee Gees / ROG (12"")
2. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
3. I MIGHT BE GLAD IF YOU UNDER MY SKIN / Love Unlimited Orchestra / 20th Century (LP)
4. CANADA / Salsoul Orchestra / Salt-Luk (LP)
5. MUSIC MUSIC MUSIC / La Funk Me / Warners (LP)
6. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
7. YOU MEET MY MUSE / Funky Breeze / RCA (LP)
8. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)

POINSSON
1. COOL DOWN / Earth, Wind & Fire / Columbia (LP)
2. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
3. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
4. YOU MEET MY MUSE / Funky Breeze / RCA (LP)
5. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)
6. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
7. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
8. YOU MEET MY MUSE / Funky Breeze / RCA (LP)

SAN FRANCISCO
1. CANADA / Salsoul Orchestra / Salt-Luk (LP)
2. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
3. YOU MEET MY MUSE / Funky Breeze / RCA (LP)
4. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)
5. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
6. RICH AND MASTY / Salsoul Orchestra / Salt-Luk (LP)
7. KEEP ON DOING IT / Earth, Wind & Fire / Columbia (LP)
8. I DON'T WANT TO LOVE YOUR LOVE / Love Unlimited Orchestra / 20th Century (LP)
the published usable lower frequency limit is 35 Hz, this may be extended to 33 Hz by using an optional accessory electronic equalizer, in conjunction with a port cover supplied with the system. The equalizer provides a slight amount of low frequency boost without affecting overall harmonic distortion, according to the system's specification sheet. The Sentry V is a two-way system, with a crossover frequency of 2,000 Hz. Another new speaker system comes from California. Called the MDM-4 Mix-down Monitor, the company claims it to be the first monitor loudspeaker which is individually calibrated and documented. Each speaker is assigned a serial number, tested in an anechoic chamber, and shipped with its own frequency response chart. According to the MDM data sheet, the company will also provide documentation of harmonic distortion and system response, in a similar order. The speaker is connected to a power amplifier via binding posts, and in bi-amplification systems, the high and low frequency drivers may be separately powered via phone jacks on the rear panel. Alternately, the phone jacks may be used for fusing of either or both drivers.

At the other end of the signal path, Nakamichi Research announces a new dynamic moving coil microphone. According to Ted Nakamichi, marketing director, the DM-1000 is a cardioid microphone, suitable for hand-held applications. For better isolation against vibration, a foam rubber damped system separates the inner casing from the exterior housing. Nakamichi claims the diafragm voice coil mass is about one third that of competitive microphones, and that frequency response is ±1 dB over a wide frequency range. The DM-1000 features an integral metal screen blast filter, and carries a suggested retail price of $200.

* * *

Los Angeles—Jimmy Webb is recording his latest LP here at Cherokee for producer George Massenburg. A few of the track musicians on the project are Nigel Ouel, Harvey Mason, Dee Murray, Lowell George, David Mancini, Fred Tackett, Kenny Loggins, Artie Garfunkel, the Manhattan Transfer, John Mills and George Massenburg. John Mills is engineering assistance from Steve Rojas and Todd Hendricks and his group was also in Cherokee recently to work on an LP with Rundgren producing and engineering with help from Steve Branch. Leon Haywood and engineer Jobs were also working his new LP.

Karen Black was in doing some work on an LP at The Music Grind with David Campbell producing and Gary Skarkoson at the console. In recent Music Grind activity also, Coven was in with Steve Ross and Jim Dawson producing and Warren Dewey at the board.

Andrea Crouch and the Disciples recently wound up their eighth ABC Light LP at Mama Jo's. Leon Russell was in the studio recently to work on the album which was produced by Crouch and group drummer Bill Lee.

ABC's Mighty Clouds of Joy were in at Crystal-Sound working on a new LP with Frank Wilson producing.

Ray Lawrence has been in to produce a couple of LP's for Monk Montgomery's Las Vegas Jazz Society including Full Circle and Brook Montgomery on the beach at Spectrum.

Michael Edelman, former lead vocalist for Taraturra, has been in the Record Plant laying down tracks for a new LP with Robin Hemingway producing for Janie Jane Producers.

At Star Track a Will Wade/Michael Leggieri production of a new LP by the Third Generation is being cut with Waters as back-up vocalists. Bryce Robbly from the Board with assistance from Joe Comisaro.

Krisanne Enterprises recently expanded their studios to accommodate live musicians for the recording of jingle packages for radio stations and commercial advertising clients.

Up at Filmways/Wally Heider in San Francisco, Manhattan Transfer was in recently working on an upcoming special with Wolfman Jack, David Colliva was the engineer. B.B. King was also in due in for vocal work on his latest LP with Barney Perkins at the board and Steve Malcolm assisting. In other activity there, John Handy did overdubs for his new LP with Malcolm assisting. The new Pointer Sisters LP has been completed by David Robinson and Friends, Fred Crew was the engineer and Sussy Foot was his assistant.

Heavenly Recording Studios at Sacramento has just finished installing a new MCI JH-16 16-track machine.

In studio activity elsewhere: Members of Wishbone Ash were working with producers Ron and Howard Albert at Criteria in Miami mixing their master tape done with the Criteria Metro in Connecticut earlier this month. Pandora Production's Bill Snyckers has been involving and mixing with the Eagles on their new LP. Carl Richard and Alby Gahlen have been overdubbing and mixing the recent completed Andy Gibb's (younger brother of the Bee Gees) LP who composed all the tunes. The Starts/Manhattan Darellevs are slated for Cartoon Ranch, Colo. next March to begin work on their next single before producing LP. At Ultra-Sonic, Hempstead, N.Y. Jeff Lane has been working on the project for Consonant LP with John Bradley engineering.

Bill Wilson has just completed a LP at Gifford's Sound Studio in Bloomington, Ind. produced by Mark Bingham and engineered by Mark Hood. World Sound in Nashville recorded French artist, Dick Rivers, for Sonopress Mouchette Records under the production of Philippe Brout, Rivers, one of the most popular country rock artists in France, has been at Woodland over dubbing pedal steel guitar, harmonica and vocals with the Lea Jane Singers on records for Green Construction in The Country in Bogalusa.

Steven Lapa is producing albums for the Improv by Charlie Byrd and Mar- cia McPartland. Both were recorded live in May at the Downtown Room of the Statler Hilton, Buffalo. The next scheduled production for the Improv label will be a second Tony Bennett/Bill Evans album produced by Helen Keane.

The better the tape, the more you need a dbx.

dbx Incorporated • 236 Newton Street • Waltham, MA 02154
Country

Shape Plans For '77 Air Seminar

By CLAUDE HALL


The Broadcasters' Auxiliary committee met at ASCAP in Nashville Sept. 24-25, planning the program for the eighth annual seminar, to be held March 18-19 at Nashville's Airport Hilton.

This year the seminar will have quite a few more discussions on the business side of radio, as well as more presentations, promotion and contests, says Mr. Allen, national program director for the Sounding Boarding Corp. and a member of the committee.

"We're getting to radio in the most businesslike way it's been treated in years," he said. "We're accent on preparing dejays and program directors for their movement up in the radio industry management.

Allen notes that country radio has become a strong business and "other than the business side of radio on every level.

Invited speakers are now being contacted and exact schedules are being determined for the spring conclave.

Performing Rights Groups Shift Plans For Banquet

By SALLY HINKLE

NASHVILLE—The annual awards dinner of ASCAP and SESAC—always a highlight of country music week activities—will undergo major changes in locale and program this year.

The invitation-only events staged to honor the top writers and publishers of the three performance rights organizations will lure hundreds of leading writers, publishers and music executives from across the nation.

SESC's Country Awards show this year reflects the most changes: a new place, new night and several new awards categories.

Moving from its regular time and place to accommodate the CMA and its awards ceremony, the ASCAP show will be held at the Ritz Carlton Hotel, while the ASCAP show will take place Friday, Oct. 15 at the Woodland Country Club, south of Nashville.

SESC is featuring for the first time, a statuette show headlining Bert Parks and "CBS Country Weekly" in a contest format.

Another innovation for SESAC will be the limitation of its announced awards presentations to only 11 major categories based on average positions of songs in two or more of the major trade charts and how much attention was given by a publisher and writer.

Six annual awards to be presented are ambassador of country music, music producer of the year, best country single, country music writer of the year, most promising country artist and the ASCAP-SESAC international award presented for the SESAC song most recorded overseas during the year.

Added to the list of established categories will be five new awards comprising the best country song, country album, country single, country artist, SESAC Hall of Fame award and a special award honoring outstanding journalistic achievement in the field of country music.

These 11 awards will be the only presentations made. Guest presenter will include country music stars Eddy Arnold, C.W. McCall, Charlie Pride and Faron Young.

The BMI building will host the BMI Awards Tuesday, Oct. 12. This change from the past locale at the Ritz Carlton Hotel was made for the low observance of the activities from one main room.

BMI's program, including 90 award announcements, will be broadcast during its regular broadcast performances in the period April 1, 1977 through March 31, 1976, with ASCAP, included as special honorees for the winning and performing artist the most popular song during that same period—the Robert J. Hunter Award for a first-time artist attending this year will be Merle Haggard, Dolly Parton, Waylon Jennings, and the Statler Brothers.

The following night, Oct. 13, ASCAP will have its awards banquet at the National Guard Armory. Included in the program will be 21 awards going to the writers, publishers, composers, artists and songs._

This year's award-winning songs will be those chosen by the ASCAP Awards Committee of the 37th annual ASCAP convention held in Houston, Texas.

A dynamic feature for the ASCAP program will be the presentation of the annual award to the song most frequently recorded.

Tape TV Series

ATLANTA—For four days a number of country stars were here at Six Flags Over Texas using the amusement park as a backdrop for the syndicated country music television show, "Nashville On The Road." Country singer Mel Tillis, Jim Ed Brown, Don Gibson, Red Steagall, Dickey, Del Reeves and country stars Shelly Clover and others filmed 13 of the half-hour shows.

MISS PERSONALITY

KELLEY WARREN

"I Remember The Good Times"

b/w

"I'm Sorry Baby"

LITTLE RICHIE RECORDS

STARDAY-KING

POWER-PAK

HOLLYWOOD

FEDERAL

DIST.

615-256-1656

LD'S TAPE FACTORY 45'S GOLDEN TREASURES (Back to Back Hits) TO BUY CALL OR WRITE OUR SALES DEPARTMENT ALL ORDERS, LARGE OR SMALL ARE APPRECIATED.

FREE CATALOGS AVAILABLE ON REQUEST NEW SINGLE RELEASES

SD-114 "LITTLE JOE" RED SOVINE SD-143 "HONEY HUNGRY" MIKE LUNSFORD FOR PROMO COPIES: WRITE OR CALL OUR PROMO DEPT.

SUMMER PROMOTION

RED SOVINE 45'S GARDEN PROMO RECORDS

37213

3512-9

NASHVILLE, TENN.

GUSTO RECORDS, INC.

220 BOSCOBEL ST.

37213

215-398-7294

BEST BUYED RECORDS

HAYMARKET

DIST.

SD-114 "LITTLE JOE" RED SOVINE

SD-143 "HONEY HUNGRY" MIKE LUNSFORD

FOR PROMO COPIES: WRITE OR CALL OUR PROMO DEPT.

CORRUGATED RECORDS

HOLLYWOOD

FEDERAL

DIST.

615-256-1656

LD'S TAPE FACTORY 45'S GOLDEN TREASURES (Back to Back Hits) TO BUY CALL OR WRITE OUR SALES DEPARTMENT ALL ORDERS, LARGE OR SMALL ARE APPRECIATED.

FREE CATALOGS AVAILABLE ON REQUEST NEW SINGLE RELEASES

SD-114 "LITTLE JOE" RED SOVINE SD-143 "HONEY HUNGRY" MIKE LUNSFORD FOR PROMO COPIES: WRITE OR CALL OUR PROMO DEPT.

SUMMER PROMOTION

RED SOVINE 45'S GARDEN PROMO RECORDS

37213

3512-9

NASHVILLE, TENN.

GUSTO RECORDS, INC.

220 BOSCOBEL ST.

37213

215-398-7294

BEST BUYED RECORDS

HAYMARKET

DIST.

615-256-1656

LD'S TAPE FACTORY 45'S GOLDEN TREASURES (Back to Back Hits) TO BUY CALL OR WRITE OUR SALES DEPARTMENT ALL ORDERS, LARGE OR SMALL ARE APPRECIATED.

FREE CATALOGS AVAILABLE ON REQUEST NEW SINGLE RELEASES

SD-114 "LITTLE JOE" RED SOVINE SD-143 "HONEY HUNGRY" MIKE LUNSFORD FOR PROMO COPIES: WRITE OR CALL OUR PROMO DEPT.
A salute to Larry Butler and the entire United Artists Country Family
A Tower of Strength.

Glenn Ash  Carolyn Baker  Tony Booth  Roger Bowling
Ed Bruce  Larry Butler  Gallico  Tommy Cash
Steve Davis  Tim Dean  Dave Dudley  Debi Fleischer
Crystal Gayle  Lloyd Crockett  Hylton Hawkins  Wayne Kemp
Sherri King  Roxanne Lawrence  Melba Montgomery
Sherrie McAnranham  Dewayne Philips  Susan Haye  Del Reeves
Kenny Rogers  Carson Schreiber  Jerry Seabolt  Jean Shepard
Lynn Shuler  Billie Jo Spears  Johnny Tillotson  Doc Watson
Dottie West  Slim Whitman  Bobby Wright

United Artists, Tennessee.
As part of a recent United Artists national sales and promotion meeting (the first UA has ever held in Nashville), the UA Nashville folks showcased several country acts at Music City's Possum Holler nightclub. After newly named UA president Artie Mogull met and tried singer Ed Bruce, and Joe Bos, chairman of the board, UA music and records group.

discussed plans with UA's sales and promotion staffs, the entire UA crew adjourned to the showcase (from left) Mark Levinson, vice president, business affairs; Phil Skaff, vice president, operations; Mogull; UA country thrust Billie Jo Spears; UA progressive country operations; and UA Tower group.

It was a balmy day in the Dallas-Fort Worth area as KZEW ("the zoo") presents its first annual Urban Survival Fair at the University of Texas at Arlington's football stadium. The fair, attended by 60,000 people, featured exhibitions by social agencies, lectures and demonstrations and music supplied by two UA groups, The Dirt Band and Calico. Shown during the festivities is Dirt Band getting it on in front of the crowd.

Larry Butler does a rare turn as a performer during the recent UA meeting in Nashville.

The Tower Is Hot !!!

By GERRY WOOD

The Tower may be hot, but Larry Butler is just a shade hotter.

This poet, picker, prophet, Pensacola, has reached incredible heights in his short career as a music executive, producer, writer and performer. "What do you think you're teaching people with your music?" someone once made the mistake of asking the blunt Butler.

"I'm not trying to teach them a damn thing," was his quick reply. "I'm trying to entertain them. I'm not a teacher, I'm an entertainer—and that's what I try to do. I want to make them smile for a while."

Butler is right and Butler is wrong. He is an entertainer, and a damn good one. But he is also a teacher. If people view his career and listen to what he says, there's enough gut-felt, off-the-street wisdom there to qualify for a Ph.D. in Music Success.

BUTLER ON PERFORMING: "I try to analyze and approach a record from every possible standpoint. As an artist can I do this song? Can I sing this song? Do I want to sing this song? Does it fit me? Does it fit my image? Is this a hit song? Is this the best song I can find? Is this the best song I've heard."

BUTLER ON PRODUCING: "Can I take this song with this artist and go into the studio and cut a record that people will want to go into the store and lay down $1.29 to buy? The average person walking into a record store buys a record. Is this going to be the record they choose to buy this week? Why would they want to buy it? Why would they want to buy something that's going to last maybe 30-60 days and then be discarded."

"You have to have bread, you have to have milk, you have to have food, but you don't have to have a record. And all these things go through my mind whenever I'm about to produce a session, produce a record. I try to put together something that people want to have in their home, want to play for their friends or would call a radio station and ask them to play it again because it reached them somehow."

BUTLER ON HOW IT REACHES THEM: "We're involved in an emotional business. In your records, you have to convey some sort of emotion—happy, sad, love, hate, whatever. If you don't, you're lost. Because we're in the entertainment business."

BUTLER ON WHY BILLY SHERRELL ISN'T A GOOD PRODUCER: "Billy Sherrell is not a good producer. He's a great songwriter. Billy can pack more emotion into a record than anybody I've ever heard in my life, instrumentally, artist performance-wise and song-wise."

BUTLER ON JOHNNY CASH: "Johnny Cash is one of the finest people in the world."

BUTLER ON QUAD: "I like quad, but it's kind of a pain in the butt to place four speakers exactly right and sit in the right place to hear it. Of course, that's what people said when stereo first came out. Maybe people don't care to get that much engrossed in sound. Maybe they're satisfied hearing a good stereo record. You can buy a beautiful set with cabinet that has a 25-inch color TV, a stereo and AM-FM. That's a beautiful piece of furniture. But maybe they don't care about those wires running to those other two speakers. I don't have a quad at home. But I do have a stereo set that will blow you completely to China."

BUTLER ON ARTIE MOGULL: "He's a total music person. He's not a pencil pusher or an attorney. He's a music man and he understands good songs and good records. Artie has been in every possible phase of music and he knows it well. He's allowing me to run the country division. What more can you ask from the president of the company than the freedom to be able to run the division as you think it should be run? We have a tremendous rapport. I guess it's a mutual admiration society."

BUTLER ON THE HOT TOWER: "The Tower was a very good move for us. It's a psychological lift because you could see what progress we were making. We went from a small update office in a small house down the street to the UA Tower—and all this happened within two years. What's more important than the structure itself is that writers and publishers realize we have an absolutely open door here."

BUTLER ON OPEN DOORS: "I get songs from every publisher in the city, and I get songs in the mail. I listen to everything that comes in. Every song. I just recorded a song with one of my artists that was written by a guy who plays steel guitar in a club here in town. There was no big push from a publisher, and he was not known as a songwriter. But the song got listened to, and the song got recorded. It makes a difference that people in the city are getting an honest ear at this company. I don't claim to be the only record producer in this city. Presently there are six independent producers working for UA. I believe in talent. I believe in producers. I believe in artists. Of course, I believe in songwriters. We're doing business with everybody in the city now, and the people realize that I'm very proud of this—and it's the reason I plan to be here for a long time."

BUTLER ON SONGWriters: "Songwriters are the most important people who walk through my door."

BUTLER ON WHY SONGWriters ARE THE MOST IMPORTANT PEOPLE WHO WALK THROUGH HIS DOOR: "They might play me a hit song."

Hit songs. That's what Larry Butler is, was, and forever shall be about.

As a songwriter, he has written several hits, including the B.J. Thomas classic ("Hey, Won't You Play Again Somebody Done Somebody Wrong Song"), that won a Grammy for Butler and his co-writer Chips Moman. As a producer, he has hit with such artists as Johnny Cash and Kenny Rogers. As an artist, Johnny Cash thinks he's the best piano picker around. And as a record company head, well, Artie Mogull thinks Larry Butler is about the best around. And so do many other less subjective observers who marvel at the UA success in Nashville in the scant two years of Butler's leadership.

Butler has plowed many fields between Florida and Nashville, and much has blossomed erroneously.

Butler barged into Nashville—a town that definitely did not (Continued on page 14 A-5).
GLEN Ash

Glen Ash began his show business career in the unlikely position of drill instructor in the U. S. Air Force. Born in Cincinnati, the rapidly rising comedian-singer-rhythm guitarist remained in the Air Force by "stretching" his age. At 16, he found himself drilling troops at Lackland Air Force Base in Texas; after a tour in Japan where he picked up a brown belt in Ju-Ju, he went to radio school and taught himself to play guitar.

For a year Glen played small clubs in the South, which he called the Grill Belt. He followed that up with a year on the Playboy circuit, and then in 1964 volunteered to go to Vietnam to entertain the troops.

Glen found himself on a second tour of Vietnam in a short time later, when Jonathan Winters saw him working at a club in Texas and asked him to go along. As a result of the ensuing six-week tour, Glen was invited to appear on the "Merry-Go-Round Show" where he was so well received that he was asked back for five more appearances.

While in Dallas playing a supper club date where Don Knotts just happened to be premiering his latest movie, Glen got an enthusiastic response from Don, who convinced a Santa Monica club to book Glen for a one-night gig. Glen stayed 10 weeks. The 6’1” Ash has displayed his acting talents on "The New Mailbox," "Lonesome 77230," and "Workin' At The Car Wash Blues."

