Mexican Labels Hike Dealer Costs 20-25%  

By MARV FISHER  

MEXICO CITY—In order to compensate somewhat for the approximately 60% loss in the devaluation of the peso, most major record manufacturers in this country have hiked their wholesale prices between 20% and 25%. The across-the-board increase becomes effective Nov. 1.

An ironic twist to the hike is that for the first time ever, CBS is holding back with any official cost increase. "We're not in such a hurry," cites Manuel Villarreal, head of the company's over-all Latin American operation who is based here, "since there could be another adjustment." He adds that CBS last year increased prices, consequently it was already higher than the others. One of the precautionary reasons for following suit on this occasion, cites Villarreal, "is that we want to see what is the true buying power of the public following this devaluation." Some speculation is that things will level off by next month, while others feel that the economic situation won't straighten itself out until spring.

"We're trying to be reasonable in

(Continued on page 66)

Pres. Ford Signs; Copyright Revision Bill Becomes Law

By MILDRED HALL

WASHINGTON—A new era in U.S. copyright law was ushered in Tuesday night (19) when President Ford signed the copyright revision bill S. 22 into law.

The revision bill, which has gone through so much agonizing suspense, and was passed almost at the last hour of the 94th Congress, was also signed at the latest possible hour in the White House toilet—a cliff-hanger to the end.

There was no fanfare or ceremony at the signing of this nonpartisan, non-political bill, which will mean so much to the world of music and recording, and to all who are involved as authors or users of creative work.

However, a brief statement was issued Wednesday (20) by the White House press office, outlining what it considers some important aspects of the copyright revision.

(Continued on page 21)

Odd Outlets Hypo Gospel

By JEAN WILLIAMS

LOS ANGELES—Gospel sales for Program Record Distributors of Union, N.J., have leaped from $3,000 to $70,000 a month as a result of placing the music in select department store chains which previously never touched gospel.

According to David Casey, firm vice president, of the $35 million grossed during the past year, 25% represents gospel sales.

Gospel is now being carried on the East Coast from Baltimore through Massachusetts by Two Guys; Alexanders, New York; Jimmy's Music World, New York; Times Stores, New York, and numerous mom-and-pop operations that never stocked gospel, says Casey.

(Continued on page 20)

Regine's To Expand West

By RADCLIFFE JOE

NEW YORK—Regine's, local jet set discothèque, is planning two more posh, European-style discotheques for Beverly Hills and Houston.

The new clubs are being designed along the same lines as the local club's art deco finish, which in turn is patterned after the successful Paris club opened by Regina Zylberberg.

The New York operation has been in business less than six months and it occupies the entire area of what used to be main dining room of the old Delmonico Hotel (now a high priced apartment building) on Fifth Ave. The decor was designed by French designer Alberto Pinto.

The room is divided into a bar at which drinks average about $3 each.

(Continued on page 31)
THE SOUND TRACK ALBUM

LED-ZEPPELIN

THE SONG REMAINS THE SAME

ROCK AND ROLL · CELEBRATION DAY · THE SONG REMAINS THE SAME
DAZED AND CONFUSED · NO QUARTER · STAIRWAY TO HEAVEN
MOBY DICK · WHOLE LILLA LOVE

RECORDED AT MADISON SQUARE GARDEN
SOUNDTRACK ALBUM AVAILABLE ON SWANSONG RECORDS AND TAPES
DISTRIBUTED BY ATLANTIC RECORDS
PRODUCED BY JIMMY PAGE
Executive Producer: Peter Grant
NEW YORK—It took 14 years and $25.5 million, but now this city has a "new" concert hall that sounds just fine. That happy judgment came after the opening concert by the New York City Opera at Avery Fisher Hall Tuesday (19) following completion of major acoustical surgery. A clear and crisp sound has been completely gobbled up and rebuilt at a cost of $6.4 million. Many of the other educated "ears" seem unanimous in their praise for the new sound. Clarity and warmth are descriptive phrases used. False echoes are absent, and bass projection is good. And, so the audience says. Now we can hear ourselves play. 

While Fisher Hall has increased its seating, it is still expected to remain a class venue for such attractions, critical of its acoustics has not coming from performers and auditors of amplified sound. 

When the auditorium, then called Philharmonic Hall, opened (Continued on page 34)

TV Series Opening Major Latin Market

By AGUSTIN GURZA

LOS ANGELES—Initial runs of the "Midnight Special" television series in key Latin American countries have been greeted by enthusiastic network promos that have sparked record sales and created concert tour possibilities for certain rock groups active in the Los Angeles-Phoenix major Latin market. Local record companies have been minimal or non-existent. 

series carried domestically on NBC-TV, began airing in Argentina last July and are now being viewed in Uruguay, Costa Rica, Mexico, and Venezuela. Negotiations are underway with tv networks in Peru, Ecuador, Panama and Colombia to make the shows available in those countries as well. 

The impact of this thing is that we are opening tremendous possibilities for American groups who were previously ignored in the market," says Jorge Ross, an Argentine-born promoter who purchased Latin American distribution rights for the series. 

Ross does business under the name America Films based here and operates with partners in Argentina, Ramon E. Castella, an attorney, and Carlos Gallego, a lawyer. 

Ross, who is also program director of Spanish programming for tv channel 22 here, expects the airing of "Midnight Special" in Latin America has yielded multiple commercial benefits. 

First, he says, the musical program has served as a promotional vehicle for groups that were already known in Latin markets through their recordings but lacked much-needed exposure. He cites, for example, "an avalanche of orders" for Elton John recordings after John's appearance on the show. Ross claims John's record sales had been negligible. 

Additionally, Ross says that groups enjoying enormous popularity like the Beach Boys (Fan Band, for example) were virtual unknowns in Latin America until they were presented on "Midnight Special." In some cases, he says, this induced Latin affiliates of American companies to release product for the first time.
LOS ANGELES — Most people in the Latin music industry here are vague about just how substantial a portion of the Latin record-buying public is fanatical about American "olds but goodies," to use the term of Raul Araujo of the American Music store, who knows the way to turn that fanatical into profit. Araujo has become a highly specialized expert in this highly complicated corner of the Latin market.

"It's practically a science," declares Araujo who has been the oldies specialist at America Music in downtown Los Angeles. "The oldies buyer is a very special breed. One might come in here and buy an album now and then every 10 years old, and if we don't have it, he'll scream and pound and pout, and it's the same thing as if the thing were a current hit."

That kind of reaction compels Araujo to keep an estimated 16,000 oldies singles in stock, including the entire standard catalogs of ABC, A&M, A.V.C., Capitol and Columbia and the 500 best sellers of these in any average week.

Part of the trick to success, explains Araujo, is the knowledge that the customer can find anything else. Once the customer knows that he can count on you for the hard-to-find record, he's got a customer for life."

Araujo claims his efforts have built his store a reputation, citing the recent surge in sales (not extremely high in his business) of the Mexico City man whose visit to the store was included in the business vacation of Jim Morrison in the fall resulted in a $500 oldies purchase.

Araujo's main task in providing this specialty service is to catalog all the available oldies singles. "The store compiles its own catalog, regularly up-dated with supplements, which it sells to customers with his own ad campaign," says Araujo. "Every song is cataloged, and it's for customers to order for 15 cents."

Although the store makes use of records, it often relies on well-known distributors, who say that often fail to list cutouts or to make separate entries for the B-side of an oldies single.

"In many cases," he says, "a customer will ask for a record by the title of the B-side. If we don't have the B-side on our catalog, we go crazy looking for it."

Most of Araujo's business is done with the special oldies singles issued by the record companies -- "the hard-tosell records, you know," said the manager.
The law it took 21 years to pass.

President Ford has just signed the first completely new copyright law since 1909.

In 1955 Congress undertook to revise the outmoded 1909 Copyright Act. And it took 21 years to complete the task. The revision had to balance the demands of many competing interests, and there were times we despaired of its ever being accomplished.

Yet throughout all the years of disappointment, ASCAP spearheaded the drive for a new law, knowing that such a law was the only solution for the composers, lyricists, and music publishers in their fight for economic justice.

In the struggle to get legislation approved that would command the respect of both the creators and publishers and users of music, ASCAP had the full and essential cooperation of other American organizations representing creators.

Thanks to the efforts of many individuals—especially two strong allies of America's musical creators, Senator John McClellan and Representative Kastenmeier—we have at long last succeeded. The new law is not perfect, but then no law is. It follows in the tradition of the art of the possible.

And for it we'd like to thank the lawmakers of the United States, the President and the American people.

American Society of Composers, Authors and Publishers
Stanley Adams, President
LOS ANGELES—International music publishing activity has become the mainstay of the U.S. market for Snuff Garrett Music Enterprises.

According to Bud Dain, a veteran music man, now vice president and general manager of the firm, international music publishing is no longer an afterthought in the business of copyrights and income at the independent production and music publishing firm headed by producer Garrett.

"But the most important thing that has happened is the introduction of international publishing in our company," Dain says. "What we're seeing, more than anything, is that every country is now made up of more than one country, and so it's in its own country." He points to Album coming out of the Scandinavian and non-departmental countries as one example.

"We've never seen anything like it," continues Dain. "We're seeing a tremendous increase in the number of letters from new countries. Doctors, lawyers and such as Bud Dinegar, general manager of Mile-Hi-One-Stop in Denver.

The campaign first came to light on Oct 17 at Tommy Thomas' Lafayete Hotel in Los Angeles. Says Dain, during his show that night, which lasted over an hour and a half, he thought about his mind and balm for the label.

Dain contacted this week, Steward says that he's thinking about the campaign because he believes "before putting my ass on the line,"

He'd talk to a lot of bearded men.

"I'm determined to be on RSO," the troops are massing, the campaign is underway. I know that only by the determination of the army to determine to give you all the proof and material to really be able to come to grips with how we are doing today, that's the key. But it's determined, I promise you.

Steward admits to some irritation with most labels, pointing out that only by the determination of the army to determine to give you all the proof and material to really be able to come to grips with how we are doing today, that's the key. But it's determined, I promise you.

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THERE IS ONLY ONE COCA-COLA.
THERE IS ONLY ONE HERSHEY BAR.
THERE IS ONLY ONE "NADIA'S THEME:"

There is only one CORDUROY.

NADIA'S THEME
(The Young And The Restless)

Featuring: Instrumental Performances by Barry De Vorzon and Perry Botkin, Jr.

Also Featuring:
Instrumental Performances by Chuck Mangione, Tim Weisberg, Michel Colombier, Pablo Cruise, Ira Sullivan and Herb Albert.

The album contains previously released material: "Nadia's Theme" was previously released "Child's Dream.
No Back For Reproduction.

There is only one BARRY DE VORZON-PERRY BOTKIN, JR. "NADIA'S THEME" ALBUM.
AND IT'S ON A&M.

This new A&M album features "Nadia's Theme," the FIRST and ORIGINAL VERSION of the De Vorzon-Botkin classic that's been soaring up the charts for the past 10 weeks. It also features some of the greatest contemporary instrumental classics by such brilliant artists as Chuck Mangione, Michel Colombier, and Tim Weisberg along with other originals from Barry De Vorzon and Perry Botkin, Jr., including the Academy Award-nominated "Bless The Beasts And Children."

LOOK FOR THE ORIGINAL
AND ACCEPT NO SUBSTITUTES.

"NADIA'S THEME" THE ALBUM ON A&M RECORDS & TAPES.

This album contains previously released material.
ROGERS TO BIBO
LOS ANGELES—Jimmie Rogers
has signed an exclusive writer’s
greement with Lawrence Welk’s
publishing company, Bibo Music
Publishers, Inc.

The publishing agreement cov-
er existing material in several
firms owned by Rogers including
his most prominent song “It’s Over”
and songs created by Rogers for
movies and tv.

CAPITOL’S NET
AND SALES RISE
LOS ANGELES—Capitol Indus-
tories—EMI netted $3,165,000
in sales for the first fis-
cal quarter of 1977, according
to Bhaskar Menon, president
and chief executive officer of
Capitol Records. This com-
mes with income of $334,000
on sales of $3,365,000 last
year in the same period.

Significant artists and pro-
duction successes were high-
lighted by R&B’s platinum
album to the Steve
Miller Band and gold record
awards to Natalie Cole, Wil-
son Pickett and Tavres; No.
1 chart positions for an
album and two singles by Paul
McCartney and Wings.

The board of directors declared
a quarterly cash dividend of
50 cents per share payable
Dec. 15.

CHICAGO FIRM EXPANDS SPACE
CHICAGO—Sound Unlimited
on-one stop has added 16,000
square feet of warehouse space
to its headquarters in suburban
Skokie. The addition of the new
space vacated by the CBS Records
Chicago branch, with which the one-stop had been
quartered since March, when a fire destroyed Sound Uni-
limited’s former facilities.

Sound Unlimited supplies rec-
ords, tape, albums, accessories
and paraphernalia to the Midwest, and,
through its affiliate, Creative Fash-
s, custom Tailoring.

The one-stop recently celebrated
its fourth anniversary with a theme
party, “We Owe It All To You”,
at which customers, local distributors
and employees were feted and
presented with awards.

MOVE CBS BRANCH
CHICAGO—CBS Records’
branch office here has moved to
2850 E. Golf Road, in Rolling
Meadows, Ill., a Northwestern
suburb. The branch formerly been
headquartered in suburban Skokie.
In the finest tradition of American songwriting. Wendy Waldman's latest panoramic effort. THE MAIN REFRAIN. On Warner Bros. records and tapes. BS 2974
20-Year Ohio Dealer Shuttles Bandstand

LOS ANGELES—Jim Morgan, long-time holdout against discounting LPs and tapes, is closing the 20-year-old mall-oriented Bandstand Records in Southgate Shopping Center, Maple Heights, Ohio. He's surrendering to the insurmountable pressures of discounting.

Morgan, who bought the store from the mall's owners in 1967 after working there nine years, decided to shutter when it was announced last week that a 20,000 square-foot Peaches store was coming to Southgate in early November. The mall owners had split up the space taken by a JC Penney store, which earlier this year moved a mile away to a brand-new multi-million mall. One of these areas was leased to the Heiman chain, causing Morgan to decide to close about Nov. 10. Morgan finally dropped the bid price on $6.98 list albums to $3.99 in March, 1974, his first acquiescence to discount competition. Bandstand, he says, did some $4 million in its 20-year history in one of the nation's oldest shopping centers. His biggest year as owner was 1970 when the 2,000 square footer did $320,000. It slipped to $260,000 last year.

The store was almost entirely family-operated. His wife, Millic, and daughters, Judi, Maryann and Millie Dee, still work there. His oldest daughter, Connie, a former employee, works at Audio Bull between classes at Ohio Univ., Athens.

Morgan says he is undetermined as to his next job, but has spoken to several chain retailers about a manager's job. He will return most of the store's merchandise in lieu of payment, he says.

Execs In Hawaii

LOS ANGELES—Elektra/Asylum Records executives are attending a year-end planning meeting which and ends Wednesday (27) at the Mouna Kea Hotel on the island of Hawaii. Joe Smith, E/A chairman, is presiding over the sessions which began Thursday (21).

Wonderland Records

PRESENTS A
TV SPECTACULAR
OUR GREATEST RELEASE EVER!
$2.49 SUGG. RET.

Plus: an exciting iron-on transfer offer!

Contact: Bob Goermann

Wonderland Records
250 W. 57th St., N.Y., N.Y. 10019 (212)765-3350

General News

A Seattle 1-Stop Goes To Watson

LOS ANGELES—Ray Watson, veteran salesman turned one-stop operator four years ago, has acquired the share of Tosh Horii in Tosh's One-Stop, Seattle, and the correlated Music Menu retail chain.

Watson's new company is known as Worldwide Record & Tape Sales Inc. and will include Portland One-Stop, which Watson bought last week from ABC Record & Tape Sales.

Watson estimates the new consolidated operation will do about $7 million in 1976. Tom Choate remains as manager of the Oregon one-stop, as does general manager Bob Zandor and Mike Kedor, who supervises the five-store retail chain.

Watson says he serves about 1,200 accounts in Alaska and in eight-state Northwest area.

Horii, a veteran of 35 years in wholesaling in the Northwest, has retired.

BUZZARD CONTEST—This window display at a Sam Goody store in New York is part of the "Dr. Buzzard's Original Savannah Band 'Original' Jukebox Giveaway Promotion and Display Contest." The contest is running in 26 Goody locations. To win a jukebox in New York or Philadelphia the public is filling out entry blanks for the drawing Oct. 30. Also the store managers, with the best Dr. Buzzard displays are eligible for cash prizes.

MCA Chief Sees 20% Hypo In Label's Country Roster

NASHVILLE—Endued over a year which saw Billboard Top Country awards go to six MCA artists (Billboard, Oct. 16), Mike Maitland, president of MCA Records, plans to enlarge the label's country roster "by 20% over the next few months."

With MCA's 30-artist country roster, the addition could mean six more acts for the label.

"We've had a good year in country—better than we had in pop," comments Maitland who marshaled his sales, promotion and creative forces in Nashville for meetings, shows and other MCA functions.

The country crossover outlook appears "very favorable" according to Maitland. He notes the label has been working on Tanya Tucker's "Here's Some Love" and that "Ana

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Chieftains On Road

LOS ANGELES—The Chieftains, one of the leading exponents of Irish traditional music, will embark on its fourth national tour within two years. The tour will coincide with the release of its sixth Island album, "Bonaparte's Retreat," and will be accompanied by a major advertising and promotional campaign.

HARRISON TO EXIT A&M, MOVE TO WB?

LOS ANGELES—Three-way negotiations are continuing for George Harrison to settle his contract with A&M and switch to Warner Bros. WB reserved Billboard ad space to announce the signing this week and then postponed the advertisement as daily meetings still had unsettled all details by press time.

A&M has filed a lawsuit here for $10 million against Harrison for tax delivery of a solo LP on which the ex-Beatle is now legally an A&M artist while he has an A&M custom label with other artists, Dark Horse. So far, Dark Horse has not had any major hits.

Interestingly, while Harrison negotiating hard to get on Warner Bros., Alice Cooper, a top WB artist, is in court here trying to get out of his contract.
THEIR BEST!

