

HOUSE & SENATE IN FINAL ACT

Revised Copyright Bill Passed

2³/₄ Cent Mechanical, Royalty Tribunal Set

By MILDRED HALL

WASHINGTON—The final rites of passage for a modern U.S. copyright law took place last week as both Houses voted approval of the Conference Committee compromise between House and Senate versions of S. 22 in the closing hours of the 94th Congress.

The bill now needs only the president's signature to become law. The compromise reached by copyright

leaders Sen. John L. McClellan (D-Ark.) and Rep. Robert W. Kastenmeier (D-Wis.) and their subcommittee members set mechanical rates for recording music under compulsory licensing at 2³/₄ cents per tune or 1/2 cent per minute of play, whichever is larger—after a reported hour-long deadlock over this one issue.

The mechanical royalty will apply
(Continued on page 74)

Proper Planning, Invention Needed For Disco Growth

By RADCLIFFE JOE

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

This was the concensus of more than 700 registrants at Billboard's Second International Disco Forum held here at the Americana Hotel, Sept. 28-Oct. 1.

In what attendees cite as the most
(Continued on page 12)

Rising Costs Of Freight Are Probed

By JOHN SIPPEL

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

The six-man committee has already reduced tape shipping cost from 5% to 10%. In negotiation with the National Classification Committee of the Interstate Commerce Commission, the industry group was able to produce statistics documenting density (weight of typical tape and record product) and traffic to
(Continued on page 15)

Hardware, Software = Disco Romance

By STEPHEN TRAIMAN

NEW YORK—The still mushrooming growth of the disco industry—focused on Billboard's Disco Forum II here—emphasizes the vital ties between audio and video hardware and software—the "razors and blades."

In contrast to the abortive marketing efforts of the three 4-channel configurations, the links between the software producers and hardware manufacturers continue to be

strongly forged as the industry matures.

The birth of the "long-play" 45 r.p.m. single, the emergence of the new 12-inch disco disk, and the development of new videocassette and super 8m.m. large-screen projection tv software all have been enhanced by the "now" hardware.

Recent associations and ventures, such as the just-announced joint ef-
(Continued on page 49)

Increase U.K. Dealer Chart Input

By BRIAN MULLIGAN

LONDON—Following criticism and newspaper "revelations" about top 50 chart accuracy here, the British Phonographic Industry has decided to double the size of the dealer panel making returns to the British Market Research Bureau, which

compiles charts on behalf of the industry, the BBC and trade paper Music Week.

This move is a reflection of current industry concern over allegations that attempts have been made
(Continued on page 57)

Baton Rouge TVer Gearing Mammoth Music Complex

By CLAUDE HALL

LOS ANGELES—An ex-rock musician and songwriter who later became a lawyer and then a business entrepreneur is launching a music complex in conjunction with WRBT-TV in Baton Rouge to promote local talent.

Corporate Communications president Cyril Vetter, a principle in WRBT, has just purchased Southern Artists, a Baton Rouge talent agency headed by Courtney Westbrook. The agency will now be known as Corporate Entertainment.

Spinoffs will be construction of a 24-track recording studio within the tv building, record production, music publishing, promotion, tv programs and tv syndication, and perhaps, eventually, a record label
(Continued on page 14)

Japanese Exports Rise 10% Over 1976 Output

By ALEX ABRAMOFF

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

The report states that \$592,737 in disks, 288,370 units, were shipped out of the country during the first half of 1976, an increase of 10% over the same period in 1975 when \$537,437 worth of records, 277,781 units, were exported.

The breakdown shows that \$161,877 worth of records were exported to Southeast Asia, while the
(Continued on page 57)



THERE'S A YOUNG LADY WE AT MCA RECORDS WOULD LIKE TO INTRODUCE YOU TO. RECENTLY SHE CAME OUT TO LOS ANGELES TO RECORD AN ALBUM. IT'S PRODUCED BY SNUFF GARRETT. WE THINK IT'S GOING TO SURPRISE A LOT OF PEOPLE. THE ALBUM'S CALLED "L.A. SESSIONS." THE ARTIST BRENDA LEE. (Advertisement)



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Collector's Album Includes Two Records A Something's Extra Bonus Record 24-Page Lyric Booklet

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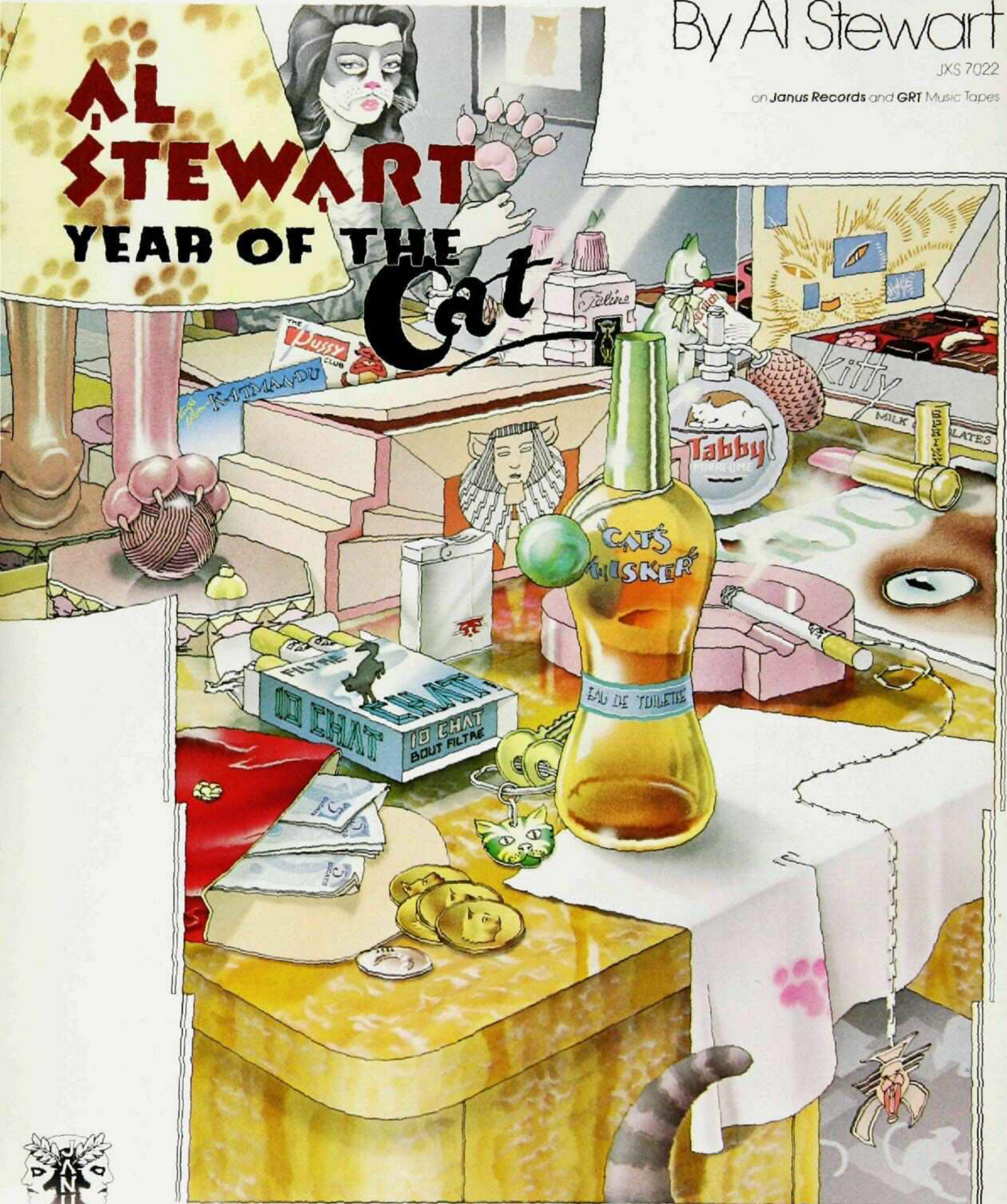
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By Al Stewart

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Stranglehold/Just What The Doctor Ordered
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Still leaping from
retailers' racks at 20,000
a week.

"Free-For-All"

Ted's outrageousness exploded into an instant hit album blistering up the charts at 50,000

TED NUGENT
FREE-FOR-ALL
including:
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Writing On The Wall/Street Rats/Turn It Up



a week. And his huge fall
headlining tour is just
about to break on the U.S.

October

- 14 & 15 Cobo Hall
Detroit, Michigan
- 16 Indianapolis, Indiana
- 18 Kalamazoo, Michigan
- 20 Memphis, Tennessee
- 21 St. Louis, Missouri
- 22 Louisville, Kentucky
- 24 Fox Theatre
Atlanta, Georgia
- 26 Chattanooga, Tennessee
- 27 Knoxville, Tennessee
- 29 Greensboro,
North Carolina
- 30 Hampton Roads,
Virginia
- 31 Charleston,
West Virginia

November

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

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

December

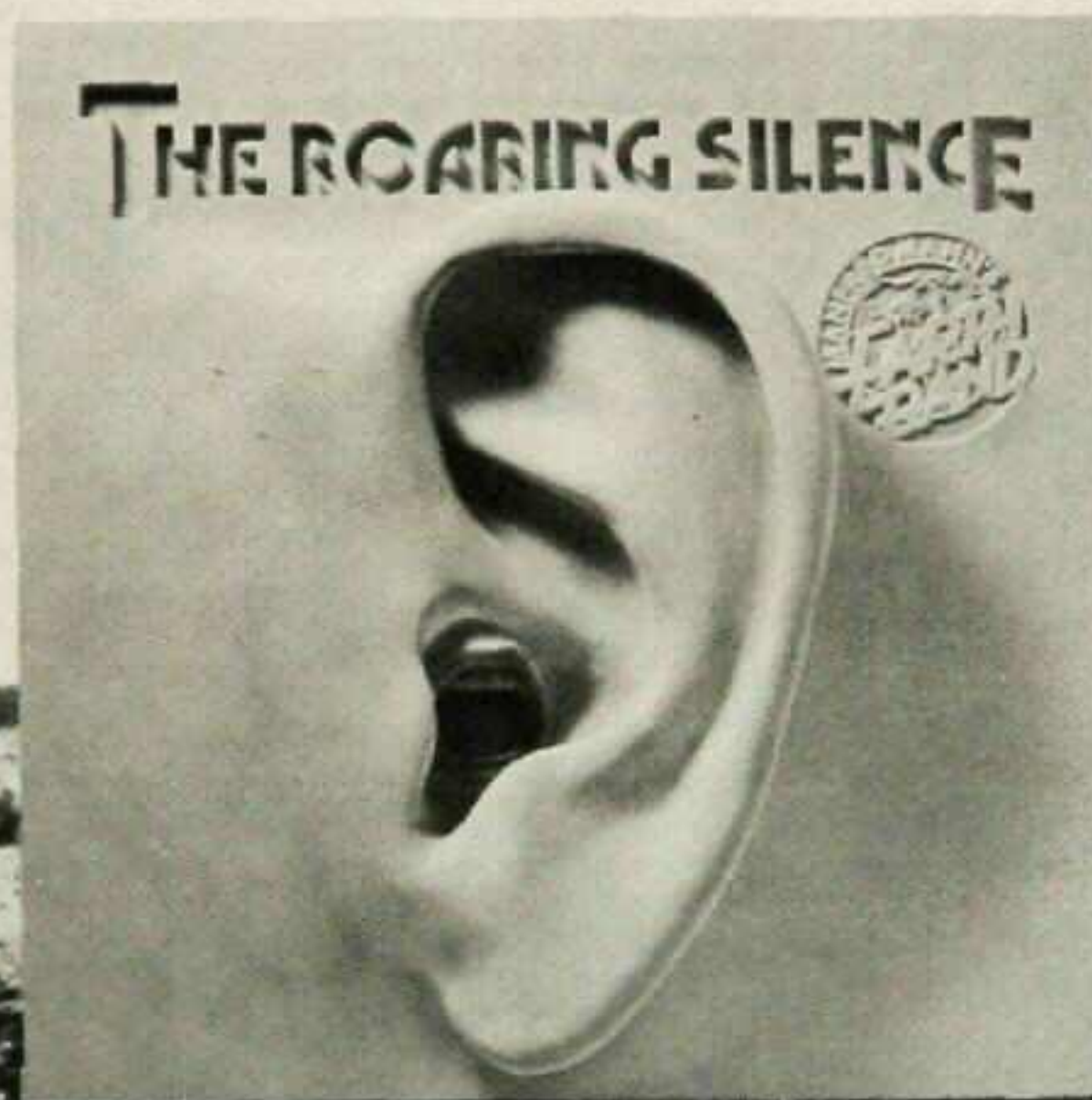
- 1 Forum,
Los Angeles, California
- 4 Philadelphia Spectrum,
Philadelphia,
Pennsylvania
- 6 Madison Square Garden,
New York, New York
- 8 Pittsburgh Arena,
Pittsburgh,
Pennsylvania
- 9 Capital Center,
Largo, Maryland
- 11 Cleveland, Ohio
- 12 Erie, Pennsylvania

"Ted Nugent" and "Free-For-All."

It's been quite a first year for Ted Nugent. On Epic Records and Tapes.

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THE ROARING SILENCE is shaping up to be the
biggest MM LP ever; with heavy FM play,
the single "Blinded By the Light" spreading fast,
and strong sales accompanying the band's
strongest tour to date.



Manfred Mann's Earth Band
THE ROARING SILENCE
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DISCO PARTY

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WHERE THE HAPPY PEOPLE GO

Disco Artists Of The Year—
THE TRAMMPS

ON ATLANTIC RECORDS & TAPES



BROADWAY REVIEW

'Porgy And Bess' Revival Is a Major N.Y. Triumph

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

The show, now at the Uris Theatre has, after 41 years of being snipped, chopped and reshaped, oftentimes for inexplicable reasons, with minor modifications, been restored to its original two hours and 45 minutes—much of it brilliant, all of it outstanding.

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

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

The theme of the opera is universally known. Set in Charleston, S.C. in 1935, it deals with the day-to-day ups and downs of the black, impoverished families of Catfish Row. But more than this, it is a tender, moving story of Porgy (a cripple who virtually exists on handouts, and the loose coin he picks up from village

dice games) and his passionate love for Bess, a lady of questionable morals and a borderline drug addict.

It is difficult, if not impossible, to single out aspects of this production for special mention. With the exception of some minor flaws which the sheer grandness of the production transcends, the show is impeccable.

Featured are some of the most loved and best remembered of Gershwin's music, including "Summertime," "Bess You Is My Woman Now," "I Love You, Porgy," "I Got Plenty of Nuttin'," and "It Ain't Necessarily So." Restorations include the composer's original opening, featuring a solo piano in a village honky tonk as well as such oft-omitted songs as "Oh Doctor Jesus," and "The Buzzard's Song."