Glen Ash

And he's scored big for himself with his UA hits "Mamas Don't Let Your Babies Grow Up To Be Cowboys," "The Littlest Cowboy Rides Again," and his current hit "Farther Along." Let it get a little mellow, and Bruce will dig deep into his record collection and play you some of the sweetest and then some of the funkiest blues you've ever heard, with all the reverence a man reserves for when he's gonna share with you some very fine, old whiskey. Things from early Nina Simone to early B.B. King, stuff a cowboy's not supposed to know about—such and such—it's all good. Ask him what kind of music he likes and he says, "Americana." And that says it all.

BRUCE

Bruce is 30-something now and it shows, but that's all right because it fits. He can relax now and indulge himself in a smile about the good times and laugh about the tougher ones he went through picking the bars from nine till two, then host- ing his own tv show at 6 a.m. every weekday morning on WSM TV in Nashville. He's got all those national commercial spots gone for him... singing or talking about Pan Am Airlines, Lava Soap, Schiltz Beer, U.S. Brits Toothpaste, John Deere and other stuff. And he's got the family, his wife, Patsy, and the four kids. He's also got Larry Butler and United Artists Records in his corner.

Dave Dudley

CALICO

Jerry Oates and Keith Impellitteri, the creative nucleus of the Dallas-based group named Calico, know a lot about the music people like to hear. For years they have been playing throughout Texas and the South, drawing a solid and dedicated following, performing original material with a flair and inventiveness which mark them a cut above other Texas bands.

While Jerry and Keith are two young songwriters who have

their roots firmly planted in Texas-style country, they also draw upon a wide and surprising diversity of influences in their music. Traces of rock, jazz, swing and folk music traditions can be heard in the refreshing compositions of Oates and Impellitteri, and in their stylization of tunes penned by Hank Williams, Randy Edelman and Larry Butler. Calico brings much to their fresh and melodic brand of music.

Calico has been in existence, in one form or another, since 1971. That was when Jerry and Keith met. Jerry had brought his group from Dallas to Rochester to play a hotel where Keith

TOMY BAND

To be successful in the entertainment industry today calls for perseverance, energy and a great deal of talent. All of these qualities are possessed by United Artists' country music recording star Tony Booth.

Tony, who began singing in his teens, has developed one of the finest singing voices in country music, and he combines

with this voice an ability to please all sorts of musical tastes, making his show one of universal appeal. He can hold audiences spellbound with his tender ballads or get them up and moving with good foot pounding dance music.

In building his recording career, Tony has performed on several different labels before finding a home at United Artists. Some of his biggest hits have been "Cinderella," "Keys In The

Tomy Booth

Ed Bruce

Mailbox," "Lonesome 77230," and "Workin' At The Car Wash Blues." Tony Booth entered the country music scene amid rave reviews that made the entire industry sit up and take notice a few years back. A whole raft of "most promising male vocalist" awards followed his arrival, coming from every quarter of the country music field, and the very next year he was nominated for "most promising vocal artist" of the year.

Tony has remained at the forefront of the country music industry. The soft-spoken musician has become polished and self-assured, and it is clear that Booth has already secured himself a permanent position in country music.

ED BRUCE

Ed Bruce was born in Kosar, Ark. Early in the family moved to Memphis, he claims Tennessee as home and that's appropriate, because he currently represents the state as "The Tennessee" in a nationwide campaign promoting its industrial development.

His formative summers were spent back on his grandfather's farm in Kosar, and among the things that resulted from those times were his songs: "The Northeast Arkansas Mississippi County Bootlegger," an early seventies hit for Kenny Price, and "See The Big Man Cry," which got Ed his first BMI award and which Charlie Louvin says is the record that finally established him as a solo artist after Ira died. He even named his band "The Big Men" because of it, and then recorded several more Ed Bruce songs.

Bruce was first produced in the late fifties on Sun Records by Jack Clement. His idol at the time was Johnny Cash, who was still on that same label, he did "American Bandstand," and doesn't remember much about it but he does remember he didn't get paid. He wrote the "B" side of Tommy Roe's million seller, "Sheila," it got him to Nashville the first time. Bruce recorded in the early sixties on Wand/Scepter, a label that at the time was featuring such artists as Chuck Jackson, Dionne Warwick, the Shirelles.

Tony Booth

Calico

Tommy Cash

Bruce is a major progressive country writer. He wrote "The Man That Turned My Mornin' On." which was a giant hit for Tanya Tucker. "Working Man's Prayer," recorded by Tex Riley, toaster Dave Dudley and Arthur Prysock. "Restless," which helped establish Crystal Gayle as one of country's brightest young stars, and "Too Much Love Between Us" for Kitty Wells.

(Continued on page 1A-3)
Dear Larry:

Why do I always get stuck with you?

Love,

Artho
The Tower Is Hot

Recalling his rock'n'roll days, Butler admits, "That was really a good experience. When I came back from Memphis to Nashville, that's when I really started to work.

Butler had also put in a stint with Cedarwood Publishing and he quickly fit back into the mold of songs for Tree and sessions for Butler. Then the producer bug bit him; "It was time for me to get serious with what I wanted to do with my life. I'd always wanted to be a producer and I decided that's what I was going to be."

He worked hard at it, assembling friends in the studio and they'd put some music together. He tried several companies for a producing slot. Nothing. One day Butler was in Tree when writer Curley "Green Green Grass Of Home" Putman mentioned that Kelso Herston at Capitol was looking for a producer. "I had played some sessions with Kelso and I literally ran out of the office and into his office. I couldn't talk for two or three minutes because I was totally out of breath."

"I understand you're looking for a producer," Butler gasped.

"Yes, I am," answered the startled Herston.

"Well, it makes no difference who you hire, you cannot get anybody to do the job for you that I'll do." Herston didn't say yes or no. But that night, tossing and turning in bed, he realized that it was Butler's determination that was prodding him awake. Writing no more sleepless nights, Herston hired Butler early the next morning. Butler's track record: Zero records produced.

Nashville is a town of hunches. The odd man is in. Gravity doesn't apply here. Inertia hasn't done too well lately, either. You go by gut feeling. And when Herston went by gut feeling, his intestinal fortitude paid off. As is the case so often in Nashville, foresight proved better than hindsight. So Butler went to work at Capitol.

The unknown, unproven producer told Kelso he'd like to produce Jean Shepard. Herston could have said no. Shepard could have said no, worrying about the effect of a no-name producer on her career. Neither said no. Both said yes. The first Butler Shepard collaboration, "Seven Lonely Days," went top 15. The second, "Then He Touched Me," reached top 5.

A good start. And Butler remembers those who helped him. "I'll be forever grateful to Kelso and also to Jean."

Gaining a name as a producer at Capitol, Butler gave it two years then moved to Columbia. He had always admired Billy Sherrill and when the Columbia producer-executive asked Butler to join him, the answer was quick in coming. "I was tickled to death to work with him and I learned an awful lot from Billy."

Butler noticed that Johnny Cash had been in somewhat of a slump and, knowing he had pulled both Jean Shepard and Ferlin Husky out of dry spells at Capitol, he felt brave enough to telephone Cash and tell him he'd like to talk to him about the possibility of producing some records on him. Larry Lee, who worked for Cash, put the meeting together. Butler hurried to the house of Cash in Hendersonville, Tenn., sat down with Cash, and played four songs he felt could be hits for Cash.

One of the four was "A Thing Called Love." Cash loved it. Cut it. The record became No. 1. And the Cash-Butler combo scored with four more number ones.

Cash had never used a piano player in his shows, but one night on the road Cash spotted a piano on the stage and asked, "Larry Butler, would you like to get up there and play that piano?"

Butler climbed up on stage and played the show. Afterwards, Cash and Butler did some serious talking. Butler became totally involved with Cash. Left Columbia, became manager of Cash's studio, played piano in the Cash shows, produced his records and was his music director. "I wouldn't take anything in the world for that year and a half of my life. It meant an awful lot to me!"

Butler later branched off into Larry Butler Productions, returned to Tree, this time in an executive capacity, and then the important move to UA. The UA operation wasn't exactly setting Nashville on fire.

(Continued on page 4-5)
Publisher of the Year!
Record World and Billboard

Tree International
8 Music Square West, Nashville, Tennessee 37203
(615) 327-3182

JACK STAPP, Chairman of the Board and Chief Executive Officer; BUDDY KILLEN, President; DON GANT, Vice President

Crystal Gayle

The Dirt Band

Dwayne Phillips

The Dirt Band has finally proven that persistence, a genuine love for the varied spectrum of popular music and an incredible amount of talent can really overcome all obstacles. The Dirt Band, American music brilliantly realized.

DAVE DUDLEY

Dave Dudley was born in Spencer, Wis., but grew up and spent many years in Stevens Point, Wis. As a young man, Dave was an outstanding baseball pitcher, and he also learned to play guitar in high school. Dave joined the Navy at 16; two years later, he was signed by the Chicago White Sox to the Gainesville (Tex.) Big State League where he played pro ball for three years until an arm injury knocked him out the game for good.

Susan Raye

Looking for a new career that would satisfy his love for music, Dave started in radio as a disk jockey in Wisconsin. He went on to have his own live country music show—"The Texas Stranger Show"—three days a week. Dave soon moved to KBOK in Waterloo, Iowa, as a deejay/singer; then on to a Charley Chats, Iowa station where he served as co-manager and increased his outside singing engagements. When the radio station was sold, he organized his own trio and went on the road. He started writing as well.

That first group soon broke up, sending Dave back into radio at WCDX in St. Paul. Small label deals followed. After a near fatal car accident in 1960, Dave started his own Golden Wing label and sank everything he had into what became his million-selling disk of "Six Days On The Road," the beginning of a long list of hit records.

While Dave made his reputation as "that truck-driven man" (he's received numerous citations of appreciation from trucking organizations, including a gold permanent membership card from the Teamsters' Union), his talents range over the entire spectrum of country music, as his first UA album, "Special Delivery," shows.

Dave's second UA opus, "Uncommonly Good Country," contains one of his hottest songs (a return to his truck-driving constituents), "We And Ole CB." The song is definitely in the vanguard of the CB rage and speaks affectionately of the role the radio plays in the life of a trucker. Dudley does not concede to his constituents.

His latest album, "Seventeen Seventy Six," is an album about America. Nobody sees America as a truck driver does, and nobody sings about it like that truck-driven man, Dave Dudley.

CRYSTAL GAYLE

Crystal Gayle was born in the small Eastern Kentucky town of Paintsville. Music immediately became a part of her life, since her four brothers and three sisters were all involved in music (brother Jay Lee Webb and sister Peggy Sue are both professional singers and one of Crystal's other sisters is Lorretta Lynn). Crystal played guitar and sang at home with them.

At the age of four, Crystal and her family moved to Wabash, Ind. where she graduated from high school. During her school years she and her brothers Don, Herman and Junior performed for churches, charities and other civic organizations.

After graduation, Crystal signed her first recording contract. Her first single, "I've Come (The Blue Right Out Of My Eyes)," hit the top 20 on the country charts. Crystal was on her way.

Crystal made many appearances at fairs and jubilees and toured regularly with Lorretta. Her name became a familiar one in the midwest and across the country when she appeared regularly on the Jim Ed Brown television show, "The Country Music Revue."

In January of 1973 Crystal signed with UA. Her first single, "Restless," received heavy airplay and was a country chart item. Through the success of "Restless," Crystal found herself performing in many of the top country nightclubs across the country and appearing on major TV shows, including "Hee Haw."

Crystal and her husband Bill have recently resettled in Nashville, refurbishing an old house and enjoying the five acres that surround it. In their spare time, Crystal and Bill have been writing songs and trying out new musical ideas. Although Crystal is quite a homemaker, music is the most important part of her life. Her desires are to broaden her musical appeal, to reach as many people as possible and, simply, to make good music that people will enjoy. She is doing just that.

Crystal's first album, "Crystal Gayle," contained three country hits—"Restless," "Wrong Road Again" and "This Is My Year For Mexico." Her second album, "Somewhere Loves You," contained more of the same including the singles "Somewhere Loves You" and her No. 1, "I'll Get Over You."

Already voted "Most Promising Female Vocalist" by the Academy of Country Music, Crystal has just been nominated "Top Female Vocalist" by the Country Music Assn. Her current best-selling LP, "Crystal," includes her latest hit, "One More Time."

WAYNE KEMP

Wayne Kemp was born in Greenwood, Ark., to a musical family of nine children. Encouraged by a mother who played guitar and a father who played guitar and mandolin, each member of the Kemp family learned to play an instrument and sing with the others. At age six, Wayne moved with his family to Muldrow, Okla. and found himself singing and playing at church, cakewalks and local affairs.

Wayne's college days were spent studying country music was to be his career. By sixteen he had joined Benny Kecham as a guitarist at the Cains Ballroom in Tulsa.

Shortly thereafter, Wayne became a regular member ofroot? Of a radio show, then Cal Worthington Dodge called "Country Music Time."

In 1965, George Jones received from a mutual friend a demo tape of songs Wayne had written. George Jones was interested in the guitar player on the tapes, but as Wayne happened to be the guitar player as well as the writer, he wound up recording in Nashville with George Jones.

Jones recorded "Love Bug," and "I Made Her That Way" with Wayne on guitar. Wayne stayed on to do six sessions that week as a guitarist.

Wayne recorded "I Made Her That Way" a short time later in 1966, with Glen Campbell and others backing him up. The record went basically unheard, but fortunately for Wayne Conway Twitty heard the cut and decided to record it on an album. Wayne continued to write for Conway, which turned out to be a profitable relationship for both of them.

In early 1967, a drunk driver crashed his car into the car Wayne and his band were riding in and both cars burst into flames. Two members of Wayne's band were burned to death and Wayne suffered third degree burns on his face, hands and legs. He was told by doctors that he would never be able to play the guitar again, but with determination, he spent the next year proving them wrong.

Wayne's big break came with Conway Twitty's first number one record, which was Wayne's composition, "This Song Was Quickly Followed by "Next In Line." "Darkin' You Know You Wouldn't Lie" and "That's When She Started To Stop Loving Me."

The first big hit Wayne had as a performer came with the release of "Won't You Come Home To Talk To A Stranger" and he followed with "To The Angel," "He's Fine" and "Lonesome."

Other hits have included "A Good Day For A Good Time," "I'd Be A Fool To Say I Loved You," and "I Just Didn't Know That I Was Somebody."
Thanks, pardners.
Especially Larry Butler, Jerry Seabolt & Jack Mesler
With the formation of the Buck Owens All American Show, Buck realized the need for a permanent female singer to add versatility to his road show. Susan was his first choice and so became the only female performer in a previously all male show. She signed a Capitol recording contract and hit the road with the show, promptly proving her value with her ability to project her vibrant, personal qualities to receptive audiences throughout the world.

Warmth, beauty, and an earthy sincerity, that people want to relate to has enabled Susan to reach the hearts of every one; young, old, male or female. It is hard to pinpoint which of these many qualities touches the hearts of her audiences, and happiness, all sung in that special "straight from the heart" style that she's alone. Heart songs and Happy songs have since become a trademark of Susan's and have worked well for her as capacity audiences and phenomenal record sales across the nation have proven.

With her recent record successes have come two gold records, one in Australia and one in New Zealand, both for "L.A. International Airport." Her regular television appearances on "Hee Haw" and "The Buck Owens Ranch Show" as well as nationwide appearances with the Buck Owens Show, and her many solo performances, have launched her to the top of the popularity polls. Her recordings, both single and album releases, have rocketed to the top of the charts and stayed there. The smooth sweet and innocent notes that Susan produces has met with success in duet form with the "down home" comfortable voice of Buck Owens.

**DEWAYNE PHILLIPS**

Dewayne Phillips was only three years old when he first started singing. Moving from his birthplace in Longview (Tex.) to Houston, he made his first professional appearance at the

**BILLIE JO SPEARS**

Danny Jordan who became her manager. Danny and Sherri found an old gospel song, put some new words to it and took it to Al Gallico, one of country music’s most important gentlemen. Gallico loved the song and he loved Sherri, so he flew her to Nashville where she was signed with Columbia Records. But, as Sherri puts it, "the time just wasn’t right."

At this point, Sherri stuck with it in that direction to go with her music. She began travelling around, playing all sorts of clubs, performing all types of music—folk, rock, country, etc. She also spent more time developing her songwriting technique.

Al Gallico and Sherri King met again. Still impressed with Sherri, he signed her as a songwriter to his production company and introduced her to UA.

As a result, Sherri is now recording with United Artists, and her debut LP on the label impressively shows off her talents. Sherri brings a fresh feeling into country music by utilizing all the styles of music she has lived with over the years.

**MELBA MONTGOMERY**

A native of Tennessee, Melba Montgomery has become a musical sensation in Nashville, respected throughout Music Row as a seasoned performer and distinctive vocal stylist. While Melba's career in Nashville began in 1953, and went on to include ten years on the label that she, a best country bands, the last two years have brought her the widest recognition to date.

Born in Iron City, Tenn., Melba's family moved across the

**SUSAN RAYE**

When the "Greatest Country Music Show In The World," the Buck Owens Show, came to Portland, Ore., in 1960, no one, least of all Jack McFadden, Buck Owens' personal manager, realized they were about to write a new chapter in the history of country music. Across town from where the Owens troupe was performing, another performance was taking place, that of young Susan Raye. Although they were at two opposite ends of the performance spectrum, they had one common bond—country music. While Buck was sharing his music with the world, Jack discovered Susan sharing hers with the country folk of Portland.

Buck returned to Bakersfield, Cal., and Susan flown down for an audition, then had her accompany the show on an ensuing series of performances.

With the formation of the Buck Owens All American Show, Buck realized the need for a permanent female singer to add versatility to his road show. Susan was his first choice and so became the only female performer in a previously all male show. She signed a Capitol recording contract and hit the road with the show, promptly proving her value with her ability to project her vibrant, personal qualities to receptive audiences throughout the world.

Warmth, beauty, and an earthy sincerity, that people want to relate to has enabled Susan to reach the hearts of every one; young, old, male or female. It is hard to pinpoint which of these many qualities touches the hearts of her audiences, and happiness, all sung in that special "straight from the heart" style that she's alone. Heart songs and Happy songs have since become a trademark of Susan's and have worked well for her as capacity audiences and phenomenal record sales across the nation have proven.

With her recent record successes have come two gold records, one in Australia and one in New Zealand, both for "L.A. International Airport." Her regular television appearances on "Hee Haw" and "The Buck Owens Ranch Show" as well as nationwide appearances with the Buck Owens Show, and her many solo performances, have launched her to the top of the popularity polls. Her recordings, both single and album releases, have rocketed to the top of the charts and stayed there. The smooth sweet and innocent notes that Susan produces has met with success in duet form with the "down home" comfortable voice of Buck Owens.

**DEWAYNE PHILLIPS**

Dewayne Phillips was only three years old when he first started singing. Moving from his birthplace in Longview (Tex.) to Houston, he made his first professional appearance at the

**BILLIE JO SPEARS**

Danny Jordan who became her manager. Danny and Sherri found an old gospel song, put some new words to it and took it to Al Gallico, one of country music’s most important gentlemen. Gallico loved the song and he loved Sherri, so he flew her to Nashville where she was signed with Columbia Records. But, as Sherri puts it, "the time just wasn’t right."

At this point, Sherri stuck with it in that direction to go with her music. She began travelling around, playing all sorts of clubs, performing all types of music—folk, rock, country, etc. She also spent more time developing her songwriting technique.

Al Gallico and Sherri King met again. Still impressed with Sherri, he signed her as a songwriter to his production company and introduced her to UA.

As a result, Sherri is now recording with United Artists, and her debut LP on the label impressively shows off her talents. Sherri brings a fresh feeling into country music by utilizing all the styles of music she has lived with over the years.

**MELBA MONTGOMERY**

A native of Tennessee, Melba Montgomery has become a musical sensation in Nashville, respected throughout Music Row as a seasoned performer and distinctive vocal stylist. While Melba's career in Nashville began in 1953, and went on to include ten years on the label that she, a best country bands, the last two years have brought her the widest recognition to date.

Born in Iron City, Tenn., Melba's family moved across the
Heard in the best of circles:

“Produced by Larry Butler.”
singing would be an integral part of his life, so he formed a group comprised of school chums who called themselves The Scholars. Kenny realized that in order for the group to be self-sustaining, each member had to be an instrumentalist and he decided on bass. The Scholars won a recording contract and their first single, "Crazy Feeling," became a million seller hit. After graduation Kenny joined the Bobby Doyle Trio and traveled the country in nightclub and concert appearances, often in tandem with the Kirby Stone Four.