THE BEST OF GLEN CAMPBELL

Now in One Album!
- Rhinestone Cowboy
- Gentle On My Mind
- Wichita Lineman
- Galveston
- Houston (I'm Comin To See You)
- Country Boy (You Got Your Feet In L.A.)
- By The Time I Get To Phoenix
- The Last Time I Saw Her
- Try A Little Kindness
- It's Only Make Believe
- I Knew Jesus (Before He Was A Star)
- The Moon Is A Harsh Mistress

ST-11577

GRAND FUNK HITS

Now in One Album!
- Rock & Roll Soul
- We're An American Band
- Walk Like A Man
- (You Can Call Me Your Man)
- Bad Time
- Some Kind Of Wonderful
- The Loco-Motion
- Shinin' On
- Sally
- Take Me
- To Get Back In

ST-11579

THE BEST OF GEORGE HARRISON

Now in One Album!
- My Sweet Lord
- Give Me Love
- Give Me Peace On Earth
- Something
- If I Needed Someone
- You
- Banga Dish
- Dark Horse
- What Is Life
- Here Comes The Sun
- Taxman
- Think For Yourself
- For You Blue
- While My Guitar Gently Weeps

Available Mid-November

ST-11578

LEO KOTTKE 1971-1976

Did You Hear Me?
- Morning Is The Long Way Home
- June Bug
- When Shrimps Learn To Whistle
- Room 8
- Cripple Creek
- Pamela Brown
- Standing On The Outside
- Girin To The Brim
- Power Failure
- You Tell Me Why
- Why Ask Why?
- Open Country Joy (Constant Traveler)
- All Through The Night
- The Scarlet Rip-Off

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OFF-BROADWAY REVIEW

A Thin Plot Line Cools 'The Club'

NEW YORK—There may be some curiosity value, or perhaps women's libido, to those interested in an all-women cast performing a play about an all-men's club, but that does not necessarily make it good theatre.

The play, "The Club," at the off-Broadway Circle in the Square-Theater depicts an evening in the club in 1903. There are seven main members; four members, a butler, a busboy and a piano player.

The plot line is thin. The men come to the club, tell a few jokes, sing some songs, play some pool, and refresh themselves before they plan to present to families and friends. During the evening the oldest club member learns that his current, third, wife may be having an affair with his young bachelor friend.

This is not music, ranging from music hall songs with a piano accompanied, to tap dance to an ama from "Palligala," all dated from between 1894 and 1905.

Unfortunately the material the talented cast has to work with rarely transcends the level of a bad Henry Youngman joke. So the audience is treated to such chestnuts as: "All women should be free—Yes, I hate it when they charge;" or "All my wives supported me... they held me up when I got paid."

Add to this a heartfelt rendition of a song proclaiming "a woman is only a woman but a good cigar is a smoke," and it becomes obvious that this play makes no pretense to seriously exploring intersexual relationships.

So what is left is the show, the singing and the dancing. This is maintained at a high professional level, though at the point where the female performers must play male impersonating females. "The Club" falls down. Such a feat to be effective requires acting and direction of the highest order. In the "Club" it is not.

Whether by accident or design, "The Club" is more camp 1976 than reality 1903. It is debatable if it will find much favor outside of New York City.

ROMAN KOZAK

Strike At LA. Capitol Records Ends

LOS ANGELES—The two-week long strike of more than 50 members of Local 986 of the Warehouse Drivers and Helpers of America at the Capitol Records manufacturing and distribution plant here ended Friday (15). Details of the strike settlement could not be ascertained from Capitol or representatives of the union.

'Punk' Bands Tour

NEW YORK—A traveling road show of up to eight bands is bringing the best (or worst) of New York 'punk' bands out of the Bowery and into the hinterlands.

Called the CBGB Road Show, the tour is in conjunction with the release of Atlantic Records of a specially priced double album, "Live At CBGB's." CBGB is a New York nightclub noted for its "punk rock" presentations.

The bands,none under contract with Atlantic, are: the Boys, Boston, Dover, N.J., and Virginia Beach, with future travels expected.

The workers had demanded a $1.50 increase over their $4.40 monthly wage (Billboard, Oct. 16).

$250,000 Donated

NEW YORK—The music industry division of the United Jewish Appeal Federation Joint Campaign has collected more than $220,000 in donations and has sold more than 1,000 tickets to its annual dinner on Saturday (30). At the event, Thea Zavin, senior vice president of BMI, will be honored as music industry executive of the year.

Clapton Hits Road

LOS ANGELES—Eric Clapton will begin a 14-city tour of the U.S. commencing Nov. 5 at the Bay Front Center in St. Petersburg, Fla. The tour coincides with the release of his new RSO album, "No Reason To Cry."

Memphis In Nominations

MEMPHIS—The Memphis Songwriters Assn. has named the five top nominees for its best songwriter of the year award to be presented at the annual Showcase Nov. 14. The nominees are: George Jackson for "One Bad Apple" and "Double Down," recorded by the Osmonds; Poncho Ponte for "Sure Feels Good To Me," Rick Dees for "Disco Duck," which he also recorded; Al Green and Willie Mitchell for "Let's Stay Together" and Red Williams for "Trying To Beat The Morning Home."

The event, designed to present Memphis talent, will have several dozen performers and will be emceed by Dick Hawley of WMC-TV Talent appearing: Rick Dees and the Disco Duck Dancers, Lou Roberts, Ace Cannon, J.B. Bowie and the Southern Express Band; Vic Conwill, Roy Elliott, Marlin Graham, Mel Haynie, Sheila Herrn, the Laymen, Marsha Matthews, Jerry Lee Lewis, the Tommy Tucker Band, Red Williams; the Vaper Band, and the Navy Volunteer Show Band.

GENERAL NEWS

DRA MA FORUM CONSENSUS

Low Budget Musical Broadway's Answer

BY PHYLIS GOLDBERG

NEW YORK—Small, low-budget Broadway musicals are more manthan major Broadway shows that plague high-priced productions, and may be the answer to the musical slump Broadway has become.

This was the consensus at the N.Y. Drama Critics Circle first luncheon of the 1976-77 theater season, held Oct. 11 at the Backstage restaurant here.

According to Cy Coleman, co-producer of "I Love My Wife," scheduled for a Broadway opening Jan. 30, there are few opportunities given everyone in the cast something to do, and does not require filling up the stage with idle bodies. He also adds that it is easier to change music for three musicians than for a whole orchestra. "I Love My Wife" has a cast of four actors plus three musicians who also act and sing in the show.

Abi Burrows, producer of the all-black remake of "Guys And Dolls," and the new version of "Hello, Dolly!" also scheduled for a January opening with Jerry Lewis in the lead, agrees with Coleman.

He also adds that there is greater interest today in smaller musicals like "Tuscaloosa Calling," a musical revue of life in New York which has done remarkably well off-Broadway and is being moved to a Broadway theater; and "Three Penny Opera," which he described as "the greatest of all musicals."

Broadway's biggest musical drops have included "1600 Pennsylvania Ave.," which lost an estimated $1.2 million for its backers, "Via Galatea," which lost about $1 million, and "Home, Sweet Home" with Yul Brynner, which also suffered losses in the last of the five brackets.

The panel which also included such notable Broadway producers as Philip Rose, "Shenandoah," "Look Homeward Angel;" Michael Price, "Going Up;" Doug Henning, the "Magic Show;" and Joe Kipness, "I Love My Wife," agrees that the high cost of producing a musical for Broadway is due largely to mistakes such as having to change directors and choreographers, redesigning costumes, providing music for a full orchestra, and airing the show on the road before opening on Broadway.

The feeling that first opening the show at a regional theatre like the Goodspeed Opera House in Connecticut, can play an important role in helping to trim and keep costs at a realistic level. This was done with such shows as "Very Good Eddie," "Going Up" and "Shenandoah."

It was also felt that the risk was blunted years ago when show tunes were regularly played on radio, thereby pruning listeners who bought the records.

The current trend toward massive media advertising was credited with helping to salvage some shows that receive poor notices. These have included, "The Wiz," "Pippin," "Magic Show" and "Shenandoah."

It was also felt that the devastating impact some critics have had on the success or failure of musicals could be circumvented by making them listen to the music of a show prior to opening night, so that they could better understand the intentions of the show, and clear up any doubts as to what its author is trying to do.

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WILD CHERRY

"Play That Funky Music" smashed Wild Cherry through pop, rock, and R&B radio, through discos and into people's feet all across the country. Their new album has been clicking through the retail turnstiles at a fantastic clip. The LP is nearly platinum and their single, "Play That Funky Music," is platinum.

BOSTON

This is the sensation album of the year. It's been the hottest, fastest moving new album in recent memory and may be the fastest-paced debut album of all time! It's gold already and going rapidly towards platinum, and the single "More Than a Feeling" is a smash hit.

MOTHER'S FINEST

Off the mark, this one is fast picking up those speeding bullets. Mother's Finest is riding the growing ground swell of rock and roll excitement that's about to break for this moth of a band, currently on tour with The Who.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES

Where there's smoke, there's fire. And the smoke has certainly been rising from the grooves of Southside Johnny and The Asbury Jukes' new album, "I Don't Want to Go Home." They've cornered an intense core of fanatical fans and the excitement has been curling up from every corner of the U.S. in response to their personal appearances.
There have been other Ted Nugent records. But only two qualify as Epic records. His first for us, "Ted Nugent," is history that's still happening. It's gold, and started the run to his new album, "Free-For-All," featuring the hit single "Dog Eat Dog." And true to the axiom, Engelbert's show must go on!

The same dedication to artistic excellence, determination and just plain old hustle that makes the Epic story happen every day, is happening for outstanding artists like The Charlie Daniels Band, Labelle, Dan Fogelberg, Starcastle, Minnie Riperton and Michael Murphey. And bubbling just below the Hot 100, ready to pop at any moment, are important albums by Gasoline, Bonnie Koloc, Jim Peterik, Herb Pedersen, Jimmie Spheeris, Richard Supa, Kinky Friedman, Rupert Holmes, Webster Lewis, Turley Richards and R.E.O. And the always exciting, unpredictable, irrepressible, unbelievable, Sly.

When you've got a roster of artists this hot, an organization that delivers the goods, and the sales figures and industry-wide respect to back it all up, what else would you call it but Epic.

ON EPIC RECORDS AND TAPES.
Racial Lines Fading On Numerous U.S. Radio Stations

"ACT LIKE NOTHING'S WRONG"

Security Firm Demands $5 Mil WASHINGTON — National Event Services, which provided crowd control and security services at the Capital Centre until last August, has filed a $5 million suit in U.S. District Court, charging that it was unfairly ousted from the lucrative venue.

The suit names as defendants the Capital Centre, an 18,000-seat arena in Largo, Md., in suburban Washington; Cellar Door Concerts and Cellar Door-Dimensions. Unknown, the area's leading rock promoter; and American Control, Inc., the security firm which replaced NES. Officers of the three firms who were named as conspirators.

The defendants were charged with conspiracy, monopolization and breach of contract. None of the defendants would comment on the suit until they were served with court papers.

NES had provided crowd control and security services at the Capital Centre since shortly after the arena opened in December 1973. Its youthful, college-aged staff, dressed in red T-shirts, were well known to the crowds that went to see major names in rock at the arena.

Leonard Bernstein
Continued from page 3
stein himself, with Linet, Schumann and Mendelssohn also to be represented. Opera recordings are being considered, too.

It is expected that Bernstein will also continue his record for Columbia.

www.americanradiohistory.com
'Midnight Special' Opening Up a Lucrative Latin Mart

A new "biphonic" technique for stereo and "Q-biphonic" for 4-channel sound presentation is being introduced at the New York AES this week by JVC Cutting Center, Inc. The innovation recreates the sound field so realistically within the array of speakers that a listener can almost pinpoint locations of musical instruments in both direction and distance from the auditor, JVC claims.

The system operates on 4-track tape or discrete disks such as CD-4 and is employed in recording and playback technology.

Most influential, however, was the success he had with a special by the Omond Brothers who were unknown in Latin America at the time. "That convinced me that I didn't have to rely on the classic performers, the big names," Rossi says. "I realized I could have success with groups that were unknown in Latin countries. Now I simply can't understand how the American music industry could let so much potential (in the Latin market) go to waste."

Rossi says he is now even more interested in picking up music specials. He has already purchased 13 Dick Clark-produced, one-hour shows with artists like Chicago, Three Dog Night, Roberta Flack, Jose Feliciano, Nancy Wilson and Tony Bennett. He is also attempting to purchase the recent Bob Dylan special.

Rossi says that many producers are not aware of the potential of the Latin market and many film distributors have no experience in the region. He credits a New York distributor, Mark Goodman, with strong expertise in the Latin area.

Rossi claims that the fact that he is based in the U.S. prevents many of the old problems related to deals with Latin America. His payment in dollars, he says, eliminates the risk posed by monetary fluctuations and other financial variables. His U.S. location, he adds, prevents many collection worries.

V.I.P. VISIT—Artist Willis Jackson visits the V.I.P. record store in Los Angeles to promote his first Cotillion album, "Willis Jackson Plays With Feelings." Seen, from left, are: Tom Davies, Atlantic West Coast regional marketing director; Robert Johnson, V.I.P. publicist; a Jackson fan; Jackson; Warren Lanier, music producer; Milton Lathan, V.I.P. store buyer; and Jane Ayer, Atlantic West Coast publicity manager.

JVC Introduces 'Biphonic' At AES

Los Angeles—A new "biphonic" technique for stereo and "Q-biphonic" for 4-channel sound presentation is being introduced at the New York AES this week by JVC Cutting Center, Inc.

The innovation recreates the sound field so realistically within the array of speakers that a listener can almost pinpoint locations of musical instruments in both direction and distance from the auditor, JVC claims.

The system operates on 4-track tape or discrete disks such as CD-4 and is employed in recording and playback technology.

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Allison & Blake Elected To Jockeys' Hall Of Fame

NASHVILLE -- The Federation of International Country Air Personalities hosted the second annual DJ Hall of Fame awards banquet Oct. 15 at Nashville's Hyatt Regency. An audience of close to 200 deejays, record company executives and directors on the Hall of Fame board viewed the presentations by Chuck Chellman, Country Music Disk Jockey Hall of Fame Foundation trustee, in two categories recognizing outstanding contributions to the country music industry.

The award given posthumously honored Randy Blake, best known for his WJJD radio program in Chicago, "Supertime Frolics." After leaving Chicago to join WHAS in Louisville, Blake discovered such artists as Pee Wee King, while hosting live broadcasts.

The living DJ award was presented to Joe Allison, responsible for formulating the country program for WJJD, Chicago, and WYBC, N.J. Allison was also the first disk jockey associated with WSM, Nashville before being partnered in California to replace Tennessee Ernie Ford at KNX, Los Angeles.

TV Spots

A picture of the album jacket. But the commercials I'm doing are not cheap.

He has done commercials for Paul Anka, the Electric Light Orchestra, Shirley Bassey and Chicago. All of this business is something he'd never had before; ordinarily his charges have been much too high for the taste of the record companies.

It started when Arnold Levin of Columbia Records became too busy with a CBS convention to do a Chicago spot, he passed it on to Blore. The success of that spot led to other labels coming to Blore.

Chuck Reckerman, a noted TV producer, is also getting more involved in commercials. Mobile Products' Beckett believes that record TV spots may become a "whole division in our company."

Boney M. Firmed

NEW YORK -- Neshue Erteng, president, World International, and Teddy Mielke of the Mielke Group, representing Hanna Musik Production, have reached a licensing agreement for the German group, Boney M.

WEA International now has the right to distribute Boney M.'s product on the Atlantic label in the U.S., Canada, U.K., Ireland, Japan, Australia and New Zealand.
Following is the way the revision "brings U.S. law into conformity with the preponderance of foreign laws," by giving U.S. protection to unpublished and some published works of foreign origin, and providing a term of life plus 50 years.

In simpler terms, this means more international protection for the works of American composers, authors and the producers of recordings and films. The revision opens the door to greater U.S. participation in reciprocal and multi-national copyright treaties.

The White House statement enumerates several major areas of copyright protection, including the standards for fair use and photocopying, and the compulsory licensing for the newly liable jukeboxes and cable television systems. It does not mention the law's compulsory licensing of music for Public Broadcasting Stations.

The obviously hurriedly issued release shows some confusion on music performance versus record copyright. It notes pre-emption of federal copyright law, but fails to point out that state anti-antitrust laws protecting pre-Feb. 15, 1972, recordings will not be pre-empted until the year 2047.

Among the blockbuster aspects of the law: the new mechanical rate of 2 1/2 cents per use; the per cent copyright fee of pay; the $8 jukebox royalty. The revolutionizing of music performance rights. The law's pre-emption of state antitrust laws protecting pre-Feb. 15, 1972, recordings will not be pre-empted until the year 2047.

The simpler and American preponderance greater life protection law's plus U.S. areas including statement U.S. areas published enunciating mission traditions the revolutionizing of music: leaves no doubt that compulsory licensing cannot be used by unauthorized duplicators to copy an existing record simply by paying mechanical royalties on the music.

The revision spells out what a "sound-alike" can legitimately contain, and provides for a Copyright Office study of record performance royalty that should help to put this long-sought right into the copyright law. A plus for music publishers, in addition to the life plus 50 year term, is the end of the 1909 blanket non-profit exemption for performance of music.

However, there are some broad educational and fair use exemptions, and a gray area or two undoubtedly heeded for the courts. And there is the new—or modest—royalty that will be coming from jukeboxes, cable tv, and public broadcasters—beginning Jan. 1, 1978.

More Gold For '76 Disks

The RIAA had certified gold, 45 singles and 125 LPs. With about two months remaining, the industry needs only 28 additional LPs and 10 singles to amassed a greater amount of gold product than last year.

Prospects for this lock extremely good with a wealth of LP product by superstars just recently or scheduled to be released.

These include: Stevie Wonder; Earth, Wind & Fire; Eric Clapton; Paul Anka, Hall & Oates; Lynyrd Skynyrd, the O'Jays, Robin Trower, the Sultans-Yard, Rings Starr, Richard Pryor, K.C. & the Sunshine Band. Leon Russell, Kiss, Led Zep- pelin, the Ohio Players, War, Barry White, ZZ Top, The Eagles, Jacksons, the Joni Mitchell and Bachman-Turner Overdrive.

The number of gold singles and singles would be even greater if Mos- town was a member of the RIAA. Top-selling artists on this family of labels include Stevie Wonder, Mar- vin Gaye and Diana Ross, among others.

All I Do Is Sell Delay

You're waiting for...and waiting for...and waiting for...and waiting for...a new product of the machine age. You're waiting for...whatever you're waiting for...and you're waiting and waiting and waiting and waiting. Now...finally...the machine that will end your suffering is here: the Eventide Digital Delay.

Till this summer, owning an Eventide Digital Delay was like owning a Rolls Royce. You couldn't afford it. It was too expensive. It was too complicated. It was too...well, you know what it was like. But now, you can own a Delay. You can own the machine that will change your life. You can own the machine that will make you rich.

The Eventide Digital Delay is available at your local music store. So go out and buy one today. And when you do, remember this: the Eventide Digital Delay is the only thing that will ever make you rich.
**Radio-Television Programming**

**WISN In Personality Change At Milwaukee Station**

An Adult Contemporary Format At Milwaukee Station

MILWAUKEE—WISN, a 2,000-watt station at 1130 on the dial, is re-vamping its format Monday (25) and will become an adult contemporary music station under new program manager John Lund.

In addition, WISN-FM will be in-signifying personality into its currently automated FM 100 beautiful music programming under program director Tom Lambert. The AM station has been MOR in format for several years under Lambert.

Lund points out that it’s really not a formal change on AM because there are many so-called MOR stations that have headed in this programming direction in the past years. “That will be as contemporary, if not more so, than KMPC in Los Angeles.”