Gershwin's score, under the direction of John DeMain, sparkles with beauty. The cast, in which the lead performers are alternated, is probably one of the best ever assembled for this show. On the night this reviewer sat in the audience, Clamma Dale played Bess, with Robert Mosley in the role of Porgy, and Larry Marshall as Sportin' Life.

The sets by Robert Randolph are authentic in their re-creation of the broken-down shanties of "Catfish Row" and coupled with Gilbert Hemsley's lighting and Nancy Potts' costumes, add a dimension of reality to the production which goes to further enhance its magnificence.

RADCLIFFE JOE



HIGH TIMES—The "Mad Hatter" of London Records hams it up for April Wine group members Myles Goodwyn, Jerry Mercer and Gary Moffat, left to right, during a promotional visit to Billboard's New York office. Key to his attention is a themed ad backing the group's latest album. Not pictured is fourth group member Steve Lang.

N.Y. Times Ad Used For Bernstein Beatles Appeal

NEW YORK—Veteran promoter-manager Sid Bernstein appealed to the Beatles via a full-page advertisement in the Sept. 19 issue of The New York Times, to reunite for one concert which would benefit a charity of their choice.

In the text of the letter, addressed to George, John, Paul and Ringo, Bernstein says a one-shot concert (where they could appear separately or collectively) would be a brief respite for "a world that seems so hopelessly divided."

He goes on to explain his plan for the event, which he says could be

held on New Year's Day or Easter in Bethlehem, Liverpool or any other city of their choice.

Bernstein's plan would have tickets sold at moderate prices at every facility that could be equipped with closed circuit television. On the day of the concert, ticket holders would be required to bring, in addition to their ticket of admission, a can of food or an article of useful clothing.

He further states that a "volunteer" foundation or worldwide organization such as CARE or UNICEF could lend its resources to pick up these gifts the day after the concert, with distribution soon thereafter.

According to Bernstein, revenues from the concert could amount to \$100 million from the sale of an album recorded live at the event; \$15 million for television rights around the world; \$60 million from a movie; and \$15 million from the sale of program books and souvenirs.

He says 20% of those figures could be directed toward the feeding and educating of orphaned children in needy nations.

Country Program Sets 'Male' Special

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

Prepared as a tribute to mark the selection of October as Country Music Month, the show will offer all-time hits by top country performers such as Eddy Arnold, Hank Thompson, Johnny Cash, Hank Williams and Elvis Presley. Produced by Watermark, the show is scheduled to air on subscribing stations Saturday and Sunday (2, 3).

McKuen, ABC In Greeting Card Tie

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

The cards, each with color photography and verse by McKuen, also feature an attached record with McKuen reciting his poems as set to originally scored music.

New Companies

Good Times Records has been formed in conjunction with the New York showcase club of the same name. First product is the single "Highway Blues"/"The Wagons" by Wayne Phillops and the Hootchy Kootchy Dream Band. Address of club is 449 Third Ave. (212) 679-9077.

SHE Records, division of SHE Productions, formed in Knoxville, Tenn., by writer/composer/producer S.H. Evans. The company will primarily serve the jingle production firm in radio and tv programming. Offices are located at 5107 Holston Hill, (615) 637-5742.

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

Spectrum Unlimited, a black booking agency for the Southeast, formed at 3011 Rainbow Drive, Decatur, Ga., (404) 243-5158. Firm has a public relations department to aid new acts and assisting in the promotion of recorded product.

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

Omni Capital Music, subsidiary of Omni Capital Corp., launched in New York to create and exploit motion picture soundtracks. Mona Tobin heads the new division at 450 Park Ave., (212) 759-3516.

The Great American Amusement Company, a management firm, has changed its name to Management West. Firm will maintain offices at 1050 Carol Drive, Los Angeles, Calif.

Power, Promotion, Sales and Co., Inc., a marketing and promotion firm, launched by veteran promotion director Allen Orange in Nashville with offices at United Artist Towers, 50 Music Square West, Suite 802. The firm will serve primarily producers of black music. Orange has also formed World Music Publishing Bank, an association representing individual copyright holders.

Griffin Entertainment Management Services, a new management firm, formed by David Griffin, former general manager of Sergio Mendes. Initial signings include Kitchen, new group formed by ex-members of Brasil '77. The firm will also represent foreign promoters seeking to contract U.S. artists. Firm is located at 5163 Hesperia, Encino, Calif. (213) 881-4037.

International Cassette Distributors, Ltd., established in Cedar Grove, N.J., for the manufacture, distribution and selling of cassette shells. General manager is Stan Gilbert. Office location is 216 Little Falls Road, (201) 857-2120.

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Low Budget Film Making

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

Producing Seminar

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

Pre-Production Workshop

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

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Proper Planning, Invention Needed For Disco Growth

• Continued from page 1

informative and educational forum of its kind ever held, panelists and registrants alike agreed that in spite of the fly-by-nighters and get-rich-quick artists who have jumped on the disco bandwagon, the industry will continue a dependable and exciting pattern of growth.

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

However, the convention also acknowledged that while the visionaries of the industry are at work on the discos of tomorrow, there are still problems facing the business today. Of prime concern were:

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

- Nagging fears among musicians that the emergence of discos would only serve to displace live acts were laid to rest with repeated assurances that Disco Proliferation would promote and strengthen the role of the musician, rather than write his epitaph. One delegate from Hawaii, assured that disco clubs on that island state booked more than 90% live acts, while continuing to maintain a basic disco format.

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

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

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

- The proliferation of video in

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

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

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

- Some sharp exchanges developed between independent discotheque operators and the large franchisers, with the indies expressing fear that they may be consumed by the franchisers, among whom is 2001 Clubs of America which has vowed to become "The MacDonald's of discotheques."

At this session, Michael O'Harro of Tramps discotheque in Washington, D.C., noted their discos work best on the strength of its personalities, and not on the dollars to be made.

Jerry Owens of Crescendo in California pointed to the pitfalls of possible antitrust suits, motivation of employees, and the 1,001 other problems and frustrations involved in trying to rubber stamp any operation, particularly one as personalized as discotheques.

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

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

But it was not all work at this four-day confab. Some of the nation's top disco acts, including Gloria Gaynor, the Trammps, Jaki, the Salsoul Orchestra, Double Exposure, Vicki Sue Robinson, Andrea True, Brass Construction, the Manhattans, and Ecstasy, Passion & Pain were on hand to entertain attendees. On most nights dancing went on until the wee hours of the morning.

The forum was climaxed with a special awards dinner, at which the most innovative and successful people in the industry were sponsored. (See separate awards story on page 36 of this issue.)

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

R&B Personality Gladys Hill Dead

HOUSTON—Gladys Gee Gee Hill, an r&b air personality in this market since starting on KYOK in 1955, died Wednesday (29) at her home of cancer. She was 52, according to Skipper Lee Frazier, who had scheduled a tribute dinner in her honor Oct. 8 at the Continental Showcase; the dinner has now been cancelled. Hill, who is survived by four children, retired from KCOH here in June 1975.

Label Boss Aims Disks At Machines

By ALAN PENCHANSKY

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

Because the two-year-old label sells 90% of its product to jukebox operators, Ford can make this challenging statement.

"We've touched retail markets just slightly," he notes.

In the last two weeks, Ford says, the company has sold 12,000 copies of "Chatanooga Shoe Shine Boy," a country instrumental by Tommy Wills.

"And we're not on anyone's charts," Ford exclaims.

"Although some stations are playing it, we're selling it a lot faster than the airplay is coming."

Ford believes operators still are willing to program independently of charts and radio action.

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

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

Along with Tommy Wills, singers Joy Ford, Johnny Swendel and Van Trevor comprise Country International's roster. The New York-based label has four LPs and 16 singles in its catalog.

Appeals Court In Mitchell Ruling

SAN ANTONIO—The marijuana possession conviction of singer Chad Mitchell has been upheld by the Fifth U.S. Circuit Court of Appeals. Mitchell was convicted in January 1975 of possession with intent to distribute 400 pounds of marijuana.

The conviction was handed down by Chief U.S. District Judge Adrian A. Spears following Mitchell's arrest at a motel in October 1973. It was overturned in January, however, by a panel from the Fifth U.S. Circuit Court of Appeals which ruled Mitchell's truck was illegally searched during the arrest. The government was granted a rehearing of that decision before all 15 judges on the court, and the ruling of the panel was overturned at the rehearing.

Mayco Expands In Bay Area

SAN FRANCISCO—Mayco, a one-stop originally geared to service only its sister company Banana Records, has expanded since July into servicing independent record stores.

Mayco's list of independent customers has grown from 25 stores in August to more than 50 currently, says manager Charlie Dunlop.

Mayco and Banana Records, a Bay Area chain which grows to 10 next month when two new stores open, are part of the umbrella Maya Corp., which also includes Mango Advertising.

President Jason Gilman directs Mayco's growth. Says Gilman, "We expect to be servicing more than 100 independents by the end of 1976."



WORLDWIDE SONGS—ATV Music, Los Angeles, signs the writing team of Barry Mann and Cynthia Weil to exclusive longterm pacts to represent their copyrights here and abroad. From left: Personal manager Bobby Roberts, Cynthia Weil, and Sam Trust, president of ATV Music Group, with Barry Mann seated at the piano. Their tunes have included "You've Lost That Lovin' Feeling," "I Love How You Love Me," and "We Gotta Get Out Of This Place" and the artists who've recorded their works over the years range from Helen Reddy to Elvis Presley.

NARAS Extends

LOS ANGELES—NARAS has extended for "a few days" the deadline for record company nominations for Grammy Awards. Entry forms were due at Record Academy headquarters here Friday (1). Nominations from members must be postmarked no later than Friday (8).



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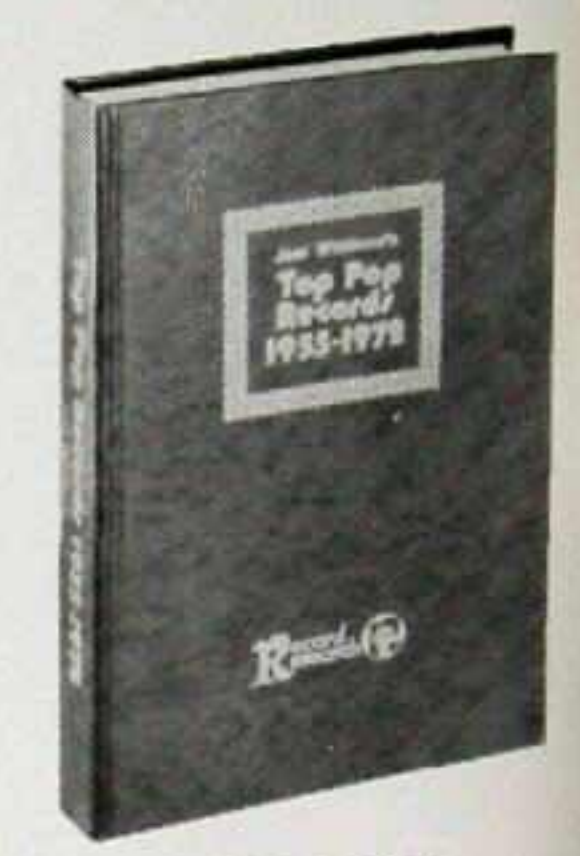
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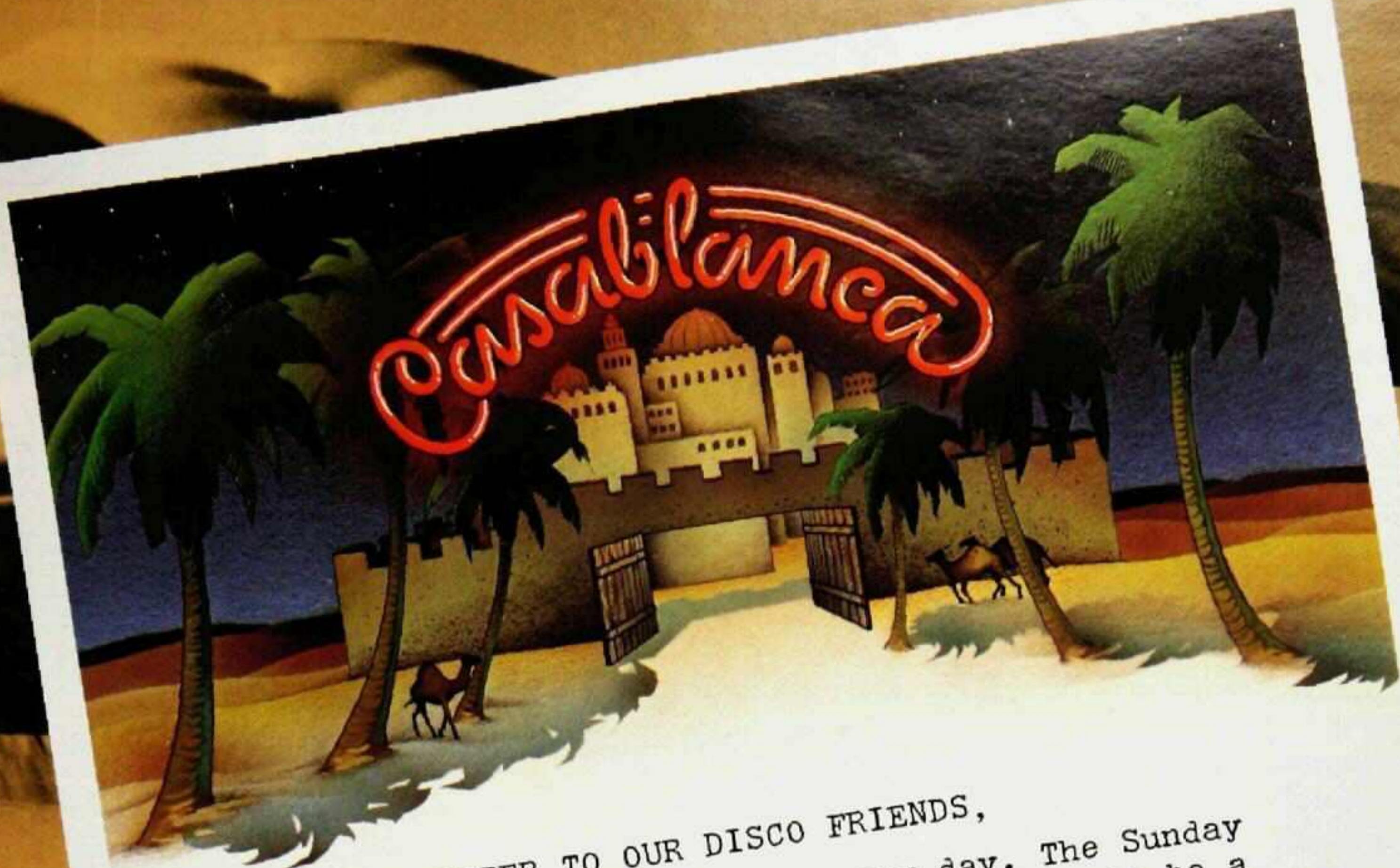
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OCTOBER 9, 1976, BILLBOARD



AN OPEN LETTER TO OUR DISCO FRIENDS,

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

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Almo Preps A New Series Of Instructional Folios

By ED HARRISON

LOS ANGELES—A&M's Almo Publications is innovating a series of educational/instructional folios designed for guitarists, pianists and vocalists.