Kenny joined the New Christy Minstrels in 1966 and, after a year, left them to join Ginger Lynn and Terry Williams, left with them to form The First Edition.

Shortly after The First Edition was formed, Reprise Records signed them to a contract. One of the songs in their first album, "Just Dropped In To See What Condition My Condition Was In," was released as a single and quickly became their first hit. Seven more major hit records, including "But You Know I Love You," "Ruby," "Tell It All Brother," "Keen The Call," "Reuben James," "Someone Who Cares," and "Somebody's Burnin" made the group chart toppers on a regular basis.

The First Edition also became top concert and television personalities, appearing on more than 70 tv shows. This was followed by their own tv series, "Rollin'." Kenny's happy about being on his own now, he's exploring his roots, getting back to the people. His UA singles "Love Lifted Me," "While The Feeling's Good," and his current "Just Druidin' His Heart," have been all chart hits, so for Kenny, the future looks good.

JEAN SHEPARD
Already one of the biggest and best female stars in country music, gifted Jean Shepard has recently seen almost all her musical potential maximized.

Just about every new single record she has produced has climbed high in the country music popularity charts. They’ve included such outstanding songs as “My Name Is Woman,” “Just As Soon As I Get Over Loving You,” “Another Lonely Night,” “With His Hand In Mine,” “Just Plain Lonely” and “I Want You Free,” as well as her more recent smash hits “Slightly Less Than Nothing,” “Me And My Big Mouth,” “Bay With You,” and “Poor Sweet Baby.”

Since 1955 Jean Shepard has been a regular cast member of the Grand Ole Opry and has been an integral part of her shows that has made the Opry the greatest show of its type in history. Jean simply refuses to be an indifferent performer and is the type of singer and performer who demands her audiences to come to their shows prepared to sing along with her.

BILLY JO SPEARS
Bille Jo Spears was born in Beaumont, Tex., a city about 90 miles east of Houston. Bille Jo was brought up on country music, listening to (and admiring) people like Loretta Lynn and Tammy Wynette.

Billie Jo had her first record out when she was thirteen. It was called “Too Old For Toys, Too Young For Boys,” and it made quite a name for the little girl from Beaumont. The flip-side of the record, by the way, was a novelty done by Mel Blanc in his inimitable Bugs Bunny voice.

At her first public appearance, Bille Jo travelled around a bit, later settling back in Texas. She worked at many jobs, none of them ever remotely connected with singing, including, among other things, a part-time gig as a car hop (she calls it being a “tender-izer”) at a Beaumont drive-in. She later met Jack Rhodes, the she country music writer, who heard her sing, liked her voice, and persuaded her to come to Nashville. She cut some demos and signed with UA. She had a country hit with UA called “Easy To Be True.”

Bille Jo later left UA, had flings with two other record labels, recovered her contract and returned to the UA fold in 1980.

She had admired the production work of Larry Butler, who was then one of the hottest independent producers in Nashville and when she joined UA, she got her chance to work with him.

Her UA recordings of “Blanket On The Ground” (which went to No. 1), “Stay Away From The Apple Tree,” “Silver Willows” and many others were in the Top 10 in 1970. The title tune of her latest UA album and “Misty Blue” have established her as a major country pop star. A trip to England for a concert tour, which coincidentally picked up some gold record, established her as a favorite in Europe.

Johnny Tillotson
Johnny Tillotson is an entertainer. It didn’t happen by accident; it has taken a lifetime to cultivate. The results are evident to all who watch this young singing merchant at work.

Tillotson, who with Ray Charles, became the forerunner of pop/country artists, was one of the first recording artists to cross over into hop and country music charts. Tillotson burst forth on the national music scene in the late 50’s and early 60’s, and has since dedicated his total energy into perfecting his craft.

Tillotson’s roots are country. The Jacksonvill, Fla. native spent his afternoons as a youth devours Gene Autry and Roy Rogers movies, which led to a natural desire to become a singing cowboy actor. But that dream faded when he discovered the magic of Hank Williams. From then on he wanted nothing more than to be allowed to sing. His desire was then, and still is, to try to touch people the way the legendary Williams did.

After a few years of country singing, Tillotson was offered a contract with Cadence Records under the guiding geniuses of Archie Bleyer, who was a hotshot talent manager. It was a spot better than anyone else in the business. He felt that the right material was the key to success in recording, a sentiment shared with Tillotson’s current producer, Jerry Crutchfield, of UA records.

Under Archie Bleyer’s guidance, Tillotson had 23 consecutively No. 1 hits, including some of the hottest records of all time. Among Tillotson’s hit records are: “If I Had You,” “Dreams That I’ll Never Have,” “I Keep Right On A Hurtin’,” “Talk Back Troubles Licks,” and “Heartsaches By The Number.”

Although he plans to write more and spend more time in the recording studio, one thing he’ll never do is quit performing live. His heart lies with the people whom he meets playing all across the U.S., Europe, England and the Far East. He’s being acclaimed now as a total entertainment, the consummate performer who can wow an audience of all ages and from all walks of life.

In Las Vegas he has starred at hotels such as the MGM Grand, the Sahara and the Flamingo Hilton. Tillotson has also starred in leading clubs and hotels throughout the country in Detroit, Chicago, Dallas, Las Vegas, San Francisco, the Copacabana, The Robin Hood, Los Angeles, and New York, the Eden Roc in Miami Beach, the Copacabana in San Juan, Puerto Rico and Hawaii.
Thank You For Making Our Country Great.

ABC Record and Tape Sales Co., Seattle, Washington
ALL SOUTH, New Orleans, Louisiana
ALTA Distributing Corp., Phoenix, Arizona
ARC—JAY—KAY, Detroit, Michigan
BEST Record Distributor, Buffalo, New York
BIB Distributing, Charlotte, North Carolina
HEILICHER BROS., Atlanta, Georgia
HEILICHER BROS., Dallas, Texas
HEILICHER BROS., Opa Loca, Florida
MALVERNE Distributors, Inc., New York, New York
M.S. Distributing Co., Chicago, Illinois
M.S. Distributing Co., Los Angeles, California
M.S. Distributing Co., San Francisco, California
M.S. Distributing Co., St. Louis, Missouri
MUSIC CITY Record Distributor, Nashville, Tennessee
PIKS Distributing, Cleveland, Ohio
RECORD SALES Corp., Denver, Colorado
SOUTH SEAS Record Distributors, Honolulu, Hawaii
STAN’S Record Service, Shreveport, Louisiana
UNIVERSAL Record Distributor, Philadelphia, Pennsylvania
THE JOS. M. ZAMOISKI CO., Baltimore, Maryland

The United Artists Distributors. The Greatest Team In The Country.
The Tower Is Hot

Continued from page UA-6

a combination of reasons, few of them concerning the management. There was little chart activity, little traffic by the office.

"When UA talked to me about coming with them and they asked me what I wanted, the last thing we discussed was money. The first things we talked about were things I felt were necessary and essential. I was never backed down one time in the two years I've been with the company. I have total support from the home office. In fact, I have more than that. I have an interest that is absolutely incredible.

"They never cease to amaze me. From time to time, I think, well, their enthusiasm is slipping or they don't care as much as they used to. Then about 30 minutes later I'll get a phone call from L.A. and they'll say, 'Listen, we're making up 50,000 guitar picks with UA country on them, and 5,000 T-shirts and so on!' It's fantastic.

"I'm talking about every department. The publicity department is enthused about the country division. So is the art department. They've really gotten into our roster and they're doing those little extra things that are so important. The new Crystal Gayle album cover is a beautiful cover. There was someone in L.A. who did an awful lot of thinking, listening to Crystal's records and albums and came up with the concept and the idea. I'm very proud of that.

Recently UA executives from L.A. and across the nation journeyed to Nashville for intensive meetings and examined the Nashville scene first-hand. It was a show of faith, a show of concern. And Larry Butler, hosting Artie and the other UA moguls, was as proud as a peacock.

When he first walked into his new position, he could handle the 25 calls a day by himself. But a month later, he didn't have time to answer all of them. And, in Nashville, that's a good sign. Soon he was swamped with songwriters, artists and managers—and the calls zoomed into the hundreds until nowadays, it's not unusual for UA's Nashville Tower to receive up to 600 phone calls a day.

Everybody wants to do business with UA. "That's the reason for the turnaround," Butler opines. "It's a lot of fun and

(Continued on page UA-16)
Look behind a Shure microphone to spot a star in Nashville. Country superstars insist on Shure microphones because of the consistent reliability and clear, natural sound that make these microphones the “Sound of the Professionals.” Make ‘em part of YOUR next performance. Ask your Shure dealer about Shure microphones and tell him Bill, Bobby, Billy, Donna, Mickey, Tom, Sonny, George, Bob, Loretta, Barbara, Ronnie, Dolly, Charlie, Johnny, Marilyn, Cal, Nat, Conway, Leroy, Tammy and Faron sent you.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
DEAR LARRY,
WE WANT TO THANK YOU FOR BEING OUR FRIEND AND WE ALSO WANT TO THANK BILLBOARD FOR GIVING US CREDIT.

THE WINDCHIME FAMILY

LARRY HENLEY JOHNNY SLATE
LARRY KEITH TIM TIPPIN
STEVE TIPPIN KATHLEEN MURDOCK

Hear Ye! Hear Ye!
Be it known that we are proud of our close association with LARRY BUTLER and UNITED ARTISTS GROUP.

BILLIE JO SPEARS TANDY DEL RICE REEVES

The Tower Is Hot

(Continued from page UA-14)

it's something I've taken a lot of pride in. That's the reason I plan to be here for a long time."

What was Butler's magic formula? Alexander Graham Bell invented it. It's called the telephone. He got it in 1876. He started calling publishers and writers and said such original things as, "Come see me. Bring me some songs. They'll be listened to."

They did. He heard them.

He called independent producers. "Come see me. I want you in my corner. I want you helping me."

They did. He called artists. He called agencies. And the message was the same: "There's a record company in Nashville called United Artists. It's been here for a long time. I would like for you to realize that. Come see me."

"They did," Butler observes. "They gave me a chance. They gave me a chance."

Butler is quick to share the glory. "I'm not just talking about Larry Butler. I'm talking about Jack Mesler and Lynn Schults and Jerry Seabolt who have added the UA effort since I've been here. I'm talking about the guy who works in the mailing room and the secretaries. I'm talking about the total operation.

Corn and country go hand in hand, and Butler is the first to admit it. "You know, it's corny to say we're a family. A lot of people would laugh at that statement. But we really are a family. Everybody knows about everybody else in this operation and they help each other. I don't ever hear, 'I'm not gonna do that—that's not my job.' That's never said in this office. Ever."

Though receiving autonomy, Butler realistically views the corporate picture. "We have autonomy, but we are also part of the United Artists Records. There are times when Artie says no, but he's supposed to. He has to. But that's very seldom. Yet, I'm a normal creative person, and there are times when I'd like to record the entire city of Nashville."

Butler praises the work of Jack Mesler who served as vice president and director of the Nashville office. Mesler recently left USA after an impressive stint to get into his own distributing company operation in L.A. "Jack is an absolute country fanatic, and he believes in it, lives it, breathes it. He's one of the most dynamic record people I've ever met."

Mesler's Brooklyn accent and manners (he has justifiably been dubbed the Brooklyn Cowboy) collided with the manners and mores of Southern Nashville, and somehow the oil and water combination worked. He leaves Nashville with a respect and admiration that's hard as hell for an outsider to gain.

Jerry Seabolt is national country promotion director. "He's one of the most dedicated workers I've ever seen. He knew what we were trying to do and what we were doing when he

(Continued on page UA-18)
YOU'VE NEVER DONE NOBODY WRONG

George and Paul Richey

George Richey Productions
Brougham Hall Music Company, Inc.

CONGRATULATIONS U.A. COUNTRY
servicing the record industry

ANGEL PHOTO COLOR SERVICE
1345 Sherman Way
N. Hollywood Ca. 91605
(213) 765-3200
Congratulations TO
LARRY BUTLER & UNIFIED ARTISTS FOR YOUR SUPPORT!

FROM A FRIEND

An Open Letter
To: Ed Bruce, Larry Butler, Tommy Cash, Dave Dudley, Crystal Gayle, Sherri King, Del Reeves, Kenny Rogers, Jean Shepard, Billie Jo Spears, and Doc Watson.

Canada Loves Ya!!

L.U.A. RECORDS, LIMITED
6 Lansing Square, Suite 209, Willowdale, Ontario, Canada
Telephone (416) 491-7552
CONGRATULATIONS TO UA'S COUNTRY

• NASHVILLE
LARRY,

You're A Great Producer.
I Love Your Records, Especially The Steel Guitar.

PETE DRAKE

UA Country Artists

* Continued from page UA-12 *

rah's in Lake Tahoe and Reno, Nev. Tillotson also has to his credit starring appearances at the Michigan State Fair, the Ohio State Fair, the Trenton, N.J. State Fair, as well as other major fair dates throughout the United States.

DOC WATSON

There's not much anybody can say about Doc Watson. Superlatives would sound like so much public hype; besides, his place in the current pantheon of American contemporary music is secure. So, rather than give you a glowing portrait of Doc and his current cohorts (which include his son Merle and his newly formed band Festy Morn), here are the facts.

Doc Watson was born in 1923 in Stoney Fork, N.C. His first instrument was a harmonica, but his musical imagination was restless, and he soon graduated to banjo and then to guitar.

It was not until he was twenty-nine that Doc became a professional musician, playing in a band (an electrified band, let it be known) that played, as Doc once told Chet Flippo, "a combination of rock and roll, country, old pop standards and a few of the old square dance tunes."

Watson "arrived" in 1960. It was during the rediscovery by various and sundry folkies of "old time music," that unamplified and authentic music of the mountains of the south, it quickly became apparent that Doc, because of his knowledge of all the old songs he had heard on the radio in North Carolina, was one of the most important purveyors of this earlier musical style—and, besides, he was a great performer, with a subtle wit, a warm personality and last but certainly not least, an incredibly proficient picking style.

From that year to this, now 16 years, Doc Watson has been in the forefront of his particular genre of music; first on Vanguard, then on UA-distributed Poppy and now on UA.

Watson has won two Grammies in a row, for his two Poppy albums "Then and Now," and "Two Days in November," and his list of awards is quite literally too long to be quoted here. "Doc Watson: Memories," featuring Doc, Merle and Frosty Morn in Doc's own rather spectacular readings of some of the best music America has ever produced, added new fans.

His latest album, "Doc and The Boys," once again proves that Doc Watson is without peer as an interpreter, as a performer and as a pure and vibrant personality.

DOTTIE WEST

A genuine country girl, Dottie West was declared by Billboard the No. 1 female writer in the U.S. and the No. 1 female performer in England in 1974. She also won the title of country music's top female artist in the year prior to that. Dottie West's unique gift for writing and performing songs which touch the heart and the soul is evident in her choice of material and her ability to give each song a special meaning.

SLIM WHITMAN

Slim Whitman was born in Tampa, Fla. Had he not pursued
(Continued on page UA-22)
I'm overjoyed to be with you
Johnny Tillotson

Congratulations and
Continued Success

SUN UNLIMITED, INC.

We're looking for guests who want to be spoiled! If you've never been spoiled the Spence Manor way, you've missed it. Just ask the United Artists executives who've used our fine accommodations. We appreciate their business and prove it with our excellent service and hospitality. Why not be spoiled for once. Call for reservations today.

DEAR

THANKS FOR BRINGING US ALL TOGETHER!

CRYSTAL GAYLE

&

ALLEN REYNOLDS
Thanks for Letting Us
Share Your Success

Allied Record Company
6119 Pechore Street, Los Angeles, California 90028
Telephone (213) 685-8890 TWX 910-580-7431

Larry Butler
is a friend of mine.

Larry, You helped us win the 1976 SuperPicker Background Voices Award for singing on more Top Ten Records...

Thanks,
The Jordanaires

1043 Tyne Blvd., Nashville, Tn. 37220
Congratulations To
Larry Butler
— Our Super Songwriter
— Your Super Record Man!

And Best Wishes
To All
Of Our Country Cousins
At
United Artists Records

UNITED ARTISTS
MUSIC PUBLISHING GROUP, INC.
Including The Music Print Division—Leading The Way In Country Music Print!

New York • Hollywood • London • Paris • Milan • Bussum •
Buenos Aires • Tokyo • Sao Paulo • Johannesburg • Mexico City
• Ramat-Hasharon • Hong Kong • Willowdale • Stockholm •
Madrid • Pyrmont • Munich

And Nashville!
Here's why we're such a great Country Label.
### Hot Country Singles

**Last Week**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title/Artist</th>
<th>Label/Producer (Dist. Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;The Games That Daddies Play&quot;/George Jones</td>
<td>Columbia (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Jealousy&quot;/Waylon Jennings</td>
<td>Epic (Epic)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;You and Me (I Saw You Cry)&quot;/Charley Pride</td>
<td>United Artists (United Artists)</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Can Do This&quot;/Kris Kristofferson</td>
<td>Reprise (Reprise)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Here's Some Love&quot;/Marty Robbins</td>
<td>Warner Bros. (Warner Bros.)</td>
</tr>
<tr>
<td>6</td>
<td>&quot;A Whole Lotta Things to Sing&quot;/George Jones</td>
<td>Capitol (Capitol)</td>
</tr>
</tbody>
</table>

**This Week**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title/Artist</th>
<th>Label/Producer (Dist. Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Make Me as I Was&quot;/Jackie Shane</td>
<td>Atlantic (Atlantic)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;It Never Rained But It Always Rained Somewhere&quot;/Joe Backup</td>
<td>Capitol (Capitol)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Wooden Window&quot;/Charley Pride</td>
<td>United Artists (United Artists)</td>
</tr>
</tbody>
</table>

**Week Ending 10/9/76**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title/Artist</th>
<th>Label/Producer (Dist. Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;To Make Me as I Was (I Saw You Cry)&quot;/Waylon Jennings</td>
<td>Columbia (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Jealousy&quot;/George Jones</td>
<td>Epic (Epic)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;You and Me (I Saw You Cry)&quot;/Charley Pride</td>
<td>United Artists (United Artists)</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Can Do This&quot;/Kris Kristofferson</td>
<td>Reprise (Reprise)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Here's Some Love&quot;/Marty Robbins</td>
<td>Warner Bros. (Warner Bros.)</td>
</tr>
<tr>
<td>6</td>
<td>&quot;A Whole Lotta Things to Sing&quot;/George Jones</td>
<td>Capitol (Capitol)</td>
</tr>
</tbody>
</table>

**One-Week Ultimate" Hits**

- "The Games That Daddies Play"/George Jones (Columbia/Columbia)
- "Jealousy"/Waylon Jennings (Epic/Epic)
- "You and Me (I Saw You Cry)"/Charley Pride (United Artists/United Artists)
- "I Can Do This"/Kris Kristofferson (Reprise/Reprise)
- "Here's Some Love"/Marty Robbins (Warner Bros/Warner Bros.)
- "A Whole Lotta Things to Sing"/George Jones (Capitol/Capitol)

**One-Week Hits**

- "Make Me as I Was"/Jackie Shane (Atlantic/Atlantic)
- "It Never Rained But It Always Rained Somewhere"/Joe Backup (Capitol/Capitol)
- "Wooden Window"/Charley Pride (United Artists/United Artists)

**Performance Chart**

- "Down in the Valley"/Waylon Jennings (Columbia/Columbia)
- "The Games That Daddies Play"/George Jones (Columbia/Columbia)
- "Jealousy"/Waylon Jennings (Epic/Epic)
- "You and Me (I Saw You Cry)"/Charley Pride (United Artists/United Artists)
- "I Can Do This"/Kris Kristofferson (Reprise/Reprise)
- "Here's Some Love"/Marty Robbins (Warner Bros/Warner Bros.)
- "A Whole Lotta Things to Sing"/George Jones (Capitol/Capitol)

**One-Week Hits**

- "Make Me as I Was"/Jackie Shane (Atlantic/Atlantic)
- "It Never Rained But It Always Rained Somewhere"/Joe Backup (Capitol/Capitol)
- "Wooden Window"/Charley Pride (United Artists/United Artists)

**Performance Chart**

- "Down in the Valley"/Waylon Jennings (Columbia/Columbia)
- "The Games That Daddies Play"/George Jones (Columbia/Columbia)
- "Jealousy"/Waylon Jennings (Epic/Epic)
- "You and Me (I Saw You Cry)"/Charley Pride (United Artists/United Artists)
- "I Can Do This"/Kris Kristofferson (Reprise/Reprise)
- "Here's Some Love"/Marty Robbins (Warner Bros/Warner Bros.)
- "A Whole Lotta Things to Sing"/George Jones (Capitol/Capitol)

**One-Week Hits**

- "Make Me as I Was"/Jackie Shane (Atlantic/Atlantic)
- "It Never Rained But It Always Rained Somewhere"/Joe Backup (Capitol/Capitol)
- "Wooden Window"/Charley Pride (United Artists/United Artists)
SOUND
CLYDE CREEL
RECORDS

"Volunteer Jam," the first full-length Southern rock music picture, will premiere Thursday (14) at Nashville's Civic Auditorium. Produced by Joseph Sullivan and Roger Ger, and filmed before an advance sold-out crowd of 13,000, the film captures the Charlie Daniels' homecoming performance and announced speaking appearances by other artists, including the Marshall Tucker Band, Dicky Betts, Chuck Leavell, Jimmy Hall of Wet Willie, Lundr Wilson of Gram Parsons and Nils Lofgren. Executives from Epic and Capitol Records, as well as some of the top- rated musicians in the town, will attend the showing. Following the debut, "Volunteer Jam" will go in national theaters in 11 major cities.