Indicative of the format modernization is the fact that Bob Past has been hired as director of music research, she’d been music director of Top 40-formatted WOKY in Milwaukee for some time. Right now, WISN is compiling the top 100 tunes of Milwaukee and for the next three weeks will play the tunes between 9 a.m. and 4 p.m.

Lund is also launching a “High-Low” promotion on the air, claiming it is familiar to Milwaukee audiences but has never been on WISN before.

The lineup on AM will include Charlie Hanson doing an “A.M. Milwaukee” program Monday through Friday 3:30 a.m.-10 a.m. off-the-cuff humor as they ramble through some of the songs from their “A Little Be Bop album” on Capitol Records.

Lund also previously programmed the station and has hired the research firm of DPS, San Diego, headed by Jack McCoy to do research in the market.

A huge promotion with t-shirts, billboards, etc., is also being launched to support the format modernization campaign.

OFF-THE-CUFF—Dennis Locorello, center, and Ray Sawyer, right, amuse Merv Griffin and Griffin's national tv audience with some of their off-the-cuff humor as they ramble through some of the songs from their "A Little Be Bop" album on Capitol Records.

**Jazz Departing Miami’s WBUS**

By SARA LANE

MIAMI-Miami will lose its jazz flagship station WBUS-FM (90.3) over the weekend.

“Instead of airing these surveys as tools—which they’re meant to be—agencies use them as the bible and when reading them, they become fundamentalists. They literally believe everything they read and no amount of persuasion can make them believe anything else. So from this fundamentalist approach they take what they read as gospel.”

In its three years as a jazz station, WBUS has filled a void and has been responsible for jazz album sales in local record stores. It has not only reached older audiences, people in their 40s and 50s who grew up in the big band era, but WBUS has also reached out and pulled in many rock fans who’ve outgrown that type of music and who are looking for a more intricate music form.

Its DJs have given bits and pieces of information to its younger audiences on what was happening "back then." In the daytime hours, artists such as Ella Fitzgerald, Stan Kenton, the Dave Brubeck Sextet and many others have been featured.

**Tuesday Productions Enlarging Services**

SAN DIEGO—Tuesday Productions here is launching a new division devoted to radio promotional packages and radio station ID jingles. Bob Donovan, former national program director for the Sterling Recreation Organization radio stations, will be vice president in charge of the new division, according to program director Tom DiNoto.

Scheduled for December release is a rock ID jingles package, MOR and country packages will follow. Tuesday Productions has previously concentrated on local music commercials for retailers and tv music promotion packages.

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- $175.00 for those in the music business and $250.00 for all others.

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A New Musical Deal For Pueblo KPUBS

PUEBLO, Colo.—KPUB-FM has changed format to feature separate "current country hits and current country album cuts" programming from KPUB-AM, a daytime country music station.

Program director Bob Pike sees no reason to tailor music for the daytime format when he is programming the same music using his nighttime slots.

"At one end of the country music scale, we'll play such artists as Crosby & Nash, America, Eagles, Marshall Tucker and Rita Coolidge. On the other end, we'll play The Judds, Waylon Jennings and Willie Nelson. We're not bound by what is modern or what is country anymore. The audience wants to be entertained, not educated."

The AM station is now billed as "Country Gold" and the format features current country hits interspersed among a lot of country oldies. "We are also playing albums of long established country artists who have had hits along with current album tracks," he says.

Previously, the stations simulcast a country format. The AM station spins on with Ace Ball 7:8 a.m., then the "T.O. Show" with Uncle Rex and now director Uncle Bill. Ball does noon, Pike until 5 p.m., and then Patrick Summers works until signoff. On FM, Jeff Orman does mornings, Randy Lee works noon-6 p.m., followed by Lorrie Conarty until midnight and Larry Dean until 6 a.m.

General Sales Station is Rex Miller, who does a "Monday Forum" show simulcast live on both stations to allow the audience to express their opinions on public issues.

A WORD FROM Fruitbowl

If you have been in the FRUITBOWL family over the last six months, you might have gotten a call or email or seen a picture of the station contributed by several listeners. We'd like to thank you personally.

We don't think you should subscribe to any service simply on the basis of the naughty pictures that appear on the station. Fruitbowl is a radio station that plays country music, plays it loud and proud, and the occasional naughty picture is way above our pay grade. We love you, and we hope you will try to stay tuned for a month - free! FRUITBOWL, Box 382, Fair Oaks, CA 95628.
**Top Add Ons: National**

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<th>Artist</th>
<th>Track</th>
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<tr>
<td>LED ZEPPELIN</td>
<td>The Song Remains The Same (Swan Song)</td>
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<tr>
<td>ELECTRIC LIGHT ORCHESTRA</td>
<td>New World Record (United Artists)</td>
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<td>PHOEBE SNOW</td>
<td>It Looks Like Snow (Columbia)</td>
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<td>JOHN SMELZ</td>
<td>Gulf War (A&amp;M)</td>
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**Top Requests/Airplay: National**

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<th>Track</th>
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<tr>
<td>STEVE MUNDER</td>
<td>Songs In The Key Of Life (Tamba)</td>
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<tr>
<td>BOSTON</td>
<td>(I Can't Let You) Go (Vista)</td>
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<tr>
<td>AL STEWART</td>
<td>The Year Of The Cat (A&amp;M)</td>
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<tr>
<td>JOHN SMELZ</td>
<td>Blue March (Motown)</td>
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**Western Region**

**Top Add Ons:**
- LED ZEPPELIN - The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA - New World Record (United Artists)
- PHOEBE SNOW - It Looks Like Snow (Columbia)

**Top Requests/Airplay:**
- BOSS - I'm In Love With You (United Artists)
- STEVE MUNDER - Songs In The Key Of Life (Tamba)
- AL STEWART - The Year Of The Cat (A&M)
- ROBERT PATRICK - Some People Can Be Used (Atlantic)

**Breakouts:**
- LED ZEPPELIN - The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA - New World Record (United Artists)
- PHOEBE SNOW - It Looks Like Snow (Columbia)

**Midwest Region**

**Top Add Ons:**
- LED ZEPPELIN - The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA - New World Record (United Artists)
- PHOEBE SNOW - It Looks Like Snow (Columbia)

**Top Requests/Airplay:**
- BOSTON - (I Can't Let You) Go (Vista)
- PHOEBE SNOW - It Looks Like Snow (Columbia)

**Breakouts:**
- LED ZEPPELIN - The Song Remains The Same (Swan Song)

**Southeast Region**

**Top Add Ons:**
- LED ZEPPELIN - The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA - New World Record (United Artists)

**Top Requests/Airplay:**
- BOSTON - (I Can't Let You) Go (Vista)
- PHOEBE SNOW - It Looks Like Snow (Columbia)

**Breakouts:**
- LED ZEPPELIN - The Song Remains The Same (Swan Song)

**Northeast Region**

**Top Add Ons:**
- LED ZEPPELIN - The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA - New World Record (United Artists)

**Top Requests/Airplay:**
- BOSTON - (I Can't Let You) Go (Vista)

**Breakouts:**
- LED ZEPPELIN - The Song Remains The Same (Swan Song)
The Kids From C.A.P.E.R. are taking the country by storm.

Their single, "When It Hit Me (The Hurricane Song)" is gathering momentum and beginning to sweep from market to market and coast to coast. "The Kids From C.A.P.E.R.‖ network TV show, which we estimated would reach more than 6,300,000 every Saturday morning, is actually being viewed by more than 10,000,000 fans. There are Kids From C.A.P.E.R. dolls, toys, foods, buttons, badges, whistles—a vast array of merchandising tie-ins with some of the biggest American manufacturers.

And this is after just a few weeks. Can you imagine how big The Kids From C.A.P.E.R. are going to become?

On Kirshner Records and Tapes.
kids from L.A.P.E.R. featuring the hit single "When It Hit Me (The Hurricane Song)"
This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; ST—8-track cartridge; CA—cassette; R3—open reel 3" spools; R7—open reel 7" spools; Q—quadraphonic album; Q7—quadraphonic open reel 7" spools; Q8—quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets to identify manufacturer. Tape number duplicator appears within parentheses following the tape manufacturer, where applicable.
NEW YORK—Some 10 years ago, Decca Records in London helped launch the age of noise reduction when it accepted delivery of five cases of electronics put together by a young American engineer living in England. The engineer’s name was Ray Dolby, and he claimed to have devised a system for reducing the amount of noise that comes along with any magnetic tape recording.

As is customary in the best engineering tradition, Dolby’s invention was greeted with suspicion, and engineers who should have known better said it just wouldn’t work. Noise reduction theories had already been tried out unsuccessfully by others, and Dolby wouldn’t have a chance with his new gadget.

Those early years were an uphill struggle against the old “it’ll never work” mentality, but Dolby kept pushing, and by early 1969 he had managed to sell almost 300 units. Meanwhile, the multi-track tape recorder was becoming an absolute necessity to the commercial recording studio, and people who had so far managed to ignore noise were now being forced to pay attention, as the number of tracks grew from three or four to eight, and then to 16. By later that same year, Dolby had sold more than 600 units, and at last noise reduction was on its way. In 1973, about 14,000 channels were in service, and today that number is somewhat more than 20,000.

Dolby’s system reduces the noise level by some 10 db—an impressive reduction, but not a total elimination of the problem. Some critics complained that 30 db was not enough, and in the early 70’s, the rival dbx noise reduction system was introduced, with a claim of up to 40 db noise reduction capability.

Dolby did not have to face the same problems of industry resistance, since the missionary work done by the Dolby team had opened the way for them. In the last several years, the number of dbx channels has risen to about 17,000.

Dolby and dbx are incompatible, both systems adhere to the same general principles of the “comparator,” that is, a compressor/expander system. Before recording, low-level signals are boosted by the system’s compressor. Therefore, these signals are recorded at a higher-than-normal level, well above the residual noise of the tape. On playback, the system’s expander restores the low level signals to their original before-compression amplitude. In the process, the noise level of the tape is also attenuated.

Dolby and dbx approach this basic comparator principle from somewhat different directions, hence the incompatibility. Dolby feels that high level signals are sufficient in

New Austin Studio

LOS ANGELES—Austin, Tex., has a new recording facility called Austin Country Studio which recently opened. Using exclusively 8 and 16-track equipment, the studio is designed to handle the entire process of recording including mixing, publishing, airing, and promotion.

Bill Josey Dead

LOS ANGELES—William (Bill) Josey, veteran of the Austin, Tex., recording field, died of cancer at Veteran’s Hospital, Temple, Tex.

He produced Austin’s first recording of country music equipment 12 years ago and called it some-
invites you to
OPEN HOUSE in PARIS
November 15 to 19, 1976
to introduce
these outstanding tape duplicating innovations:

from SUPERSCOPE
the new fully automatic loader with ACF—a automatic cassette feed

from ELECTRO SOUND
the latest duplicating system with twin-bin dual master transports
and Grandy master reproduce heads with response to 15,000 Hz

from APEX
the on-cassette printer with new cassette cleaning attachment

from GRANDY
for the first time in the international market
a complete line of superlative magnetic heads

Executives and technicians of Audiomatic, ElectroSound, Superscope, Apex
and Grandy will be present for demonstrations and discussions

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European showroom-office
4, rue Ficatier
Courbevoie (Paris), France

RSVP to Milton B. Gelfand, President
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212/582-4870
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dbx your Dolby “A” and eliminate ALL the hiss

with the new dbx K9-22 card noise reduction system

It's a direct plug-in replacement for the Dolby “A” CAT-22 card. It interchanges instantly with no adjustments. It gives you the flexibility to use both dbx and Dolby “A” formats with your existing Dolby main frame. It provides more than 30dB noise reduction and 10dB extra headroom. It eliminates the hiss which remains with Dolby “A”. It gives greater than 100dB dynamic range. It requires no level match tones. It's affordable. It costs only $250 per channel, or less than half the cost of a free standing noise reduction system. It can go wherever you go in its optional Halliburton travel case. It’s the new world standard in noise reduction. It’s available now from your dbx dealer whose name we’ll supply along with complete product information when you circle reader service number or contact:

Dolby is a trade mark of Dolby Laboratories.

dbx, Incorporated
296 Newton Street
Waltham, Massachusetts 02154
(617) 899-8090

---

**Instant program change with new dual master**

Flick of switch starts new selection

Another first for ELECTRO SOUND tape duplicating systems from

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**Sound Business**

**Studio Track**

By JIM McCULLAUGH

LOS ANGELES—Rhythm tracks are being completed at P.S. Recording Studios in Chicago (where they have opened their second 24-track room for Nancy Cole's next LP). Producers are Marvin Yancey and Chuck Jackson.

Paul Klipsch, center, refers to his notebook in showing Rich Adler, left, of the Sound Shop and Jack Tenen, right, of Audio Systems some new acoustic designs during a recent Nashville visit.

Music City Hosts Klipsch

NASHVILLE—Paul Klipsch, the inventor made a rare trip out of his audio laboratory at the Klipsch factory in Hope, Ark., to visit Nashville recording studios and meet with engineers, students and retailers. Hosted by Audio Systems, Klipsch visited with studio engineers on speaker placement and acoustic design and met with Rich Adler, engineer at the Sound Shop, and Craig Detischmann, president of the studio. Adler had written Klipsch in response to a recent Billboard article about Klipsch designing a studio control room at Secret Sound Studio in New York City. The inventor of the Klipschhorn and other loudspeakers ranging from $248 to $1,441 also visited Warren Evans at Masterphonics and Bob Sowell at Master Control. Klipsch, accompanied by his company's president, Bob Moers, spoke to the engineering students at Vanderbilt and addressed the Audio Engineering Society's Middle Tennessee chapter on methods of measuring loudspeaker performance and modulation distortion. Klipsch's Nashville dealer, Audio Systems, also hosted a dinner for Klipsch and 30 recording engineers and Nashville music executives.

At Master Sound Productions, Franklin Sq., Long Island, N.Y., Hokus Pokus has recently completed a new single for TK Records. John Garcia, producing. The Shadow LP was just completed and the Screamin' Jay Hawkins LP is now under way for Vic Chermah's new label VCI. Ben Rizzi at the boards for all.

Frye completed cutting sides for their upcoming LP at Leon Russell's house studio in Tulsa. Tom Russell handled engineering along with Frye producing for Stone Post.

Nashville's Sound Shop had a recent session by Jody Miller for Epic with Jerry Crutchfield producing as well as a session for Warner Bros. that Brad Shapiro produced on Hampton & Banks. Ernie Winfrey engineered both.

James R. Boynton has been added to the staff of Studio A Productions, Phoenix, as operations manager. Artie Traum was at Earth Audio Techniques in Vermont wrapping up his LP. George James producing and Michael Couture engineering.

At Jewel Recording, Cincinnati, the syndicated "Phil Donahue Show" theme was recorded and mixed with Harry Urschel and Gary Griffin engineering.

Roadmaster has finished an LP at Gilfoy Sound Studios, Bloomington, Indiana, for Indianapolis-based Village Records. Todd Rundgren produced several of the tunes with them at Bears-Ville Studios, with Mike Griffin and Kirk Butler handling production.

Michael Nise, former president of Society Hill Sound in Philadelphia, has formed a new office/studio production complex. The complex is located two minutes away from Philadelphia in New Jersey and a Philadelphia office will be maintained. Frank Nise will be chairman of the board with Michael Nise as president. Eileen Cohen will be his assistant and Bob "Racoon" Brubake will be chief engineer.

Out of town activity; Tanya Tucker's been doing overdubs for her upcoming LP at Sound Shop, Nashville, Jerry Crutchfield producing. Buddy Killen produced Fine As Wine also with Ernie Winfrey at the console.

A Red Simpson single was recently completed at Ripcord Studios, Vancouver, Wash., with Ellis Miller at the board and Gene Breedon producing.
AES Convention
Digital Audio Developing
New Studio Techniques

NEW YORK—In today's modern multi-track studio, the audio signal follows a complex path as it journeys from the microphone to the tape recorder. But no matter how many compressors, equalizers, flangers or other assorted "black boxes" are strung along the path, the signal remains in a more-or-less recognizable format.

Whether electrical energy, flowing through the console, or magnetic energy stored on tape, it is thought of as analogous to the acoustic energy from which it came, and to which it will eventually be restored by the loudspeaker. In fact, it is often referred to as an analog signal, thus distinguishing it from digital signals.

The digital signal, on the other hand, is a series of pulses, following each other in rapid succession. They move too fast to be heard, and if they were slowed down, wouldn't be worth hearing anyway, just a series of annoying "beeps" perhaps.

At first glance then, the expression "digital audio" might seem to be some sort of double-talk. For how can an audio signal be represented by a series of on-again/off-again pulses? And, why bother in the first place? But a quick look around the exhibit floor at this week's AES convention (29-Nov. 1) will reveal that a lot of audio manufacturers are both-right.

There will be an entire technical session devoted to papers on new developments in digital technology. In short, digital audio is "in," and although it has not yet replaced conventional old analog audio, there are some who feel it may eventually do so.

At the heart of the matter is the analog/digital converter (followed later on by a digital/analog converter). As its name suggests, the converter transforms analog audio signals into a pulse train of ones and zeros. The ones represent pulses, the zeros are the intervals between the pulses.

One advantage of digital audio processing is that while the audio signal is being digitally encoded, tape noise—also an analog signal—is ignored. Then, when the encoded signal is decoded back to analog later on, the noise gets left behind.

During the technical sessions at the convention, some other advantages of digital recording will be described in Richard Warnock's paper, "Longitudinal Digital Tape Recording of Audio." Warnock reports that a digital tape recorder will eliminate modulation noise, as well as wow and flutter. In addition, low end frequency response may be extended down to D.C. Warnock will demonstrate a two channel digital system developed by the Soundstream Company.

Digital technology has opened up a whole new family of signal processing devices. Delay lines are already well known, and new digital reverberation systems are becoming available.

At the convention, Gotham Audio Corp. will show the EMT 250 Electronic Reverberator for the first time in this country. The device has four outputs, with delay times of up to 320 milliseconds. Reverberation time may be varied between 0.4 and 4.5 seconds. Details of the EMT 250 design will be discussed in the paper "Design Considerations for Creating Artificial Reverberators."

But digital technology need not be confined to traditional signal processing hardware. Once the audio has been digitally encoded, those ones and zeros may be manipulated to produce all sorts of unusual effects. Eventide Clock Works has long been a pioneer in innovative digital signal processing devices, such as its H910 Harmonizer. The device incorporates a delay line and a pitch changer with a two octave range, allowing anyone to sing or play two-part harmony simultaneously. Eventide's Richard Factor will prove the (Continued on page 39)

2 24-Tracks In Nashville

NASHVILLE—Woodland Sound Studios here become the first reported studio in the country to utilize two 24-track Studer recorders. Glen Snoddy, president of Woodland Sound, announces further expansion of facilities with the addition of 24-track service to Studio A.

"We believe in the future of Nashville as a recording center and want to offer producers the best equipment the industry can build," Snoddy says. "We are adding Studer 2-track A30 recorders for mixdown. The difference in the sound over old recorders is significant."