Joe Carlton, director of Almo, says the books will be textual and musical with scheduled release in October and November.

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

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

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

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

Almo is also introducing the first universal music book for the synthesizer. Entitled "Switched-On Synthesizer," it is the first book to offer both conventional music arrangements of top copyrights as well as electronic patch diagrams that are compatible to all synthesizers.

"These books are unique and more attractive than the training manuals put out by individual manufacturers such as ARP and MOOG, which just show how to line up the board," says Carlton.

In the keyboard field, Almo is publishing a book of progressive exercises called "Basic Blues For The Piano." Both the piano and synthesizer books will come with attached cassettes so the student can hear and learn simultaneously.

Also on the horizon for January release are two jazz books. One will feature the Brecker Brothers while the other is a textual book entitled "Improvisation For Small Jazz Groups," and will feature A&M artist Dave Liebman.

Carlton claims the old fashioned instructional books have saturated the market and is confident that schools, and teachers in particular, will gladly incorporate them in classes.

"To reach today's kids," says Carlton, "you must talk in a current frame of reference."

All folios will contain color covers with high caliber art, graphics and photography. Carlton says that plans are underway for international distribution through Almo's Rondor Music Affiliates in foreign markets like Australia, Holland, England and South Africa.

Dee Voted Tops

LOS ANGELES—Kiki Dee has been voted Britain's top female singer of the year by readers of Melody Maker Magazine in London. The Rocket performer is now in England working on her next album to be produced by Elton John.

General News

Ex-Beatle Hit By A&M's Suit

LOS ANGELES—Former Beatle George Harrison is being sued here for \$10 million by A&M Records for allegedly not delivering any solo product on his A&M-affiliated Dark Horse Records.

A&M wants Dark Horse dissolved, claiming it paid out \$2,600,000 to help launch the label with a \$1 million advance in royalties to Harrison.

Ranwood Asked For Accounting

LOS ANGELES—Carl McKnight is asking Superior Court here to find out how much money Sweat & Steel Band is owed by Ranwood Records.

McKnight asks the court for an accounting on a Nov. 15, 1975, contract that promised a 6% of 90% of net sales royalty. The contract indicates that the group got a \$3,000 advance. Other defendants are Larry Welk and Randy Wood.

Baton Rouge TVer Gearing Mammoth Music Complex

• Continued from page 1

Westbrook points out that the area is a hotbed of record talent, but habitually it has been drained off as artists left for more lucrative cities.

Two of the current artist projects will include a major record act from the area—name withheld pending contract negotiations—and a female singer named Baco Latour.

"We're backing production of their records and will try to guarantee a certain number of sales by putting up to \$10,000 in promotion expenses within our own area—just to let the record companies that release these artists know we're serious," says Westbrook.

Westbrook, a veteran of the Louisiana music and entertainment scene, is vice president of Corporate Entertainment. He has plans to promote major concert attractions at local Louisiana State Univ. using facilities which include a 1,400-seat theater as well as a 14,000-seat assembly center.

Westbrook points out, too, that a civic center complex overlooking the Mississippi River that will seat 12,000 is under construction and will be completed in mid-1977.

The entertainment complex of Corporate Entertainment involves several steps. First, Westbrook is shaping up a full graphics department—"it's my pet project right now." This department will be doing projects for the tv station and for the local concert promotions, then will later step into designing album jackets, etc.

Immediately following will be increased activity in promoting concerts.

As for the recording studio, Westbrook expects construction to be underway in two months with the studio in operation in six months.

"At that point, we'll have the

Add MOA Talent

CHICAGO—Freddie Hart, LaCosta, Ray Griff, Tommy Wills and Bobby Rydell have been added to the talent lineup scheduled for the MOA Expo banquet here Nov. 14. Appearances by Conway Twitty, Ronnie Milsap, Brenda Lee and the Jim and Julie Murphy Show previously were announced.

Ticket Co. Sues Cinevision, Others

LOS ANGELES—Music Expedition, doing business as the Ticket Co., seeks \$500,000 in cumulative damages from Cinevision Corp., doing business as Starlight Presentations, Burbank; Carol P. Smith and Jack Berwick, doing business as Fun

Productions, and concert impresario David Forest.

In a Superior Court complaint, it's alleged that the plaintiff bought 338 tickets to a July 24 Todd Rundgren concert in Burbank, paying \$2,822.30 for the tickets at a Broadway department store here. Then it sold the tickets for \$4,353.35. The ticket buyers were refused admittance to the concert, it's claimed, and defendants allegedly told the ticket buyers that the tickets were counterfeit and that they were being "ripped off" by the plaintiff and suggested they stop doing business with them and encouraged them to file criminal charges.

RKO General Sues

LOS ANGELES—RKO General Inc., which operates a chain of radio stations, has filed suit in Superior Court here seeking payment of \$17,402 it claims is overdue. It names as defendants West Coast Broadcast Consultants, V.J. International and Gladys Knight.

More Stores Open Sundays In N.Y.

NEW YORK—The Sunday sales experience in the metro area continues to expand, with two additional Sam Goody outlets and four more Jimmy's Music World stores open Sept. 19.

They join 22 or 23 Korvettes units that launched seven-day operations after the state's blue laws were over-

turned (Billboard, Sept. 11), with Macy's and Gimbel's each unshuttering seven units Aug. 29, the Macy's Herald Square flagship added Sept. 5, and nine Alexander's stores bowing Sunday sales Sept. 12.

The added openings reflect the increased business above and beyond a seventh sales day, although not all area retailers are convinced that the operation is worth the effort.

Linked to the seven-day operations is the continuing area pricing battle, with Goody offering its first-ever advertised \$2.99 front-line specials Labor Day weekend, not repeated since; Korvettes upping its six "super specials" to eight and then 10 at \$2.99, from Sunday-Tuesday, and Jimmy's, which began the \$2.99 advertising spree (along with Disc-O-Mat), running its 14 top picks at \$2.99 from Sunday-Wednesday.

The two Goody outlets joining the Sunday operation include its first in Manhattan at third Ave. & 43 St. and in Yonkers in northern suburbia. The only Korvettes outlet not open on Sunday is its Third Ave. & 45 St. location. Jimmy's went from three to seven of its 10 stores (all except its Broadway outlet) with two in New Jersey.

Pubs Suing WEEZ

NEW YORK—Thirty-five publisher members of ASCAP have filed suit against radio station WEEZ in Chester, Pa. alleging that the station performed 39 copyrighted songs without authorization.

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Rising Costs Of Freight Are Probed

• Continued from page 1

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

The industry committee is composed of Jim Kent, WEA; Rod Weber, Ampex; Dick Dartnell, RCA; John Julianni, CBS and Bud Levinson, Capitol. Henry Brief oversees for RIAA, which was instrumental

Novel Ploy For Elton's New Album

LOS ANGELES—"Blue Moves," the new double album by Elton John, will be a joint MCA/Rocket release in America and Canada.

The marketing of the album will be coordinated and supervised by Tony King, executive vice president of Rocket, and Rick Frio, MCA vice president of marketing.

"Blue Moves," scheduled for late October release, will mark Elton's first album released on the Rocket label in England and the rest of the world excluding the U.S. and Canada. Earlier this year Elton joined Rocket as a recording artist for these territories when his contract with the Dick James Organization expired.

Mike Maitland, president of MCA, says, "MCA agreed to the inclusion of the Rocket label on this release as recognition of Elton's additional involvement in the Rocket Record Co. and in recognition of our long-time relationship with Elton."

in setting up the move, and Nick Behme is its outside consultant.

Kent points up that the industry has a strong selling point for rate reduction. "We save truckers 90% of their loading, unloading and handling cost through unitization. Palletization aids freight motor carriers. Our product is heavy enough and we are growing larger as an industry, providing us with continual bargaining points."

The committee tries to meet every six months, but they've not convened since February, but intend to do so soon. There is a possibility that representation from independent distributors may be added in the future. Because of constantly rising costs, such as those necessitated by consistent prods for more money to members of the teamsters' union, the industry can depend upon 12 to 15% freight rises annually, Kent estimates. He noted that the full impact of the early-year teamster agreement are not yet fully felt, but that already about 9% has been added to freight cost overall, with another 3 to 5% anticipated before year-end.

Kent, who joined WEA after years as a transportation consultant, like his indie distrib contemporaries finds that freight expense balloons when not continually supervised. As an example, he has ordered a Midwest pressing plant to ship only three specific days of the week to his seven stocking branches nationally to avoid the smaller, more costly shipments which went out before on a five-day weekly shipping schedule. Bob LaValle, Heilicher Bros. of Florida manager, writes letters to pressing plants every six months, requiring that they bulk his shipments. Even with bulking, LaValle finds his LP shipping costs range from 6 to 20 cents for single pocket units.

And, like Henry Hildebrand, All-South, New Orleans, who also deals

with literally hundreds of labels, LaValle gets shipments from "about 90% of the pressing plants in the U.S." LaValle waits 10 days for West Coast shipments, four to five days from the Midwest, several days from Nashville or Memphis and from seven to 10 days from the East Coast. Hildebrand gets merchandise in two less days. To thwart transshipment, both air hot new albums. Usually the labels split such air freight, but it can still run as high as 22 cents, with the distrib absorbing half.

In shipping the long-awaited Stevie Wonder two-pocket, LaValle, to insure prompt delivery, set up a shipping program directly with Gateway Trucking from Nashville to assure three-day delivery. Nashville has no wide-body airfreight planes capable of carrying palletized record/tape shipments, he notes. Hildebrand said that he got the Wonder LPs a day later than a nearby distributor, which could cause a problem in shipping borderline accounts.

LaValle characteristically does a two-week rotation inventory on all his labels, wherein he normally orders catalog fill. The resultant order goes to the label, which sends the order to a pressing plant. He finds that if an order is for 1,000 pieces, often there is a backorder of from 40 to 100, which ship in quantities of 10 to 20 at an exorbitant rate because it's under 100 pounds. Kent, LaValle and Hildebrand all require air shipments on hot singles and LPs consistently.

Bob Norwood, Columbia plant manager at Santa Maria, Calif., says the only way he can see for a pressing plant to help a label and its distributors or branches in defraying shipping costs, a suggestion made at NARM, would be for the distributor to order in full truck lots, where the cost is slashed considerably.

Indie label distributors at NARM griped about some of their labels, who do not have fulltime production transportation people working on consolidation of freight and surveillance of out-shipments from pressing plants. The newer indies, it was noted, fail to set up such departments and delay and costliness of shipping hurts their rapport with distributors.

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

Federal Jury Indicts Behar

LOS ANGELES—A federal grand jury here has returned a 24-count indictment charging willful copyright infringement, conspiracy, wire fraud and interstate transportation of property taken by fraud, against Michael Joseph Behar, doing business as Star Sales, C&R Sales, Good Sounds, New Sounds, Certified Sounds, Crest Lamp, West Lamp and Franklin and Sons, among others.

Behar, also known as Joe Behar, Joe Michaels, Jack Michaels, Paul Williams and Joe Miller, was charged with the illegal duplication and sale of 8-track stereo tapes, with the use of false names on shipping documents, with devising a scheme to defraud and obtain money by false pretenses and with conspiring to commit a number of illegal acts.

Bainbride Bagged

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

Rolling Thunder 'Alumni' Making It By Themselves

• Continued from page 3

Also reportedly close to signing disk deals are members Bobby Neuwirth (formerly with Elektra/Asylum), drummer Howie Wyeth and bassist-singer Rob Stoner.

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

According to several sources, all of the abovementioned musicians

are slated to tour with the Rolling Thunder Revue when they are not touring on their own. There is still no indication when Dylan will take to the road.

Another business tie-in that developed directly from the Rolling Thunder tours was the association between most of these and tour manager Chris O'Dell.

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

Label Launched By Restaurant

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

Jack Dey, who runs the club's weekly country showcase, is a&r director of Good Times Records, with Julius Dixon acting as producer and promotion executive. The label is owned by Rico Guerrero.

An independent distributor web is now being formed and is expected to include Beta Records here, Schwartz Bros. in Washington, D.C., and Heilicher Bros. in the Midwest.

First single on the label features Wayne Phillips and the Hootch-Kootchy Dream Band.

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"TODAY'S LOOK AT TOMORROW"

DECEMBER 1-4, 1976 Marriott Hotel, New Orleans

AGENDA

Wednesday, December 1

10 a.m. - 6 p.m.
REGISTRATION

10 a.m. - 6 p.m.
EXHIBITS OPEN

6:30 p.m. - 8 p.m.
COCKTAIL RECEPTION
Hosted by Billboard Magazine

Thursday, December 2

10 a.m. - 11 a.m.
KEYNOTE SPEECH

"Tomorrow's Communication: One-on-One to the World"

11:15 a.m. - 12:15 p.m.
ENCOUNTER SESSIONS

1. Radio vs. Governmental Regulations
WILLIAM B. RAY, FCC
2. "There's More to Music Than Radio"

12:30 p.m. - 2:30 p.m.
AWARDS LUNCHEON
Radio Awards & Entertainment

12:30 p.m. - 6 p.m.
EXHIBITS OPEN

2:30 p.m. - 5:30 p.m.
SCIENCE WORKSHOPS

1. "Quad and Stereo AM Radio"
Live Broadcast Demonstrations on Various Systems
2. "The Computer and Radio Programming"
Live Demonstrations of the Moffat Computer - Assisted Programming Unit

3. "Audio Processing Equipment - How They Can Help Improve Your Station's Sound"
A Demonstration

6 p.m.
PADDLEWHEEL STEAMER BOAT TRIP ON MISSISSIPPI
Sponsored by Columbia Records
Entertainment and Refreshments

Friday, December 3

10 a.m. - 12 noon
PLENARY SESSION
Record Presidents' Session
"What Will Entertainment Be Like Tomorrow?"