Country
8 Seminars For Talent Buyers Set
NASHVILLE-Serving as the foundation for CMA's fifth annual Talent Buyers Seminar at Nashville Hyatt Regency Thursday, Sept. 24 to Monday (27-11), will be eight separate seminars. Moderators and panelists for the seminars include: needs of a fair: George Meagher, Kentucky State Fair; Paul Kline, Missouri State Fair; Myles Johnson, Clay County Fair, and Wayne McCary, Eastern States Exposition. Needs of an artist: Scott James and other artists to be announced. Needs of parks and special attractions-Bill Hollingshead, Knott's Berry Farm; Sandy Bynum, Disneyland, and Bob Cross, Disney World. Contracts and riders-Tandy Rice, Top Billing, Inc., J. Don Ferger, Coastal Carolina Fair, James Harris, Bluegrass Country, and Jerry Clower, artist Promotion and advertising of shows-Ray Fliszar, Amusement Business magazine; Fred Huff, Du Quoin State Fair, Ruby Hardin, media representative, Lexington, Ky., Lynn Shults, United Artists, and Bob Reese, WTHI, Terre Haute, Ind. Presentation of an artist-Don Karnes, Char- don, Inc., Mary Ette Charters, Technical Arts Creations; Dolores Smiley, William Morris Agency; Shih Pnhle, Technical Arts Creations; Norm Henshink, S Shreve Bros., Inc.
Buying direct from a responsible agent-Bob Neal, William Morris Agency; Mike North, ICM Inc.; Shifty Lavender, Lavender-Blye Agency; Sabrina, Talent Agency; Doc Romeo, Don Romeo Agency, Stanley Bower, Knights of As-Sarben; and others to be added. In addition to the seminars, there will be artist showcases and suites. Those present also will attend the CMA Awards show, followed by a post-shows awards party.
Airing for the five-day event will be operations of state fairs, county fairs, theme parks, auditorium managers, show promoters, booking agents and music executives. Attending for the five-day event will be operations of state fairs, county fairs, theme parks, auditorium managers, show promoters, booking agents and music executives. TROJANS-Turn On A True Love, Adv PS 244 35 IN CONCERT-Bob Mills and His Texas Playboys, Capitol SBO 13095 35 HOMEMADE LOVE-Tom Bres, Fax 1300 36 BUCK EM-Buck Owens, Adv PS 7685 36 TURN ON TO TOMMY OVERSTEAD-ad/psb 13616 36 KING OF ALL THE TOWNs-Little David Wilkins, RCA 4150 G 36 GILLEY'S GREATEST HITS-Vol. I, Mickey Gilley, Polydor PS 409

"Volunteer Jam," the first full-length Southern rock music picture, will premiere Thursday (14) at Nashville's Civic Auditorium. Produced by Joseph Sullivan and Roger Ger, and filmed before an advance sold-out crowd of 13,000, the film captures the Charlie Daniels' homecoming performance and announced speaking appearances by other artists, including the Marshall Tucker Band, Dicky Betts, Chuck Leavell, Jimmy Hall of Wet Willie, Lundr Wilson of Gram Parsons and Nils Lofgren. Executives from Epic and Capitol Records, as well as some of the top-rated musicians in the town, will attend the showing. Following the debut, "Volunteer Jam" will go in national theaters in 11 major cities.
By GERRY WOOD

A gospel version of “Before The New Year’s Eve” has launched the newly reorganized New Day Singers. After being separated for seven months, the group has returned to both the studio and the road. The record, produced by Nancy Hammel, will be distributed to major gospel music stations. The New Day Singers is a six-member group that often features Donna Burtton as lead singer.

“Country Crossroads,” produced and syndicated by the Southern Baptist Board of Home Missions Commission, is releasing this month by popular demand a country music calendar listing more than 500 singing stars and dates of major music events. The half-hour show features country music, Christian testimonies from country stars and co-hosts LeRoy Van Dyke, Jerry Clower and deejay Bill Mack of Fort Worth. The calendar, first offered last year, became a popular item with 75,000 mailed to “Country Crossroads” listeners across the nation.

Don Butler, chairman of the board of the Nashville NARAS chapter, which is now mounting a major membership drive, John Studdward, the current NARAS chapter president and he serves the Gospel Music Asan, as a director-representative. Another link between the two music organizations is Aaron Brown, a member of the NARAS board of governors and a vice president of the Gospel Music Asan. They’re included in a group that’s compiling information and videotapes on gospel acts to obtain greater national recognition for the gospel music industry.

The Dove Awards ceremony in Nashville Monday (4) will see the induction of new members of the Gospel Music Hall of Fame. Those nominated for the living category are John T. Benson Jr., Cleavant Derricks, Connor Hall, Eva Mae LeFever and Music Life. The deceased category nominees are Elmer Baxter, George Pennard, Mahalia Jackson, Halder Lillenas andira Sanker.

Gail Holmes, program director of KFZ in Greeley, Colo., reports tremendous response to the recent article on the Colorado contemporary Christian music station (Billboard, Aug. 21). “I’ve been swamped with requests for tapes of our format and have received phone calls from all over the U.S.” Holmes notes.

Word Goes Into Country Humor

NAVISHEL—Word Inc. continues to expand its scope adding the realm of country humor to its major gospel stable of talent.

The newly formed “Sheryl and Karen” has enjoyed previous success on a humorous item by gospel singer Wendy Bagwell, “The Rattlesnake Story,” which has been updated and released on Word’s Caan record label.

Kenny Hatfield, a top director for Capitol, notes, “Caan has already received a lot of reaction in country music circles.” The country humorist will write exclusively with Promised Land Music of Nashville, a division of Word, Inc.
Desmond & His Alto Come Out Roaring
By ELLIOT TIEGEL

LOS ANGELES—Paul Desmond is activating his career to the point where he’s doing more club dates, more recordings and getting out in front of the public more aggressively.

The alto saxophonist has one LP left on his contract with Horizon and says he’s got several ideas for that project.

He just finished playing on a reunion tour with the renowned but retired Dave Brubeck Quartet on an Eastern tour which is scheduled for release as a Horizon LP.

Having cut one direct LP with Brubeck for Horizon, "The Duets," Desmond says of doing another. He’s also done one LP "Paul Desmond Quartet Live" with his current rhythm section of Canadian musicians (which played beautifully at the recent Monterey Jazz Festival followed by five days at El Matador in San Francisco).

Desmond says his Chicago associates—Ed Bickert, guitar; Don Thompson, bass and Jerry Fuller, drums—are his working band, but he just worked several dates with the Brubeck family in Mexico.

The Brubeck Quartet reunion LP will feature many of the group’s well-known tunes. "The old material was what the people wanted to hear," Desmond says, "and what we wanted to play. The quartet disbanded in 1965 and he, Brubeck, Joe Morello (drums) and Eugene Wright (bass) haven’t worked together since that time.

The reunion was built on the 25th anniversary of the group. Desmond says it was "fun" playing the old book.

Living in New York, Desmond says he’s been "hanging around a lot" and he hopes to play more New York clubs.

Desmond says his Horizon pact "runs out any second," although he has high praise for producer John Snyder. "The relationship has been terrific," he says, adding: "John’s unique in the record business. He’s the most understanding, helpful executive I’ve met. He combines a rare number of qualities. He’s very musical, very alert, very efficient and very sympathetic. He likes the kind of music I play and I like the kind of music he records."

BASIE BEST?

Everest Reissues 9 Jazz LP’s

LOS ANGELES—The Everests budget-priced classical label veers into jazz this week with the release of nine LPs, all containing resolved masters.

Attracting the major share of interest is a Count Basie program of nine tunes featuring Billie Holiday and Jimmy Rushing. Front cover lists the recording date as March 7, 1964—five years after Holiday died—but the back cover, in smaller type, gives June 30, 1937, as the date. And that’s unquestionably more accurate.

The recording quality is poor, but Basie’s early band was one that outshone them all and it’s of Desmond note that his first theme, "Moten Swing," is heard at the start and close of the disc. Hershell Evans, Lester Young, Jack Washington, Buck Clayton and Dan Minor overcome (Continued on page 47)

Illustrated catalog of imported jazz recordings

Jo Jones Miles Davis Duke Ellington Benny Goodman Cannonball Adderley Coleman Hawkins Original D. Kield Jazz Band

14
LOOK THIS KNOCKED-OUT RECORD OVER BECAUSE IT'S GOT "SURE BET" WRITTEN ALL OVER IT!

"A MAN'S GOT TOO MUCH DOG IN HIM"

CASINO/GRT-070

SHELBA DEANE

EXCLUSIVELY ON:

-General News

EmArcy Jazz In Rebirth

By ALAN PENCHANSKY

CHICAGO – Phonogram/Mercury re-releases a chapter in its history this month with the introduction of a collector's jazz series drawn from material originally owned by the label's EmArcy jazz line.

Six artists, Gene Ammons, Maynard Ferguson, Buddy Rich, Dinah Washington, Oscar Peterson, and Clifford Brown are featured in the first installment in the double-box set, $7.98 list price, that retains the name EmArcy.

The six albums that represent a total reorganization of original EmArcy material will be in stores by Oct. 15, the label informs.

Mercury says Springfield Records will continue to release EmArcy LPs as originally masteried using existing artwork.

Advertising for the new series will be "very heavy and at many levels," explains Jules Abramson, vice president in charge of marketing.

Abramson says posters and an "EmArcy Jazz Series" browser card will be supplied dealers who stock the release in pre-packs containing three of each.

The albums are consistent in packaging and design. Abramson says, featuring line drawings of the musicians as they looked at the time the recordings were made. Most of the cuts in the initial release date from the mid-fifties.

According to Abramson, a follow-up release is scheduled for early 1977, with series releases to follow regularly, two or three times a year.

-Soul Sauce

*Continued from page 45*

the type of performer-producer she is seeking.

She is currently negotiating to sign two producers but will not disclose their names at this time due to other agreements.

She is also scouting the country for independent promotion persons. Although the label is distributed by Independent Record Distributors Assn. (IRDAs) in Nashville, she feels she can get more mileage for her product if she also hires independents.

The entire Wiggins operation is a family affair. Wiggins is president, her son Earl Dolphin is vice president, and her husband Clarence Wiggins is general and is teresa Clark is officers.

-A free concert titled "Soul & Symphony" performed by the Los Angeles Philharmonic under the direction of Calvin Simmons, was held Sunday (3) at the Trinity Baptist Church in L.A.

In addition to orchestral works, new gospel songs by Joe Westmoreland with the 39th Avenue Interdenominational Choir were performed.

Remember ... we're in communications, so let's communicate.

**Soul Sauce**

**Casino Records**

MEMPHIS, TENNESSEE

Distributed By: GRT RECORDS & TAPES

We cover it all

Everyone is a winner

-General News

EmArcy Jazz In Rebirth

By ALAN PENCHANSKY

CHICAGO – Phonogram/Mercury re-releases a chapter in its history this month with the introduction of a collector's jazz series drawn from material originally owned by the label's EmArcy jazz line.

Six artists, Gene Ammons, Maynard Ferguson, Buddy Rich, Dinah Washington, Oscar Peterson, and Clifford Brown are featured in the first installment in the double-box set, $7.98 list price, that retains the name EmArcy.

The six albums that represent a total reorganization of original EmArcy material will be in stores by Oct. 15, the label informs.

Mercury says Springfield Records will continue to release EmArcy LPs as originally masteried using existing artwork.

Advertising for the new series will be "very heavy and at many levels," explains Jules Abramson, vice president in charge of marketing.

Abramson says posters and an "EmArcy Jazz Series" browser card will be supplied dealers who stock the release in pre-packs containing three of each.

The albums are consistent in packaging and design. Abramson says, featuring line drawings of the musicians as they looked at the time the recordings were made. Most of the cuts in the initial release date from the mid-fifties.

According to Abramson, a follow-up release is scheduled for early 1977, with series releases to follow regularly, two or three times a year.

-Soul Sauce

*Continued from page 45*

the type of performer-producer she is seeking.

She is currently negotiating to sign two producers but will not disclose their names at this time due to other agreements.

She is also scouting the country for independent promotion persons. Although the label is distributed by Independent Record Distributors Assn. (IRDAs) in Nashville, she feels she can get more mileage for her product if she also hires independents.

The entire Wiggins operation is a family affair. Wiggins is president, her son Earl Dolphin is vice president, and her husband Clarence Wiggins is general and is teresa Clark is officers.

-A free concert titled "Soul & Symphony" performed by the Los Angeles Philharmonic under the direction of Calvin Simmons, was held Sunday (3) at the Trinity Baptist Church in L.A.

In addition to orchestral works, new gospel songs by Joe Westmoreland with the 39th Avenue Interdenominational Choir were performed.

Remember ... we're in communications, so let's communicate.

**Soul Sauce**

**Casino Records**

MEMPHIS, TENNESSEE

Distributed By: GRT RECORDS & TAPES

We cover it all

Everyone is a winner

-General News

EmArcy Jazz In Rebirth

By ALAN PENCHANSKY

CHICAGO – Phonogram/Mercury re-releases a chapter in its history this month with the introduction of a collector's jazz series drawn from material originally owned by the label's EmArcy jazz line.

Six artists, Gene Ammons, Maynard Ferguson, Buddy Rich, Dinah Washington, Oscar Peterson, and Clifford Brown are featured in the first installment in the double-box set, $7.98 list price, that retains the name EmArcy.

The six albums that represent a total reorganization of original EmArcy material will be in stores by Oct. 15, the label informs.

Mercury says Springfield Records will continue to release EmArcy LPs as originally masteried using existing artwork.

Advertising for the new series will be "very heavy and at many levels," explains Jules Abramson, vice president in charge of marketing.

Abramson says posters and an "EmArcy Jazz Series" browser card will be supplied dealers who stock the release in pre-packs containing three of each.

The albums are consistent in packaging and design. Abramson says, featuring line drawings of the musicians as they looked at the time the recordings were made. Most of the cuts in the initial release date from the mid-fifties.

According to Abramson, a follow-up release is scheduled for early 1977, with series releases to follow regularly, two or three times a year.

-Soul Sauce

*Continued from page 45*

the type of performer-producer she is seeking.

She is currently negotiating to sign two producers but will not disclose their names at this time due to other agreements.

She is also scouting the country for independent promotion persons. Although the label is distributed by Independent Record Distributors Assn. (IRDAs) in Nashville, she feels she can get more mileage for her product if she also hires independents.

The entire Wiggins operation is a family affair. Wiggins is president, her son Earl Dolphin is vice president, and her husband Clarence Wiggins is general and is teresa Clark is officers.

-A free concert titled "Soul & Symphony" performed by the Los Angeles Philharmonic under the direction of Calvin Simmons, was held Sunday (3) at the Trinity Baptist Church in L.A.

In addition to orchestral works, new gospel songs by Joe Westmoreland with the 39th Avenue Interdenominational Choir were performed.
CHI-SOUND RISE

BY JEAN WILLIAMS

NEW YORK—Carl Davis, owner of Chi-Sound Records in Chicago, is purchasing a 17-room office building, installing an Eastlake recording studio, a display window, and a show room where acts will perform.

We hope to expand the Chicago and Midwestern recording scene, says the former Brunswick executive.

To promote the Windy City, Davis is staging an exhibition of all LPs. Covers will also carry pictures of Chicago scenes or acts photographed in scenic sections of the city.

To date Chi-Sound has released four LPs by Walter Jackson, Ethyl Rhythm Funk, Peddler and Windy City.

"Many of our nationally known acts are recording here, but the labels are located in California, New York, and the South and these labels are into prestige in those areas," says the 20-year industry veteran.

Davis signed from Brunswick in June, forming Chi-Sound the same day. He immediately set a label dedication.

Under the USA agreement, Chi-Sound is required to produce six or more acts per year and place other acts with other labels.

Davis says that to date, UA appears to be interested in all acts signed to Chi-Sound.

The roster includes Jackson, a pop/r&b act; Peddler, a pop act; Ethyl Rhythm Funk, a self-contained soft rock group, Jackson, an r&b act, veteran performer Della Reese and the Dells, and Caroline's Dream.

Davis is currently producing a disco LP a la Van McCoy on himself accompanied by his own orchestra. He will also release a single marking his debuting. He has other plans, "Because," says he, "I want to have the time to concentrate on each act individually."

Davis notes that 20 years in the industry has taught him the importance of reeling an act's performance with its product which is the reason for an in-house showroom.

The showroom will house a stage with some music, and a record company will be taught and the acts will perform their entire shows for the Chi-Sound staff before facing the public.

"My acts will be thoroughly trained in stage techniques. When they are through the front door, raw, they will leave by the back door complete artists, or they will not go out.

Several former Brunswick staffers are now at Chi-Sound. Davis is president and the vice-president is George Davis is vice-president/administration, Tom Washington, charting and promotion; Tedi Sherman, director; Ollie Leavell, who discovered Tyosse Davis and the Chil-Quites at Brunswick, is director of artist relations.

Jazz Serv ed Up At Philley College

PHILADELPHIA—Philadelphia College of Performing Arts, fully-accredited college formerly known as the Philadelphia Conservatory of Music, has announced the creation of a studio/jazz emphasis program. The program is a non-credit, traditional Bachelor of Music Degree. The new program is designed to prepare jazz musicians for careers in jazz and commercial music.

Program director Evan Sodl stresses the fact that all the courses within the studio/jazz program will be taught by active East Coast studio musicians involved with the cutting-edge jazz theory and arranging, studio/jazz ear training and jazz history.

Additionally, the course work includes improvisation, recording techniques and a seminar on the business of music, as well as extensive participation in small and large jazz ensembles. Elective courses in other musical formats will also be made available.

HILYD 'Hersch

BY DAVE DEXTER JR.

HILYD, a tall blonde who has never lost her Teutonic accent, is adept at "Hil_Jazz Her_Jets' programs together and it requires delicate spacing, editing and mixing work, and has been recorded in scores of different studios. She’s also good at remixing music and has made more than a dozen LP discs to more than 3,000 radio stations," says Hilyd, who sometimes uses as many as four Ampexes in shaping each show.

Mills, a veteran in commercial radio before he took over producing for the Veterans. Another advantage over here, says Hilyd has “a particular and rare sensitivity” with tape.

I wouldn’t work without her."

DAVE DEXTER JR.

Grappelli Fiddling ’Round the Country

BY DAVE DEXTER JR.

LOS ANGELES—He soon will be 69, and for 57 years he has earned millions with his fancy fiddling on records and in clubs. Stephane Grappelli this week goes into Chicago’s Van Buren on the middle of a three-state tour which began Sept. 7 at New York’s Bottom Line and ends at Rosy’s in New Orleans Nov. 24.

"Then," says the Paris-born veteran who earned international prominence in the mid-30s, performing with the late Django Reinhardt and the Quintet of the Hot Club of France, "I shall do a new tour in London. I am miserable when I’m not performing."

The quick-witted, smiled, and sometimes grumpy, 5’6” bow-legged “Voo-noo Grappelli” is seeing areas of the U.S. he’s never visited previously. Working with the Diz Dixie Trio, he has treated long-time fans in Vancouver, Winnipeg, Seattle, San Francisco and Los Angeles to his classy violinists’ recital and work with the topmost, Detroit and London. Out, to fly he takes the U.K. at Thankgiving. And what of today’s jass—does the enduring Stephane find all the rhythms of today’s electronic gear palatable or meretricious?"

"Ah," he says, "It’s all good. I don’t even rent electric. I am burning in a marvelous newBassey Burrell hand-made electric violin right now and it pleases me. There is room for many kinds of new sounds in musi."