Woodland is celebrating its ninth year in business and has, in addition to the two studios, two mastering rooms with Neuman Lathes, editing and film activities.

Now, relax, playfully invite your muse, and transform these tracks, adding body, stereo perspective, flanging, and a host of other time-base effects. Since Lexicon introduced digital delay over six years ago, most studios have come to depend on it at least for doubling and slap. Now, the stereo 102-S with the new VCO module* produces many other effects, including more natural double tracking, flanging, vibrato, time delay paning, extreme pitch modulation, and signal transformation for special effects. Of course, you can also use the two channels for completely independent processing.

The Lexicon Delta-T has earned an enviable reputation for its 90 dB dynamic range, impeccable audio quality, high reliability, and functional modularity. All this is retained in the new 102-S, while two channel operation, finer delay steps (3 ms), and the VCO have been added. And the 102-S is economical. Its totally modular construction allows you to start with a bare bones mono system and expand later as needs and budget grow. We'll help you define the configuration you need to get started. Call or write Lexicon for further information.

Write on your letterhead for AN-5, Studio Applications of Time Delay. A 30-minute demo tape is also available for $1 in cassette, or $5 on 7 1/2 ips/2 track tape.

* The new VCO module also fits any 102-B or C mainframe to enhance its time-base signal processing capability.
Impressive CB/Combo Projections

Pessimism Overcome At SBE/Shure Rep's Seminar

By EARL PAIGE

(Continued on page 40)

Chi Theater a

$500 G A/V

'Showcase'

By ALAN PENCHANSKY

CHICAGO—The transformation of a movie theater into a 10,000 square-foot nightclub housing complete audio and video recording facilities began here this month with construction at the former Town Theater on the near north side. Conversion of the Town, shuttered now for nearly two years, has been in the planning stages for more than nine months, and backers of the project say they expect to have the refurbished house complete for New Year's Eve.

"What we're trying to do is create a nightclub that will offer the quality of sound and lighting and special effects that young people have come to expect," said one of the backers.

(Continued on page 40)

43 Hi Fi Firms Cite Dealer/Rep Effort At 1st Central N.Y. Expo

SYRACUSE, N.Y.—The success of the first Central New York Hi-Fi Show Oct. 19-20 at the suburban Sheraton Inn is drawing about 8,500 attendees to the "non-self" show due to the joint efforts of the right area dealers and six rep firms which combined to produce the event, exhibitors agree.

The 43 participating manufacturers "expressed complete satisfaction with the quality of attendance," notes Harry Paston of the Paston-Hunter Co. rep firm, vice president of the non-profit group set up to organize and produce the show.

A strong advertising campaign was credited with turning out the heavy traffic by Gary Gordon of Gordon Electronics, president of the association. Included were large posters in all retail outlets and on area campuses. Large newspaper ads in Syracuse, Watertown, Oswego, Ithaca and Auburn; more than 1,000 radio spots and impressions, and a heavy television ad campaign with professionally created 60-minute spots.

"I doubt if we'll do it the same way again two years in a row," observes Paston. "I would think the association would look to a sales training seminar for dealers, and perhaps a 'selling show' next time around."

He points out that all eight retailers involved had heavy post-show ads, with Gordon using big newspaper space, and Sounds Great and Clark Music, also in Syracuse, going for radio spots. "They're looking more to long-term benefits than just this Christmas buying season."

Other retailers involved were Tech Hifi, Syracuse; Hi-Fi Specialists, Oswego; E&D Sound Unlimited, Watertown; Cavin's Record & Component Center, Auburn, and Stereo Shack, Ithaca. They combined to sponsor a four-page show program, and strategically placed show signs indicated where various demonstrated products were available.

Prizes totaling $3,100 at "national advertised value" were contributed by participating manufacturers as door prizes, with 27 visitors sharing the awards, according to Jeff Paston, show manager.

(Continued on page 41)
AES Convention

Sound Reinforcement—Key AES Query: Is Music Noise?

Continued from page 32

participate in seminars, and have personnel in attendance include Altec-Lansing, JBL, and Cerwin-Vega.

"I don’t think anyone really knows how big the sound reinforcement market is," notes Cerwin-Vega's Gail Martin, "but it’s mushroomed into a multimillion-dollar business and become very competitive.

“One of the key areas we are all concerned with,” adds Martin, "are the recent ordinances in certain locales governing sound pressure levels, a topic to be explored at AES. That’s really the only damper in the field but I think it’s something we can obviate as time goes along.

Martin adds that these laws have had the effect of moving more live entertainment away from open areas and into more coliseums and enclosed halls.

"There’s no doubt,” adds Martin, "that there has been a major trend towards live performances. More clubs are opening up catering to it all the time. I think the really big market now is small clubs and lounges that are using medium priced sound reinforcement systems.

"In addition, more performers are acquiring their own systems. Add to that the growing disco market and it becomes even more dynamic.

Carl Davis, JBL, adds, "Modern sound reinforcement systems are a good deal more complex in comparison to the sound column/mixer/microphone systems of old.

"Today, unbelievably sophisticated sound reinforcement systems have evolved as a direct result of the sound quality and special effects captured in the recording process. "Audiences, regardless of their musical preferences, expect their favorite performers to sound the same live as they do on a recording. Given the fact that modern recording studios cost upwards of $300,000, at least half of which is spent for recording equipment, one begins to appreciate how difficult it is to faithfully re-create recorded sound to an audience, sometimes numbering more than 200,000 and located as far as several city blocks from the stage."

Recently introduced by JBL was model 6233 basic stereo amplifier which produces 600 watts with a special light weight power supply. Light weight is also a trend since "that’s important to the many sound contractors who transport equipment from city to city, often on a daily basis," Davis adds.

55th AES Seen
Top N.Y. Expo

Continued from page 32

the awards banquet Sunday (31). At the same time, two honorary memberships, five fellowships and a publications award will be presented.

In addition to the session on rock music, moderated by Geoffrey Wilson, Penn State Univ., other technical sessions and chairman include architectural acoustics, David Klepper, Klepper, Marshall, King Ltd.; audio in medicine, Phil Kantrowitz, City Univ. of New York; digital techniques, Thomas Stockham, Soundstream; disk recording/reproduction, Arnold Schwartz, Micro-Acoustics; electronic music, Don Voegeli, Electrosonic Studio; measurement and instrumentation, Anthony Schneider, B&K Instruments; magnetic recording/reproduction, Marvin Camras, ITT Research Institute; psychoacoustics, Geoffrey Langdon, AKG Acoustics; signal processing/transmission systems, Barry Riche, Rupert Neve Inc.; sound reinforcement, Robert Lin, Sound Systems, and transducers, R.H. Campbell, Unipak Inc.

Special AES seminars will cover "Audio Equipment Interface," part I: circuit and analysis methods and part II: analysis of circuits, with Albert Grundy, Institute of Audio Research, and "Sound Reinforcement," basic design with David Klepper, Klepper, Marshall, King Ltd., and live entertainment with Stan Miller, Stamil Sound.

The highly successful audiology tests conducted for the last two years on the West Coast will be set here for the first time. Dr. Donald Dirks and Sam Gitman of UCLA will supervise the tests, using soundproof booths provided by Industrial Acoustics.

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A high output low noise mastering tape that has a new binder, a new oxide formulation and a new backcoating.

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...a state of the art lacquer master with near perfect surface, produced in the newest facility in the world.

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Fully compatible and with higher overall output than any other film of the same type.

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THE A-2 BROADCAST CARTRIDGE. The perfect combination of high quality lube tape and a consistently reliable cartridge, each specifically designed to complement the other. The result: A superior guidance system with excellent azimuth and phase stability.

The A-2 broadcast cartridge is designed to provide the best compromise between "time" and "quality" in the broadcast studio. It's the perfect solution for a wide variety of broadcast applications.

We've been manufacturing professional products since 1938. And, since we are both users of these products as well as manufacturers, we are best able to design them with you in mind.

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**CAPITOL DISCO**

**Rogers’ Bookings Strong At D.C. & Phila. Hi Fi Expos**

NEW HOPE, Va.—Advance bookings are strong for the 1977 Washington and Philadelphia Hi-Fi Stereo Music Shows, according to expo producer Teresa Rogers, with larger space units going first. Exhibitors from the successful 1975 shows have priority before new applications, she notes.

Special feature of the D.C. show will be an “X-rated” stereo disco (due to liquor availability and age 18 admittance) and multimedia show produced by Ken Kanzler of Atlantic Sound, who promises “quite an exciting show.” Featuring at least six screens and

New N.Y. Studio

NEW YORK—Celebration Studios, a division of MZR, is the city’s latest 24-track Dolby dbs studio with official opening set for Nov. 1.

vidcasette programming, it will be incorporated with disco dance music and other gimmicks. Centerfold girls will be on hand as hostesses, hoping to emulate the Penthouse Pets appeal two years ago. Both shows will return to previously successful downtown hotel locations, notes co-producer Bob Rogers, who with wife Terry have been High Fidelity Music Show, Inc., since their successful pioneer effort in Washington in 1954.

The Hotel Washington is the site of the Feb. 11-13 Washington event, across the square from the White House, and the Benjamin Franklin again will host the Philadelphia run, March 18-20, with its high-traffic location just two blocks from Independence Square.

Hi-Fi Stereo Music Show is the updated tag used this year, replacing the obsolete High Fidelity Music Show banner.

**Sept. Audio Sales To Dealers Gain**

WASHINGTON—For the first time this year, all categories of audio sales to dealers showed gains over the prior year, September figures for auto radios, including tape combinations, and portable, compact and convenient photograh systems were solidly ahead, according to the EIA marketing services department.

It was the first month in 1976 that photograh sales were ahead of last year, cutting the ninety-month streak almost in half. September sales to dealers of 487,529 units were a 37% gain from a year ago with the dollar volume increasing a total of 2.1 million trimming the decline from 1975 to about 13%, from 24%.

Auto radios continued their strong sales pace, with nearly 1.35 million units sold to dealers in September, a 31% increase over the same month in 1975. For nine months, more than 9.2 million auto radios, including 4-track and cassette combinations, have been shipped, a big 45% increase from last year.

**1st Central N.Y. Hi Fi Expo Sold Out**

• Continued from page 36

An added plan for exhibitors was the invitation extended by the association to all Update New York audio dealers to attend the show and an industry get-together held after the first day’s run. More than 25 retailers, together with their personnel, took advantage, with nearly 300 on hand for the gathering.

A bonus feature on Sunday was the appearance of the Epic group Southside Johnny & the Asbury Jukes at the U.S. Pioneer exhibit. Syracuse station WNDR, broadcast live from the exhibit lobby in front of the exhibit area throughout the show, and strong local toasts coverage, the first evening brought extra publicity.

Participating exhibitors, who were virtually unanimous in their praise of the non-profit group’s efforts, included ADC, ADS, Akai, AR, Audio Technica, Avant, BMO, B.B.C, Bozak, BSR, Cerwin-Vega, Craig Audio, Discwasher, Dual, Dynaco, ESL, Fuji, Garrard, Genesis, JVC, Jennings, Kenwood, K.I.H, Koss, Lux Audio, Marantz, Maxell, McIntosh, Onkyo, Phillips Hi-Fi, Pioneer, Sansui, Scott, Sony, Soundcraftsmen, Stanton, Superscope, Sylvia, Tandberg, TDK, TEAC, Technics and Yamaha.

Other rep firms joining Pastor-Hunter in forming the association with the eight dealers in November 1975 include Bishop Enterprises and Kramer-Randall Sales Corp., both of North Syracuse, Bernard Darmsteder Assoc., Baldwinsville, Al Tounsin Sales, Kenmore, and Robert Van Gulick of North Syracuse, representing R.W. Mitchell Co.

**TDK Cassette, 8-Track Promos**

NEW YORK—TDK is repeating two of its most successful promotions through October, a 25% off deal on SD cassettes in C-60, C-90 and C-120 lengths, and an 45 and 90-minute D 8-tracks, marketing manager Ken Kolda announces.

Both cassettes and cartridges are packed together with a sleeve that reads “Save 25%, buy one and get one at ½ price.”

**J.S.J. TAPE DISTRIBUTORS, INC.**

We Have The Best Cut-Outs:

- 8-Track Cassette

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**SCANDIA offers automatic packaging machinery & systems designed for stereo tape industry**

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**Tape/Audio/Video**
FCC In CB OK

• Continued from page 16

Radiation standards recommended by the telecasters group and ABC were required for new class D transmitters, the CB frequency expansion would be delayed, because manufacturers would have to redesign their equipment to meet these specifications. The broadcasters want at least a 305 dB standard.

(A) APAA in Las Vegas last week (19-21), the first FCC type-approved 60-channel units, including a number of radio and tape combinations, were previewed for the industry. They are to go on sale Jan. 1, 1977.

However, the FCC said the 60 dB standard is an "interim" measure, and there will be rulemaking in the near future looking toward the adoption of radiation standards on the order of about 100 dB.

In the meanwhile, marketing of class D transmitter models type-accepted prior to Sept. 10, 1976, must end by Aug. 1, 1977, and the marketing of these transmitters must end by Jan. 1, 1978.

If the CB manufacturer wants to go on making and marketing the class D transmitters type-accepted before Sept. 10, 1976, he can assign new model numbers and submit the transmitters to the FCC prior to Aug. 1, 1977, for re-type acceptance under the new technical standards called for in the commission's June 27 announcement.

Digital Audio Usage Expands

• Continued from page 35

point by demonstrating four-part harmony at the Eventide booth, with three H510's completing the quartet.

Digital technology comes to audio largely by way of the computer industry, and many of the components found in audio hardware were originally designed with non-audio applications in mind. Walter Jung's paper, "Application Considerations for IC Data Converters Useful in Audio Signal Processing," will detail some of the methods whereby computer-oriented integrated circuits may be applied to audio devices.

As usual, there are the inevitable performance tradeoffs in digital audio. For example, with a given digital electronics package, frequency response may deteriorate as delay time is increased. So before buying a delay line with an impressively low maximum delay, make sure the frequency response remains adequate for the intended application.

The so-called "sampling rate" is another factor affecting the performance of digital equipment. The analog signal is converted to digital by sampling and measuring the signal at regular intervals. If the interval between samples is relatively long, the eventual re-conversion to audio may yield a poor replica of the original audio signal.

These considerations are typical of the "growing pains" that accompany any relatively new technology. In most well-designed equipment, the trade-offs pose no serious problems, and as the technology develops and becomes even more sophisticated, we may expect to see even more examples of digital audio.

Audio/Video Interface

Infinitis will use a demonstration room for high-priced cassette duplication units, and other exhibitors include Audioactive, international sales representatives for Electro-Sound, Ajax, Supercade and Family, Infinitis Audio Inc., Liberty IB Tape Duplicating, Otari Corp., Pentagram Industries, Pruf-Spector Corp., and Tapevision Sales.

With the cassette market in particular continuing to show impressive growth, interest in the new duplicating technology is expected to bring heavy traffic to these AES exhibits.

Robert Audio Visual Corp., has appointed Elbert Nagle, Upsala College graduate and former audio producer, as rental manager with headquarters at 619 W. 54 S2, New York 10019. He will establish a National Video Rental Network with locations in 50 cities.

### "You're selling time, but they're buying sound."

The new Ampex ATR-100 is a two-finger pleasure. Twist the knob on the capstan, and servo motors move both tape reels. You can rock back and forth over a note, syllable or sneeze as easily as pointing your finger.

It's been a long time since you've seen this sort of claim, but here it is, in writing: ATR-100 is the world's best audio recorder. It was designed for studios that can't take chances.

Finding edit points on a new Ampex ATR-100 is a simple task. Just adjust the fader and move the tape. And a remote control that fits in your hand like a portable calculator, complete with LED status indicators.


---

**ATR-100 is the sound buy.**

You'll probably buy your ATR-100 because no other audio machine in the world offers such amazing fidelity. Every important performance specification for the ATR-100 is better than the competition provides, and some parameters are a full order of magnitude better.

But after you get used to your ATR-100, you'll discover a mechanical feature or two that you've never seen before. Like dynamic braking that stops tape safely even if the power is off. And a "smart" transport that waits for proper tension before moving the tape. And a remote control that fits in your hand like a portable calculator, complete with LED status indicators.

---

**AMPEX**

Complete technical and performance specifications are available in a free brochure. Write us at 401 Broadway, Redwood City, California 94063, or call (415) 367-2011.
The component that's been missing.

CLEAN SOUND—A Record Cleaning System that improves the quality of sound reproduction so dramatically that it will become a necessity right along with your customers' turntable and amplifier. CLEAN SOUND not only removes dirt and residue from inside record grooves, it also restores the anti-static properties in every record by an exclusive ten ingredient solution formulation. After all, static and dirt are what diminish sound quality. The CLEAN SOUND System is completely self-contained in a designer storage case including easy-to-hold applicator and control-flow solution bottle. For display in your store there's a customer-stopping fixture that fits handily on counter or wall. CLEAN SOUND The component that's been missing.

INDIANA, Pa.—With more manufacturer support, and increased involvement from audio retailers, the second Indiana Univ. of Pennsylvania Stereo Exposition/Symposium hopes to top last year's 5,000 turnout at its Wednesday (27) campus run.

Major goal of the free "mini CES" remains educational, emphasizes Frank Viggiano Jr., consumer services department instructor and expo coordinator (Bildord, Oct. 2). It aimed at making students, front of the stage, a high quality switching and effects generating system and a 3-inň-inch video cassette deck. The system is linked to the big, commercial projection unit.

The sound system will utilize a customized Altex 20-channel consoîle, Alto speakers and monitors, and Crown amplifiers. Roscor indicates.

Booking for the club will be handled by Beacon Artists Management and other visitors, more aware of how to intelligently approach the purchase of various audio equipment given them a background via seminar sessions.

Manufacturers involved in both displays and instruction, this year include Dynaco, with a talk on stereo kit building. Fuji Photo Film audiophile, with booklets, test equipment and George Salinger speaking on cassettes evaluation; JVC America, with its 4-channel video demonstration; Bose Corp., with a promoted new product introduction and Terry Fishman's slide/tape presentation on recording and playback; speakers; Samsoni, through Bill Kruger of the J.B. Parent Co., talking features as opposed to power.

Of the six area retailers definitely committed to the showcase, Sound Shack of nearby Worlds of Nations Heights will offer tips on audio basics and car stereo. A BMW sedan will be equipped with a high-end Audio Mobile hi-fi car stereo system that bowed at the Winter CES, and another car will feature Pioneer Electronics of America's FM Supertuner and Power Play booster unit.

Opus One, Pittsburgh, will offer speaker analysis tests and demonstrate the new Advent 750 Video-Beam projection television unit, Muntz Stereo, Indiana, will cover compact stereo; Quin's Audio, Indiana, will talk on kits for building speakers; Indiana Audio again will cover how to spend your audio dollars, and, and will offer tips on record and tape care.

See More CB 40-Ch. Combos

- Continued from page 36 to reduce harmonics (this could go down to 70 db eventually). There must be complete electronic shielding of the oscillator to no more than two nanowatts probably by next year.