12 noon - 6 p.m.
EXHIBITS OPEN
12 noon - 3 p.m.
Free Time for Registrants

3 p.m. - 4 p.m.
WORKSHOPS
1. Programming
2. "How to Motivate and Manage Air Personalities and Program Directors"
3. "How Radio Sales Affect Programming"

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

4:15 p.m. - 5:30 p.m.
WORKSHOPS
4. "Research Today and Tomorrow"
5. "Music Information Sources"
6. "Automation and Syndication as a Way of Life"

6:30 p.m. - 8:00 p.m.
ENTERTAINMENT
Doug Sahn, Lone Star Beer & Nachos
Courtesy of Doug Sahn and ABC Records

Saturday, December 4

10 a.m. - 12 noon
PLENARY SESSION
Radio Presidents' Session
"What Will Entertainment Be Like Tomorrow?"

12 noon - 6 p.m.
EXHIBITS OPEN

12 noon - 1 p.m.
CONCURRENT SESSIONS

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

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

6 p.m. - 11 p.m.
AWARDS BANQUET
Radio Awards and Entertainment

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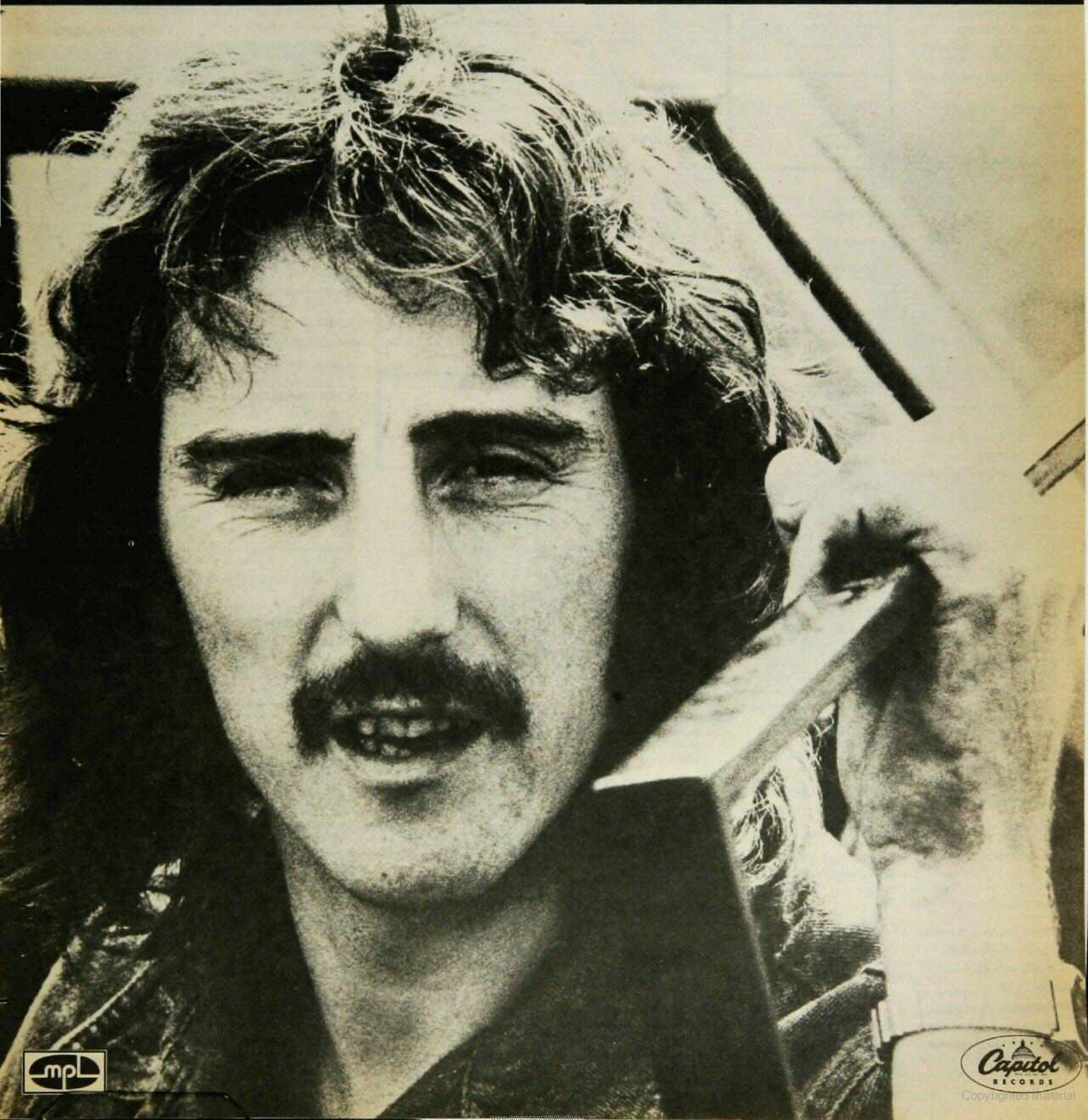
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The more than 700 Warner/Elektra/Atlantic employees nationally caught the spirit of "Fall Combination '76" when the national distributor's executives (left to right) Bob Gold, Bob Moering, Henry Droz, Joel Friedman, Vic Faraci, Stan Harris, Irwin Goldstein, Fred Salem and Steve Hull, joined by Tom Gamache, who produced the audio/visual show, jetted to eight cities in nine days aboard the WCI corporate jet.



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

AGAC Adds To Workshop

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

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

presenting material, and setting up a publishing company.

Lew Bachman, executive director of AGAC will moderate the sessions at which prominent industry figures will discuss their areas of expertise and answer audience questions. Guest speakers will include publishers, record producers, attorneys, representatives of performing rights organizations, and writers active in film, theater, tv and commercial fields.

The series will be held at New York's Barbizon Plaza hotel on Tuesdays from 7:30 p.m. to 9:30 p.m. The series begins on Nov. 9.

Springboard Into A New L.A. Home

NEW YORK—Springboard International Records has acquired its own building in Los Angeles. The 3,500-square-foot facility will house the promotion, special products and creative services departments of the entire Springboard family of labels, including the newly-activated Muscor contemporary and recently launched Catalyst jazz lines.

In addition to the new building, Springboard maintains a fully-staffed branch office and warehouse in North Hollywood which stocks a complete inventory of all its product. There is also a service department with overnight order-filling capacity.

Hartman Tagged

LOS ANGELES—Dan Hartman, former member of the Edgar Winter Group and co-producer of Winter's recent solo album, will produce Foghat's forthcoming LP. Tony Outeda, the group's manager, selected Hartman to produce the upcoming LP, tentatively entitled "Nightshade," which is slated for release in late October on Bearsville Records. The new album will be Foghat's sixth.

WEA's Potent Autumn Marketing Program Triggered

LOS ANGELES—Warner/Elektra/Atlantic Corp.'s fall program covering 34 current albums and more than 700 catalog titles is bulwarked by a comprehensive sell-through marketing campaign for participating retail outlets.

In addition to deferred billing and discount benefits, Joel Friedman, WEA president, stressed to eight area full-day meetings of all employees of adjacent branches and district marketing offices their responsibility in selling the goods through to the consumer. Friedman, joined by eight key WEA executives, ran down the complete "Fall Combination 1976" concept in eight cities in nine days using the Warner Communications' corporate jet.

The conclaves were heavily audio/visual, covering the mechanics of taking them directly to the consumer through in-store promotion and local and area advertising. In addition to the films on "Combination," the more than 700 employees of WEA nationally saw films covering a regional sales office's actual participation in a national promotion; the albums in the fall program and the actual dealer film presentation on the program. At a nightly banquet, Friedman presented 250 of the personnel with five-year service awards, commemorating their being with the distribution wing since its inception. Those veterans' contributions to the cumulative \$1 billion billing over five years was highlighted.

The selling program began Sept. 20 and closes Oct. 22. On both catalog and current releases, eligible accounts get dating, with 20% due Dec. 10, 50% due Jan. 10, 1977, and 30% due Feb. 10. On the 700 catalog titles, there is a 5% discount on the single order that may be placed.



The whirlwind U.S. sales junket to eight distribution centers was also the fifth anniversary of WEA, where five-year employees received service awards from Friedman, Droz and Faraci as they did in Chicago, where (top row, left to right) Bud Murphy, Ken Windl, Dave Hersrud, Roberta McDougall, LaVerne Masucci, Alma Fadden, Irv Rothblatt, Dennis Willard, Jim McAuliffe, Ray Schnepf and Jules Dapin; (middle row) Al Abrams, Pat Einecker, Pete Pidutti, Emilie Fearn, Paul Peterson, Droz, Joel Friedman, Ron Salpietro, Diane Love-all, Carolyn Willard and Roy Chiovani; (kneeling) Nick Massi, Chester Sleva and Faraci, were honored.

Advertising related to the program may be run between Nov. 20 and Dec. 31 and merchandising aids are to be in all locations by Nov. 22. The latter includes a mammoth 39-by-56-inch groovy Santa display, over-the-wire 20-by-30-inch artist posters, window streamers, 24-by-36-inch posters, customized LP cover mobiles and four-page flyers with counter display boxes. There will be in-store samplers available.

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



Los Angeles salesman Arnie Hoffman greeted the returning entourage as a one-man band drumming up fall business.

Big 3 Discount

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

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

LP Said To Deter Smoking, Overeating

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

White and Wehrenberg have been entertaining several commercial distribution offers.

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

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



The Dallas branch showed up with a stagecoach to transport the visiting brass. Standing, left to right, Droz, Dennis Nowak and Gold; passenger, Faraci; atop the coach, Goldstein, Salem, Moering, Tex Schwartz and Friedman.



Even the wives got into the act upon the executives' return as sweatshirted Mmes. Harriet Harris, Barbara Moering and Barbara Faraci welcome Friedman home.

Chicago Honors Petrillo

CHICAGO—The bandshell in Grant Park here officially was dedicated to the James C. Petrillo Music Shell Labor Day.

Petrillo, who was president of the AFM for 18 years and 40 years president of the Chicago local, organized the first band shell concert in Grant Park July 1, 1935, to aid unemployed musicians in the midst of the depression. He was at that time a Chicago Park District commissioner.

The dedication was made at a concert sponsored jointly by the Chicago Federation of Labor and Industrial Union Council, the Teamsters Joint Council 25 and the UAW Region 4, that featured the Ink Spots, the King Family and Peter Nero, backed by an orchestra.

An estimated 40,000 heard the

performances that were preceded by a brief address from the 85-year-old labor leader.

RCA Distributing Lawton's Product

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

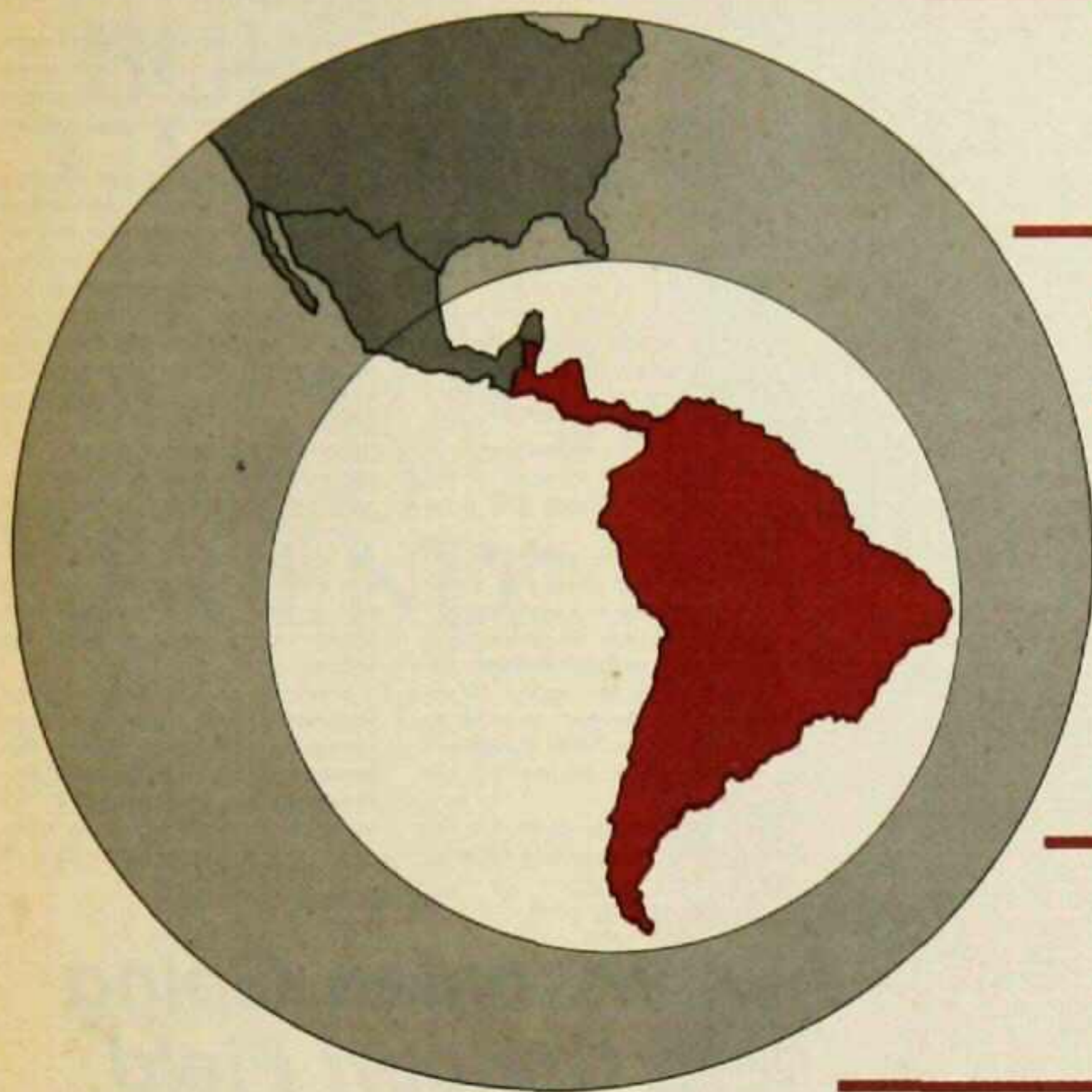
Initial product to be released by RCA under the agreement will feature Baby Washington, the Destinations and Continental IV.

N.Y. Court Holds Springsteen Ban

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

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

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

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

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Issue Date — January 29, 1977. Ad Deadline — December 29, 1976

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“LISTENING
TO
BURTON
CUMMINGS
IS LIKE
SEEING AN
OLD
FRIEND.”