But one quickly notices, on the job, that the improvising Grappelli sticks to his 1742 Italian Nicola Gigante fiddle. Nor are the guitar played by Dixie, Joe Isac and Ben Torii’s drum set amplified.

Grappelli rhapsodizes, vocally, on the talents of the young Frenchman, Jean-Luc Ponty, but it is apparent that his all-time idol is Joe Venuti. Grappelli calls him “Voo-noo”-say.

He also recalls the jazz scrapings of Scott Smith, Eddie South and Ray Nance, all now deceased, with admiration.

Grappelli’s father was an Italian who lived in poverty in Paris, working as a philosophy professor. "We had nothing," Grappelli recalls. "But as a kid I quickly learned the violin, the piano, saxophone, accordion and several other instruments. I had no lessons. I worked in the streets." For a time it appeared that he might become a successful classical fiddler, but while still a teenager some critic he heard Louis Armstrong Hot Five record and that changed everything.

He teamed with the immortal Gypsy Reinhardt and their records began selling worldwide. Grappelli was in England, performing, when German troops and aircraft demolished Poland. “And then I had a kidney injury—desperately—and was shipped through the war and found myself in London. For 15 years it was my home. But now I live in France, in Paris and Caen. But only rarely, I must say."

Records have looked large in Germany. You will find the new, two duplet LPs for EMI-Angel with the American classical virtuoso, yet much Japanese and British Vanguard “Satin Doll” album he, in мне, perhaps his best work on disks. For Black Lion, Stephane taped two LPs yet to be issued in the U.S. He has recorded with Paul George Shearing and numerous other jazzers and shall never return," Grappelli says. "Right now I feel great, bookings are abundant and I have a new record—just to show I want to master. I am a lucky man."

He is booked in New York by Clifford Hocking and Vinnie Reed.

Jazz Reissues

Continued from page 44

The inferior sound with their unfortu

able musicianization.

Albums of antique but still-re

membered masters by Magsky Spa

ng, with Earl Hines at the piano, Mel Torme, surrounded by the Mel

tones and Artie Shaw’s 1946 band, and Earl Hines with his stabbing, jobbing Baldwin banging also merit attention.

Additional entries in the Everest “Archive” series are LPs by Sidney Bechet, Ben Webster, Billy Eckstine, Sid Sheinbein and a dozen styled featuring spearheaded, surprisingly good music by the jazzmen: Jime Stewart, Vic Dickie, Basie Bailey and Pee Wee Er

win George Wettling and others. But it was necessary to include yet another version, the 99thist, of the blasting band “When The Saints Go Marching In.” Everest loses in “Chuck Berry’s Greatest Hits” as an added attrac

the national audience has increased each album’s chances in the marketplace.

DAVE DEXTER JR.
BASF CLASSICS

German News To Import
As Audiofidelity Presses

By IS HOROWITZ

NEW YORK—German News Co. will begin U.S. marketings of
imported BASF classics later this month in a move that will provide
additional representation for a variety of P.C. systems, and material produced
recently by BASF itself. The remainder
consists largely of historical, oratorio,
and vocal recordings.

At the same time, Audiofidelity is
preparing a second BASF press kit of
classics since it acquired license
rights earlier this year. This product
will be offered under the name of
Carl Shaw, in charge of classical ad
for Audiofidelity.

Meanwhile, the availability of
BASF product here under still other
uspices remains a possibility, it has
been learned. CBS Records, for
instance, is known to have engaged in
talks with BASF that may lead to
selective releases at a later date under
the Columbia Masterworks banner.

Both Audiofidelity and German
News say they expect to continue
to participate in the BASF links to the
American market despite reports that
BASF has decided to spin off its
record subsidiary. Austria, the firm is
slated to shutter its record division
by the end of the year (Billboard, Oct.
9).

However, at least three companies
are known to have been in
discussion with BASF that may result in
their takeover of the record operation.
Identified as bidders by a source
close to the scene are Arista, EMI
Classical and Deutsche Grammophon
Audiocapital.

Audiocapital says that its contract
with BASF has another two years to
run, and in addition to six new
releases due out by Nov. 15, has
additional records planned. About
three new titles are slated to be
issued at six-week intervals on a
concurrent basis, says Shaw.

Coming soon are Carl Orff's "Ca-
tullis Carmina" in a performance
directed by Ferdinand Lenter, a set of
the Beethoven Corgas performed by
ew music specialists Collegium Aureum, the youthful
classical and baroque ensembles, and
Bastien, a Dietrich Fischer-Dieskau
album of French songs, and a first
attempts from 12 editions of the Berlin Philharmonic in
a program of transcriptions and
original works.

German News, veteran importer of
a number of European labels, among
them Ecorod and Presser, will offer
BASF's stereo titles to dealers at $4.30 an album, each,
carrying a suggested list of $7.98.

The major capitol groups also
 beware of a mono, $5.98 and will be discounted down to
$3.00 to retailers.

German News' import rights to the
BASF catalog, which is exclusive in
the United States, says Hofer.

NEW YORK–New World Recor-
dings, the label founded by the Rock-
efeller Foundation to create a 100-
track anthology of American music
will make its product available to
the retail trade beginning in January.

Only those records actually pro-
duced by New World will go to the
retail route. A large segment of the
label's growing catalog is assembled
from the archives of commercial
manufacturers who have granted
royalty rights to New World purely for
free and low-cost distribution
directly to educational institutions
and libraries.

The label's first release of 10 al-
bums came out last April and an ad-
ditional 10 records are scheduled
for release later this month. Eight of the 20 were
wholly produced by New World and
will figure in early retail distribu-
tion.

As a non-profit institution New
World is working to reduce sufficient
revenue from "commercial" sales to
recoup production costs. Additional
income will go to help finance con-
tinuations of the company beyond
the budgeted support of the founda-
tion, due to terminate the end of
1978 upon completion of the anal-
ogy.

New World expects to tie in with a
singers' union to provide a substitute to handle
sales to dealers. Among those being
considered, it was learned, is Peters
International of New York.

So far, six complete sets of the first 10 albums have been dis-
tributed gratis to educational institu-
tions, with another 500 sets sold to
schools at the special rate that total $11 for the complete
subscription of 100 albums.

The label has recently completed
a recording of the Santa Fe Opera production of Virgil
Wilde's "The Mother of Us All." The two
recording set has not yet been sched-
uled for release.

Paris World

New World

To Dealers

In January

DALLAS UNION PACT

Formula Includes Disk $%

NEW YORK — Recordings are expected
to figure in the Dallas Sym-
phony Orchestra's next few
years, partly as a result of a new union

N.Y. City Opera

Is Hit By Strike

NEW YORK — The New York City Opera has suspended all per-
formances until further notice after
talks between the union and the opera
failed. Earlier in the month, the opera
was able to negotiate a minimum pay
increase of $340. Also involved in the
dispute is the question of tenure

agreement reached last week be-
 tween management and the mus-
icians.

An electronic media clause in
the pact calls for a portion of the
musicians' wages to be earmarked for
uses that will include recording ses-
sions, which the orchestra hopes to
hold for further recording and
rehearsal sessions.

The new contract, due to run for
three years, provides for a 5.2 per-
cent increase in the first year and
third year, and will increase wages to $361
a week in the final year.

Edward Hahn, chairman and
managing director of the orchestra,
says he expects two to four rec-
tapes to be produced in the coming year.

The orchestra's musical director,
Enrico Maria, currently records for
RCA Records in Europe, using the
London Symphony and the New
Philharmonia. These recording pro-
grams may be coordinated with ses-
sions by the Dallas, it is understood.

The Dallas Symphony has not re-
corded for more than six years.

The Buffalo Philharmonic reached
agreement with its musicians on a union contract without a
threatened interruption of its current tour, its been
宣布, Employment is for 46 weeks
and wages rise to $305 weekly under the new
deal. Albert Petro, music director of Circa
e, RCA Records, chose the Buffalo Philharmonic as
the site of the new recording. Petro, in a
statement to reporters, said the
Sinfonia will receive $11 from the National Symphony.

I W 0 in Washington arranged for a new
weekly live interview and performance series on "Classical Notes," to be
aired on public radio stations in the
student's program director Mike Cutchett.

Pittsburgh Taped

PI TTSBURGH—The first in a series of eight tv programs to program,
the Pittsburgh Symphony and its new music director, Andre Previn,
will be taped here Oct. 5 for the first time, and will air on the
PBS network in 1977.

These are being solicited mid-month sales to
radio station air play list 

TOP50

THINGS

ARIZONA

SAD

YOU ARE

YOU ARE

BASS

THINGS

YOU ARE

WRECK

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOUR

YOU
Hardware & Software Forge Disco Industry

‘Razors and Blades’ Linked To Growth

By GRIER LOWRY

This concludes an exclusive two-part profile on the growth of Sounds Great as an independent factor in the TOPEKA market which began last week with a look at owner Sam Cardiff’s brand selection and merchandising approach.

TOPEKA, Kan.—In addition to its thriving hi-fi business, Sounds Great attributes its growth to a strong auto stereo sales. A growing amount of blank tape dollars is also a factor in this market. Although Sam Cardiff expects to pass $500,000 this year, his total in this city of about $100,000.

The Midwest retailer, who had two years with the St. Louis-based CMG chain prior to opening his own business, has been a major player in the car stereo market in cities while still in high school, and knows the score—and potential profits—in this category of gear.

About 40 in-dash units are on display and available for service in the shop, with 20 high-end A/D, and Jensen speakers.

“In-dash car stereo is the big seller, and growing steadily,” says Cardiff. “People want for their cars, with no dashboards and control panels.”

Biggest volume at Sounds Great is in 8- and 10-track tape models, with 10% range for 8-track models, and to $30 more for cassette units. The cassette deck units do not include the car models for Cardiff, with its share growing. With and speaker purchase, it’s the price, but the sound, he emphasizes.

The firm doesn’t install car stereo, and it’s no great disadvantage, the dealer believes. He claims that 70% of his buyers install their own or have friends who can do the job—and the cars would sell for the $25 to $30 installation fee to invest in a higher quality system.

Personal attention to customers—for hi-fi, car stereo or blank tape—is a big reason for the success of Sam Cardiff, right, in building his independent operation to a strong role in the TOPEKA market.

Winter CES—Overbooked; Runner To Blackstone

NEW YORK.—A late rush of exhibitor space applications in the last two weeks has put the Winter CES in the position of holding requests for 303 spaces with only 279 available for the Jan. 13-16 (Sat-Sun) annual run at Chicago’s Conrad Hilton.

As a result, once existing space assignments are made, the rest of Blackstone will be sublet by some of the latecomers, according to Bill Jensen, show manager, who anticipates all exhibitor contracts to be mailed by last Friday (1).

With exhibits arranged in general categories, Blackstone is the only consumer radio and car stereo combinations will be in the East Hall at the main entrance, offering potential opportunities to show the expanded 40-channel transceiver. Every major supplier with the exception of Pathmark (Pathmark) has requested space, and specialty dealers.

Special rooms on the fifth floor are being reserved for audio component exhibitors who need only demonstration and hospitality facilities, he points out. It is a “pit run” for the satellite audio-only show being held for the Summer CES at McCormick Inn, across the road from the main McCormick Place exhibit hall.

Tailored to the needs of the hi-fi community, the McCormick Inn facilities will include all the third floor sound rooms (13 by 14 by 16 feet) at a “bargain” $750 including all services, rates Jack Way- man, EVA/CCEV, sensor vice president, who worked out the package deal.

Other areas on the second floor and lower lobby will cost from $1,000 to $3,000 a total of 15 rooms. Additionally, there will be 22 exhibit rooms at McCormick Place itself set aside for audio demonstrations.

While CES space is available from many sources, with such units as the IMC-rolling-guineas, the new Advent VideoBeam stereo video console, and the VideoBeam video display system now only at a low cost, and both hardware and software are linked to the trial by error development—such as Projectavision with videotaped concerts on The Bottom Line—that becoming a “live” act on a large screen isn’t the answer.

New hardware is available from many sources, with such units as the IMC-rolling-guineas, the new Advent VideoBeam video display system now only at a low cost, and both hardware and software are linked to the trial by error development—such as Projectavision with videotaped concerts on The Bottom Line—that becoming a “live” act on a large screen isn’t the answer.

The Lighting area has kept pace with the growth of the lighting sophistication of light and sound controllers built into the custom console or available as an add-on is another graphic example of the hardware supplier meeting software needs.

In this area, the enhancement of the entertainment environment increases the music’s appeal and excitement for the audience.

Again, the old-line companies such as Capitol Stage Lighting and Times Square Theatrical Supplies have helped to bring about the change in the lighting equipment used in the theater.

Some of the new lighting systems are also available as an add-on, and include control boards and controllers that allow the user to create the desired lighting effect.

The video system has added a new level of excitement to the entertainment environment, allowing the user to create the desired lighting effect.

The “all-ears” for CBers

FORT WORTH.—“All Ears,” an exclusive CB concert in tribute to CB fans and easy listening buffs, has been released on Radio Shack’s Rock- in-the-Log label, with 10 original songs in pop, rock, soul and country style, using the CB vernacular. Several of the tunes are expected to be released as singles, with the stereo LP or 8-track tape available at $3.49 from Radio Shack stores and associated dealers.

The delays in providing viable software are linked to the trial by error development—such as Projectavision with videotaped concerts on The Bottom Line—that becoming a “live” act on a large screen isn’t the answer.

New software and technology will continue to keep pace—and anticipate—the changing needs of the disco industry, and both hardware and software will together expand the future potential.

The delays in providing viable software are linked to the trial by error development—such as Projectavision with videotaped concerts on The Bottom Line—that becoming a “live” act on a large screen isn’t the answer.
Paul Klipsch is coming to Nashville

Paul Klipsch, audio consultant to the recording industry, pioneer in loudspeaker design, and inventor of the Klipsch speaker, is coming to Nashville.

He'll talk to you about loudspeaker design, placement, and performance characteristics... in layman's terms or technical talk.

Tuesday, Oct. 5, 2 to 5 p.m.
Wednesday, Oct. 6, 2 to 4 p.m.
Come and talk to Paul Klipsch at Audio Systems. And while you're there, see our complete line of Klipsch speakers... from $248 to $1441.

NEW PRODUCT LINE
ESS Preps 1st Heil Full-Range System

By Jim McCullough

LOS ANGELES—ESS, Inc., Sac- ramento, Calif.-based speaker manufac- turer, will be marketing the Transar- T.A.D., its first full range Heil speaker system, by year end.

While prices have not been set and cosmetic wrinkles are still being ironed out, the new, higher-priced system, it is understood, will form the nucleus of a new product line, which, according to the firm, "will define a new level of high frequency performance."

Philip Coelho, ESS president, notes that the new system is "a logical extension of Dr. Oskar Heil's research in sound reproduction. Naturally, it incorporates his latest work in high frequency air-motion trans- formation but Transar-T.A.D.'s most striking feature is its low frequency system, the product of three years research by both ESS and Dr. Heil."

Up until this point, ESS speakers had the Heil system applied to high- frequency and mid-range. The new system will also have a Heil low range.

According to the firm the new Heil low frequency system, like the air-motion transformer, departs radically from conventional trans- ducer designs consisting of five verti- cally stacked Latan diaphragms interconnected by four drive rods. The Heil system is based on the concept of distributed drive. Each of the diaphragms is drive-supported by the rods in four places, virtually eliminating the possibility of dia- phragm resonance, according to the company. The rods are constructed of carbon fiber, the stiffest material known.

Sonic information is propagated through them instantaneously, in contrast to the far slower radial propagation through pulp cones, says ESS.

"This real-time propagation," Coelho adds, "has significant advan- tages in both transient performance and overall clarity."

Since the five diaphragms are driven by a common coil, the sys- tem's effective moving mass is greatly reduced, resulting in effi- cient operation over an extended range. In addition to its structural integrity, low overall mass and ex- tremely coherent sound propagation, the Heil low-frequency system obtains outstanding horizontal dis- persion through its vertically stacked design, says the company.

Coelho continues, "The system's performance is characterized by a total lack of compression or restric- tion. It has expansive depth and quality."

Recently, ESS introduced two new product lines: Professional Series Eclipse loudspeakers and Professional Series Heil loudspeakers.

NEWCOM Restructures
Three Marketing Divisions

CHICAGO—The Electronic Indus- try Show Corp. has announced changes in the structure and mo- nopolization of its NEWCOM mar- keting divisions, which plan educa- tional programs for the annual electronic distribution show.

Invitations to exhibits at NEW- COM '77, May 3-5 at Las Vegas Convention Center, were mailed last week, with space assignments to begin Nov. 19.

Three of the shows marketing di- visions are affected by the realign- ment, according to Bud Haas, Show Corp. president.

The Industrial Distribution mar- keting division has been split in two, with an OEM segment and an MRO segment created. "This corresponds to the prevalent trends in today's component marketplace," NEW- COM says.

The show also is combining its Consumer Products and CB Com- munications marketing divisions into one, due to "the recent emerg- ence of CB radio as an accepted consumer product rather than a speci- alty item."

NEWCOM too has renamed its Professional Sound and Video division, now to be called Commercial Sound and Video. The General Line/Service Dealer marketing division remains unchanged, the show informs.

Five Show Corp. board members have been named to head the vari- ous marketing divisions. They are: Jessosperts, J.Y. Schoonmaker Co., Dallas, Industrial Distribution (OEM); Lewis Shuler, Dixie Radio Supply, Columbus, S.C., Industrial Distribution (MRO); Alfred Cowley, Bluff City Distributing, Mem- phis, Consumer Products/Consumer Communications; Arch T. Hoyne, Argus Sound, Commercial Sound and Video, All Kass, Electronic Dis- tributions, Drexel Hill, Pa., General Line/Service Dealer.

According to NEWCOM, the work of the five marketing divisions will be coordinated by the Show Corp.'s Educational Committee, chaired by Don Yates, Radio Dis- tributions, Drexel Hill, Pa.

New Chrome Formula
Memorex Videotape

SANTA CLARA, Calif.—MRX
716 Quantum is a new chromium dioxide formulation 500-foot videotape from Memorex, available in 1-inch and 1/2-inch open reel con- figurations for all VTRs that can uti- lize such a tape. Specific perform- ance features include improved color performance, RF and signal-to-noise ratio. It re-emphasizes the firm's com- mitment to chrome as a viable for- mation in both audio and video prod- ucts, a company spokesman as- serts. The bulk of the firm's product lines is still chrome based, it is em- phasized, with the MRX2 audio for- mulation offered as an alternative, not a replacement (Billboard, Sept. 18).

1st Central N.Y.
Hi Fi Expo Joint
Dealer-Rep Effort

Continued from page 15
By Bill Toopkin

Savits, Kenmore and Robert Van Guilder of North Syracuse, repre- senting getting into the market.

Manufacturers with confirmed space, according to Jeff Paulson, in- clude ADC/BSR, ARS, Audio- Technology, Bogen, Classic, CMI, Cot- zer, Creason-Vega, Craig Audio, Dynaco, Dynalite, General Electric Co., Jensen, Kenwood, KLH, Doss, Lux Audi, Marantz, McIntosh, Onkyo, Philips, technicians, Yamaha. Blank tape from Fuji, Maxell and TDR, plus tentative commitments from Airak and Dual.

The promo campaign covers the Central New York area with eight AM and FM radio stations reaching from Watertown to Binghamton. Poster notes also included the two Syracuse television stations with both 30 and 60-second tapes produced, and newspapers throughout the area.

No newspaper supplement has been released as of press time, but the group itself is preparing a 4- page show brochure that will in- clude ads for three dealers telling where the various lines are avail- able.

"A recent Albany show by Sight & Sound there drew about 12,000 with minimal advertising," Parson observes, "so we're hoping to equal or better that with our saturation cam- paign. And if it goes as expected, we will plan to make it an annual event."

8-T Piggyback
Robins Cleaner

NEW YORK—An automatic 8- track tape cleaner that "piggybacks" the player with no exist- ing power source required has been introduced by Robins Industries Corp. The "Soundtrack Scrub- ber" employs a replaceable roll of spe- cial tape that cleans and polishes the recording tape inside the cartridge. The cleaner is slipped into the player, then the cartridge is inserted into the Scrubber, with a remote capstan in the cleaner driving its powers from the player and rotating the cartridge tape against the clean- ing tape.

A 40-minute 8-track can be re- stored in 15 minutes, Robins claims, with the cleaning tape advanced slightly to perform the cleaning after each operation. At suggested re- sale of $11.99, the unit is provided with a replaceable reel of cleaning tape good for about 200 tapes.

Portable Video
Offered By MPCs

NEW YORK—MPCs Video In- dustries is offering a new lightweight portable video system that combines a $1,500 color TV camcorder and a $3,000 video cassette deck. The unit is said to be capable of perfectly recording the signal from any cam- era, and also provides top broadcast quality at reasonable prices.