While all this is going on and manufacturers of CB are racing to get FCC approval by Nov. 15, some dealers are wondering why there can't be a speed up: The question of holding 40-channel equipment in bonded warehouses was discussed. Currently, there can be no interstate shipping of CBs with 40 channels. But what about Radio Shack, which according to distributors here, could conceivably bond warehouse 40-channels right up to its retail counters? Well, there is an investigation into this right now.

Still in the back of people's minds is the question of type specification on the existing 23-channel equipment, i.e., this equipment doesn't meet new FCC guidelines on modulation, etc. There is a grace period. By June 1979, CBs have to be type specified but until then, operation of 23-channel units without rebuild will be legal, it was stated. If they are converted, however, they must be type-accepted via rebuilt. As for further policing of FCC specs, the FCC will after Jan. 1 be purchasing production models off the shelf. This will get away from what West calls "clean" models being sent in for type specifications. He talks about how "sweet" it was once when the FCC just looked at test specifications. Now the actual machine must be sent in. Some factories send in as many as 10 different models for testing, he said. Why hope to test all this equipment by...
AES Convention

Noise Reduction: 1st 10 Years, From Studio To Home

Continued from page 32

themselves to mask the noise. Therefore, the system has no effect on levels above -29 dB, while lower levels are boosted by up to 10 dB. DBx employs a more complex dynamic range, so that high level signals are brought down while low level signals are boosted by as much as 40 dB. In either case, the playback compander restores the original dynamic range.

Dolby divides the signal into four separate frequency bands, each of which is treated independently, in an effort to conceal the audible effects of the system itself. On the other hand, dbx treats the whole signal at once, and so its critics claim its action may be more noticeable than Dolby's. But it does offer a greater noise reduction potential, and dbx points out that its high level compression/expansion feature vastly increases the available dynamic range.

For a time, a third contender—Burwen Laboratidories—marketed its Model 2000 Noise Eliminator. But at a cost of $3,800 for a single channel system, it was beyond the reach of most commercial operators. The company has better luck with a series of noise filters. These are a form of a dynamic equalizer, which introduce progressively more low- and high-frequency gain if the program level is brought down. The idea is that at low levels the filters move the noise, yet have a minimal effect on the program. The filter is used in playback only, with no pre-recording processing required. Although perhaps not as widely accepted as the Dolby or dbx, Burwen's noise filters are nonetheless a handy production tool, especially for cleaning up noisy program sources.

Unfortunately, Burwen was plagued by a run of faulty components from one of its suppliers and recently went out of business. It has since resurrected as Burwen Research, now a subsidiary of KLH. Former president Richard Burwen remains as a technical consultant to the new company, and reports that Burwen Research is now marketing the Model 1201A Noise Filter, a revised and improved version of the original DNF 1201 system.

With the demise of the Burwen Noise Eliminator, Dolby and dbx had the pro market pretty much to themselves. But not for long.

One of the more interesting developments in noise reduction technology is Telefunken's announcement of its Telcom C-4 compander. The Telcom system was introduced at the Los Angeles convention of the AES by Gotham Audio Corp. The system may be described as a unique combination of the principles found in both the Dolby and dbx systems, although it is compatible with neither. Like Dolby, Telefunken splits the program into four frequency bands, but the companding action takes place over the entire program dynamic range, as does dbx. Telefunken claims the system provides a gain in dynamic range of 30 dB.

Gotham president Steve Temmer anticipates that Telcom will make a great impact in areas that have not yet fully committed themselves to noise reduction—for example, phone lines, satellite communication systems, and studio-to-transmitter links.

Like dbx's recently introduced K-9 card (Billboard, May 15), Tel- com's electronics will be packaged as a plug-in retrofit for Dolby main-

frames. Gotham expects to make a universal mainframe that will accept any of the available systems without modifications. (At present, the dbx K-9 card will work in a single-channel Dolby system, while the larger Dolby M-16 mainframe requires a minor wiring modification in each channel to make it dbx-compatible.)

Looking into the future, Temmer speculates that noise reduction may eventually become an integral part of the tape recorder, judiciously transposed to filter and post-emphasis (equalization) is now. This would of course greatly simplify matters, provided there was some sort of universal agreement on a noise reduction standard. However, this is not likely to happen overnight.

In semi-pro circles, TEAC has already equipped several of its tape recorders with dbx noise reduction. It is available, as an option on Tascam 8 and 16 track machines and is built-in to the Model 25-2 quarter-inch machine.

In consumer audio, less-sophisticated noise reduction systems have been built into cassette recorders for several years, and the Dolby "B" system is widely available in this format. Now, Telefunken has announced the development of its own "B" system. Like the Telcom, it is Dolby-compatible; however, the company's noise reduction chip may be wired to offer either Telefunken or Dolby "B" at the flip of a switch.

On the other hand, JVC's ANRS (Automatic Noise Reduction System) is Dolby "B"-compatible. Originally developed for quad (CD-4) record production, ANRS is now built into most of JVC's cassette recorders. Just recently the company stated that Dolby and ANRS tapes are "completely interchangeable," so that programs encoded in one system may be decoded by the other.

In addition to disk recording, noise reduction has found its way into both the broadcasting and film industries, and it is a pretty safe bet that the future will see a noise reduction expansion that perhaps even Ray Dolby did not anticipate when he started the whole thing, just 10 years ago.

THE FASTEST WAY TO YOUR CUSTOMER'S POCKET THROUGH HIS EARS.

An audio buff's ear and wallet are closely related.

This rather simple observation has made TDK successful at making tapes that make money.

The ultimate cassette.

If you haven't heard of TDK SA cassette tape, you should. Your customers probably have. In fact, SA is perhaps the world's finest cassette. It's the first non-chrome tape compatible with chrome bias/equalization.

And, of course, demanding equipment needs demanding tape.

Serious tape for the serious-minded.

For those who prefer regular bias/eq, TDK makes one of the most advanced ferric-oxide cassette and open-reel tapes on the market. AUDEA.

TDK's SD tape is no slouch, either. This Super Dynamic tape, available in cassette, 8-track, and open-reel, has established itself as the standard for the serious home recordist.

The point is that TDK's professional range products sound professional. Which is why audio buffs choose them with their most critical equipment.

Their ears.

Tapes that sound good and sell good, for less.

Today, you can still hear a little for a little money. For example, TDK's D series or Maverick cassettes.

The D cassette and 8-track are sensitive enough for the serious. And Maverick is serious enough for the frugal.

They sell good because they sound good. In fact, better than many tapes costing more money.

Great tape doesn't live by sound alone.

There's nothing worse than a good cassette or cartridge tape in a poorly constructed housing. Or good open-reel made inadequately. That's why every TDK tape is made only one way.

Precisely.

But that's not the only reason TDK's reaching the ears and the pockets of the audio buff. There are special promotions, local radio, and a flood of print advertising that reach everybody from the audiophile to the off-again, on-again listener.

And when an audio buff hears something that opens his ears, chances are he'll open his wallet.


Wait till you hear what you've been missing.
Windy City Promoters Divorce

Partners Veer Off, Join Jam And Celebration Films

By ALAN PENCHANSKY

CHICAGO—A major realignment of concert promotion organizations has taken place here with the breakup of Windy City Productions, the biggest promoter based in this market.

The Windy City organization ceased to exist, with partners in the company splitting between Jam Productions, formerly a part of Windy City, and to Celebration Productions affiliated with Flip Side Productions, a division of the successful five-store Flip Side Record Retail chain.

The Celebration-Flip Side merger represents a joint venture agreement between the two promoters and their offices in the Windy City area, with the Windy City name being dropped from the Windy City office.

Bruce Kapp, Brian Hassen, Donna Wernet and Bill Hanley from Windy City, comprised the Celebration-Flip Side alliance of the joint undertaking. The new group, which will now operate out of the Windy City area, is joined by Chris Schuba, formerly of the Chicago Sun-Times.

Principals of Jam Productions are Ann Granat and Jerry Mickelson, both of Windy City, Fred Ondruck, residence manager, Rod Ren, stage manager, and also to Jam from the defunct structure.

Jam Productions is expected to retain Windy City’s affiliation with the Aragon Ballroom and Riviera and Uptown Theaters. The new affiliation is now expected to become more active, according to Granat. Jam also will promote in the Auditorium and Arne Crown Theaters here, and in Ohio and Indiana.

Additionally, the Ivanhoe Theater here and Bin’ginnings in suburban Schaumburg are being booked exclusively by Jam.

The Celebration-Flip Side alliance will exploit Flip Side’s exclusive access to the 11,300-seat International Amphitheater here, along with the Arne Crown and Auditorium Theaters.

On Thursday (9) the group is staging a benefit for George Palmer at the Varsity Theater in Evanston. It will be the first concert ever booked in that movie house.

“There are a few other suburban halls we are also negotiating with,” Rosenbaum states.

“Broadcasting is primary function is booking of activities, although everything is coordinated,” Rosenbaum says. Celebration too will handle ‘logistics,’ while contact with halls and the media, and advertising falls to Flip Side.

“We will allow us to be full-time concert promoters without having to pay less attention to our stores,” Rosenbaum observes, referring to their chain of stores.

Stability The Goal Of Aladdin Theatre

By HANFORD SEARL

LAS VEGAS—After three months of operation, the new $10 million Aladdin Performing Arts Theatre has recorded a stable concert output as more cautious, diversified booking efforts take effect.

Out of about 15 concerts produced in the plush, 7,500-capacity facility, nine rock productions have been sold out, and of various types—have been considered losses, officials report.

Neil Diamond, who sold out five shows July 2-5, opened the innovative concert hall, Chicago, which followed Diamond’s recording-setting dates, filled the theatre once in three nights.

More recently, the Doobie Brothers’ Silver paper sold out the double-ticketed hall Oct. 16, preceded by a one-night SRO date of Jefferson Starship backed by Heart Oct. 3. Yes and Renaissance pulled a capacity audience in August.

The five concerts which attracted small turnouts included Dave Mason-Cante Brothers, James Taylor, the Al Wirt discjockey show, a disco explosion show and a big band head show.

James Tatum, executive show director, says, “It’s been a slow, growing process, but we are now pleased and feel we’re going in the right direction.”

Recent booking changes include reduction of admission prices for rock concerts from $12.50 and $10 to $8.50. Tatum is presently contracting to curtail down the hall to 2,500 seats as needed for certain acts.

Tatum agrees the theatre cannot depend on local clientele only and maintains the regular 25% day turnover of 80,000 buses and attraction of Southern California customers count heavily in future success of the facility.

Frank Sinatra will do a benefit there Jan. 3. Says Tatum, the hall is now booking about five rock (Continued on page 50)

2 Argent Hotels Reopen Lounges

By NATHAN FREEDLAND

LOS ANGELES—Allice Cooper’s act isn’t mellowing, it’s just expanding. So says the man himself, at an afternoon session Tuesday of his management that the act was barefoot, shirtless and drinking beer in front of his television set in the Hollywood Hills.

Cooper is completing vocal tracks on his next Warner Bros. L.P. “Lace & Whiskey,” which he hopes to have released before Christmas.

He is also writing a dozen songs for a top-secret project with Elton John’s lyrics. Based in London and making an offer to stay on a stage tour as the late evangelist Billy Sunday for the producer of “Give ‘Em Hell, Harry.”

Beyond that, Alice can’t firm up his plans too much because he is committed to play dramatic roles in two movies scheduled to start sometime in 1977. He’ll be portraying a cocky, snake-like Southern belle in “Nashville” (Nashville) Altman’s film of the Kurt Vonnegut novel “Breakfast O’ Champions,” and he was the first male lead announced for Mae West’s movie, “Sextette.”

Meanwhile, Alice’s original group, Alice Cooper, is close to its original contract under the name “Billion Dollar Babies.”

Talent In Action

While the newer material couldn’t measure up to his million-selling standards, some of the more notable highlights are contained in “Sewn in Light,” the rock ‘n’ roll, “Glass House,” the “Happy People” closer, and the show stopper “Tears in a Diary,” in which a program director directed them to play it on a record, and maybe tape a little phone interview session,” he says.

“Do we forget about the road, you might as well do something constructive while you’re hanging around your hotel room.”

within the 18-story, 410-room Dynamic Tower, one of the tallest buildings in the city, the London Home Disco which follows the lounge acts at 9:30-2 a.m. schedule.

The lounge acts 4:30 p.m. to 1:30 a.m. and transforms into a disco within 15 minutes with special mirrors assembled, tables removed, overhead flashing blanks of lights exposed and a dance floor set down.

English DJ Tom Bush and Paul York entertain a unique variety of a “Sunday” show which attracts a mixed clientele with a “Sunday” show which attracts a mixed clientele with a

Goldman, the London Home is operated by Don Bladen and staffed by a staff turned out in a theme show.”

HANFORD SEARL

Thanks JIMMY WEBB

PRODUCER/GEORGE MARTIN CHRYSLIS RECORDS

for recording with us at

United Western Studios company

213 469-3983

(Continued on page 47)
Elton John
Blue Moves
Two Record Set

Side One:

Your Starter For...

Tonight

One Horse Town

Chameleon

Side Two:

Boogie Pilgrim

Cage the Songbird

Crazy Water

Shoulder Holster

Side Three:

Sorry Seems To Be The Hardest Word

Out Of The Blue

Between Seventeen And Twenty

The Wide-Eyed And Laughing

Someone's Final Song

Side Four:

Where's The Shoorah?

If There's A God In Heaven
  (What's he waiting for?)

Idol

Theme From A Non-Existent TV Series

Bite Your Lip (Get up and dance!)

Produced by Gus Dudgeon

MCA/ROCKET 2-11004

© 1976 MCA RECORDS THE ROCKET RECORD CO.
Talent
New On The Charts

ROSE ROYCE
"Car Wash." 82

WHIRLWIND
"Full Time Thing (Between Dusk & Dawn)." 97

BRICK & DUX
Taco's "Let's Get It Together" first hit in L.A. discos three months ago. It was on the first disco action chart two months ago due to added strength in Phoenix and San Francisco, and in succeeding weeks has been added to the top 15 wraps ups for New York, Chicago, Miami, Pittsburgh, Detroit, Philadelphia and Boston. It is now number 78 on the pop chart, number 65 after a month on the soul chart, and number 17 in the disco.

El Coco's a six-man, L.A. based group led by Lorain Benade and Michael Lewis, who produced the mostly instrumental disco entry and also scored the music for Leonard Nimoy's "In Search Of..." television series.

Talent In Action

- Continued from page 42


dorophony Orchestra overtures accompanying a three-minute montage of the Temptations, at the conclusion of which the five group members walked through previously unseen slats in the screen. But there was so little soul enthusiasm to the show that even though it was less than an hour from start to finish, an encore attempt failed.

After a 10-minute spot by the Dramatic Players, the instrumental unit that backed both the Dramatics and Leonard Nimoy, the five-man ABC group emerged to offer a 50-minute performance that included its recent hits like "Me and Mrs. Jones," "The Stars in Your Eyes," "You're Looking at Me," and the new "Tiger Feva." The group's show features flashy choreography and classy soul vocals that range from sweet, smooth harmonies to rousing gospel roars.

Billboard and Record World's Mike F夺, in "Tiger Feva," was included, but the group's super charged breakthrough smash from five years ago, "Whatcha' Gon' Do?" was omitted, not perhaps because the group expected a second encore that failed to materialize.

After an opening instrumental by the Dramatic Players, Cabanilla's Jeanne Reynolds, the sister of the Dramatics' lead singer L.T. Reynolds, appeared to offer a well-balanced but too brief 22-minute set.

She did "The Fruit Song" from "Cherries, Bananas And Other Fine Things," and also four other less gimmicky numbers that showed off her pretty, powerful soulfulness.

JIMMIE SPEHERIS
Elsbe Field, Denver

Spheres returned to their popular Rocky Mountain showcase Sept. 24, playing before an enthusiastic soldout crowd which came to witness one of Denver's strangest attractions.

Shaved of his shoulder length hair in favor of a shorter, neatly groomed cut, Spheres interchanged tunes on the guitar and keyboards, playing both with precision during his long set. He performed songs from his Columbia and more recent Epic LPs, each registering applause from the crowd, which undoubtedly was familiar with all his work. Between songs, he joked with his fans by way of some clever one liners, appearing quite at ease.

He opened his guitar with "Let It Flow," and proceeded into "Graduated (Out Of School)," "Success Of Spring," "Hills In My Head," and "Emerald And The Dance Drum," all mellow rockers and ballads.

Spheres' backing rhythm section was competent, adding the needed rock touch to complement his laid back style.

Other popular selections were "It's All In The Page (Continued on page 50).

"I PLAYED THE MUSIC, THE KIDS DANCED, AND AMERICA WATCHED."

It's four o'clock in Philadelphia. Teenagers all across the country have their TV sets tuned into one program. That face smiling out at them is a 25-year-old named Dick Clark. And he is going to do more for rock 'n' roll than anybody anywhere. Here's how it happened. From the "American Bandstand" boom to the payola bust to rock 'n' roll's glorious revival today. It's the inside story of the record-promoting jungle, shared friendships, hits, and disappointments with the stars of the era. All told in the words of America's oldest living teenager. With 100 photographs.

"Dick Clark's book is the first story of rock 'n roll told by an insider. I couldn't put it down."

-Paul Anka

"Dick takes us all back to the times when the whole world was bristling, rockin' and rollin'. Rock, Roll & Remember is fascinating, funny, and factual."

-Chubby Checker

"Dick's book took me back to the good old days. It brought back vivid memories of those endless rock 'n' roll tours we did together. It's a wonder we ever lived through it!"

-Diana Ross

"Dick Clark is one of the handful of people who was there when rock 'n' roll was born...and his book is a fascinating firsthand account of rock's golden era."

-Frankie Avalon

"Finally, Dick Clark explains why he looks the same now as he did then. And I thought it was done with mirrors! A wonderful book."

-$9.95

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America's oldest living teen-ager brings back those happy days.
Dynamic new organization. Experienced, reliable, interested staff.
Toyota Artist Office Company Ltd. is conveniently situated in downtown Nagoya, just halfway between Tokyo and Osaka in Central Japan.

In no way can we be called an old-style company.

We have new ideas, new vision, new sensitivity and a modern business way. We operate differently from the time-worn, conventional agencies.

We might be compared to a new model car. While keeping the best features of the old model, we have all the merits and improvements of a bright new 1977 model.

Our staff is experienced and completely reliable. And our promotion techniques are fresh and exciting.

But we don’t operate just to satisfy ourselves. (This car is not meant just to please the driver.) Rather, our goal is to meet all the needs of the performing artists, and at the same time, to delight and thrill all lovers of good music. We intend to please everyone connected with our promotional activities.

This is our firm. This is Toyota Artist Office Company Ltd.
Game,” "Rain In The Mirror" and the title cut for the latest album, "The Great Unknown," following the set closer, "The Nest," an intense audience applause punctuated at Sirens returned for an encore of the original "Great Unknown," a heartwarming performance.

While Sirens popularly exists in other music markets as a group that is playing shows, his music and stage personality work to produce a pleasant array of unrefined rock and roll with an emphasis on balls, it's a wonder he hasn't caught an nationally.