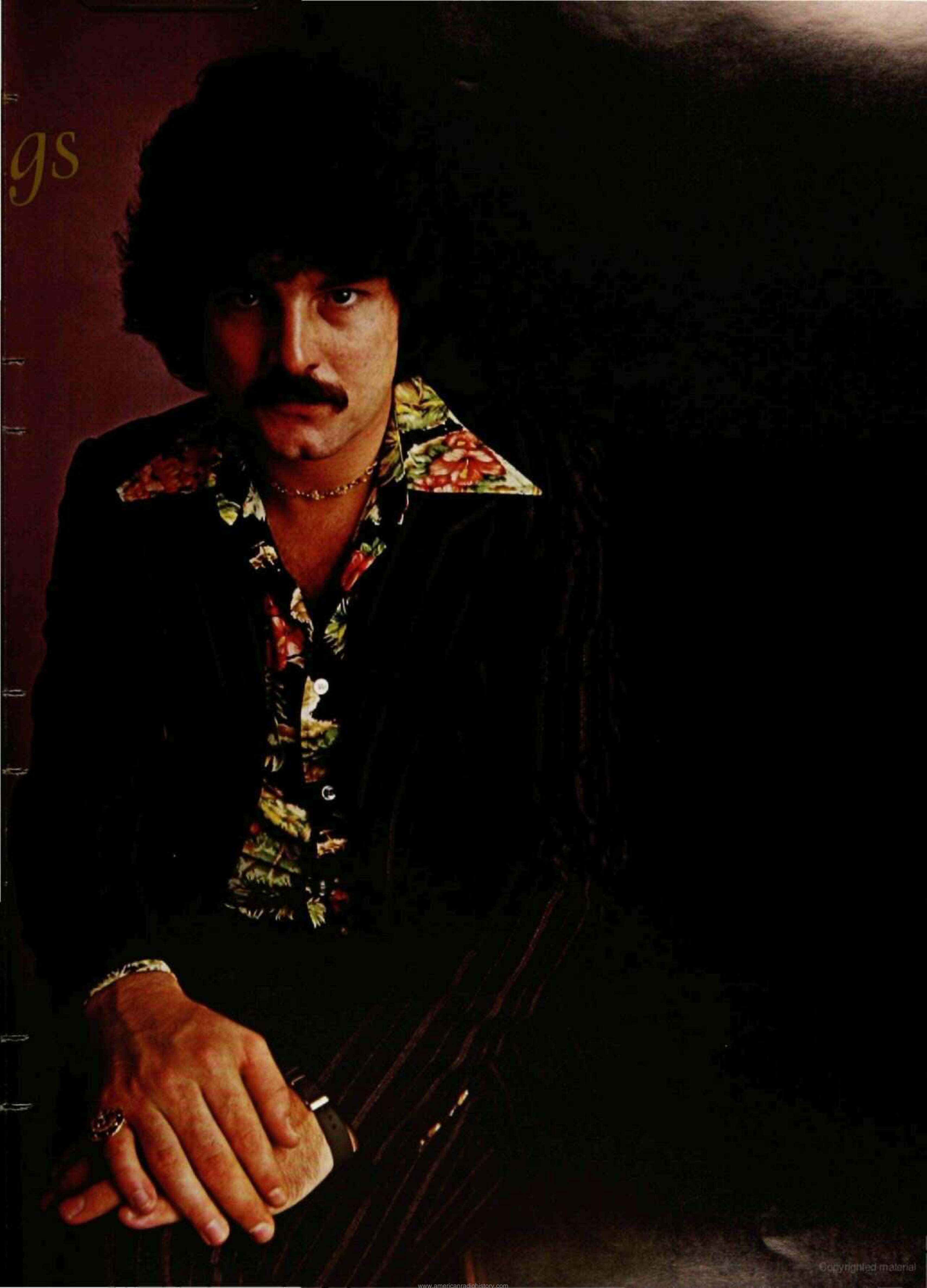
—Richard Perry

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SPOTLIGHT ON

COLORADO

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

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

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

- ★ Artists
- ★ Managers
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- ★ Night Clubs
- ★ Recording Studios
- ★ Record Companies

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

Ad Deadline: October 29
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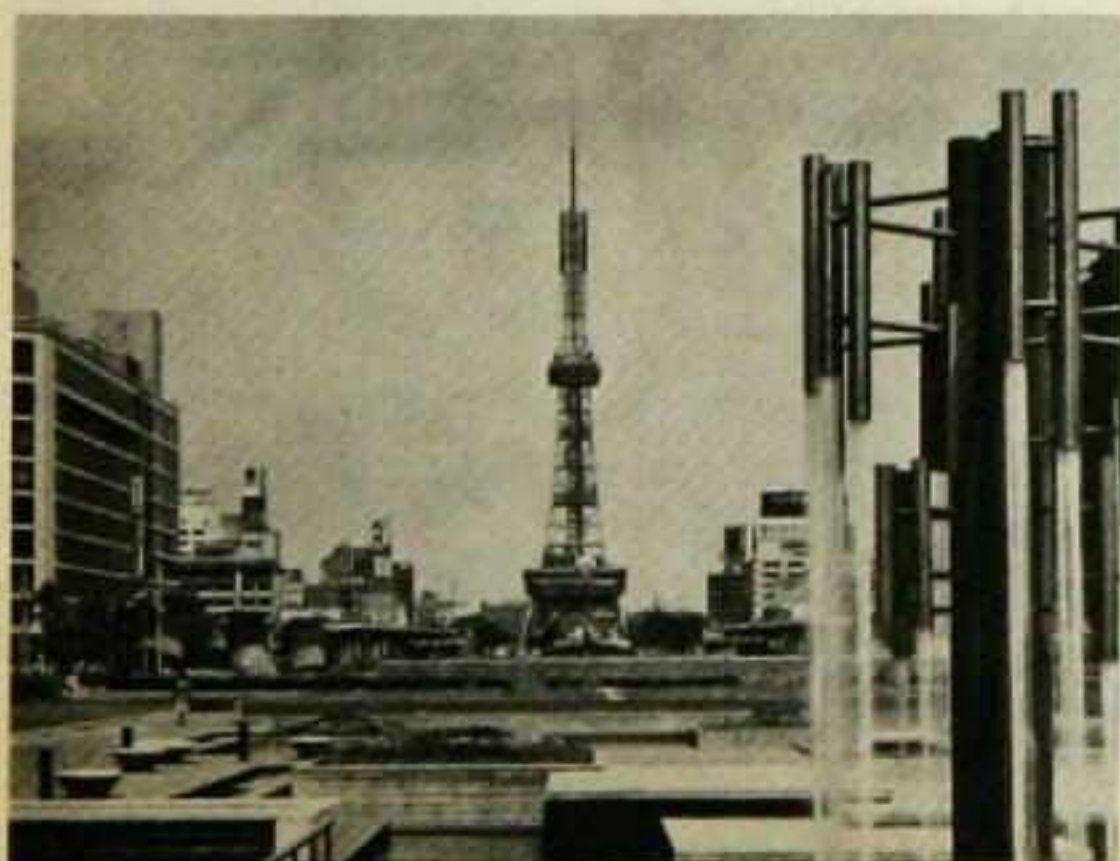
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We'll spare no effort to make your tour a smashing success.



ROTARY IN FRONT OF THE STATION

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Jimmy Webb is recording his debut Atlantic LP here at Cherokee for producer George Martin. A few of the guest musicians on the project are Nigel Olsson, Harvey Mason, Dee Murray, Lowell George, David Hungate, Fred Tackett, Kenny Loggins, Artie Garfunkel, the Manhattan Transfer. John Mills is engineering with assistance from George Tutko. Todd Rundgren and his group were also in Cherokee recently to work on an LP with Rundgren producing and engineering with help from Steve Branden on the console. Leon Haywood and engineer Mills were also working his new LP.

coming tv special with Wolfman Jack. David Coffin was the engineer B.B. King was also due in for vocal overdubs on his latest LP with Barney Perkins at the board and Steve Malcolm assisting. In other activity there, John Handy did overdubs for his new LP with Malcolm assisting. The new Pointer Sisters LP has been completed by David Rubinson and Friends. Fred Catero was the engineer and Susie Foot was his assistant.

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

In studio activity elsewhere:

Members of Wishbone Ash were working with producers Ron and Howard Albert at Criteria in Miami mixing their master tape done with the Criteria/Metro van in Connecticut earlier this month. Pandora Production's Bill Szymczyk has been overdubbing and mixing with the Eagles on their new LP. Karl Richardson and Alby Galuten have been overdubbing and mixing the recently completed Andy Gibb (younger brother of the Bee Gees) LP who composed all the tunes.

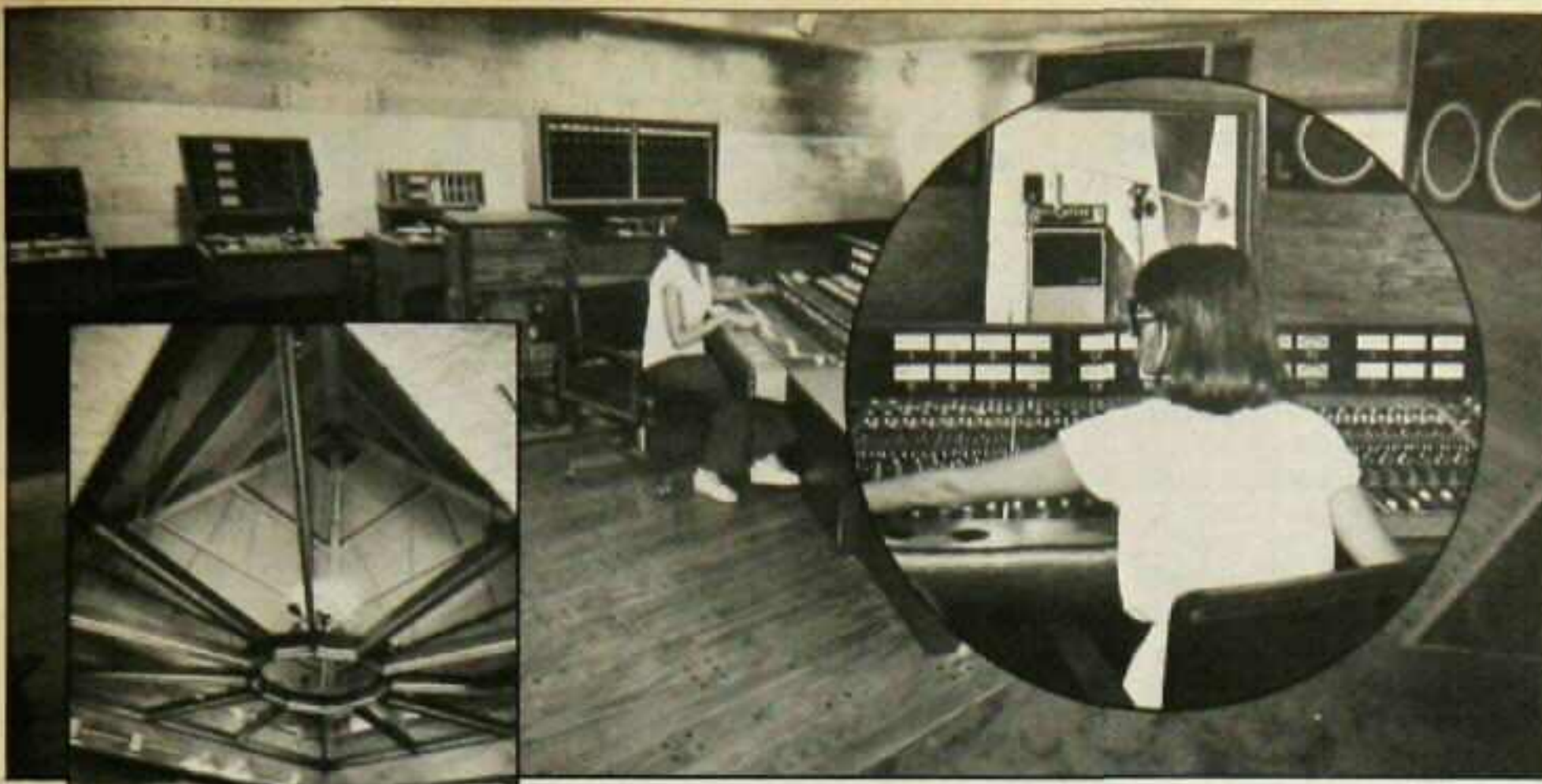
The Ozark Mountain Daredevils are slated for Caribou Ranch, Colo., next March to begin work on their next David Anderle produced LP.

At Ultra-Sonic, Hempstead, N.Y., Jeff Lane has been working on the second Brass Construction LP with John Bradley engineering.

Bill Wilson has just completed a new LP at Gilfoy's Sound Studio in Bloomington, Ind., produced by Mark Bingham and engineered by Mark Hood.

Woodland Sound in Nashville recorded French artist, Dick Rivers, for Sonopresse Mouche Records under the production of Philippe Roult. Rivers, one of the most popular country rock artists in France, has been at Woodland overdubbing pedal steel guitar, harmonica and vocals with the Lea Jane Singers on tracks recorded at Studio In The Country in Bogaloussa.

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



Billboard photos by Sam Ross

DEBUT—Record Plant Studios in New York opened one of the most offbeat as well as unusually conceived and designed rooms in memory recently. Called The Dome, the room's striking feature is a huge glass ceiling supported by wagon-wheel-like beams. Above that rises a pyramid about 20 feet at its tip with a black and gold chandelier. Shelly Yakus, vice president and chief engineer says, "The room has an open feeling about it, is easy to hear in, and extremely comfortable to work in." (Photos show the studio's Carol Peters at the console.)

Sound Waves New E-V, Long Speakers

By JOHN WORAM

NEW YORK—New speaker systems of interest to the professional and semi-pro markets have been introduced by Electro-Voice and E.M. Long Associates.

Electro-Voice announced its new Sentry V two-way Professional Monitoring System. The Sentry V measures 28½" high, 20" wide, and 11¾" deep, and has been designed as a replacement of the early Sentry IA and IIA systems.

Jim Long, Electro-Voice director of product management, notes that the Sentry V is a full 10 dB more sensitive than the typical acoustic suspension system, and in fact is almost as sensitive as the company's larger Sentry III system. It is claimed that the Sentry V will reproduce, without clipping, peak sound pressure levels of 104 to 110 dB.

At such high power levels, tweeters are usually the first component to fail, and E-V includes a special tweeter protection device as part of the Sentry V system. The protection circuit is built around a relay which is a voltage/duration sensitive device. The relay allows short high-level transients to pass, since these are rarely damaging to the tweeter. However, longer duration voltages will actuate the relay, thus protecting the tweeter only when necessary.

Electro-Voice claims its tweeter protection effectively expands the dynamic range of the entire system. During high level operation, if the tweeter switches in and out repeatedly, EV suggests a power reduction or some high frequency attenuation.

As a further refinement to the tweeter protection circuit, a No. 307 light bulb (12-28 volts) may be wired across a special set of terminals on the system's rear panel. With the bulb in place, the tweeter will not be turned off by the protection relay. Rather, its level will be momentarily attenuated some 10 dB. If even more power is applied, the tweeter output will remain constant, while the light bulb gets brighter. Thus, the bulb serves as a visual warning of excessive levels.