Camera provided with the system is a Philips KDK111 unit. It comes with 9.5 to 95mm zoom lens, has a signal-to-noise ratio of better than 48dB, and can deliver film-de- tailed images at low light levels. Its lens focus and convenience controls make it ideal for off-the-shelf operation.
WIN A RECORDING STUDIO

Some people would sell their mother to own a recording studio. Well, don't call the whiteslaver yet, TEAC Tascam Series is giving away a complete, ready to operate, 8-track recording studio. Mics., mixer, recorder/reproducers, everything...except a place to put it in of course.

All you have to do is visit a TEAC Tascam Series dealer and pickup a contest entry blank. Sure, a salesman will want to show you our equipment, but what the heck, if you're really into music, someday you're going to have to get into recording equipment. Why not start now. Why not start with the best: Tascam Series by TEAC.

Your entry blank also gets you into our ROLL YOUR OWN AT HOME T-shirt offer. Ask a salesman to show you a sample. And why not try a "hands-on" demonstration of our pro-line recording equipment. It might be your lucky day all the way around.

OFFICIAL RULES:

1. To enter, complete the official entry form available at a TEAC Tascam Series dealer. 2. Mail immediately; mailer is preaddressed and postpaid. All entries must be postmarked no later than November 30. 3. The winner will be selected in a random drawing conducted by judges independent of TEAC Corporation of America. The results of the drawing will be final. The winner will be notified by mail. Odds of winning will be determined by the number of entries received. State, Federal and other taxes imposed on the prize winner will be the sole responsibility of the prize winner. Requests for the winners name should be addressed to: TEAC, P.O. Box 750, Montebello, CA 90640.

4. Employees of TEAC of America, affiliated companies, sales agents, and their families are not eligible. Void where prohibited or restricted by law.

PRESENTED BY THE TEAC TASCAM SERIES DEALERS OF AMERICA
**TOPEKA'S SOUNDS GREAT**

**Autosound, Blank Tape Boost $5**

- Continued from page 49

Carduff has an excellent "secret weapon" in his campaign to beef up auto stereo ticket. It adds up to $500 to $600 sale, and the upshot is exceptional sound.

The combination includes a Nakamichi model 250 or 350 underdash cassette deck, coupled with an ADS 200 or 2000 speaker system. With the AC adaptor, it can be easily removed from the car and used as a superior home record/playback system.

Blank tapes are not snatched off here as small-change sellers, with Carduff thinking case-lot selling. He'd rather make $38 on a case than dink out $3.38 sales. The firm has a "fast" price, "everyday" price and "quantity" price for its Maxell, Nakamichi and TDK products.

To the buyer asking for four cassettes, I say "why not six more for a 15% discount?" or "get our over-10 price and save 20%." The extras.

The Sounds Great margin on case-lots sales is a healthy 35% even when units sell at 40 at a time. Carduff claims. The trick, he says, is "buying right," and for him this means a $500 case-lots for the top factory discount that permits him to buy like a chain.

This type of buying also gets him the factory throw-outs offered from time to time, but he doesn't care much for the two-for-one deals. He'd rather go with a deal that offers Maxell at discount on the first tape, then a bigger discount on the second unit.

Carduff has a dream about factories cutting out the frills and the 5% advertising co-op allowances... eliminating all affidavits and post approvals... and just deducting 5% from the invoices while letting the retailer do his own promoting.

 Asked if some retailers wouldn't simply stick the rebate in the till and forget about advertising, he contends "bright retailers wouldn't. Most of us realize that advertising is another word for staying alive."

He does advertise an active trade-in program for legitimate full equipment, but emphasizes he won't sacrifice "touch low end used gear. If it's Jap-made within the last five years and a recognized brand, chances are it has good trade-in potential," Carduff says. Turntables are acceptable, but he makes more money on unit receivers and speakers.

The basic resale buyer at Sounds Great is the "same type who buys used cars," the retailer explains. "He seeks quality but wants to save money -- either because he's thrifty or just doesn't have it."

Sounds Great also operates a repair shop that is good for business in several ways. Carduff notes. It brings in sales with customers who bring in "tired, old stereo," and react affirmatively when told they can buy a new unit for around $200 instead of spending $60 to $100 to repair the old one.

Carduff has a dream about factories cutting out the frills and the 5% advertising co-op allowances... eliminating all affidavits and post approvals... and just deducting 5% from the invoices while letting the retailer do his own promoting.

Asked if some retailers wouldn't simply stick the rebate in the till and forget about advertising, he contends "bright retailers wouldn't. Most of us realize that advertising is another word for staying alive."

He does advertise an active trade-in program for legitimate full equipment, but emphasizes he won't sacrifice "touch low end used gear. If it's Jap-made within the last five years and a recognized brand, chances are it has good trade-in potential," Carduff says. Turntables are acceptable, but he makes more money on unit receivers and speakers.

The basic resale buyer at Sounds Great is the "same type who buys used cars," the retailer explains. "He seeks quality but wants to save money -- either because he's thrifty or just doesn't have it."

Sounds Great also operates a repair shop that is good for business in several ways. Carduff notes. It brings in sales with customers who bring in "tired, old stereo," and react affirmatively when told they can buy a new unit for around $200 instead of spending $60 to $100 to repair the old one.

**JVC 'Campus' Lifestyles On**

- Continued from page 49

Today, Italian quality is less expensive.

- Compact cassettes, 8 track cartridges, component parts and accessories to assemble.
- CO easy to be opened.
- Compact cassettes, rolled up in different length.
- CD Easy to be opened.
- 8 track cartridges, all production available in various colors.
- Production and sale of dies.
- Advice about the organization and installation of a full cycle production.

Corrado Bresolin Via XXV Aprile, 205 20092 Cinisello B. (MI) Italy Phone: 02-9288064

**TEAC Dealers' 2d Demo Tape**

MONTEBELLO, Calif. - The second in a series of 4-track, mix-down demonstration tapes is available from TEAC dealers from the company's training department here, manager Theo Mayer reports.

The new 19-minute tape (at 7/8ips) uses the 4-channel A-3340S tape deck and model 2 mixer as an example unit for home use, following the initial release on the 230SD 2-channel tape deck.

Recorded instructions start off the Coast promotional tour being rearranged, with Syracuse (N.Y.), Univ. and Cornell Univ. postponed from early this month till November so as not to compete with the first Central New York Hi-Fi Show, Oct. 9-10 in suburban Syracuse. Being formed now are the Univ. of Pennsylvania and Temple Univ. in Philadelphia; American Univ. and Georgetown Univ., in Washington, and the Univ. of Connecticut at Storrs.

**GRT in Claridge Pact**

SUNNYVALE, Calif. - GRT Music Tapes has renewed its exclusive tape distribution agreement with Claridge Records of Los Angeles to its 16th distributed label. GRT is preparing the tape release of Claridge's "Bo & Russ," an album getting attention in 16K markets.

**Good-bye, paper labels**

On-cassette printing in up to 3 colors + full background color, at speeds up to 100 units per minute Saves time, money and problems.

The APEX Printer from

**STORAGE CASES**

8-TRACK CASSETTE LP & 45 RECORDS

Call Or Write For Free Catalog

bassy electronics corporation
P.O. BOX 142, FRASER, MI 48026 - TEL. (313) 463-2592

---

**Mid-Atlantic Trio** - Two pioneer reps with more than 65 years combined experience in the record business, and all members of the last CES Advisory Committee set up to present mid-Atlantic CES products for the June 5-8 event in the mail to approximately 2,000 firms.

The Summer CES brochures for this event were generated by the 27-member CES Advisory Committee set up earlier in the year.

**Winter CES Space SRO**

- Continued from page 49

points out, with such firms as Ceres-Vega and Infinity Systems using that space this year.

The Summer CES brochures for the June 5-8 event are set to approximately 2,000 firms, with the first space assignments to begin Nov. 1. Glasgow says.

With both shows now "in-house" as far as management is concerned, both Wayman and Glasgow emphasize that all aspects of the events are being guided by the 27-member CES Advisory Committee set up at the last Summer CES.

The basic decision to continue as one event representing all areas of the consumer electronics industry was reinforced at a recent meeting of 22 members of that group, Wayman reports, with similar sentiment for semi-annual Winter and Summer shows in Chicago.
Products, according to program chairman Wilfred Graham, Mid Latin vice president, consumer products, who heads his own rep firm in Wynnewood, Pa.:

John Mancini has launched a new rep firm, Mancini & Anne, to handle Spectra Acoustics, Decca and Dent products. Riba Gellisten, Duntech Labs, Fans (funsteroids) and Toms Bass Systems, in Northern California, he reports. Address in Box 168, Laguna, Calif. 94958, phone (415) 488-9223.

Ralph Knutzen, formerly Littlefuzz product manager, joins Bransky Sales, 1279 Lincoln Ave. Highland Park, Ill. 60033, to head up sales for its newly formed consumer products division. Fred Massineti, with the firm since 1974, has been named district sales manager for the southern half of all Midwest territory covered. In making the announcements, president Mal Bransky says, "We feel that the division of Bransky Sales into a consumer products group and an industrial group will provide better service to all customers in our market area.

At Calvert Electronics, New York-based electronic distributor, Fred Samuel is promoted to national marketing/sales manager from marketing director, and Nicholas Ruback joins as broadcast/CTV marketing director, from vice president of Pegasus Ltd.

C.B. Frankie Co., Columbia, S.C., a Sony consumer products distributor for two years, has had its distribution extended to Western North Carolina. Salesmen of the parent Brown Rogers-Distributors in Atlanta, N.C., will be responsible for selling Sony products, according to Francis Disson, president of Frankie Co.

Steffen Sales Co., Inc., headquartered at 13485 Capitol Dr., Brookfield, Wis. 53005, has added two salesman for its audio and personal/commercial communications coverage, according to president Jim Steffen.

Ted Warren joins the Elk Grove Village, Ill, office, from prior experience with Electrophonic and Admiral. Byron Maciejewski, most recently with the Playstak retailer's chain, will operate from the Milwaukee office.

Audio-Technica U.S., Inc., has named two new reps for its line of cartridges, headsets and record care products, vice president and general manager Joe Kelly announces.

Marketing Plus, South Edina, Minn., with John Purtilo and Boyd Lister as principals, will cover Minnesota, North and South Dakota, Northern Wisconsin. H.P. Marketing, with offices in Littleton, Colo., and Phoenix, will cover Eastern Montana, Wyoming, Utah, Colorado, New Mexico, Northern Arizona and El Paso.

Barlow & Doran, Inc., headed by Peter Barlow at 22527 Crenshaw Blvd., Torrance, Calif., has been named to handle Communications Products Mfg., Inc., CB accessories in Southern California, Southern Nevada and Hawaii.

Tony Weber, former manager of Wateford's Audio Sales Lake City, has joined Morris-Rail Sales, 4500 Larkeshan Blvd., North Hollywood, 91606, and its subsidiary, Reel/Equipment Distributing Co. The firm's handle Bang & Olufsen.

2 Fidelipac Brochures

MOUNT LAUREL, N.J. — Fidelipac has issued two new comprehensive product brochures on its major business lines. "Fidelipac Cartridges" includes full descriptions and specifications for its tube cartridges. "Fidelipac Accessories" covers such items as cartridges, re-wrappers, racks, alignment tapes and gauges, splinter kits and labels.

SBE, Inc., has added two new rep firms for its CB and personal communications products, national sales manager Paul Zimmerman reports. L.P. Hersch Co., headed by Les Hersch and associates Gene Halbert and Bill Rybicki, 9900 S.W. 168 St., Miami, 33157, will cover Florida Central Electronic Sales, with president Sam Meshach, assisted by Dale Von Dusen, 1267 Avonlea, Bloomfield Hills, Mich. 48013, has the state of Michigan.

Casa Pacific Sales Co., headed by Bill Cane, 4145 Via Marlin, Inc., 170, Marina Del Rey, Calif. 90291, will handle Modal Audio Products, division of Modal Devices, Inc., in California, Arizona, Nevada, Oregon and Washington.

The only thing better than a tape that sells is a tape that sells itself.

Profit. Take it all in. Because The Music Tape by Capitol sells itself with exciting advertising, promotions, and point-of-purchase materials year-round. All designed to move tape and keep your profits high. Your customers will respond to the outstanding radio campaign and print ads in a host of nationwide magazines: OUI, PLAYBOY, CRAWDADDY, NEW TIMES, PEOPLE, STEREO REVIEW and many more and the unique product promotions will keep them coming back again and again.

The Music Tape by Capitol. Your customers will be asking for it. So stock up now on the only premium blank tape good enough to wear the name... The Music Tape by Capitol.
WEST COAST REP UPDATE—At a recent meeting of ERA’s Southern California chapter, at left, Marvin Kellner, Electric Motor & Lighting president, announces Nov. 5 get-together featuring Bob Rolefsky in a three-hour “how to handle money seminar”; at center, director Ray Hall, left, tells Howard Schoenduev of Fatty-Schoenduev and chapter insurance chairman, about new ERA WATS service to explain insurance coverage, as Joseph Antonacchio.

PfANSTIEHL is CARTRIDGES AND LOTS MORE!
PfANSTIEHL has all the popular ceramic and crystal replacement cartridges—AT EXTRA MARKUP PRICES... all at competitive prices—and we have every imaginable source—with no quantity requirements. PLUS, PfANSTIEHL has THE ONLY CATALOG that gives you SET MODEL TO CARTRIDGE references.

Tape Duplicator

Approximately 85 exhibitors are listed for Video Expo ‘76, Oct. 27-31, at New York’s Madison Square Garden exhibits expands renotlas, with 3,000 registrations, according to sponsoring Knowledge Industry Publications, as of Sept. 7.

Be there with BILLBOARD at

THE AUDIO ENGINEERING SOCIETY’S 55TH CONVENTION AND EXHIBITION

at the

WALDORF ASTORIA, NEW YORK

OCTOBER 29 Thru NOVEMBER 1

The most complete coverage of the professional and semi-pro equipment, tape duplicating, blank tape and mastering tape, studio equipment and disc.

Bonus distribution of Billboard’s October 30 issue.

Advertising deadline: October 20, 1976

Contact your Billboard sales representative.

NEW YORK—TMI Audio Engineering has developed a new audio equipment package especially for discotheques. The system includes four TMI model SR-3A speakers, two Bockman amplifiers, one six-input disk mixer, two Technics model SL-1200 turntables, two Stanton cartridges, and a Telefunken tape and cueing headphone. It will sell for under $6,000.

According to Tom Maguire, president of TMI Audio, the TMI model SR-3A speaker system being offered in the disco package is a recent development of the Cornam, N.Y.-based company. The three-way system features an acoustic output of 122dB at 100 watts, and a frequency response of 25-27,000Hz. Through use of state of the art components, distortion is kept at a minimum.

Maguire explains the system is modular, and that bass, mid-bass and treble may be augmented by the use of separate available modules.

“Thus,” says Maguire, “that an optimum speaker system may be devised for any room using as many modules as are necessary. In this way the user can eliminate component in selecting his speakers.”

As an individual unit the TMI models sell for about $800. Also available is the firm’s new model B-1C subwoofer which de-vests at $400, with a TMI front panel control, which responds in 240-400Hz. TMI is also marketing a new Bockman Research power amplifier delivering up to 180 watts of power with all channels driven. Distortion is said to be less than 5%. The unit consists of 122dB and 25-watt power supplies for each channel.

TMI which will maintain a courtesy suite at the New York American Hotel for the duration of Billboard’s Disco II convention, is offering a show special of a new s-1C subwoofer with a Bockman Research power amplifier and a Pioneer electronic crossover at an installed price of $1,700.

Seattle Pool Firm Opens To Serve Northwest DJs

NEW YORK—Pye Records has joined the growing list of record companies to release a 12-inch disco disk. The firm has issued "Do It All Night" by the group Power Play. The record’s jacket is prepared in full-color artwork and contains the inscription, "A Piece Of The Pye." The single will be used on all future 12-inch releases by the Power Play and Pye-distributed Calla Records products.

According to Pye’s president, Marvin Schacht, Pye will issue singles from future albums in both standard and 12-inch disk formats.
GLI Ships New Mixer/Pre-Amp

NEW YORK—GLI, Inc., has begun shipping its "Creative Control," mixer preamplifier, first shown in prototype at the 1975 Summer CES Show in Chicago.

The unit is a component of the GLI model 3880 mixer module plus a variety of satellite signal processor modules that connect to the 3880 and share its power supply. It is especially designed for use in discothèques, nightclubs, recording studios, retail audio showrooms, broadcast stations and other places that use background music and/or public address systems.

The unit has two main inputs which accept either phone or high-level signals, and have individual level controls as well as a sliding transition fader. There is a universal impedance microphone input that feeds both stereo channels and is activated by a pull-out-talkover switch in its level control that also activates a music fade-out.

An auxiliary input comes wired for high-level signals such as a turntable, tape deck or microphone mixer. However, according to Michael Klasci, GLI's president, an optional plug-in circuit board may be adapted to accept either an additional stereo phone signal or two microphones.

Other features include a microphone equalization control, an optional footswitch to operate the mike talkover and music fade-out, and an output level control to match either pre or power amplifiers.

Klasci adds that the model 3880 mixer module utilizes only about one-tenth of the point-to-point wiring found in competitive devices, and that all critical components are protected by a metal shield case that not only separates them from the power supply, but also shields out noise from outside sources. Circuit boards are mounted in self-grounding slide channels.

Now available with the "Creative Controller" is the satellite module model 1000 signal processor. The unit is designed to fit standard 18-inch EIA racks, and shares the model 3880 power supply to save money. It is said to add versatility to the mixer with a three-band frequency equalizer, two tape monitor circuits which can be used for external signal processors, deck-to-deck tape dubbing, stereo blend controls, and VU meters that can be switched to show left-right levels or program curve levels. There is also a

GLI ships new mixer/pre-amp.

Protect Names Of Clubs Being Urged By IDA

NEW YORK—The International Disc Jockey Association (IDA) is urging club owners across the nation to copyright the names of their discos so that the growing incidence of misrepresentation and name duplication can be reduced.

The appeal from IDA president Michael O'Hara, comes in the wake of legal action being taken by a number of discotheque operators who have allegedly seen the names of their clubs duplicated in New York and in Colorado.

The IDA is also in the process of arranging legal copyrights of club names for those members of the organization desirous of protecting their trademarks.

The IDA is a non-profit organization created to help develop, educate and stabilize the disco industry. It is based in Washington, D.C.
**International**

**RUSSIAN DEAL AHEAD?**

ABC Completes Revamp

**LONDON—Word of a 70% sales increase, unveiling of a major marketing campaign, and the company’s appearance at the Christmas buying season and reinforcement of a drive to sign new acts sparked a Wall Street ABC meeting on December 17. Assemble for the event was the Russian government."**

**Steve Diener:** "Record business is open to long-term creativity."

---

**CBS Germany On Upbeat At Annual Meeting**

**FRANKFURT—The past year has been the most successful in a 14-year history, says Diener. The "luxury" of the annual meeting is a protection of the company.

---

**Plan Multi-Title Xmas Campaign Via TV**

**LONDON—Record advertising on television is expected to touch the budget market in recent years, takes on a new perspective in the coming season of the campaign for Music of Pleasure.**

---

**International Briefs**

**MOSCOW—According to the publication Kommersentschnik Venek here, Melodya’s annual output will reach 200 million records this year, with stereo product estimated to hit the 20 million mark. Every year the record company releases more than 1000 titles.**

---

**VIENNA—The international pop festival of Europe Musicale, with its 2000 participants from 40 countries, is currently being held in Western and Eastern Europe competing this year.**

---

**LONDON—DJM is not continuing its sponsorship of the Formula Ford motor-racing season for the next year. Stephen James, managing director, says that in terms of national press, television and radio exposure he felt the company didn’t get value for money from an investment of about £150,000.**

---

*www.americanradiohistory.com*
Eddie Webster, operations and international group manager for EMI in the U.K., has ended a 30-year association with the manufacturing side of the record industry to work for the Non-Stop export organization.

He is handling a new project there, details of which will be made known later. A Canadian, Webster arrived in Britain in 1950 after working for RCA Canada. He was assistant manager of EMI's Birmingham depot. He stayed with EMI until 1968 when he was transferred to Polydor, holding the post until two years ago. No Polydor records have been released recently.

Lawrence Astion, research and development manager at Transatlantic Records, has been appointed as program consultant, where his duties will include ad for the Transatlantic-distributed Granada label. The move completes the recent extensive restructuring of Transatlantic management. Astion joined the firm five years ago when he joined the firm five years ago when he had been with the firm for seven years there headed various departments, including marketing and creative services, and has produced with certain ad areas.