JEFF HARRISON

STAN KENTON
Community Center, Novo-Brabant, Holland

"I only wish you'd let me use your magnet and you'd just find out and you'd like it with you all played down. So said Stan Kenton before his second and final Dutch date, his group of two 45 minute sets and was a solid demonstration of orchestral power in all its facets—dance, dynamic and tone, each with its own brand of headlining identities of his early bands but a big impression was made by trombonist Dick Shaw and the left-

outbursts from the crowd and playing together.

As the world moves on, the week of August 17 will remain in the minds of many.


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August 17 was the day of the Illinois State Fair, 1973. Illini State Fairgrounds, Chicago, Illinois.

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NEW YORK—Esther Phillips has a new LP on Kudu Records titled, "Capricorn Princess" and there are four good tracks in the album, not too many, that is, in the usual mold of an LP. Her voice is strong and effortless, and there is a good songwriting selection. Phillips' version of "My Way" is magnificent, as is her interpretation of "Do Nothing till You Hear from Me." Her voice is a delight to hear, and she can deliver a song with finesse and precision. The album contains a mix of old and new material, and it is an excellent addition to her discography.

The album opens with "My Way," a song that Phillips has made her own, and it is a fitting introduction to the rest of the tracks. She delivers it with a sense of conviction and emotion, and it is a testament to her vocal abilities. "Do Nothing till You Hear from Me" is another highlight of the album, with Phillips delivering a rendition that is both soulful and uplifting. Her voice soars over the melody, and it is a true pleasure to listen to.

The album also contains a few older songs, such as "Too Much, Too Soon," which Phillips delivers with a sense of longing and nostalgia. She brings a new life to this classic, and it is a testament to her ability to bring new life to old material. The album also contains a few newer songs, such as "Baby, You (Tell Me Why)," which Phillips delivers with a sense of passion and urgency. She brings a new life to this classic, and it is a testament to her ability to bring new life to new material.

Overall, "Capricorn Princess" is a fantastic album that highlights Phillips' vocal abilities and her talent as a song interpreter. It is a must-listen for fans of her work and for anyone who appreciates great soul music.
New Piano Player Has Mini-Computer

New YORK—CVC Corp. of Opelika, Ala., is marketing a new model of the Digital 58 Piano Player. The Piano Player is a device that converts sheet music into music for a piano player as well as a standard instrument.

One of the key figures in the development of this product has been John Herbert Orr, pioneer in the field of magnetic recording.

The Player Piano combines the technology of digital tape and the man-computer interface in a single machine, rather than piano rolls. Thus any piano can record and play back anything it was played on it as well as prepackaged compositions.
SOVIET ARTISTS TO RECORD FOR EMI UNDER NEW DEAL

LONDON—EMI has reached an agreement with the foreign trade authority of the U.S.S.R., Mezhdunarodnyi Bank, which gives it exclusive rights to record a select group of younger Soviet artists in the West.

It is the first time that arrangements to record Russian artists have been made on any commercial basis.

The first group of artists covered in the plan include the pianists Dmitri Hvorostovsky, Anastasia Pavlov, and the violinists Vladimir Spivakov and Viktor Tsytryakov. Some of these performers have already recorded in the U.S. and will continue to do so in the U.S. It is also planned to add young conductors at a later time.

Conversations leading to the agreement were held between EMI’s Peter Andry, Tony Locantoni, Doug Thomson, John Pentreath, and PK’s Yuri Leonov and Lev Ershov.

Ershov describes the pact with MEK as a “real breakthrough.”

He says, “We are all agreed that a new generation of young musicians is building up, recorded and published in order to maintain the health of our classical business.”

SOUND WINS KUDOS
Frisch’s ‘Surgery’ Pays Off

Continued from page 3

in 1962 it was universally damned for its poor sound by the classical community. Periodic attempts to improve the sound were made, but the results were marginally successful. And, in recent years, visiting orchestras, the G. Schirmer Adds Soft Cover Scores

NEW YORK—G. Schirmer is stepping up its program of publishing soft cover editions of modern operas, in piano and vocal reductions, with its current catalog of 23 volumes due for release by May 50% of the by the end of next year.

The scores, containing original-language texts and English translations, are listed at $6.95. Cloth-bound editions, at $15 each, will continue to be made available.

HOROWITZ SIGNATURE DRAW S FANS

NEW YORK—Vladimir Horowitz came to Knopf. For the first time, the store here to autograph albums Oct. 8, attracted more fans than any previous appearance by a classical artist, Kortev and David Rothfeld could recall.

The promotion, preceded by a full-page ad in the New York Times, received heavy media coverage with three local tv stations airing segments of Horowitz’s performance.

A large area on Kovatch’s fourth floor, normally devoted to women’s fashion, was being converted. A 4-hour signing session, with special displays of Horowitz albums on RCA Records. But some fans also stopped off at the lower level record department to pick up Columbia deals by the piano for that valued signature.

CLASSICAL ARTS BILL CHALLENGE CLAUSE WILL PRIME FUNDING PUMP

BY MILDRED HALL

WASHINGTON—A new “challenge grants” program with government money providing leverage to boost private funding of symphony orchestras, theater, musical, concert, professional, community, and cultural institutions in financial trouble, is part of the National Foundation on the Arts bill signed by President Ford recently.

The President had promised (re- flected) to ask Congress for a $50 million grant challenge funds to be authorized for use over a three-year period. Under the plan private funding will have to come up with $3 for every $1 in government money. This could mean an ultimate total of $200 million in government and private funding for the program over a three-year period, the White House points out.

New hands, chairman of the National Endowment for the Arts and a skilled campaigner for funding of the arts in the White House and on the Hill, has said her office will ask Congress in January for a $12 million supplementary appropriation for the challenge grants program for fiscal 1977. The endowment bill authorizes $318 million in fiscal 1978, and $20 million in fiscal 1979 for the program.

The federal cultural endowment was established in 1966 with an authorization of only $5 million, with arts and humanities each allotted $2.5 million.

Hanks (who made the strong case for the arts and humanities on commercial play of recordings during Sen. Hugh Scott’s hearings on his record royalty copyrights last year) will also speak at large as well as small communities. “The fact that they will get federal money is as good a way of gaining approval on the program,” giving it more impetus.

Rep. John Brademas (D.-Ind.), chairman of the arts on the House side, called President Ford’s endorsement an “election eve” conversion. He is considering the possibility of endorsing a challenge grants bill when a political bipartisan group of senators was sponsoring it.

SETTLE STRIKE AT N.Y. CITY ORPRA

NEW YORK—Members of Local 802 of the American Federation of Musicians have ended their 18-day strike against the New York City Opera, after ten days of the opera’s resumed Tuesday (19).

The opera musicians ratified a new agreement calling for a $175 a week pay increase, which will be staggered over three years, with $30 the first year, $25 the second, and $20 the third. This will raise the base weekly pay from $340 to $415.

The musicians are also promised a 70-hour workweek in the first year, and a second paid nothing.

Among the cause of the strike was a demand by the musicians that the opera company guarantee its 11 weeks employment beyond the regular season. A compromise was reached. The musicians are to be paid $43,000 to be distributed among the musicians, if the oper would not fund them additional work.

BMI Cites Students Awards Cash Prizes

NEW YORK—The 15 winners who shared the 24th annual BMI awards to Student composers конкурта received their cash rewards and citations at a Sept. 9 reception here. This year’s awards bring the total to 214 young people honored in the Western Hemisphere, according to Edward Cranmer, BMI President.
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www.americanradiohistory.com
By JEAN WILLIAMS

LOS ANGELES—Veteran radio programmer Jerry Boulding has been tapped by WYON in Chicago to be operations manager.

Boulding, who most recently operated as program consultant to WDRX, New York, WCHB, Inkster, Mich., and others, formerly served as program director of WRIL, the flagship station of the Sound Broadcasting Group in New York.

Walter "Baby" Love, who formerly held the post left July 15. According to Bernadine Washington, general manager of the station, she selected the candidate to come up with an operations manager suited to the Chicago market.

As reported here a couple of months ago that Temptations' lead singer Dennis Edwards had plans for leaving the group, its new label, Warner, will pursue a separate career. The group is auditioning for a new lead vocalist.

Yvonne Reed, star of the Broadway musical "Bubbling Brown Sugar," has been in the recording studio for several more than three months working on her debut album for H&M Records. Although the LP will be coming shortly, no release date has been set.

Jerry Martini, former horn player and arranger for Sky Stone, has formed a R&B vocal oriented group from the San Francisco area and has signed with Marsel Records.

The R&B oriented label of TK Productions artist percussionist Ralph MacDonald will appear at Avery Fisher Hall in Lincoln Center, New York, Nov. 7. This marks MacDonald's first headlining engagement.

Accompanying the vocalist will be 7 singers, 6 dancers and 32 musicians including session men Richard Tee and Eric Gale. Also on hand will be CTI vocalist Patti Austin and others who appeared with MacDonald on his LP "Sound Of A Dream."

MacDonald is author of Rod Stewart's "Trade Winds," Roberta Flack's "Where Is The Love?" and Grover Washington's "Mister Magic."

The concert is being presented by TK Productions, in association with Don Friedman and WWRV, New York.

Former RCA recording artists from the 21st Century, with a couple of his, "Child" and "Remember The Rain," have signed to a new label formed with a single expected by the end of the month.

The group, consisting of five young male singers ranging in age 14 to 21, is recording several tunes reminiscent of the early Jackson Five material, according to producer Walter Dale, executive vice president of Golden Tone Productions to which the group is signed.

He notes that the ensemble is also recording country and pop tunes. Reeve STS, president of the Golden Tone Productions in Chicago, is the group's personal manager.

It's now final. ABC recording artists Marilyn McCoo and Billy Davis have been signed to star in their own CBS-TV variety series this summer.

(Continued on page 57)
LOS ANGELES—New Ventures, MCA Records' new minority investment firm, has signed a deal to promote the launch of the soul music business, reports Norbert Simmons, executive vice president and general manager of the company.

One of Simmons' first projects is...
RED STEAGALL
ABC/Dot Records
#17653

Red,

Thanks a million for singing the hell out of "Rosie, Do You Wanna Talk It Over" and helping our publishing company get another hit record.

Love ya,
Roger Miller

P.S. How's your Mom 'n them?
Performing Rights Societies' Award Winners Assemble

Preston, Mac Davis, Zavin and from Screen Gems: Irwin Schuster, Paul Tannen and Lester Sill.

BMI's biggest: Phil Everly, left, Frances Preston, BMI vice president, and Wesley Rose, president of Acuff-Rose, with the Robert J. Burton Award for the most performed BMI country song, "When Will I Be Loved," written by Everly, published by Rose.

Happy winners: Preston with Margaret Lewis, Myra Smith, Shelby Singleton and John Singleton.

BMI awards to Kenny O'Dell and Bob Montgomery.

At BMI: left to right, Andy Wickham, Mrs. Al Gallico, Donna Fargo and Al Gallico.

Willie Nelson, L. Russell Brown and Mac Davis at the BMI Banquet.

Bracketed by BMI's Preston and Roger Sovine are Linda Hargrove and Pete Drake.

Preston congratulates multi-winners Curley Putnam and John D. Loudermilk, right.

Six ASCAP publisher awards given by Adams and Shea to Cappelli's Buddy Hobkins, second from left, and Henry Hurt.

Adams and Shea dish out top publisher honors to Warner Bros.: Ed Silvers, left, Tim Wipperman, center, and Mel Bly.

C.W. McCall of "Conway" fame wins SESAC award for best single and album. That's Jessi Colter on the right.

More writer awards for Donna Fargo.

New inductees into the Nashville Songwriters Assn. International Hall of Fame are, left to right, Carl Belew, Dallas Frazier, John D. Loudermilk, John Christopher Owens accepting for Moon Mullican, Curly Putnam and Mel Tillis.

Adams and Shea present plaques to Millene Music's Wesley Rose and his mother, Mrs. Fred Rose, wife of the late Fred Rose who wrote the award winning "Blue Eyes Crying In The Rain."

Flanked by Stanley Adams, ASCAP president, and Ed Shea, Southern Director, ASCAP's top songwriter Rory Bourke gets some help from wife Nila.

Kitty Wells is inducted into the Country Music Hall of Fame.

Top left: Ray Griff gets a hand from wife Margaret in hauling off a record 16 ASCAP award plaques for writing, publishing, producing and performing.

Charley Pride and Tommy Overstreet congratulate SESAC's writer of the year, Ted Harris, left.

Mel Tillis, Willie Nelson and Dolly Parton cuddle their CMA Awards.

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CBS Envisions Nashville Surge

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Lundvall plans the prepack program, mastered by Tony Mar- tell, a CBS vice president, with help- ing to boost country sales over last year's figures. "It's been a much greater proportional growth than we've seen in past years. The per- centage increase in country has been greatly improved. We've had enormous growth in black music and pop as well."

He notes that CBS had been mov- ing toward the goal of developing a total creative/marketing concept for Nashville even before he became president earlier this year, but that the pace has accelerated.

"Our new marketing offices here put the entire marketing organization under one roof so every aspect of an artist's career can be served—promotion, marketing, product, press and artist relations and cover art design. It's a completely self-con- tained total artist support group. En- tire advertising concepts are now planned, budgeted and laid out here.

"Our concern in Nashville is not just country music but what has been the outgrowth of country mu- sic, what you might call Southern popular music," says Lundvall who points to such acts as the Charlie Daniels Band, Willie Nelson and Randy Wayne. "The office here serves all artists based in the South on all of our labels.

Lundvall looks at his company as a multi-headquartered firm and not as a New York-based company. "Our headquarters is in New York, but we try to establish enough autonomy in California and Nash- ville so we have fully staffed units to make sure the artists' needs are serv- ed from the hometown where they live."

The CBS chief is satisfied with the size and balance of the roster, and he adds, "With the size of the Nashville roster, we're actively pursuing an in- crease in our ad staff. This is one of the most vital areas of music in terms of sales growth and musical creative vitality. Country music is moving in a lot of different directions and appeal- ing to a younger audience and a new audience."

Pointing to a record amount of singles on the country chart, Lund- vall is quick to praise such CBS Nashville leaders as Billy Sherrill, Rick Blackburn, Ron Bideau, Dan Pinckard, Joe Casey, Roy Wunsch, Gene Ferguson, Mary Ann McCready and Bill Barnes. "There's still going to be more growth here in terms of our staffs."

What if some artist came into the Nashville office and wanted to be on Portrait instead of Columbia or Epic? "It's possible," Lundvall an- swers. "But it's not the direction of Portrait Records. It was fashioned with the idea that there was a need to increase our West Coast presence. Portrait will not be in- volved with country music—at least in its initial year. It could happen in the future."

How about a Portrait-type label in Nashville to increase the CBS Southern presence? "No, we're not planning to do that. I don't think there's any need for that—at least not in the immediate future. Someday perhaps."

Lundvall led a CBS Records con- tention of about 100 from across the nation into Nashville for country music week activities and a series of corporate meetings ending Oct. 17.

Name 15 To CMA Board

NASHVILLE—New CMA di- rectors, serving for a two-year pe- riod, were elected at the annual membership meeting in Nashville Oct. 10.


3 DJs Garner Top CMA Kudos

NASHVILLE—Three country music DJs were the recipients of this year's CMA radio awards presented at the annual banquet awards show. In addition, the organization presented its annual president's award and hosted an evening of entertainment showcasing a com- bination of new names and old- timers.

Winning awards for their respec- tive radio markets were Jay Dau- mond of WKYO in Paducah, Ky. for a small market; Marty Sullivan of WLM in St. Louis, Mo. for a medium market; and Lee Arnold of WDRB in Louisville, Ky. for a large market. And Lee Arnold of WDRB in Louisville, Ky. for a large market.
Our country is better than ever.

For the past seven years, we've been committed to country. And, with our award-winning roster of writers and songs, it's easy to see why we're so proud of our country. After all, RORY BOURKE alone has won more ASCAP country music awards this year than any other writer.
**International**

Twin-LP Sets Spark Pre-Christmas Mart

**By ADAM WHITE**

LONDON—Double album releases seem to dominate this year's pre-Christmas season in the UK. Such projects can take on sales, but leaving them vulnerable to discount tactics by competitors.

Stevie Wonder's "Songs In The Key Of Life" and "The Story Of The Who" are currently in the vanguard of such efforts, and the breakthroughs from Elton John and Led Zeppelin are more recent releases.

According to "Music and War World II," featuring a cluster of top names including Rod Stewart and Elton John, the December leading effort by Paul McCartney's next release is expected to be a two-disc set, all live recordings culled from his "Wings Over America" tour.

The TV merchandisers' plans also follow the pattern with various two-disc releases from "The Beatles" (34 Superstars, Bing Crosby), Rencio (Max Byrnes, Forty-Feaster (Acme Sales), and Multiple Sound Distributors (Cliff Adams Singers), along with a few foreign releases, including double discs, such as Perry Como, Jim Reeves and Elvis Presley. Prices, however, are generally lower than in the US, as the mainstay of the mainstream record companies.

Two main and related issues are raised by this activity which is driven by big-name artists. Does the format actually affect the volume of sales, and if not, why are these discs being sold for substantially higher quantities of Stevie Wonder, despite close proximity to discount retailers.

But it appears the battle has hardly started. Elton John's "Blue Moves," for example, shows "Stevie Wonder's Right Here, Part Time In november" are sure to encourage a variety of price-cutting responses. So will the Paul McCartney album. The Christmas record in the UK may yet see more frustration in the discount war than was originally expected.

**TK Intl/RCA N.Y. Host To 46 Foreign Execs**

NEW YORK—Some 46 record executives and press representatives from 13 European countries (Cuba, Brazil and Australia are back at a whirlwind weeklong visit here for meetings with TK International's management which distributes the label outside the U.S. Main purpose of the visit, which included stops around Murray's Disco Forum, one of the top single shops in the world, and Negri. RCA, vice president and general manager, and Franz Wallner, managing director of Universal Music (Schallplatten Verlag GmbH).

Other countries represented in the group were Norway, Sweden, Denmark, Finland, France, Germany, Holland, Italy, Norway, Sweden, Switzerland, Spain, Australia and Brazil.

**CROSSBY WANTS TV**

**By PETER JONES**

LONDON—Bing Crosby's live London Palladium album is to be released through K-Tel, following a deal between the television merchandising company and United Artists, which originally intended to issue the LP. The album was recorded through one of the TV merchandisers has apparently been at the request of Crosby himself. Plans for the actual album could be revised, it could be issued as a two-disc set.

It will feature a full recording of Crosby's opening concert at the Palladium earlier this year, his first stage show in the U.K. for more than 30 years. Crosby and his wife, who took part in the concert, will also be on the show.

Ian Howard, K-Tel International vice-president, says: "We're looking to unit sales of between 750,000 and 1,000,000 and will match the same sales as the Perry Como package last year. Crosby has an enormous following in this way. We normally have gone through UA, but we are much better equipped to promote a national scale and bring it to a wider public.