The Sentry V has been designed for placement in close proximity to the floor or wall, or both. Although

the published usable lower frequency limit is 35 Hz, this may be extended to 33 Hz by using an optional accessory electronic equalizer, in conjunction with a port cover supplied with the system. The equalizer provides a slight amount of low frequency boost without affecting overall harmonic distortion, according to the system's specification sheet.

The Sentry V is a two way system, with a crossover frequency of 2,000 Hz.

Another new speaker system comes from E.M. Long Associates in Oakland, Calif. Called the MDM-4 Mix-down Monitor, the company claims it to be the first monitor loudspeaker which is individually calibrated and documented.

Each monitor is assigned a serial number, tested in an anechoic chamber, and shipped with its own frequency response chart. According to the MDM data sheet, the company will also provide documentation of harmonic distortion components at low and high levels, system resonance and axial response, on special order.

The speaker is connected to a power amplifier via binding posts, or in bi-amplification systems, the high and low frequency drivers may be separately powered via phone jacks on the rear panel. Alternatively, the phone jacks may be used for fusing of either or both drivers.

At the other end of the signal path, Nakamichi Research announces a new dynamic moving coil microphone. According to Ted Nakamichi, marketing director, the DM-1000 is a cardioid microphone, suitable for hand-held applications. For better isolation against vibration, a foam rubber damping system separates the inner casing from the exterior housing. Nakamichi claims the diaphragm/voice coil mass is about one third that of competitive microphones, and that frequency response does not change as the microphone-to-source distance is varied.

The DM-1000 features an integral metal screen blast filter, and carries a suggested retail price of \$200.

'HILDY' HERSCH Communists Chase Blonde To Cap Spot

By DAVE DEXTER JR.

LOS ANGELES—One of the nation's most skillful recording engineers, a woman, works her daily shift deep in the bowels of the Capitol Records Tower here. And therein lies a story.

Hildegard "Hildy" Hersch was 21 years old when she, with her family, fled the East German city of Leipzig to escape communism and "an intolerable way of life."

"They shipped my brother off to Asia," she recalls, "and put him to work collecting rubber juice in heavy buckets from tree trunks. But he escaped and all the Hersches, after enjoying true freedom for a time in the West German city of Frankfurt, made it to the U.S. together."

For a time, in the East, Hildy put her background as a gifted amateur musician to work as a technician in radio. "After about six years," she says, "I strove for something better and that's how I wound up in Southern California."

By then—it was 1958—Hersch was married to Hans Hendel. She went to radio station KBIC in Los Angeles and "someone there suggested I go talk to Capitol's chief engineer, Bill Robinson, in the circular Tower on Vine St. He hired me right off. But after three years my father died and I went back to West Germany for a short time.

"When all my family matters were straightened out I returned to Capitol and resumed my old job in the studios. It is my home. It's the best job anyone could have."

It is Hersch's chore to check out the many tapes shipped from numerous EMI-affiliated companies throughout the world, intended for release on the firm's Angel classical label. She works closely with fellow engineer Carson Taylor and the label's femme producer, Patti Laursen.

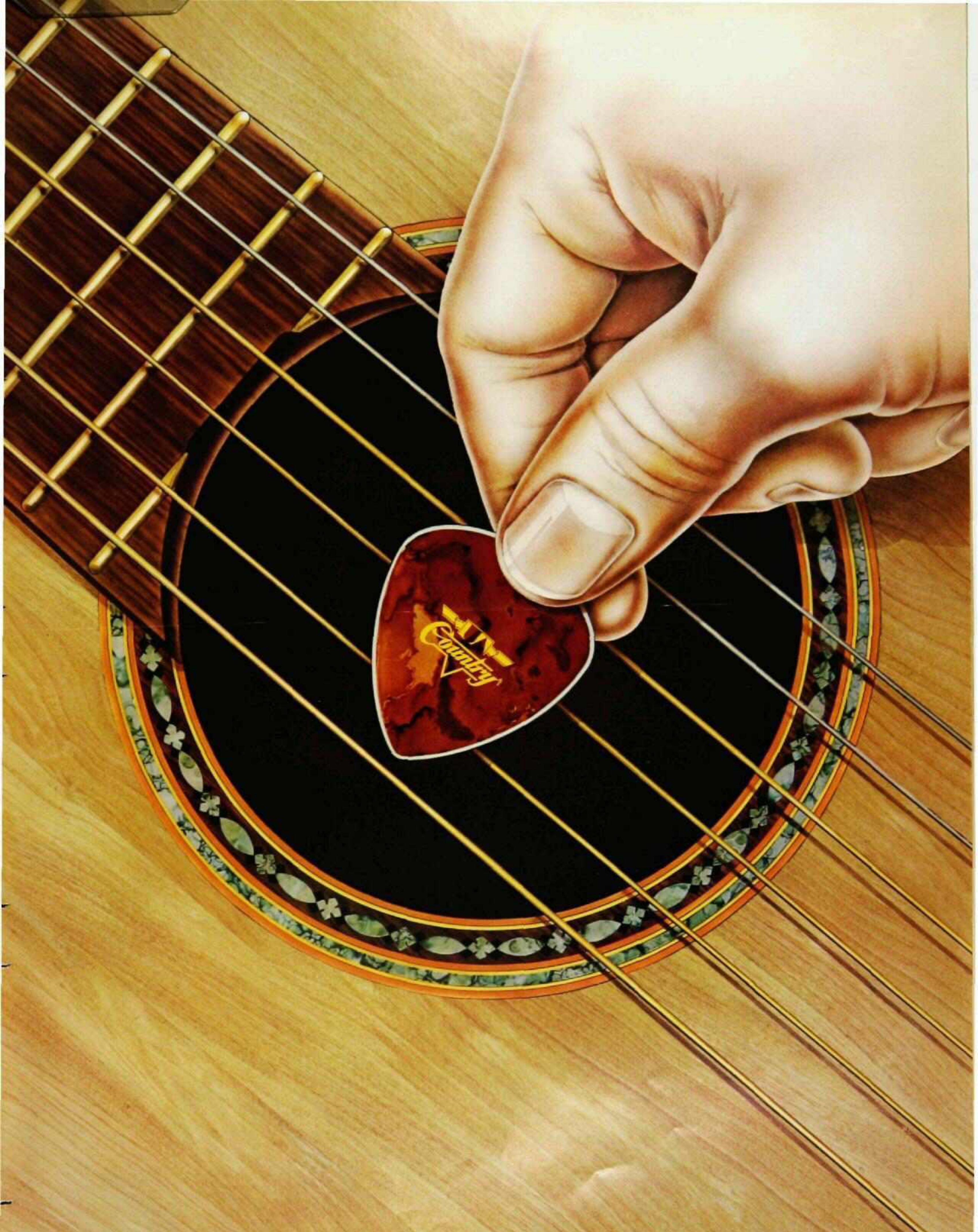
And then there's the "Here's To Veterans" radio show taped by producer Paul Mills which features records and interviews with chart-riding contemporary pop artists.

(Continued on page 47)

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A salute to Larry Butler and the entire United Artists Country Family

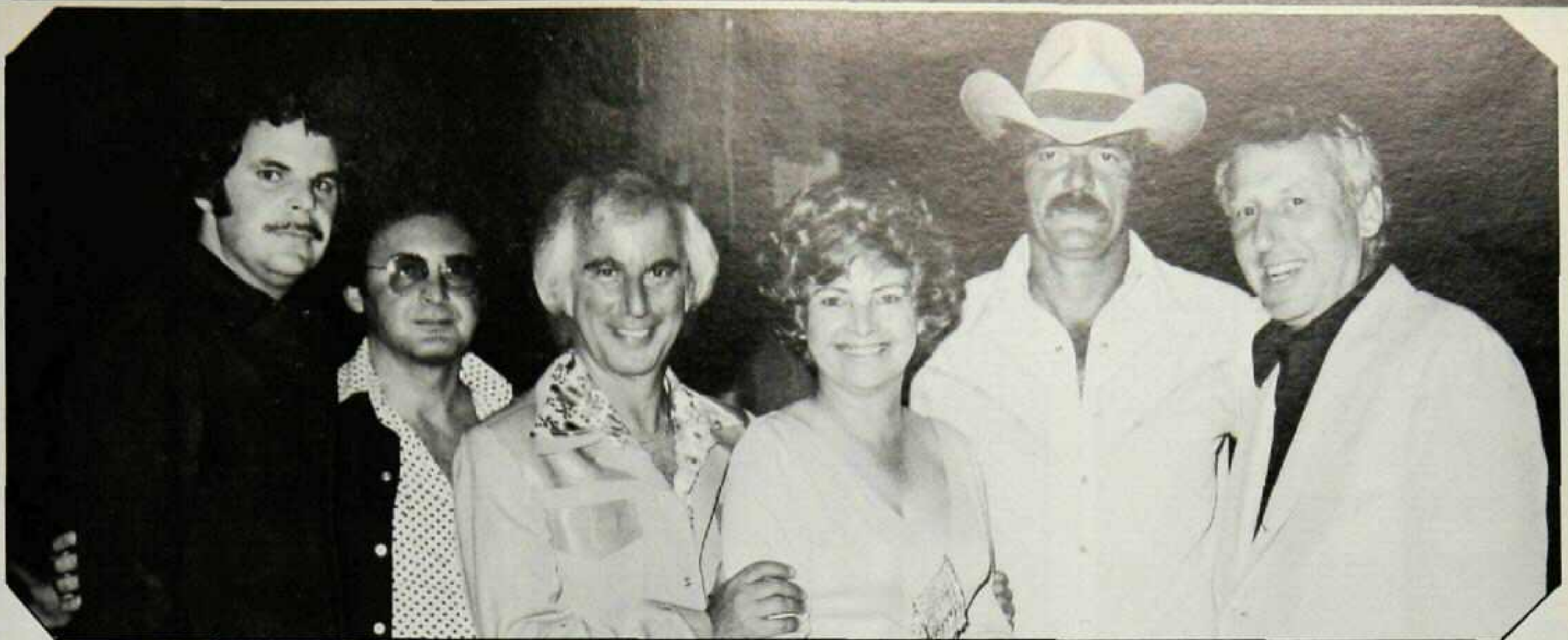
A Tower of Strength.



Glenn Ash ■ Carolyn Baker ■ Tony Booth ■ Roger Bowling
Ed Bruce ■ Larry Butler ■ Calico ■ Tommy Cash
Steve Davis ■ Tim Dean ■ Dave Dudley ■ Debi Fleischer
Crystal Gayle ■ Lloyd Goodson ■ Hylton Hawkins ■ Wayne Kemp
Sherri King ■ Roxanne Lawrence ■ Melba Montgomery
Sherrie McCleanahan ■ Dewwayne Phillips ■ Susan Raye ■ Del Reeves
Kenny Rogers ■ Carson Schreiber ■ Jerry Seabolt ■ Jean Shepard
Lynn Shults ■ Billie Jo Spears ■ Johnny Tilletson ■ Doc Watson
Dottie West ■ Slim Whitman ■ Bobby Wright

United Artists, Tennessee.





As part of a recent United Artists national sales and promotion meeting (the first UA has ever held in Nashville), the UA Nashville folks showcased several country acts at Music City's Possum Holler nightclub. After newly named UA president Artie Mogull met and

discussed plans with UA's sales and promotion staffs, the entire UA crew adjourned to the showcase (from left) Mark Levinson, vice president, business affairs; Phil Skaff, vice president, operations; Mogull; UA country thrush Billie Jo Spears; UA progressive country singer Ed Bruce; and Joe Bos, chairman of the board, UA music and records group.



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



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

The Tower Is Hot !!!

By GERRY WOOD

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

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

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

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

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

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

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

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

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

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

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

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

BUTLER ON THE HOT TOWER: "The Tower was a very good move for us. It's a psychological lift because you could see what progress we were making. We went from a small upstairs office in a small house down the street to the UA Tower—and this all happened within two years. What's more important

than the structure itself is that writers and publishers realize we have an absolutely open door here."

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

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

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

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

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

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

Butler barged into Nashville—a town that definitely did not

(Continued on page UA-6)

UA Country Artists

GLENN ASH

Glenn Ash began his show business career in the unlikely position of drill instructor in the U.S. Air Force. Born in Cincinnati, the rapidly rising comedian-singer-musician remained there until he was 15, when he enlisted in the Air Force by "stretching" his age. At 16, he found himself drilling troops at



Glenn Ash

Lackland Air Force Base in Texas; after a tour in Japan where he picked up a brown belt in Judo, he went to radio school and taught himself to play guitar.

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

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

While in Dallas playing a supper club date where Don Knotts just happened to be premiering his newest movie, Glenn got an enthusiastic response from Don, who convinced a Santa Monica club to book Glenn for a one-night gig. Glenn stayed 10 weeks.

The 6'1" Ash has displayed his acting talents on "The New



Tony Booth

Andy Griffith Show," "Mayberry R.F.D.," "Gomer Pyle" and "Petticoat Junction." He has made guest appearances on the Dean Martin, Glen Campbell, Mike Douglas, Merv Griffin and Johnny Carson television shows, working with personalities such as Andy Griffith, Bob Hope, Eddy Arnold, Tennessee Ernie Ford, Bobbie Gentry, Jimmy Dean, Bill Cosby, Leslie Uggams, Lynn Anderson and Freddie Hart.

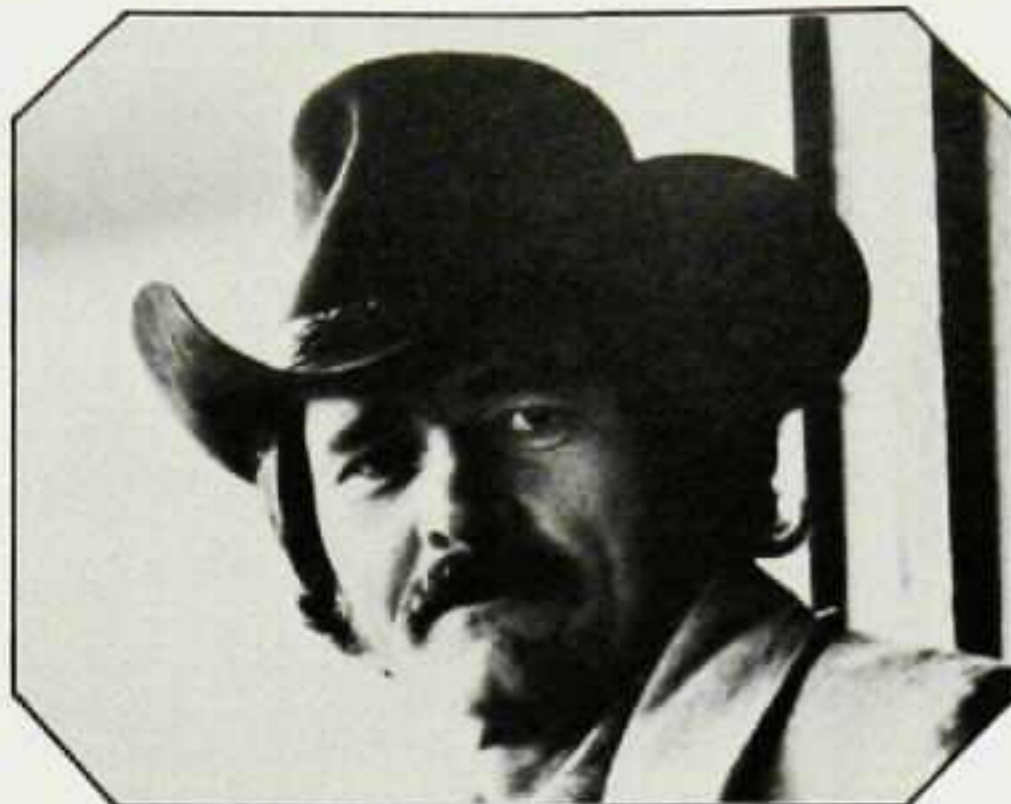
TONY BOOTH

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

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

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

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



Ed Bruce

Mailbox," "Lonesome 7-7230" and "Workin' At The Car Wash Blues."