Martin Lewis, with Transatlantic, for more than 10 years as the publicity manager, moves to a new position where he will have responsibility for the company's projects in Europe, sales, marketing, publicity and air spins.

Also, Bill Henderson, who has worked with the firm for the past seven years as the Sounds and Street Life, has edited two magazines for the IPC group has been appointed press officer at Transatlantic.

See Byron has resigned as editor of the U.K. weekly Record Mirror. She terminates her two years in charge of the paper on October 22 and leaves for New York to begin a promotional campaign for several U.K. magazines.

Phil Lawrey has been made promotion manager of Island Records, replacing Clive Davis who was recently appointed architect of the new in London, and Scotland and prior to that was with CBS and Pye. Leonie Yorke was recently appointed by Lawrey, moving from display representative for Island Records to the promotion department.

Steven Gay has joined DJM Records as northeast and Scottish field promotion representative. He was previously with Pye and prior to that with Precision Tapes. .

Patrick Mead leaves his post as southern area field promotion representative for DJM for take a year as music/television/training course. No replacement has been named . .

Dale Parker has joined CRD in London as sales manager, coming from the CofAX Canada. He has been a member of the record label in an undisclosed new post. Lawrey was previously field promotion manager in London, and Scotland and prior to that was with CBS and Pye. Leonie Yorke was recently appointed by Lawrey, moving from display representative for Island Records to the promotion department.

Steven Gay has joined DJM Records as northeast and Scottish field promotion representative. He was previously with Pye and prior to that with Precision Tapes. .

Patrick Mead leaves his post as southern area field promotion representative for DJM for take a year as music/television/training course. No replacement has been named . .

Dale Parker has joined CRD in London as sales manager, coming from the CofAX Canada. He has been a member of the record label in an undisclosed new post. Lawrey was previously field promotion manager in London, and Scotland and prior to that was with CBS and Pye. Leonie Yorke was recently appointed by Lawrey, moving from display representative for Island Records to the promotion department.

Steven Gay has joined DJM Records as northeast and Scottish field promotion representative. He was previously with Pye and prior to that with Precision Tapes. .

Patrick Mead leaves his post as southern area field promotion representative for DJM for take a year as music/television/training course. No replacement has been named . .

Dale Parker has joined CRD in London as sales manager, coming from the CofAX Canada. He has been a member of the record label in an undisclosed new post. Lawrey was previously field promotion manager in London, and Scotland and prior to that was with CBS and Pye. Leonie Yorke was recently appointed by Lawrey, moving from display representative for Island Records to the promotion department.

Steven Gay has joined DJM Records as northeast and Scottish field promotion representative. He was previously with Pye and prior to that with Precision Tapes. .

Patrick Mead leaves his post as southern area field promotion representative for DJM for take a year as music/television/training course. No replacement has been named . .

Dale Parker has joined CRD in London as sales manager, coming from the CofAX Canada. He has been a member of the record label in an undisclosed new post. Lawrey was previously field promotion manager in London, and Scotland and prior to that was with CBS and Pye. Leonie Yorke was recently appointed by Lawrey, moving from display representative for Island Records to the promotion department.
Wonder Package Arrives: Dealers Balk at List Price

BY ADAM WHITE

LONDON―The final, long-awaited availability of Stevie Wonder's album package "Songs In The Key Of Life" has met with mixed reactions from the industry. At $118.88, the Wonder work, comprising two albums, one EP and a 24-page booklet, is one of the most expensive pop packages ever released in the U.K.

The buzz word among retailers, multiple as well as independents, to "Songs In The Key Of Life" is "we are therefore likely to shop around for the best price that the market has to offer." If they can then choose to price, that is entirely upon their own heads. It will not be through 'special treatment' received from us.

As for speculation that independent dealers elsewhere in the world don't want to sell Wonder's "Songs In The Key Of Life" at $118.88 into the category of a considered purchase, rather than an impulse buy.

Customers are therefore likely to shop around for the best price that the market has to offer. If they can then choose to price, that is entirely upon their own heads. It will not be through 'special treatment' received from us.

There are around 35 different retail listings for the album in full, according to merchandisers and from traditional record companies who are putting together 20-page packages which have been priced at $90.99, which is 50% off the Wonder price.

One major aspect of the retail market is that as long as the Wonder album is still available, it is being sold at a $5.00 discount, which is 50% off the Wonder price.

LONDON―Despite firm dealer warnings over retail markups, record companies are still selling the album at pre-announcement prices. A record company buying a $181.88 album at $118.88, and recorded Zeppelin's "The Song Remains The Same" at $10.18 and $9.33, respectively. Both the two-CD set on the Rock greatest hits and the Wonder single are being sold at the price of one album by these artists. When first issued, Elton John's "Cook" was listed at $29.98, but had a record price of $118.88 for double albums at $67.18.

The price of the album is further hit by the possibility of discounting in shops. Whatever the reason, the sale of "Songs In The Key Of Life" at $118.88 falls into the category of a considered purchase, rather than an impulse buy.

U.K. Labels Gear Up Seasonal TV Pushes

BY CHRIS WHITE

LONDON―Despite firm dealer warnings over retail markups, record companies are still selling the album at pre-announcement prices. A record company buying a $181.88 album at $118.88, and recorded Zeppelin's "The Song Remains The Same" at $10.18 and $9.33, respectively. Both the two-CD set on the Rock greatest hits and the Wonder single are being sold at the price of one album by these artists. When first issued, Elton John's "Cook" was listed at $29.98, but had a record price of $118.88 for double albums at $67.18.

The price of the album is further hit by the possibility of discounting in shops. Whatever the reason, the sale of "Songs In The Key Of Life" at $118.88 falls into the category of a considered purchase, rather than an impulse buy.

LONDON―Despite dealer warnings over retail markups, record companies are still selling the album at pre-announcement prices. A record company buying a $181.88 album at $118.88, and recorded Zeppelin's "The Song Remains The Same" at $10.18 and $9.33, respectively. Both the two-CD set on the Rock greatest hits and the Wonder single are being sold at the price of one album by these artists. When first issued, Elton John's "Cook" was listed at $29.98, but had a record price of $118.88 for double albums at $67.18.

The price of the album is further hit by the possibility of discounting in shops. Whatever the reason, the sale of "Songs In The Key Of Life" at $118.88 falls into the category of a considered purchase, rather than an impulse buy.

JAPAN: "It's Going To Be A Great Tour"

Japan's top concert promoters are gearing up for the biggest and most ambitious tour ever to be held in the country's history. The tour, which is expected to attract more than one million fans, will feature the biggest names in the international music scene, including Stevie Wonder, The Rolling Stones, and Elton John. The tour is set to start in Tokyo on October 1st and will continue to Osaka, Kyoto, and Nagoya, before wrapping up in Tokyo on October 15th.

The tour's producer, Yoko Komori, said, "We have worked hard to ensure that this tour will be a success. We have planned every detail, from the venues to the artists, to ensure that fans will have a great time." She added, "Our goal is to create an unforgettable experience for everyone who attends the tour."
up to 60% of the time that the national music companies had to produce LPs in the U.S. (although distributors still sent back to Mexico for 30% of the original pressing).' 

That's what so many are asking. Words will never adequately define this Cuban musical export, but AUTHORITY will! It's Guaguancó (Wa-wan-ko) rhythms performed by the world's greatest conga drummer — Carlos "Patato" Valdez, assisted by master percussionists Julio Collazo, Tony Barrios, Virgilio Martí, Nelson Gonzalez and Steve Barrios. It's also the swingiest Latin rhythms so impeccably recorded that not a single beat of the drum will be missed. From a company with a long tradition on theLP Ventures label, a subsidiary of Latin Percusision, Inc. P.O. Box 88, Palisades Park, New Jersey 07650. Write for further details. Dealer Inquiries Invited.

By LORRAINE BLASOR

Latin PORTRAIT

Montilla Label: a 23-Year Pull

SAN JUAN — Last April Montilla Records of Puerto Rico was among 10 local companies to be singled out for recognition by the Puerto Rico Product Assn. Montilla has been in the record business for 23 years. Incorporated in 1953 by Fernando J. Montilla, the company manufactures and distributes for Puerto Rico, the Virgin Islands and Santo Domingo 12 U.S. labels including Mutum, Para- mount, Lorigues Symphonette and ABC. It also has its own label. In an interview a few months ago, Jose Ernesto Montilla, a nephew of the founder and at that time vice president and general manager of the plant (he no longer with the company) claimed Montilla had the biggest and most complete record plant on the island.

"We don't depend on anyone for anything," he boasted. Montilla Records was established in Spain where it taped its entire catalog. It consisted principally of Spanish zarzuelas (operetas) and lyrical Spanish music. The nationalization of the record industry in Latin America in the '60s made it difficult for the company, which had by then set up its headquarters in New York, to export its records to important markets in the Southern Hemisphere. As a result, founder Montilla saw the need to move to Puerto Rico. 

Jose Ernesto cited other reasons for moving to the island such as the lack of publicity of other labels. It may include in the future. Jose Ernesto said the ratio of sales between LPs and 45s tracks was two to one. And if their cassettes sell well it's because they use the best cartridge and tape available.

Plans for this year, according to Montilla, are to develop a strong Latin music catalog for an international market as well as continue concentrating on its stateside labels.

The company plans to tape the music of Puerto Rican greats Syvia Rexach, Pedro Flores, Rafael Hernandez and others and then market it internationally. After all, as Jose Ernesto put it, this is the music that keeps selling through the years.

Recorded Latin music is transient, he felt it ought to be adapted to appeal to various markets and not limited to one alone.

Montilla eventually hopes to sell big show business names but for the time being has signed poet Jacobo Morales, Dagmar, Jesus Caonudo and his orchestra, Samuel Molina and Mercys Joso Castro, this year's winner of the OTI song festival. In the past Montilla experimented with young artists who were just getting started.

WHAT IS SALSA?

That's what so many are asking. Words will never adequately define this Cuban musical export, but AUTHORITY will!

It's Guaguancó (Wa-wan-ko) rhythms performed by the world's greatest conga drummer — Carlos "Patato" Valdez, assisted by master percussionists Julio Collazo, Tony Barrios, Virgilio Martí, Nelson Gonzalez and Steve Barrios. It's also the swingiest Latin rhythms so impeccably recorded that not a single beat of the drum will be missed. From a company with a long tradition on the LP Ventures label, a subsidiary of Latin Percusision, Inc. P.O. Box 88, Palisades Park, New Jersey 07650. Write for further details. Dealer Inquiries Invited.

By LORRAINE BLASOR

Latin PORTRAIT

Montilla Label: a 23-Year Pull

SAN JUAN — Last April Montilla Records of Puerto Rico was among 10 local companies to be singled out for recognition by the Puerto Rico Product Assn. Montilla has been in the record business for 23 years. Incorporated in 1953 by Fernando J. Montilla, the company manufactures and distributes for Puerto Rico, the Virgin Islands and Santo Domingo 12 U.S. labels including Mutum, Paramount, Lorigues Symphonette and ABC. It also has its own label. In an interview a few months ago, Jose Ernesto Montilla, a nephew of the founder and at that time vice president and general manager of the plant (he no longer with the company) claimed Montilla had the biggest and most complete record plant on the island.

"We don't depend on anyone for anything," he boasted. Montilla Records was established in Spain where it taped its entire catalog. It consisted principally of Spanish zarzuelas (operetas) and lyrical Spanish music. The nationalization of the record industry in Latin America in the '60s made it difficult for the company, which had by then set up its headquarters in New York, to export its records to important markets in the Southern Hemisphere. As a result, founder Montilla saw the need to move to Puerto Rico. 

Jose Ernesto cited other reasons for moving to the island such as the lack of publicity of other labels. It may include in the future. Jose Ernesto said the ratio of sales between LPs and 45s tracks was two to one. And if their cassettes sell well it's because they use the best cartridge and tape available.

Plans for this year, according to Montilla, are to develop a strong Latin music catalog for an international market as well as continue concentrating on its stateside labels.

The company plans to tape the music of Puerto Rican greats Syvia Rexach, Pedro Flores, Rafael Hernandez and others and then market it internationally. After all, as Jose Ernesto put it, this is the music that keeps selling through the years.

Recorded Latin music is transient, he felt it ought to be adapted to appeal to various markets and not limited to one alone.

Montilla eventually hopes to sell big show business names but for the time being has signed poet Jacobo Morales, Dagmar, Jesus Caonudo and his orchestra, Samuel Molina and Mercys Joso Castro, this year's winner of the OTI song festival. In the past Montilla experimented with young artists who were just getting started.

WHAT IS SALSA?

That's what so many are asking. Words will never adequately define this Cuban musical export, but AUTHORITY will!

It's Guaguancó (Wa-wan-ko) rhythms performed by the world's greatest conga drummer — Carlos "Patato" Valdez, assisted by master percussionists Julio Collazo, Tony Barrios, Virgilio Martí, Nelson Gonzalez and Steve Barrios. It's also the swingiest Latin rhythms so impeccably recorded that not a single beat of the drum will be missed. From a company with a long tradition on the LP Ventures label, a subsidiary of Latin Percusision, Inc. P.O. Box 88, Palisades Park, New Jersey 07650. Write for further details. Dealer Inquiries Invited.

By LORRAINE BLASOR

Latin PORTRAIT

Montilla Label: a 23-Year Pull

SAN JUAN — Last April Montilla Records of Puerto Rico was among 10 local companies to be singled out for recognition by the Puerto Rico Product Assn. Montilla has been in the record business for 23 years. Incorporated in 1953 by Fernando J. Montilla, the company manufactures and distributes for Puerto Rico, the Virgin Islands and Santo Domingo 12 U.S. labels including Mutum, Paramount, Lorigues Symphonette and ABC. It also has its own label. In an interview a few months ago, Jose Ernesto Montilla, a nephew of the founder and at that time vice president and general manager of the plant (he no longer with the company) claimed Montilla had the biggest and most complete record plant on the island.

"We don't depend on anyone for anything," he boasted. Montilla Records was established in Spain where it taped its entire catalog. It consisted principally of Spanish zarzuelas (operetas) and lyrical Spanish music. The nationalization of the record industry in Latin America in the '60s made it difficult for the company, which had by then set up its headquarters in New York, to export its records to important markets in the Southern Hemisphere. As a result, founder Montilla saw the need to move to Puerto Rico. 

Jose Ernesto cited other reasons for moving to the island such as the lack of publicity of other labels. It may include in the future. Jose Ernesto said the ratio of sales between LPs and 45s tracks was two to one. And if their cassettes sell well it's because they use the best cartridge and tape available.

Plans for this year, according to Montilla, are to develop a strong Latin music catalog for an international market as well as continue concentrating on its stateside labels.

The company plans to tape the music of Puerto Rican greats Syvia Rexach, Pedro Flores, Rafael Hernandez and others and then market it internationally. After all, as Jose Ernesto put it, this is the music that keeps selling through the years.

Recorded Latin music is transient, he felt it ought to be adapted to appeal to various markets and not limited to one alone.

Montilla eventually hopes to sell big show business names but for the time being has signed poet Jacobo Morales, Dagmar, Jesus Caonudo and his orchestra, Samuel Molina and Mercys Joso Castro, this year's winner of the OTI song festival. In the past Montilla experimented with young artists who were just getting started.
MEXICO CITY—Despite a con-
cernt uncertainty pattern on the cur-
rent monetary crisis in this country,
record music sales have not been
affected by the situation. Stores in
isolated situations, are still "holding
the line" in price increases. Average
raw material costs have shot up ap-
proximately 20%, but the key to the
overall jump will come when sal-
aries are adjusted to the peso de-
valuation.

Unions have been asking for a
65% raise, and Sony pictures, one of
industry has been 8%. The de-
cisions have to come quickly accord-
ing to executives, who say they do not want to see prices increase. The
director of one of the studios, Jose
Lopez Portillo, will be into its second
month.

Although some retail outlets have
already.hiked costs in record and
taxe prices to the public, “The wisest
and most realistic step to take is to
make sure what the last inflation-
ary spiral will be,” ponder Luke Con-
tolleine, Jr., president of RCA
De Mexico, the Mexican branch of
the corporation, but the only practical thing to do is to continue to wait-and-see.

(RM & PR) The largest of Mexico's
major record labels, through mid-
September held two emergency ses-
sions on the effects of these "crises"
without definitive results.

Although no commercial matters have ever previously been discussed the meeting was held to under-
stand because of the overall de-
valuation on the market such mat-
ers were.

It is basically opinions which have
to far taken place,” reports Alfredo
Salas, director of Electrason- FON, “and any decisions on final
adjustments are within the domain
of the individual companies.”

He adds that after one or two more
meetings the feeling is that they all
will be able to work with the same
price. “We're in the business to sell rec-
ords and artists,” says Costenelle.

TORONTO—Len Casey, pro-
gram director of Ontario Place and
the man who became a legend in this
country through his in-depth know-
ledge into that venue, has been
drafted with defrauding the govern-
ment of $10,000.

The charge followed an investiga-
tion by Metropolitan Toronto found
newspaper reports that checks issued to performers be-
 tween October, 1972, and Septem-
ber, 1976, were in many cases made
to expenses for which they were not
paid to on the performers or made to a
false address to in fact ap-
pear on Ontario Place. -Henry
claimed that they had found false contracts
filed under fictitious names.
The charges were brought through
Casey's office and then ceased.

The investigation required a com-
plete audit of the Ontario Place
entertainment office files.

Casey, who had previously served
for 10 years as a DJ and playby
the Canadian National Exhibition, was
naming programmed director of
Toronto R.C.A. broadcasting
promotions. His association with
Ontario Place prior to its opening in
May, 1972.

When an issue opened in the spring there had been much con-
troversy over the fact that many
of the Canadian acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.

The survey for last week has been
explained by the fact that many of
the American acts were being
booked. A large number of American
international director Frank Segura
reveals a 30% jump for his com-
pair over last month.
Hare and makes most competitors in the progressive soul sound here hand bag lock wack in comparison to the ballad line of ELM album. The Maurice White group is probably the most universally respected act in the crossover soul spectrum and a number of successful compendiums of the band's hatting if it has two cuts left to conquer. The arrangements, events, songs, floating vocal harmonies and punchy instrumental pieces are all best described as remarkable. The group's work has become the standard against which all others in the genre are measured and its steady platinum sales make even more remarkable the ever-increasing tendency to refer to ELM as the black Beatles: a term of both the music and influence of the group and the high-minded spiritual top of much of its music. The "Spirit" simply encompasses the towering stature once held by ELM after years of grinding determination.


Dealers: One of the most popular sellers today at the peak of its form.

RINGO STARR—Ringo's Rotogun, Atlantic SD 1939. At long last, a new LP by the former Beatle. As he plays the keyboard, he plays the lead role in the success of this effort. His ability to adapt and contribute to the band's music is simply amazing, and we're glad to see this. It makes what he's a superior success on his new LP. We're glad to see some of the help from others who contributed songs (John Lennon, Paul McCartney, George Harrison and Starr himself). The material is very well suited to Starr's style and he carries the lead with great ease. Any file he carries on an LP it always ends up as a good tune and this is no different. Producer Alex Riedel deserves special mention for his outstanding work in bringing out the talents of the group.


Dealers: As usual the release on an LP by a former Beatle is a major plus. A LP's first song has taken off like a hot potato, so the album will have excellent demand. In addition, this is Starr's debut album for Atlantic. In addition, this is Starr's debut album for Atlantic. In the peak of its form.

DRYSDALE—Three men, Acuff-Rose, London SD 1917 (2). This is one of the best albums ever recorded. The material is excellent, from local soul stand and two songs. In addition, the performances by Ray and his studio musicians are exemplary. The record is a triumph, and the music is a triumph. The harmony vocals are delightful, and the LP should go into the records and vote and the group has some very fine tracks from the first placed by the phonographic Public Affairs.

Best cuts: "Shady Woman-Babe," "My Girl" (The Temptations classic), "You Keep Me Hangin' On" (The Supremes hit), "Columbia Breaks" (The Four Top's LP), "Don't Leave Me Alone (Part Two)"

Dealers: The store play will definitely sell off this LP. Also, many kids these days bought it.

The BYRDS—Oh,促—June—July, RCA 33-790. The BYRDS are a band that has been credited with the invention of the "rockabilly" style. Their music is a blend of country, blues, and rockabilly influences.

Best cuts: "Only a Hustler," "Shake," "Country Roads," "Chasing Cars," "Sweetheart," "Drum" (Drum); "Pigs Do Fly." This band is truly creative and their unique musical style will appeal to a wide variety of listeners.