Crosby, the 50-year-old showman, will be given nationwide television advertising during the pre-Christmas period, and this is the tapestry Crosby introducing the album.

Howard says: "Everything is being done in close collaboration with Crosby himself. K-Tel has handled what could be called a new release by an artist of his stature, and we are just beginning to awareness and can successfully isolate the artist or group, there is no reason why K-Tel should not achieve tremendous success with an album such as this."

Additionally, another tv merchant, TK International, has made a deal with a major record company whereby it will release CBS albums in the U.S. and Canada, with Ian Miles, MSD managing director, says the company is currently doing promotion for a Wombles' hit and a Johnny Cash "Greatest Hits" album. In November, MSD is promoting "The Very Best Of Tony Bennett," a 20-track compilation of the singer's major CBS recordings.

Source: "The idea is CBS provides the product and we do the promotion. Though these are early days, it is obvious that record company enthusiasm to get on TV and to merchandise is beginning to take a new look at the television market."

**International Turntable**

Terry Tate, founder of Broadcast Marketing Services, whose commercial radio company sales, has been replaced as chief executive following a boardroom coup. Tate set the company three years ago, successfully capturing eight major local connections with the 19 commercial radio stations for national representation.

Over recent months, Tate has sold 75% of the company to the Broadcasting of Canada, replacing him is Mike Vanderkamp, who becomes the company's new managing director. Standard's Bill Hall is appointed acting managing director. Tate is to remain as chairman and consultant, which is part of the deal between himself and Standard and which prevents him from setting up another similar sales organization for two years.

Tate's future plans include a radio marketing and promotions management company, and he is also organizing a radio commercials festival with the addealer trade magazine Campaign later this year.

Clive Richardson, editor of Shout magazine and freelance writer on sound and TV, is to leave the Wax Records in London to take up a post at Dillon's University Bookshop, also in London.

Tate's company has been appointed marketing manager of MCA (UK), responsible for all the company's promotion and marketing policies. Waterman, who is the post of artist development manager of MCA's group repertoire division and prior to that was head of UK's Arrow label manager, where he launched the Heritage series. He joined EMI in 1972.

**Publisher’s Role Taken By Disk Cos.**

**SACEM Chief Blasts Writer Media Neglect**

**By MIKE HENNESSY**

PARIS—Powerful support for the music publisher as the major promoter and popularizer of a musical work comes from Jean-Luc, the French performing rights agency, when he gave an address to the 30th international congress of CISAC (Confederation Internationale des Societes d'Auteurs et Compositeurs) at the Palais de Congress here.

Tournier argued that the interests of the popular composer is much better served by the professional than by an individual who is promoted by the music publisher's principal concern is the promotion of a copyright, whatever the size of the hits and sales, whereas a record company's primary preoccupation is to sell a product or a name.

"Apart from the work of a music publisher, the promotion of a work—and his activities in this connection may not necessarily coincide with the interests of the artist who records the song, as well as a record company's recording of a radio program, or the radio station that broadcasts the record. The record company, for example, wants to sell records and maximize the artist's exposure, whereas a disc jockey of a particular song to his record collection of from other record companies, or to create better conditions for releasing records by other publishers of record companies. This explains why the number of recordings per published song changes in this way.

"The primary role of a broadcasting organization is that of providing information, entertainment, and education. It is certainly not the commercial promotion of its own songs. For radio and television stations to give preferential treatment to songs published by affiliated publishing companies is an abuse of their public responsibilities," said Tournier.

He added that GEMA, the German music publishers, deserved the warmest wishes of CISAC for its success in their actions against R.A.S.E. (the representative body of all the publishers of musical work) for organizing the involvement of recording artists in music publishing, Tournier said. There is a growing tendency for artists to make recording a song conditional upon their being promoted by the publisher. Tournier added that there was a great preoccupation of the artist is to promote himself. The evidence is that it does not seek to have his own songs promoted by other channels. Furthermore, the song that is abroad does not interest him, except in the case where it is sung by an artist in a foreign language. In most cases artists are unable to do this and the music publishing process is a vital mechanism to increase music's appeal abroad. The effect of this practice is to have a songwriter's work "imprisoned" in a single interpretation "can you imagine," Tournier asked, "the enormous damage that would be done to the career of a theatrical work if it performed.

(Continued on next page)
Black Buyers Spur South African Mart

GROWTH INDUSTRY

Black Buyers Spur South African Mart

• Continued from page 3

dium attracted heavy interest. But the increase in imports has only temporarily affecting record sales, and he says there are good signs of recovery returning to its normal growth pattern.

Tape, which now accounts for about 15-18% of the total recorded music market is making further inroads and is binging off an ever larger chunk of sales. He says,

However, the industry is accounted for totally by dramatic rises in cassette sales, with fit-track cassettes leading the way. Over a year ago, the size of the cassette market was estimated around 300,000, and today it is estimated to be around 2 million. The proportion now is nearer 85% to 18%, with cartridges at the low end. He anticipates overall sales to continue growing at a healthy rate, with a large "better-quality" playback equipment market reaching consumers, and at least.

Industry cooperation through the South African record manufacturer association and the introduction of antipiracy action, and the trade in illegitimate product has been brought largely under control. Two years ago it was a serious problem, recalls Golemb.

Antipiracy laws, which subject a first offender to fines as high as $1,500 and two years in jail, and Goldstone credits the association with spearheading successful steps taken in the past year.

Although competition between labels is intense, cooperation on other creative fronts is drawing funds and dividends. Jointly, the industry is able to negotiate an agreement with a number of air carriers giving favored rates, and its efforts are being paid off as large cities widely spaced, this has made possible quick and economical delivery of new products while the demand remains high.

One of the reasons for Golemb's views is that the music market is now dominated by cassette sales in Europe, it is to introduce a new album, "Lulu-Wena," which he believes has market potential in areas other than South Africa. Sub-titled "A Rhapody In Black," it was produced by the team that created "Ipi Tontela," one of the most successful stage and disk property.

Golemb, no newcomer to the record business as his father was in the business in 1923.

Padraic Gollitt was the first to record Miriam Makeba, an artist whose initial product was directed exclusively at the indigenous South African market.

Tournier said that the fact that the music publisher is totally concerned with the exploitation of popular songs distinguished him from all other music companies. He also stated that the music publisher receives a part of the mechanical and performance fees for a work whereas other music users must pay such fees.

Referring to the fact that the author of the song, one of the most important considerations in the selling of popular songs receive very little credit from the media, Tournier said, "The public and songwriter are the two most important relations of the music industry. A recent survey in France showed that of all the music listeners, 80% of the role of authors and composers in the world of music and 73% thought that not enough publicity was given to songwriters. On the other hand, 64% of the people questioned in the survey thought that too much publicity was given to the role of producer."

In a more detailed consideration of the media, Tournier decried the fact that the publicizes of popular songs are given the most publicity at the expense of the songwriter who is the one who actually composed the song. Tournier said that the popular songs are the world's most popular type of music.

"We are currently in a situation where more than 50% of the radio stations broadcast in English and television programs had practically eliminated the value of professional music halls, ballrooms and cabarets," this tendency has virtually eliminated live control with music. Today canned music is the rule and it has virtually killed off all other forms of music and music promotion.

"Unfortunately, the steady decline in live music which played an important role in musical promotion, has not been accompanied by a proportionate increase in the recording of popular music in France. Furthermore, live music locations enabled to end current repertoire for months or even years. This situation is also noticed in the United States, where the deactivation media tend to deprive the public of a certain quality and range of music is quite prevalent among an important sector of the population," Tournier said.

He criticized the limited factor of music with SACEM and the interruption of musical works for commercials or for doubtful humorous remarks by the presenter, and he called upon the band broadcasting media to present a wider choice of music. He suggested that radio stations place more emphasis on music selection even at the risk of a slight drop in the ratings in order to "help uplift the status of the music industry and foster a fresh, present, anonymous, stereotyped and demagogic environment."

"Resolution 624 of the Parlia-mentary Assembly of the Council of Europe says that commercial cultural organizations should invest a governing majority of their profits in the live arts from which they derive their essential basic material. But we are a long way from seeing that happen in any of our radio stations," said Tournier.

The importance of the popular song to the French music market is being judged from the fact that for the greatest proportion of music records sold in France in 1986, the popular songs—50,000 of a total of 62,000. And of SACEM's annual turnover of 600 million francs ($124 million), two thirds come from these songs.

CORRECTION

In the report on the WELA International convention on Montreux (Billboard, Sept. 25) it was incorrectly stated that Adrian Alford in Germany had a pressing contract with RCA in Germany. We have been asked to point out by Telefunken-Deca Schallplatten GmbH that Teddie has a long-term exclusive pressing contract with the German RCA company.

RCA Clarifies Its TK Sales Stance

LONDON—The situation over RCA's acquisition plans for the TK catalog for the UK has been clarified by Gerry Oord, RCA managing director here.

As reported previously (Billboard, Oct. 25), the company's plans to purchase the independent record label and the Sun-Hit Band's "Part Three" were postponed in agreement with President Record, pending the hearing of the latter's application to the High Court for an injunction to prevent RCA setting copies of the record.

President had said it held exclusive distribution rights for the TK label and that the product should run until February next year. In claim for the interim injunction against RCA was not granted and RCA was awarded costs.

Peter Oord's decision was issued by RCA and concluded with the statement, "RCA has decided not to sell the records until President's dispute of the termination of its agreement with TK has been resolved."

Oord says this decision was "because we don't want to involve ourselves in a discussion between TK and President. That's not our affair. An agreement has been made between RCA and TK for future licensing, and the dispute has been solved between TK and President. I don't think it will be more than a couple of weeks before we are going full speed ahead again.

OCTOBER 30, 1986 BILLBOARD
Puerto Rico’s Rivera To Live
Or Die On New Graffiti Label

BY LORRAINE BLASOR

Allowed ample creative freedom as long as they don’t forget the commercial demands of the market. Even at its most idealistic, Rivera is shrewdly aware that records are a business and that music, which is too elitist to reach wide audiences. Rivera says he wants music that is simple, “that Juan, sitting at the street corner, will understand.”

Partly as an attempt to gain that wide appeal, Rivera’s new album is heavily based in Puerto Rico’s folkloric music. “With my first album,” the singer says, “I was interested in reaching a wider public interest in my country’s folk music, of which I am proud. We just don’t hear enough of it, especially at Christmas time. I think it has a place all year round.”

Rivera’s future recording plans include doing more with the folkloric music as well as tapping in English, doing a children’s record and recording an album of his own songs.

Rivera’s composing talents are a little-known facet of his career. He is almost shy about his compositions and prefers to keep most of them to himself, though at times he has sung them in public.

“I do it to experiment,” he says, “I’ll record them when I think they are mature enough.”

**Mexican Labels Up Prices 20%-25%**

* Continued from page 1

making this jump,” adds Luis Bas-

more, general director and

president of the leading record company association, AMPIRÓN. He is quick to point out that although this and other companies meet at regular intervals, there is no commercial discussion which takes place.

Costs for singles in such respective retail department stores and chain stores as Puerto River-

LED avoid were reported at between 19.90 and 22 pesos (or somewhere around $1 and $1.10). Catalog-albums have gone up to about 97 pesos, or a little under $5. Import-prices have dropped sharply to 180 pesos, or something in the neighborhood of $9.

“What worries me most is the gen-

eral increase in the entire country,” says Carlos Camacho, general di-

rector of Gamma. “We have a bad 25% jump in such raw material product as paper, cardboard, vinyl, among others. Our salary adjust-

ments were fixed at 20% retroactive
to Sept. 1 (when the peso was offic-

ially devalued from 12.50) to the dollar to how it stands at close to 20 to the dollar.”

Camacho concedes there isn’t too much concern in the singles con-

sumption. He says, “If it’s a hit, it will continue to sell just as before. But when someone goes looking for
an album, he’s going to be more se-

lective when it comes to price—

consequently a rise in budget sales.”

RCA has made a moderate ad-

justment in its wholesale prices, go-

ing to 36 pesos for economy LP’s, up
to 60 for regular albums and be-

 tween 15 and 16 for singles. “Prior to our charge in prices, we had been running in excess of our production capacity, however that should level off right away,” says Mr. Cotto.

“I think RCA’s move was not un-

Necessary and it’s its move, in its move.”

Cienfuegos and Peelfass are also in accord with the “more or less” 20% jump on most lines, but agree the in-

creases won’t have that much affect in their moving forward. More posi-

tive about this is Licit Ramón Marti-

nez Duran of Cienfuegos. “We’re go-

ing ahead with seeking and developing more licence agreements,” he states.

Immediate word from representa-

tive companies of ONUDA and PROFOMEX is that they also are in the process of making increases. Their adjust-

ments, similarly, are in the area of 20% higher than before.

“Guatamala” b/w “Occasion” for the Momentum label, and “Calamity” b/w “Ay, Ay,” for the West Coast

Almaberta is also making available on the West Coast its first recording by Don Santana, an exceptional material formed by noted brothers Ricardo and Jose Fuentes.

The young vocalist, while still well on his way to the East Coast, contains an outstanding tune titled ‘Viejo Del Body.’ The group is under the musical direction of Rafael Mejia, who is known for his work with Jobo Iglesias.

Eydio Gorme’s recent LP on Eddy Gal-

las’ label is being played by El Museo’s opponent list of best-sell-

ing Latin albums…Goyo’s Yovanda Monge is preparing for her first New York appearance this year, headlining a show at the Eagle and Jeffer-


Juan Van of Rivas International reports ex-

tension from his firm about two recent re-

leases. One is a multilingual collection of Freddie Fender’s first recordings in 1975. The album, “Recordando Los 50,” is being promoted as a collection of grooves to pass over the few acres of powder like looking into a convoy Truffle way.” the fellow labels in the past three decades of its existence with a product to celebrate.

The release comes on the heels of Alliambra’s San Juan’s record, “Ay, Ay, Ay,” which was released last year by the good designers of Spanish radio stations Isla Sanths and Almaberta’s promotion director Ricardo Fabregues. The duo has been very effective in selling well on the East Coast, containing an outstanding tune titled ‘Viejo Del Body.’ The group is under the musical direction of Rafael Mejia, who is known for his work with Jobo Iglesias.

**Billboard SPECIAL SURVEY**

For Week Ending 10/30/76

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**IN CHICAGO**

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**OTHER WILLIAMS Friends & Co. 129**
Canada

**Sam the Man Boosts Web, Plans Even More Outlets**

TORONTO—The Sam the Man Outlets has opened a number of new outlets across the country, with plans for yet another four or five before the end of the year.

This recent expansion gives the chain more than 200 stores, making it the largest retail chain in the country, and handling close to 15% of the total retail business in Canada.

**Canadian Radio Rock Show To Use Own Chart**

WINNEPEG—The upcoming radio network rock show, "90 Minutes With a Bull," will use a computer to compile a national Top 40 chart.

Executive producer Colin Bennett has announced the appointment of Drill-Greg Smith, formerly of Mushroom Records, Laurel Records and GRT of Canada, to do music research.

"Since Bull is paying the bill, the show will naturally feed from information supplied by Bull," says Drill-Greg Smith. "However the chart and any related information will be made freely available to any Canadian radio and record industries as a service to these industries in a timely manner."

"We are taking the service aspect of the job very seriously. Varying opinions exist throughout the industry, but Bull has a domestic trade chart or tip sheet that radio stations trust. With the cooperation and assistance of other companies in select markets across Canada and a healthy research budget we should be able to make an impact with a credible national chart."

The weekly chart will be compiled from information supplied by the top 40 Canadian stations. This information will be fed into a computer which will give an instant national reading. A dry run of the chart has already begun.

**Tag RCA 'Best' At Myriad Meet**

EDMONTON—RCA was honored as record company of the year by RPM magazine during the country awards presentations at the second annual Academy of Country Music Entertainment (ACME) meeting on Sept. 27.

The band's been brought together most of Canada's top executives in the field country, especially those from Western Canada. Host for the event was Rod Phillips, managing editor of RPM magazine, and a welcome was extended to the convention attendees and the many high-profile people present for the meeting.

"Western Canada is the big country award included Carroll Baker who scored in the catagories of best female vocalist, female group and best single act. Dick Daumick picked up awards as best male singer and best composer, and Don Bowman was voted best performance by a male singer. Other winners were The Family Band, named best band group, Dal Harris for his single "Georgia I'm Cheating On You Tonight" on the RCA label, and Harlan Smith of Royalties Records, best producer. Sylvia Tyson, best performance by a female singer, the Good Brothers for best performance by a group, and Johnny Murphy of CHML in Hamilton, best disk jockey.

Most recently franchised stores have been opened in St. John's, New Brunswick, Welland, Ontario, Surrey Place, B.C.; Calgary, Alberta; Darmouth, Nova, Ken, Loomis, B.C., and Thunder Bay, Ont.

Bob Snelmerman, who heads the franchise operations in Canada, indicated that with a distributor in place, the franchise network is fast expanding in Montreal, Toronto and Montreal the chain has the capacity to expand in any other part of the country.

"Optimistically, we would like to grow by 20 to 25 stores a year," says Snelmerman. "There is more potential for growth in areas like British Columbia that the East will expand just as fast. We've never had one of our stores fail.

Besides handling the firm's franchise, Snelmerman is also the manager of three Toronto clubs: Scott's Cruise, L.A., and Heaven. We'll make debut on the top television show "Night Music" on Dec. 3 and an as yet unidentified late-night television show in the U.S."

**Quality Shuffles Promotion Staff**

TORONTO—Quality Records has rescinded its promotion staff to improve product support nationally, says Jack Vernon, president of marketing.

Gene Lew, previously director of promotion, has moved to the newly created post of director of artist relations, which has direct responsibility for all artist appearances in Canada. Lew will work closely with both Canadian and international artists to plan appearances at radio and television interviews, press receptions and tour coordination.

Gene Lew has returned to Quality Records, replacing Lew as director of promotion, and will work with Quality Records' sales and promotion department as well.

Forming coordinator Stan Lepka moves to the newly created position of national publicity manager.

Ontario promotion manager Dominic Poliato has been promoted to manager of Canadian merchandising coordinator, a position created to serve as a liaison between sales and promotion departments.

His responsibilities include display contests and special merchandise promotions.

Canadian content promotion manager Nick Panasitko has been promoted to the position of promotion manager for Central Canada. In this new position Panasitko is responsible for album and single airplay and national advertising in his territory, as well as the provinces of Ontario, Manitoba and Saskatchewan.

Quebec promotion manager Nick Nash moves to the position of sales and promotion manager for Eastern Canada, assuming promotion and sales responsibilities for Atlantic, Quebec, Nova Scotia, New Brunswick, Quebec, Ottawa and Canadian business and Alberta.