Tony Booth entered the country music scene amid rave reviews that made the entire industry sit up and take notice a few years back. A whole raft of "most promising male vocalist" awards followed his arrival, coming from every quarter of the country music field, and the very next year he was nominated for "top male vocalist" of the year.

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

ED BRUCE

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

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

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



Calico

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

And he's scored big for himself with his UA hits "Mamas Don't Let Your Babies Grow Up To Be Cowboys," "The Littlest Cowboy Rides Again," and his current hit "For Love's Own Sake."

Let it get a little mellow, and Bruce will dig deep into his record collection and play you some of the sweetest and then some of the funkier blues you've ever heard, with all the reverence a man reserves for when he's gonna share with you some very fine, very old whisky. Things from early Nina Simone to early B.B. King, stuff a cowboy's not supposed to know about—but does—and that's good. Ask him what kind of music he likes and he says, "American." And that says it all.

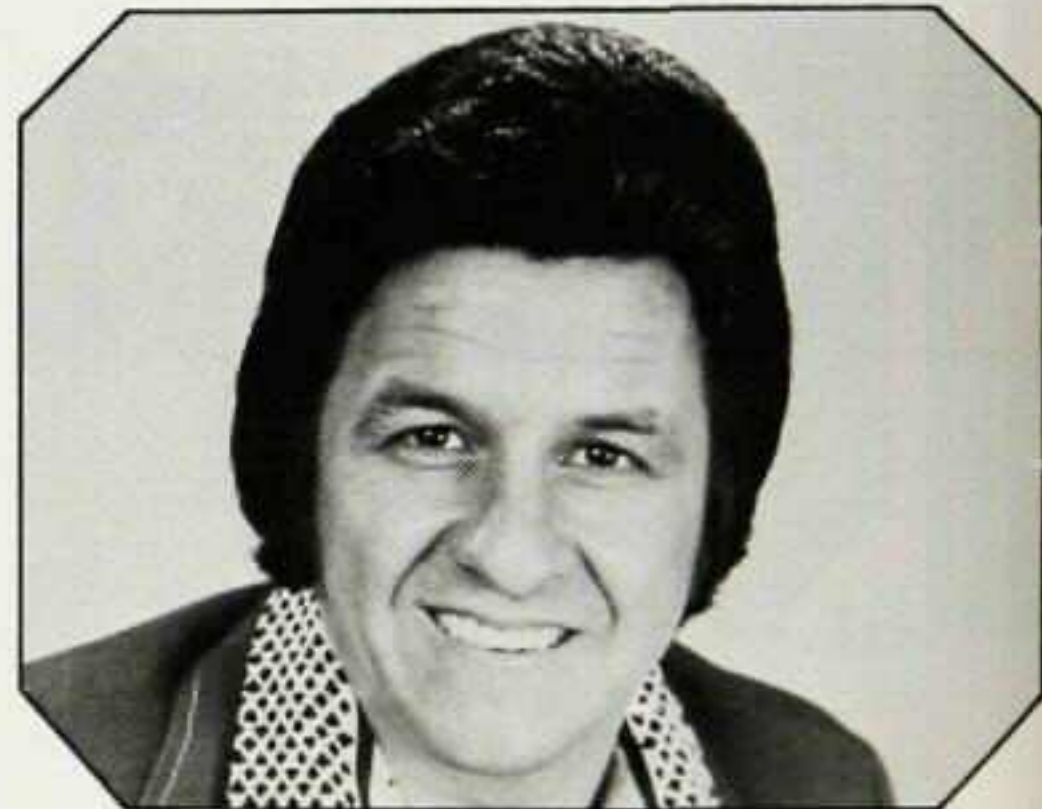
Bruce is 30-something now and it shows, but that's all right because it fits. He can relax now and indulge himself in a smile about the good times and laugh about the tougher ones he went through picking the bars from nine till two, then hosting his own tv show at 6 a.m. every weekday morning on WSM-TV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

Ed Bruce is a big man.

CALICO

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

While Jerry and Keith are two young songwriters who have



Tommy Cash

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

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



Dave Dudley

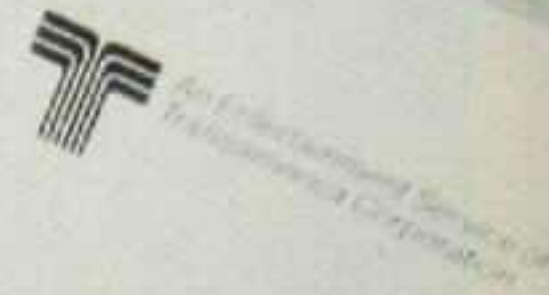
was a bellhop. They have been playing together ever since. In Nashville they were in a group known as the Trippers; in Fort Worth the band was called Score. All the while Jerry and Keith were writing songs together, and soon musicians from other Texas bands were drawn to the special talents of the team.

Calico today is Jerry and Keith, guitars and vocals; Mike

(Continued on page UA-8)

United Artists Records of America
2000 Broadway, New York, N.Y. 10023
212 485-1400

ARTHUR MOGULL
President



October 9, 1976

Dear Larry:

Why do I always
get stuck with you?

Love,
Arthur



mentioned that Kelso Herston at Capitol was looking for a producer. "I had played some sessions with Kelso and I literally ran out of the door, down the street and into his office. I couldn't talk for two or three minutes because I was totally out of breath.

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

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

"Well, it makes no difference who you hire, you cannot get anybody to do the job for you that I'll do."

Herston didn't say yes or no. But that night, tossing and turning in bed, he realized that it was Butler's determination that was prodding him awake. Wishing no more sleepless nights, Herston hired Butler early the next morning. Butler's track record: *Zero records produced.*

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

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

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

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

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

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

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

The Tower Is Hot

• Continued from page UA-3

need another session piano player—back in 1962. Buddy Killen at Tree International (which wasn't International back then, but is now) signed the fledgling musician to a writer's contract. Killen has always been known to possess one of Nashville's best eyes for talent and it didn't take him long to latch onto the kid from Pensacola, Fla.

Nashville sessions were few and far between, so Butler, sensing some greener grass 200 miles west in Memphis moved to the Bluff City—Tennessee's number two music city. He gained some work and met Chips Moman, now one of the top producers in Nashville and then the King of Memphis Music. Chips used Butler for many sessions at his American Sound Studios, until the legend of the road lured Butler into endless trips across the country with the rock'n'roll group, the Gentrys.

Rock'n'roll. Rock'n'roll? Did someone say rock'n'roll? Our country hero involved in nasty ol' rock'n'roll?

Oh, yes. And Larry Butler was a real rock'n'roller. "I rocked and rolled through every dime I had," he admits. "We toured all over the country and our song 'Keep On Dancing' was a hit."

And he learned a very important lesson by watching the audience. "When I was with the Gentrys, it was really strange to me that when we'd go to parties, kids would talk about country music. I saw it coming. Way ahead of time—way before the impact."

Butler learned about country music in a rock band? "Yeah. It was absolutely rock'n'roll. I realized that 17-year-olds and 18-year-olds and 16-year-olds were talking about what a great instrument a steel guitar was."

Then Larry Butler started talking to himself. He told himself: "Wait a minute!" And when he heard there was a group that went into the Whiskey A'Go-Go with a steel guitar, he added, "What is this?"

After a year and a half of Memphis and rocking and rolling, Butler had burned himself out. One day he called Killen and confessed, "They've padlocked my apartment. Can I come home?"

"Of course," answered Killen, as he had with countless other touched-by-the-moon talents from Roger Miller to Joe Tex. And Killen had the heart, the nerve, the care to send Butler the money he needed to come back to Nashville.



Crystal Gayle, Mickey Gilley and Barbi Benton at the Palomino Club in Hollywood (upper left). Above, Doc Watson performs with the Dirt Band.

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

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

He worked hard at it, assembling friends in the studio and they'd put some music together. He tried several companies for a producing slot. Nothing. One day Butler was in Tree when writer Curley "Green Green Grass Of Home" Putman

"I'd love to."

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

Butler later branched off into Larry Butler Productions, returned to Tree, this time in an executive capacity, and then the important move to UA.

The UA operation wasn't exactly setting Nashville on fire for

(Continued on page UA-14)

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Crystal Gayle



Dwayne Phillips



Del Reeves



Wayne Kemp



Kenny Rogers

rito Brothers and a whole slew of similar country-rock aggregations.

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

The Dirt Band. American music brilliantly realized.

DAVE DUDLEY

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

UA Country Artists

• Continued from page UA-4

Morrell, steel guitar; Bill Miner, drums; Mike Redden, bass; and Tom McClure, piano.

Calico's second release on United Artists, Calico Vol. II, is a taste of the warmth and sensitivity which has become the trademark of this group. Listening to Calico is a joyful experience.

TOMMY CASH

Artists such as Tommy Cash demonstrate that the greatest American music of the 1970s has a country flavor. Cash is not merely successful as a country act, but is clearly in the upper echelon of today's most popular entertainers. His string of record successes, his tv popularity and the packed audiences on his personal appearance tours all attest to the fact that Cash is a super performer.

A native of Memphis, Cash has always found music to be an important part of his life. It first became his career while he was in the U.S. Army, where Tommy became a popular disc jockey. About that time, he also did his first serious performing.

In 1970, Cash organized the Tomcats, his touring band. The first year of its existence, the band found itself on the road constantly. Tommy has since purchased his own bus for traveling, which he has christened "The Tomcat Special." The bus was built for him by Silver Eagle.

Cash, who was a star basketball player back in Memphis in his high school days, is a natural athlete and likes to stay in top physical shape. As part of his current program he has given up smoking and drinking, a step he has found useful to his career.

The list of hit records by Tommy is impressive, and United Artists Records is proud to have him in the family. Among his credits are "Six White Horses," "Rise And Shine," "So This Is Love" and "Workin' On A Feelin'." Many of his songs he has written, as well as recorded.

THE DIRT BAND

To attempt to chronicle the various manifestations of the Dirt Band is a bewildering task. The Dirt Band is part of the fluid California scene that has flowered with the careers of Jackson Browne, Linda Ronstadt and the like; the Dirt Band was in at the beginning of it all.

Let's start at the present and work backwards, albeit, slowly. The three members of the Dirt Band (it was originally conceived as six) are Jeff Hanna, John McEuen and Jimmie Fadden.

These three gentlemen have gone through a lot of bands (about 15, not counting all the various versions of the Dirt Band itself), finally coming together as the Nitty Gritty Dirt Band in 1969. Now, there had been four emanations of the Dirt Band before that. They had recorded for Liberty (which later became part of United Artists), had had some hit singles ("Buy For Me The Rain," "Mr. Bojangles" and "House At Pooh Corner" are still thought of with misty-eyed nostalgia by au courant West Coast pop aficionados), and had been a pioneering band, straddling such diverse styles as rock, folk, country and bluegrass.

It was in 1969, however, that today's Dirt Band really came together, recording "Uncle Charlie And His Dog Teddy" for Liberty, "All The Good Times" for UA, and taking part in what must be one of contemporary music's most historic albums, "Will The Circle Be Unbroken," put together by Dirt Band major domo Bill McEuen.

On the way to where they are now, the Dirt Band has recorded some truly memorable songs, and helped create a genre of music that has also included Poco, Eagles, the Bur-



Susan Raye

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

That first group soon broke up, sending Dave back into radio at WCOW in St. Paul. Small label deals followed.

After a near fatal car accident in 1960, Dave started his own Golden Wing label and sank everything he had into what became his million-selling disk of "Six Days On The Road," the beginning of a long list of hit records.

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

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

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

CRYSTAL GAYLE

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

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

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

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

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

Crystal and her husband Bill have recently resettled in Nashville, refurbishing their new home and enjoying the five acres that surround it. In their spare time, Crystal and Bill have been writing songs and trying out new musical ideas.

Although Crystal is quite a homemaker, music is the most important part of her life. Her desires are to broaden her musical appeal, to reach as many people as possible and, simply, to make good music that people will enjoy. She is doing just that.

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

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

WAYNE KEMP

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

Wayne realized early in life that country music was to be his career. By sixteen he had joined Benny Kecham as a guitarist at the Cains Ballroom in Tulsa.

Shortly thereafter, Wayne became a regular member of a daily television show sponsored by Cal Worthington Dodge called "Country Music Time."