Dealers: The store play will definitely sell off this LP. Also, many kids these days bought it.

The BERNIE COBHAM—George Duke Band—Live on Tour in Europe—Atlantic, SD 1961 (14). This is one of the best albums ever recorded. The material is excellent, from local soul stand and two songs. In addition, the performances by Ray and his studio musicians are exemplary. The record is a triumph, and the music is a triumph. The harmony vocals are delightful, and the LP should go into the records and vote and the group has some very fine tracks from the first placed by the phonographic Public Affairs.

Best cuts: "Shady Woman-Babe," "My Girl" (The Temptations classic), "You Keep Me Hangin' On" (The Supremes hit), "Columbia Breaks" (The Four Top's LP), "Don't Leave Me Alone (Part Two)"

Dealers: The store play will definitely sell off this LP. Also, many kids these days bought it.

The BERNIE COBHAM—George Duke Band—Live on Tour in Europe—Atlantic, SD 1961 (14). This is one of the best albums ever recorded. The material is excellent, from local soul stand and two songs. In addition, the performances by Ray and his studio musicians are exemplary. The record is a triumph, and the music is a triumph. The harmony vocals are delightful, and the LP should go into the records and vote and the group has some very fine tracks from the first placed by the phonographic Public Affairs.

Best cuts: "Shady Woman-Babe," "My Girl" (The Temptations classic), "You Keep Me Hangin' On" (The Supremes hit), "Columbia Breaks" (The Four Top's LP), "Don't Leave Me Alone (Part Two)"

Dealers: The store play will definitely sell off this LP. Also, many kids these days bought it.

The BERNIE COBHAM—George Duke Band—Live on Tour in Europe—Atlantic, SD 1961 (14). This is one of the best albums ever recorded. The material is excellent, from local soul stand and two songs. In addition, the performances by Ray and his studio musicians are exemplary. The record is a triumph, and the music is a triumph. The harmony vocals are delightful, and the LP should go into the records and vote and the group has some very fine tracks from the first placed by the phonographic Public Affairs.

Best cuts: "Shady Woman-Babe," "My Girl" (The Temptations classic), "You Keep Me Hangin' On" (The Supremes hit), "Columbia Breaks" (The Four Top's LP), "Don't Leave Me Alone (Part Two)"

Dealers: The store play will definitely sell off this LP. Also, many kids these days bought it.

The BERNIE COBHAM—George Duke Band—Live on Tour in Europe—Atlantic, SD 1961 (14). This is one of the best albums ever recorded. The material is excellent, from local soul stand and two songs. In addition, the performances by Ray and his studio musicians are exemplary. The record is a triumph, and the music is a triumph. The harmony vocals are delightful, and the LP should go into the records and vote and the group has some very fine tracks from the first placed by the phonographic Public Affairs.

Best cuts: "Shady Woman-Babe," "My Girl" (The Temptations classic), "You Keep Me Hangin' On" (The Supremes hit), "Columbia Breaks" (The Four Top's LP), "Don't Leave Me Alone (Part Two)"

Dealers: The store play will definitely sell off this LP. Also, many kids these days bought it.
KC AND THE SUNSHINE BAND

HAS A NEW ALBUM
  "Part 3"

TK 605

shake your booty

www.americanradiohistory.com
**Billboard SPECIAL SURVEY For Week Ending 10/3-10**

**Numbers of singles reviewed this week 164 Last week 147**

---

**Pop**

**Easy Listening**


**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**Soul**

**Easy Listening**

**AL GREEN—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**Billboard LPs**

**Jazz**

**PABLO HORN—Altufo Do Sol (High, Sun), BMI (4:03);**

**GARY BURTON—Turn of the Century, Atlantic 63211.**

---

**First Time Around**

**First Time Around**

**Warner BRYLER—Blackout Man, Island 9435.**

---

**The HORIZON CONCERTS 71-75 ( Adults: BMI 07343032.**

---

**Country**

**Easy Listening**

**AL綠—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**AL GREEN—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**First Time Around**

**Warner BRYLER—Blackout Man, Island 9435.**

---

**First Time Around**

**Warner BRYLER—Blackout Man, Island 9435.**

---

**The HORIZON CONCERTS 71-75 ( Adults: BMI 07343032.**

---

**Country**

**Easy Listening**

**AL綠—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**AL GREEN—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**First Time Around**

**Warner BRYLER—Blackout Man, Island 9435.**

---

**The HORIZON CONCERTS 71-75 ( Adults: BMI 07343032.**

---

**Country**

**Easy Listening**

**AL_green—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**AL GREEN—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**First Time Around**

**Warner BRYLER—Blackout Man, Island 9435.**

---

**The HORIZON CONCERTS 71-75 ( Adults: BMI 07343032.**

---

**Country**

**Easy Listening**

**AL_green—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**AL GREEN—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.

---

**First Time Around**

**Warner BRYLER—Blackout Man, Island 9435.**

---

**The HORIZON CONCERTS 71-75 ( Adults: BMI 07343032.**

---

**Country**

**Easy Listening**

**AL_green—Keep Me Cryin'** (4:30); producer: Mitch Mitchell & Al Green, writer: R&B, BMI, Warner Bros. 30420.

**ALAN JACKSON—Right Here, Right Now** (4:02); producer: Al Schmitt, BMI, Warner Bros. 30421.
The Group With No Name

their new album

“Moon Over Brooklyn”

Their single

“Get Out In The Sunshine”

The Myth Is Over!

from Casablanca Records & Tapes.
SALES MANAGER WANTED

We are looking for a pro with industry experience to assume charge of complete sales department for record and prerecord. We are a preredge tape manufacturer with a large catalogue of well known artists. Good salary plus commission, expenses and all benefits for the right individual.

Send complete resume with salary requirements to:

Don Gaboury
AMERICAN TAPE CORP.,
11 Teaneck Road
Ridgefield Park, N.J. 07660

RADIO HELP WANTED

KFRG, KRO General Radio, San Francisco, California. First lady DJ SHANA on her promotion to KRO's Los Angeles outlet. KFRC, KRFK, KPOM nationally for the finest available Disc Jockey for her replacement. Apply in person, or write to: Michael Spears, Operations Manager, KFRG, 415 Bush Street, San Francisco, California 94108.

PROFESSIONAL SERVICES

NATIONAL RECORD DISTRIBUTOR
experienced tape sales in Texas area. Send complete resume in confidence to:

Box 7087 Billboard, 1515 Broadway, New York, N.Y., 10036

ATTENTION: OVERSEAS BUYERS
RECORDS FOR SALE

30c each
200,000 assorted Stereo LPs
Prepacked—50 assorted per carton
Factory fresh newly-wrapped Minimum order: 50 LPs
TAPE & RECORD CO.
500 N. Pearl St.
Fremont, Calif., 12204
(518) 449-1413

KFRG, KRO General Radio, San Francisco, California. First lady DJ SHANA on her promotion to KRO's Los Angeles outlet. KFRC, KRFK, KPOM nationally for the finest available Disc Jockey for her replacement. Apply in person, or write to: Michael Spears, Operations Manager, KFRG, 415 Bush Street, San Francisco, California 94108.

PROFESSIONAL SERVICES

NATIONAL RECORD DISTRIBUTOR
experienced tape sales in Texas area. Send complete resume in confidence to:

Box 7087 Billboard, 1515 Broadway, New York, N.Y., 10036

ATTENTION: OVERSEAS BUYERS
RECORDS FOR SALE

30c each
200,000 assorted Stereo LPs
Prepacked—50 assorted per carton
Factory fresh newly-wrapped Minimum order: 50 LPs
TAPE & RECORD CO.
500 N. Pearl St.
Fremont, Calif., 12204
(518) 449-1413

1000,000 Nation-wide

for the finest available Disc
Jockey for her replacement. Apply in person, or write to: Michael Spears, Operations Manager, KFRG, 415 Bush Street, San Francisco, California 94108.

NATIONAL RECORD DISTRIBUTOR
experienced tape sales in Texas area. Send complete resume in confidence to:

Box 7087 Billboard, 1515 Broadway, New York, N.Y., 10036

ATTENTION: OVERSEAS BUYERS
RECORDS FOR SALE

30c each
200,000 assorted Stereo LPs
Prepacked—50 assorted per carton
Factory fresh newly-wrapped Minimum order: 50 LPs
TAPE & RECORD CO.
500 N. Pearl St.
Fremont, Calif., 12204
(518) 449-1413

1000,000 Nation-wide

for the finest available Disc
Jockey for her replacement. Apply in person, or write to: Michael Spears, Operations Manager, KFRG, 415 Bush Street, San Francisco, California 94108.

NATIONAL RECORD DISTRIBUTOR
experienced tape sales in Texas area. Send complete resume in confidence to:

Box 7087 Billboard, 1515 Broadway, New York, N.Y., 10036

ATTENTION: OVERSEAS BUYERS
RECORDS FOR SALE

30c each
200,000 assorted Stereo LPs
Prepacked—50 assorted per carton
Factory fresh newly-wrapped Minimum order: 50 LPs
TAPE & RECORD CO.
500 N. Pearl St.
Fremont, Calif., 12204
(518) 449-1413

1000,000 Nation-wide

for the finest available Disc
Jockey for her replacement. Apply in person, or write to: Michael Spears, Operations Manager, KFRG, 415 Bush Street, San Francisco, California 94108.

NATIONAL RECORD DISTRIBUTOR
experienced tape sales in Texas area. Send complete resume in confidence to:

Box 7087 Billboard, 1515 Broadway, New York, N.Y., 10036

ATTENTION: OVERSEAS BUYERS
RECORDS FOR SALE

30c each
200,000 assorted Stereo LPs
Prepacked—50 assorted per carton
Factory fresh newly-wrapped Minimum order: 50 LPs
TAPE & RECORD CO.
500 N. Pearl St.
Fremont, Calif., 12204
(518) 449-1413

1000,000 Nation-wide

for the finest available Disc
Jockey for her replacement. Apply in person, or write to: Michael Spears, Operations Manager, KFRG, 415 Bush Street, San Francisco, California 94108.
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Producer/Writer/Maker/Label &amp; Number (Distribution Label)</th>
<th>Week/Chart</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Rubberband Man—Spencers</td>
<td>(Sane, L.)</td>
<td>79</td>
<td>3</td>
</tr>
<tr>
<td>Like a Sad Song—Alice Cooper</td>
<td>(Miles, G.)</td>
<td>70</td>
<td>4</td>
</tr>
<tr>
<td>Please—Carly Simon</td>
<td>(Simon, C.)</td>
<td>70</td>
<td>4</td>
</tr>
<tr>
<td>You Are My Starship—Narada Michael</td>
<td>(Donner, J., Schmidt, L., Samuelson, S.)</td>
<td>71</td>
<td>3</td>
</tr>
<tr>
<td>I'll Never Find Another Love Like Mine—Mary Wells</td>
<td>(Teague, E., Logan, J., Davis, J.)</td>
<td>72</td>
<td>2</td>
</tr>
<tr>
<td>A Song of Rock and Roll—Ringo Starr</td>
<td>(Mardis, C., Green, M.)</td>
<td>73</td>
<td>3</td>
</tr>
<tr>
<td>More Than a Feeling—Boston</td>
<td>(Beynon, T., Seifert, T., Sklar, E., Morse, R.)</td>
<td>74</td>
<td>1</td>
</tr>
<tr>
<td>Sunshine—Supersense</td>
<td>(Kraus, D.)</td>
<td>75</td>
<td>2</td>
</tr>
<tr>
<td>You Must Know—I'M Not That Guy</td>
<td>(Miller, R., Koons, D., Hauser, A.)</td>
<td>76</td>
<td>3</td>
</tr>
<tr>
<td>Take a Hard Look—Sugarhill</td>
<td>(Bostic, J., Simmons, P., 6000)</td>
<td>77</td>
<td>3</td>
</tr>
<tr>
<td>You Should Be Dancing—Bee Gees</td>
<td>(Bee Gees, M., R neuron)</td>
<td>78</td>
<td>3</td>
</tr>
<tr>
<td>Help Me—Beatles</td>
<td>(McCartney, P., Harrison, L., Lennon, J., Starr, R.)</td>
<td>79</td>
<td>3</td>
</tr>
<tr>
<td>Who Said You Always Got Yourself into Trouble—The Isley Brothers</td>
<td>(Isley, O., Isley, E., Isley, J.)</td>
<td>80</td>
<td>3</td>
</tr>
<tr>
<td>Love You Like You Do—Peter Frampton</td>
<td>(Frampton, P.)</td>
<td>81</td>
<td>2</td>
</tr>
<tr>
<td>Cowboy Song—Mike Love</td>
<td>(Love, M., Dorough, B., Capitol, 622)</td>
<td>82</td>
<td>1</td>
</tr>
<tr>
<td>The More You Do It (The More I Like It)</td>
<td>(Honeymooners, G.)</td>
<td>83</td>
<td>1</td>
</tr>
<tr>
<td>Baby I Love Your Way—Peter Frampton</td>
<td>(Frampton, P., Frampton, A., Capitol, 802)</td>
<td>84</td>
<td>3</td>
</tr>
<tr>
<td>Eddy's Song—Wolfgang Falz</td>
<td>(Falz, W., Eddy's Song, 432)</td>
<td>85</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>86</td>
<td>5</td>
</tr>
<tr>
<td>I'll Never Find Another Love Like Mine—Celine Dion</td>
<td>(Teague, E., Logan, J., Davis, J.)</td>
<td>87</td>
<td>6</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>88</td>
<td>5</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>89</td>
<td>5</td>
</tr>
<tr>
<td>Peaches en Regalia—The Isley Brothers</td>
<td>(Isley, O., Isley, E., Isley, J.)</td>
<td>90</td>
<td>5</td>
</tr>
<tr>
<td>I'll Never Find Another Love Like Mine—Celine Dion</td>
<td>(Teague, E., Logan, J., Davis, J.)</td>
<td>91</td>
<td>6</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>92</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>93</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>94</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>95</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>96</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>97</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>98</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>99</td>
<td>4</td>
</tr>
<tr>
<td>Sunshine—Vanilla Ice</td>
<td>(Ice Cube, J., Bell, A., Epic, 720)</td>
<td>100</td>
<td>4</td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement criteria: 1.90 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. **Note:** In some cases, products may be placed on a star without the required upward movement noted due to the diversity of recording industry Ass'n. Of America seal of certification as "million seller." (Seal indicated by bullet.) 

**SHIT MUSICIANS:** Sheet music composers are credited to piano-vocal sheet music copy and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Alme Publishing; A.R = Acuff-Rose; B.M = Bethan Mews; BB = Big Balls; B.B = Big Balls; C.P = Columbia Pictures; CPP = Columbia Pictures Corp.; FM = Frank Music Corp.; HAN = Hansen Pub.; IMM = Irving Mannel Music; MCA = MCA Music; PSP = Peer Southern Pub.; FLY = Plymouth Music; PSL = Publishers, Inc.; WBM = Warner Bros. Music.
"LIVIN' THING" UA 6888 Y
The biggest single of ELO's career.
This week radio stations all over America receive a 12-inch blue vinyl blockbuster from Electric Light Orchestra.
It's the first single from ELO's new album, "A NEW WORLD RECORD" UA 6879 G
The best tracks in the field.
On United Artists Records.
<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
<th>TPA &amp; Tape Chart</th>
<th>Suggested List Price</th>
<th>The Week</th>
<th>ARTIST</th>
<th>TPA &amp; Tape Chart</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PETER FRAMPTON</td>
<td>37</td>
<td>33</td>
<td>37</td>
<td>FRETTER FAMILY</td>
<td>127</td>
<td>37</td>
</tr>
<tr>
<td>2</td>
<td>BOC SCAGGS</td>
<td>46</td>
<td>46</td>
<td>46</td>
<td>BOC SCAGGS</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>3</td>
<td>LINDA RONSTADT</td>
<td>53</td>
<td>53</td>
<td>53</td>
<td>LINDA RONSTADT</td>
<td>53</td>
<td>53</td>
</tr>
<tr>
<td>4</td>
<td>FLEETWOOD MAC</td>
<td>44</td>
<td>44</td>
<td>44</td>
<td>FLEETWOOD MAC</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>5</td>
<td>STEVIE NICKS BAND</td>
<td>48</td>
<td>48</td>
<td>48</td>
<td>STEVIE NICKS BAND</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>6</td>
<td>WAR</td>
<td>46</td>
<td>46</td>
<td>46</td>
<td>WAR</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>7</td>
<td>WILD CHERRY</td>
<td>47</td>
<td>47</td>
<td>47</td>
<td>WILD CHERRY</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>8</td>
<td>JEFFERSON AIRPLANE</td>
<td>42</td>
<td>42</td>
<td>42</td>
<td>JEFFERSON AIRPLANE</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>9</td>
<td>JOHN DENVER</td>
<td>41</td>
<td>41</td>
<td>41</td>
<td>JOHN DENVER</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>10</td>
<td>GEORGE BENSON</td>
<td>40</td>
<td>40</td>
<td>40</td>
<td>GEORGE BENSON</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>11</td>
<td>COMMERCO</td>
<td>48</td>
<td>48</td>
<td>48</td>
<td>COMMERCO</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>12</td>
<td>BROTHERS JONESS</td>
<td>49</td>
<td>49</td>
<td>49</td>
<td>BROTHERS JONESS</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>13</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>14</td>
<td>HEART</td>
<td>46</td>
<td>46</td>
<td>46</td>
<td>HEART</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>15</td>
<td>LINDA RONSTADT</td>
<td>49</td>
<td>49</td>
<td>49</td>
<td>LINDA RONSTADT</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>16</td>
<td>GEORGE BENSON</td>
<td>40</td>
<td>40</td>
<td>40</td>
<td>GEORGE BENSON</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>17</td>
<td>COMMERCO</td>
<td>48</td>
<td>48</td>
<td>48</td>
<td>COMMERCO</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>18</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>19</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>20</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>21</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>22</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>23</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>24</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>25</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>26</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>27</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>28</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>29</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>30</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>31</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>32</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>33</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>34</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>35</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>36</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>37</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>38</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>39</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>40</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>BAMA ROSS' GREATEST HITS</td>
<td>50</td>
<td>50</td>
</tr>
</tbody>
</table>

*STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 1 position / 21-30 Upward movement of 2 positions / 41-100 Upward movement of at least 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of over 1,000,000 units (Star indicated by bullet). Recording Industry Assn. Of America seal for sales of 1,000,000 units (Star indicated by bold). Recording Industry Assn. Of America seal for sales of 100,000 units (Star indicated by triangle). Recording Industry Assn. Of America seal for sales of 10,000 units (Star indicated by diamond). Recording Industry Assn. Of America seal for sales of 1,000 units (Star indicated by circle). Recording Industry Assn. Of America seal for sales of 100 units (Star indicated by asterisk).*
AL GREEN
As you've never heard him before!
"KEEP ME CRYIN'"
A stunning new single from his forthcoming album.
"HAVE A GOOD TIME"

Produced by
Willie Mitchell
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
<th>Format</th>
<th>Label</th>
<th>Catalog</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**

- The list above includes some of the most popular songs from the early 1960s, featuring artists such as The Beatles, The Rolling Stones, and The Beach Boys.
- The Suggested List Price column is provided for reference and may vary based on the specific market and conditions.

**Additional Information:**

- The list is curated from various sources and may not include all songs or artists from that era.
- The significance of these songs lies in their cultural impact and influence on popular music.
EXPLODING!

"THE BEST DISCO IN TOWN"
(Marlin No. 3306)

by

THE RITCHIE FAMILY

A True Entertainment Record.
From The HIT LP "ARABIAN NIGHTS"
(Marlin No. 2201)

Arranged & Produced by Jacques Morali and
Richard Rome for Can't Stop Productions
The Copyright Office report will cover all facets of the entertainment field — a very broad field that includes film, music, photography, books, software, and a variety of other industries.

The report will examine the copyright law as it currently stands and make recommendations for any changes that may be necessary.

In the report, the Copyright Office will also discuss the role of the Copyright Office and the Copyright Court in the administration of the copyright law.

The report will be released in two parts. The first part will be released in October, and the second part will be released in November.

The report will be available for download on the Copyright Office website.
Apologies... correction to last week's ad:

Earth Quake's latest album
One of Beserkley's finest

Distributed by Playboy Records, Inc.

(c) 1976 Beserkley

(someone in our art dept. went beserk)

www.americanradiohistory.com
Cover art by Warhol.
Songs by one of the great artists of our time.
Paul Anka "The Painter."
His new album on United Artists Records and Tapes.