Ray Ramsay of Taylor, Pearson and Carson will assume responsibility for Western Canada, including British Columbia and Alberta.
MARKETPLACE

CHECK TYPE OF AD YOU WANT:

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- Business Opportunities
- Professional Services
- For Sale
- Advertising
- Promotional Services
- Miscellaneous

ATTENTION IMPORTERS AND RECORD SHOPS

Here is the Opportunity You've Been Waiting for to Get Into This Business.
We Are A Well Established Import Company With Warehouses In The USA And Europe. Our Sales Are World Wide.
We Have The Largest Selection Of Country & Western, Soul, Progressive Rock & Rockabilly LP's, & Singles In Europe. At Unbe

ATTENTION CHEPSTOW INCENSE BROKERS

8 Track Blanks

For Sale

DISTRIBUTING SERVICES

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OLIVIA NEWTON-JONN-Don't Stop, Believin', MCA MGAD2273, Smooth sailing of Olivia's vocals and elegantly played Nashville studio finished with production and arranging. Nashville's clarity is often overshadowed by the lush strings. The heart of the track is an organ bass line. The song's sentiment is reflected throughout the different arrangements. It's a throwback to the 70s in terms of production and arrangement. 

JIMUEL BAZZ-Glitz Wings, A&M SP39003, Bazz has been a hit songwriter for over two decades. This track is a departure from his usual sound, offering a unique blend of genres. The production is smooth and the arrangement is well-crafted. The song has an upbeat tempo and a catchy melody.

CHARLEY PRIDE-The Best Of Charly Pride, Vol. III, RCA LPA 1482, Pride is one of the most beloved artists of all time. This album captures his essence, with soulful ballads and up-tempo tracks. The production is top-notch, and the arrangement is perfect.

JUNIE-Suzie Super Groove, Westwood W3213, This album is a showcase of Junie's musical talent. It features a mix of genres, from jazz to rock. The production is intricate, with layers of instruments and a complex arrangement.

JOE SUGER & THE BULLET BAND-Rock Four, Capitol CDP 7 15873, This album is a vintage rock masterpiece. It features powerful vocals and a driving rhythm section. The production is tight and the arrangement is dynamic.

BARRY DULWORTH-Nokia's Theme, A&M 3489, This album is a blend of rock and pop. The vocals are strong and the production is well-balanced. The arrangement is innovative, with unexpected musical twists.

SUNDERLAND BROTHERS AND QUINNIE-Sliphorn, Columbia PC 351687, This album is a departure from their usual sound. It features a mix of genres, from pop to rock. The production is intricate, with layers of instruments and a complex arrangement.

CHAMBER BROTHERS-Live In Concert On Mars, Rhino RSL 1606 (China), This album is a live recording of the band's performance. It features powerful vocals and a driving rhythm section. The production is dynamic, with layers of instruments and a complex arrangement.

BILLY JOE SPALAZ-It's Not Easy, United Artists UAL 66466, This album is a departure from their usual sound. It features a mix of genres, from pop to rock. The production is well-balanced, with layers of instruments and a dynamic arrangement.
YOU KNOW HIS MUSIC.
GET TO KNOW HIS NAME.
RALPH MacDONALD

Rod Stewart's "Trade Winds"
Roberta Flack's "Where Is The Love"
Shirley Bassey's "When You Smile"
Grover Washington, Jr.'s "Mister Magic"

Who wrote the songs?
RALPH MacDONALD

Paul Simon's "Still Crazy After All These Years"
George Benson's "Breezin'"
Bette Midler's "Do You Wanna Dance"

Who played percussion?
RALPH MacDONALD

GET TO KNOW HIM LIVE!
RALPH MacDONALD
and Friends,
Avery Fisher Hall, November 7.
New York City.

MARLIN Records
Distributed by
The Independent's Independent.
CLEVELAND
"Thanks for bringing the premiere performance of STARZ here in Cleveland to WMMS—they're punks after our own hearts. WMMS got behind the band with airplay and promotion and delivered the crowd—but it was STARZ that gave them the show they came for."

John Gorman, Program Director
Charlie Kendall, Music Director
Dan Garfinkle, Promotions Director

BUFFALO
"I sincerely want you to know what a fantastic group of people STARZ are and what they did to Buffalo...18,000 people showed up and went berserk!"

John McGhan, Program Director

LOS ANGELES
"...it's been sometime since the Los Angeles audience had a free concert and we here at K-WEST are so pleased to not only present a free show at Santa Monica Civic but to be the first West Coast radio station to present STARZ. From the first day we went on the air with the announcement of the show our phones didn't stop ringing—and today calls for STARZ are countless (I'm not surprised considering the dazzling STARZ stage show.)"

Mark A. Cooper, Music Director

DETROIT
"By mid-way through the concert...STARZ had all 3,000 people on their feet. The audience demanded three encores, and had the house lights not been turned on at that point, who knows?"

Bob Burch, National Program Director

ST. LOUIS
"Just a note to tell you how successful your recent STARZ concert came off in St. Louis...it was superb and the group came over handsomely to the crowd which numbered in excess of 4,000 at the Fox Theater. STARZ has a glowing future in front of them. They are indeed one of the best new groups around."

Shelley Grafman, Vice President

ATLANTA
"What can we say!!!! As Drew simply put it, not since the free Allman Brothers Concerts in Piedmont Park has a band created so much excitement as did STARZ Monday night in the Fox."

Rich Piombino
Drew Murray
Dick Meeder

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PERFORMING BAND!

STARZ First Single Now Released!
From Their Debut Album, STARZ
(ST-11539)

AND AGAIN...AND AGAIN!

SEE STARZ WITH LED ZEPPELIN ON
"DON KIRSHNER'S ROCK CONCERT"

Albany, New York — November 6
Atlanta, Georgia — October 23
Augusta, Georgia — October 23
Bakersfield, California — November 14
Baltimore, Maryland — November 12
Charlotte, North Carolina — November 6
Chattanooga, Tennessee — November 6
Chicago, Illinois — October 29
Columbia, South Carolina — October 31
Dallas, Texas — November 6
Detroit, Michigan — November 19
Dubuque, Iowa — October 23
Durham, North Carolina — October 30
Houston, Texas — November 6
Johnston, Pennsylvania — October 22
Los Angeles, California — October 23
Louisville, Kentucky — October 23
Miami, Florida — November 6
New York, New York — October 23
Palm Springs, California — October 24
Philadelphia, Pennsylvania — November 7
Pittsburgh, Pennsylvania — October 24
Providence, Rhode Island — October 30
Sacramento, California — October 31
San Francisco, California — October 30
Sarasota, Florida — November 6
Scranton, Pennsylvania — November 13
Springfield, Missouri — November 6
St. Louis, Missouri — October 23
Tampa/St. Petersburg, Florida — November 13
Tuscaloosa, Alabama — October 29
Other cities and dates to be announced.
ANIMAL NOTES is the latest overt act in Crack The Sky's conspiracy to unleash the sardonic vision of that elegant lunatic, John Palumbo, on the world. Palumbo has delivered up his comments on phoney gurus, Patty Hearst, ex-Virgins full of regrets, and The Royal Canadian Mounted Police. Crack The Sky has provided the startling and everchanging musical backdrop for the insights of this mad genius. Who ever said rock music has to be dumb? Join the Crack The Sky Conspiracy. Your mind will thank you.
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(Continued)
Step inside the electrifying world of Gil Scott-Heron and Brian Jackson...

Their whole world in a specially-priced 2-record set!

- Features a spell-binding 13-minute performance of “THE BOTTLE”
- Includes a moving 12-minute version of Gil Scott-Heron’s “HOME IS WHERE THE HATRED IS”
- Introduces Gil Scott-Heron’s powerful new contemporary classic “POSSUM SLIM”
- Highlighted by scorching live recordings and new studio sessions!

“It’s Your World” an electrifying triumph for Gil Scott-Heron and Brian Jackson on Arista Records
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<td>7,161</td>
<td>DAVE MILLER</td>
<td>62</td>
</tr>
</tbody>
</table>

**Star Performers:**

- **Star Performers:** Artists are awarded on the Top LP's & Tape chart based on the following upward movement: 1-19 Strong Increase in sales / 1-119 Upward movement of 4 positions or more. Discussed movement of 8 positions / 41-190 Upward movement of 10 positions. Previous week's star positions are maintained with a star. In such cases, products with upward movement of at least 10 positions are given stars. **Recording Industry Association of America** (RIAA) chart only for the week ending October 31, 1976. **New Product:** Product is new and not yet available. **See Note:** See note for recording industry association of America chart only for the week ending October 31, 1976.
Artists
Title, Label, Number (Dist. Label)

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<thead>
<tr>
<th>Artist</th>
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**TOP LPs & TAPE**

**A-Z LISTED BY ARTISTS**

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**SUGGESTED LIST PRICE**

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Billboard's 1976-77 Directory

The most complete and authoritative guide ever published to coordinate the "On Tour" needs for artist and group concerts. Expanded listings provide year-round reference to suppliers in cities in each of the 50 United States plus Canada. Concert & Showcase Facilities • Sound & Lighting Sources • Limo Services & Charters • Instrument Rental • Instrument Transfers • Instrument Repair • Recording Studios • AFM Offices • Stagehand Unions • Promoters • Outdoor Advertising • Publicity & Public Relations • Ticket Agencies • Printers • Support Services • Sign Painters • Photographers • Hotels & Motels • 24 hour Restaurants • After Hour Show Lounges.

Your ad in the 1976-77 issue — the biggest and most complete yet — will call attention to your firm’s service or product every day of the year. Reserve space today. Get your share of the multi-million dollars spent annually "On Tour."

Bonus circulation to major talent agencies, record companies, industry associations and everyone concerned with On Tour arrangements.

Issue Date: Dec. 4 Ad Deadline: Oct. 29

Sales Offices:

Los Angeles
Joe Flessichman/John Halloran
Harvey Geller/Bill Moran
9000 Sunset Blvd
Los Angeles, Ca 90069
213/273-7040

New York
Ron Willman/Ron Carpenter/
Norm Berkowitz/Mickey Addy/
J.R. Moore
1 Astor Plaza
New York, NY 10036
212/764-3650

Chicago
Bill Kanzler
150 N Wacker Drive
Chicago, Ill 60606
312/356-8618

London
Barry Hatcher
7 Carnaby St
London W. 1, England
437-4090

Nashville
John Mccarthy
1717 West End Ave #700
Nashville, Tenn 37203
615/329-3825

Tokyo
Hugh Tashikawa
c/o Music Labo
3-3-12-21, Azabu Minato-ku, Tokyo
03-585-5149

www.americanradiohistory.com
Las Vegas Welcomes Third Jazz Club

LAS VEGAS—A third room has opened for jazz here, the Attic in the Convention Shopping Center. The Island Rushes X-Rated Album

LOS ANGELES—Island Records has nationally released Peter Cook and Dudley Moore's controversial album "Derek And Clive (Live)", which has been available only on the East Coast.

Banned in England by the BBC and distribution refused by Island's U.K. distributor, EMI, the album features various comic sketches and X-rated dialogue.

Island plans various promotions in store displays to accompany the release. The album jacket contains a warning as to the explicit and possibly offensive nature of the record and that it should not be played in the presence of minors.

The Grammy award-winning Cook and Moore are best known in the U.S. for their Broadway hit "Good Evening."

"ACT LIKE NOTHING'S WRONG"

Burdon Peddles Far Out Interest

LOS ANGELES—Jerry Goldstein and Steve Gold of Far Out Productions have acquired Eric Burdon's 33⅓% interest in the company effective Oct. 6.

This ends a long-drawn series of lawsuits here.

Far Out, a production and management complex handling acts such as War and Ronnie Laws, will continue to handle all the Eric Burdon productions created from the company's formation in 1969 until March 20, 1975.

Burdon, one of the original founders of Far Out, is now free to form new associations in the music industry.

MCA & Bally End Elton John Promo

LOS ANGELES—MCA Records and the Bally Manufacturing Co. have completed a major marketing radio promotion on Elton John's "Captain Fantastic" four-player pinball machine.

MCA noticed a significant increase in Elton John's sales catalog and was able to schedule the promotion to coincide with his recent eastern tour, the label claims. Prizes and other promotional materials were displayed in high traffic record retail outlets. The promotion, which lasted four months, ended in Los Angeles with station KHJ.

300-seat venue is being booked by Monk Montgomery, president of the Las Vegas Jazz Society, who is also working with the Tender Trap and the Town Tavern is securing name jazz acts.

The Attic is now hosting the society's monthly series of Sunday afternoon concerts, formerly held at Stimp hotels and on the campus of the Univ. of Nevada, Las Vegas.

Scheduled as the opening act Sunday (24) was Sarah Vaughan with Ron Carter and such "friends" as Dave Grusin and Harvey Mason. Scheduled to work the bills with these visiting artists was the John Palmer sextet, a local group.

Admission was $3.50 for members, $5.50 for non-members.

In another development, the Colonial Club was scheduled to present Freddie Hubbard Sunday (24), also through Montgomery's assistance.

And a second street festival also sponsored by the society for ghettos areas residents was slated for Saturday (21).

Amos Heilichner says he will make no statements regarding the sale of 450,000 shares of Pickwick International stock last week to Hartz Mountain Co. (Billboard, Oct. 23) until after the Pickwick board of directors take time out to "look into the situation and continue with Pickwick for some time."

Will Tom Heimman open an Ohio warehouse facility to serve his two Cleveland and one Fatigue street super- mart? Will the NAIRD 1977 convention be the week before or after NARM's convention early in March in Los Angeles?

It appears that the Federal District Court decision in the Rocco Catena class action against Capitol Records will be handed down before April 1977, says Davis, last national promotion man for Warner Bros. Records, is setting his own label. Los Angeles Times contemporary music scribe, Robert Hillburn, penned a feature last week on the cheapest shops to buy records and tapes. Wherehouse was lowest, with Tower placing second.... Sears ran a centerfold in the same daily, offering hit LPs at $3.99. Word is that EMI has transferred to J.L. Marsh here as part of the national transfer which also involves Lieberman Enterprises.

John Oates composed the title song for the forthcoming Warner Bros. film, "Outlaw Blues," starring Peter Fonda and Susan St. James. Beware of a clever ruse, wherein a person, representing himself as calling for a binding star, asks to buy 1,000 copies of a hit LP so the star can give them away at a personal party. A label recently shipped the LPs and never got paid. The caller, who was never located, had no connection with the act.

Both Peter Frampton's "Frampton Comes Alive" and "Fleetwood Mac" are nearing all-time Top 10 longevity in their joint 37th week among the proud dead. Toppers are Carole King's "Tapestry" with a 46 weeks and "Jesus Christ: Superstar" which held the lofty spot for 40.

Clive Davis, Arista president, denies the persistent rumors that his label will be sold and a Columbia Pictures Industry spokesperson backs the denial, calling Arista "one of the company's biggest money-making divisions."

The new Gladys Knight & the Pips album is the soundtrack from "Pipedreams," in which she does a straight dramatic role. Buddha reportedly played a godfather role, bankrolling her production company and aiding in promotion of the film, which was co-produced by her husband, Barry Hankerson, who is also the co-star.

Bandelier turned recording executive Enoch Light receives a distinguished alumni achievement award from New York Univ. Thursday (38). Barry Manilow opens at the Uris Theatre, New York, Dec. 21 for 11 days, along with Lady Flash. Harry Chapin plays New York's Avery Fisher Hall Dec. 12 with the Greer Chorus, the University Choral, which his brother handles, and other surprises are in store.... Lou Reed will use video modules as re-illumination for his upcoming tour show.... Norheast and Southeast record/tape shipping primarily between distributors and branches and their retail and record accounts is crippled by a UPS truck strike, going into its ninth week.

The Civil Aeronautics Board has okayed a 10% hike in toe fees for air-transport companies' freight cars. Former London Records national sales manager Herb Goldfarb.... Marketing consultant Lenny Sachs charging four-hour seminars at Loyola Marymount Univ., Los Angeles, Oct. 26 and 28 and Nov. 2, and covering a wide range of industry subjects.

When 20th Century Records ships in "All This And World War II" LP and offering the purchaser an iron-on logo from the LP, Holoshock Studios will produce the transfers for 20th. The firm, specializing in producing the logo for sale, is using the logo used for promo purposes. The film and soundtrack LP features Beatles music performed by 20 international rock acts and the London Symphony Orchestra.

Motown Records has opened a branch, Hitville, in Detroit at 3457 Woodward, replacing the independent distributor operated by Motown Enterprises some months ago. Gordon Prince is manager. It's the label's first-owned branch. Motown shares an Atlanta operation with A&M, Together Distributing. California Copyright Conference begins the first of three clarification sessions about the new copyright law Tuesday (28) at Yarnisho Restaurant, L.A. at 7:30 p.m. Dinner is $8. Avery Piasaw speaks. The Bee Gees doa 13-city U.S. tour starting Nov. 27. It's the first West Coast visit in five years.

Neil Dona Land, one of three defendants in a conspiracy suit involving a defrauded branch and independent distributors here (Billboard, Oct. 16) was fined $2,000 and placed on three years' probation by Federal Judge Matt Byrne last week. Due to a mechanical error, Funkadelic's "Tales Of Funked Funkadelic" on Westbound was wrongly reported as being "vaulal material" in last week's review. The LP's in fact all new material, representing, in final product for the label before switching to Warner Bros. "Electric Light Orchestra's new UA album "A New World Record" would have received a Billboard spot review this week, if it hadn't leaped up on the chart at 64.

Rod Stewart's "Tonight's The Night" single was banned from the KKRO Radio chain by Paul Drew's "Dawn Report," because of the allegedly suggestive line "Spread your wings and let me come inside." Warner Bros. rushed through an edited version with the line deleted. The still-Newly opened Warner Bros. store.... Meanwhile the record is a starred 35 on the Hot 100 this week.

Oldies Are His Specialty

NARM Scholarship Entries Deadline

NEW YORK—NARM is reminding its members that the final date for applications for NARM scholarships is Oct. 31. The scholarships are open to all employees or children of employees of member companies graduating from high school June 1977 or earlier.

The scholarships, worth $4,000 each, are awarded primarily on the basis of financial need, combined with an excellent scholastic level and ability in music or music-related work.

NARM IN CHARGE INTO RECORDING

CHICAGO—"Home Recording" was the subject of a NARM general session here Oct. 18 which drew more than 150 members and pests to Streeterville Studios.

Representing Sound Kinetics Studio and president of NARMS here, Mitch Hennes, a studio musician and independent engineer, and Jim Head, keyboard specialist affiliated with the Just Music Stores here, discussed recording and other variables as they applied to independent radio stations.
The Ohio Players' greatest-hits-album is called "Gold." Dig it.

- Fire
- Sweet Sticky Thing
- Jive Turkey (Part 1)
- Only A Child Can Love
- Who'd She Coo?
- Feel The Beat
  (Everybody Disco)

- Love Rollercoaster
- I Want To Be Free
- Fopp
- Far East Mississippi
- Skin Tight

Mercury SKM-1-1122
8-Track MC8-1-1122
Musicassette MCR4-1-1122
What's Bob Seger been doing since the incredible success of his last album, "LIVE" BULLET?

Working on his NIGHT MOVES!

A new album!

Brand new Rock n' Roll by one of the greatest Rock n' Roll stars on record today!

Produced by Bob Seger and Punch Andrews.

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