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

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

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

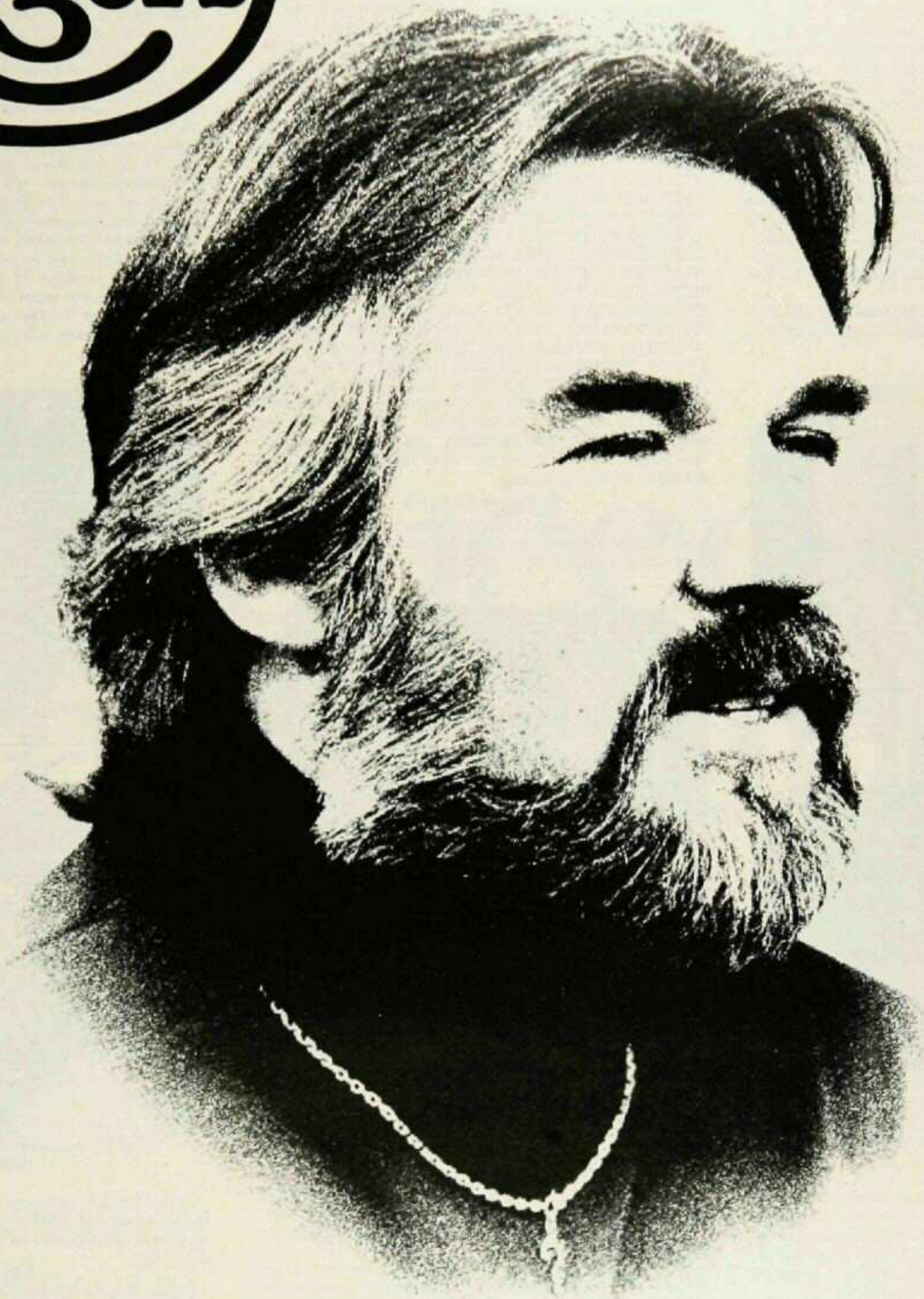
In early 1967, a drunk driver crashed his car into the car Wayne and his band were riding in and both cars burst into flames. Two members of Wayne's band were burned to death and Wayne suffered third-degree burns on his face, hands and legs. He was told by doctors that he would never be able to play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

Wayne's big break came with Conway Twitty's first number one record, which was Wayne's "Image of Me." This song was quickly followed by "Next In Line," "Darling You Know I Wouldn't Lie" and "That's When She Started To Stop Loving Me."

The first big hit Wayne had as a performer came with the release of "Won't You Come Home To Talk To A Stranger" and he followed with "Award To An Angel." Other hits have

(Continued on page UA-10)

**Kenny
Rogers**



Thanks, pardners.

Especially Larry Butler, Jerry Seabolt & Jack Mesler

UA Country Artists

• Continued from page UA-8

been "Who'll Turn Out The Lights," "Darlin'," "Honky Tonk Wine," "Kentucky Sunshine," and "Listen." His current UA single, "I Should Have Watched That First Step," is now climbing the country charts and it is clear that Wayne Kemp has become one of Nashville's finest artists.

SHERRI KING

Sherri King, who was born and raised in Knoxville, Tenn., comes from a very musical family. Her father sang on a local radio show and backed up artists such as Roy Acuff; her brother played with the Charlie Daniels Band and Ronnie Dove, among others. As a child, Sherri sang with the family and played piano and guitar.

Later Sherri studied music and voice at the Univ. of Tenn. with the aim of becoming an opera singer. Her first professional job happened quite by accident—while enjoying a birthday dinner at a club in Atlanta, Sherri was coaxed into singing by her friends. The club manager was immediately impressed and hired her on the spot to perform at his club. Sherri stayed in Atlanta for about three years, performing in various clubs in underground Atlanta. At this time, her musical inclinations were towards folk and bluegrass.

Sherri then took her talents east to the Big Apple. Her next door neighbor was a recording artist and through him she met

state line to Florence, Ala. There Melba grew up and attended high school. By the time she reached her teens, Melba had been singing at home, in church and at social functions in Florence. When she and her brothers' group were selected as finalists in a musical talent contest sponsored by Pet Milk, Melba was ready for her next move, this time to Nashville.

In Nashville, Melba's voice caught the ear of the legendary Roy Acuff, who asked her to join his group, the Smokie Mountain Boys. She travelled with the band throughout the South, receiving her first real taste of the rigors of touring.

In 1962 Melba went solo and recorded her first singles, "Happy You, Lonely Me" and "Just Another Fool Along The Way." Early the next year she teamed with George Jones for the hit, "We Must Have Been Outta Our Minds." During the next four years they recorded a number of albums and hit singles including "The Greatest One Of All" and "Hall Of Shame." Melba also continued to record albums as a soloist.

During 1966-67 Melba continued to develop her impact in duet singing through memorable sessions with Gene Pitney that yielded a single and an album. And, beginning in 1969, she took this phase of her career still further through a new partnership with Charlie Louvin, highlighted by three albums together and a hit single, "Something To Brag About."

Marking a new phase in her career, Melba signed with Elektra Records. Teaming with producer and pedal steel guitar virtuoso Pete Drake, Melba embarked on a series of solo records that earned the artist her first triumph at the top of the country charts. Since the summer of '73, Melba's hit singles have included "Wrap Your Love Around Me" (which she co-authored with her husband, Jack Solomon), "He'll Come Home," "Your Pretty Roses Came Too Late," and, of course, "No Charge," the Harlan Howard song that brought Melba her first No. 1 country record as a soloist in the spring of '74.

Today, as one of U.A.'s newest stars, Melba Montgomery lives near Nashville with her family. She remains both open and adventurous, focusing her vocal talents on the whole spectrum of country music.

DEWAYNE PHILLIPS

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

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

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

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

Advertisement



Jean Shepard



Billie Jo Spears

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

At this point, Sherri still wasn't sure what direction to go with her music. She began travelling around, playing all sorts of clubs, performing all types of music—folk, rock, country, etc. She also spent more time developing her songwriting technique.

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

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

MELBA MONTGOMERY

A native of Tennessee, Melba Montgomery has become a musical citizen of Nashville, respected throughout Music Row as a seasoned performer and distinctive vocal stylist. While Melba's career in Nashville began in 1958, and went on to include long association with several of that city's best country bands, the last two years have brought her the widest recognition to date.

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



Doc Watson

age of eight. Two years later DeWayne found himself on the same stage with George Jones who, impressed with the young man's talents, offered him a recording session should DeWayne ever come to Nashville.

DeWayne did come to Nashville, and as promised, Jones recorded him. Before long DeWayne found himself with a contract at Musicor Records, and his first release, "Bubble Gum Bandit," received substantial airplay.

Jones gave young DeWayne another big break by making him part of the George Jones-Tammy Wynette Show. DeWayne performed in the show for over a year, traveling across the U.S. and Canada.

But singing wasn't DeWayne's only talent. The self-taught guitar player began developing his songwriting abilities. His composition "Luziana" was a top 10 record for Webb Pierce.

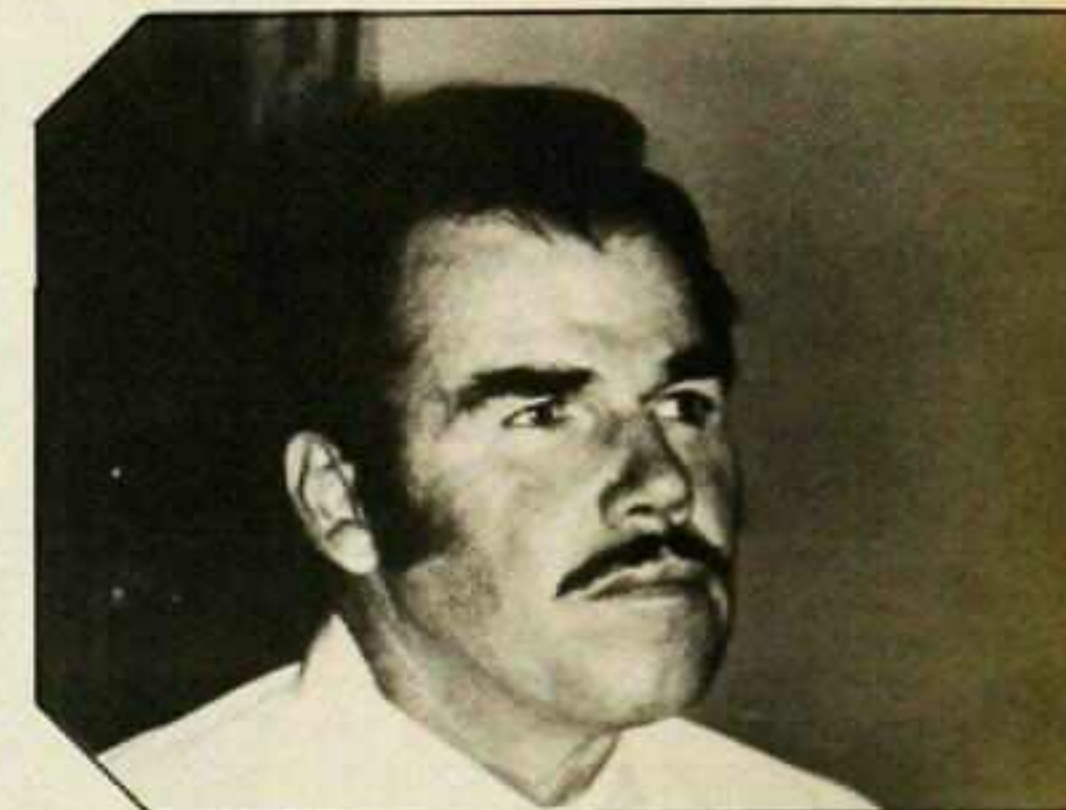
DeWayne has appeared on the Porter Wagoner and Wilburn Brothers syndicated television shows and was a star of WSM's "Young Country" tv show in Nashville.

Bright, energetic and most of all, talented, U.A.'s DeWayne Phillips is headed for the top.

SUSAN RAYE

When the "Greatest Country Music Show In The World," the Buck Owens Show, came to Portland, Ore., in 1965, no one, least of all Jack McFadden, Buck Owens' personal manager, realized they were about to write a new chapter in the history of country music. Across town from where the Owens troupe was performing, another performance was taking place, that of young Susan Raye. Although they were at two opposite ends of the performing spectrum, they had one common bond—country music. While Buck was sharing his music with the world, Jack discovered Susan sharing hers with the country folk of Portland.

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



Slim Whitman



Bobby Wright

Since 1966 she's received more "Best" and "Outstanding" female vocalist awards than just about anyone. Success and fame have come quickly for Susan Raye, but certainly not undeservedly.

DEL REEVES

United Artists Records' pride and joy, Del Reeves, has emerged as one of the true giants of country music. He's a singer, actor, songwriter, impressionist and television stage personality, and when he's off stage he is also one of the most amiable, easygoing and funniest human beings there is.

Del was born in Sparta, N.C., attuned to music from the word go. At the age of 12, he already had his own radio show. After he finished his education, there came a four-year hitch in the Air Force.

After the service, Del settled in California where he had ample opportunity to exhibit his many talents on the Chester Smith television show. This led to a local show of his own which ran for four years. While gaining prominence on tv, Del was also gaining a reputation as one of the best country songwriters. His own hit recordings then earned him that long-awaited big break, a permanent spot on the prestigious "Grand Ole Opry."

Since then, every one of Del's UA singles has been on the best-seller charts from his first, the memorable "Girl On The Billboard," to his very latest. He is now considered just about the nation's top country entertainer—and there are few acts brave enough or foolish enough to risk following him on a per-

(Continued on page UA-12)

Heard in the best of circles:

“Produced by
Larry Butler.”



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UA Country Artists

• Continued from page UA-10

sonal appearance bill. The recent Del Reeves Country Carnival tv program was syndicated in over 100 markets and gained Del many new fans.

Now another triumph for Del Reeves has come. A trip to Great Britain in mid-1972 so turned on the English folks that he is presently a highly important commodity there, growing in popularity daily and much in demand for the regular visits which showcase his tremendous talents via both personal appearances and television.

In the rare moments when he is not working, Del reigns as the Squire of Centerville, Tenn., just outside of Nashville, with his lovely wife Ellen, and two beautiful daughters. He travels in the fabulous Del Reeves live-in bus, a familiar sight at the major country fairs and clubs throughout the nation.

KENNY ROGERS

For the first time in his illustrious career, which began as a choir boy in Texas, Kenny Rogers is on his own. No more groups; no more compromises; no more trying to find six pairs of shoes in the same color.

Rogers' first UA single, "Love Lifted Me," soared up the country charts and received rave notices from critics. "Love Lifted Me" is also the title of his new album on UA.

Kenny's roots are firmly planted in the soil. One of eight children born to Edward and Lucille Rogers of Houston, Tex., Kenny discovered how much he enjoyed music from the family ritual of singing in the choir on Sundays.

By the time Kenny reached high school he had decided that

alia, Ca. She was one of 11 children—nine boys and two girls. But there were no musicians in the family, she says. "Actually, we were all musically inclined, but singing in the church choir was about all we did." Jean was one member of the family, however, who lived and breathed music. She learned to sing by listening to old Jimmie Rodgers records on a windup Victrola that was an antique even then.

Western swing was the popular sound on the West Coast as Jean was growing up. So it was not surprising that she was the ringleader in the formation of an all-girl western swing band called The Melody Ranch Girls. Jean played string bass and sang. The girls were good and soon they were playing for dances and on the radio. One night they found themselves on



Johnny Tillotson

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

At her first public appearance, at an auditorium in Houston, she got such a severe case of stagefright that she couldn't sing a note. Later, though, she appeared, singing "Toys, Boys" on the Louisiana Hayride.

After graduating from high school, Billie Jo travelled around a bit, later settling back in Texas. She worked at many jobs, none of them even remotely connected with singing, including a four-year stint as a car hop (she calls it being a "fender lizard") at a Beaumont drive-in. She later met Jack Rhodes, the late country music writer, who heard her sing, liked her voice, and persuaded her to come to Nashville. She cut some demos and signed with UA. She had a country hit with UA called "Easy To Be Evil."

Billie Jo later left UA, had flings with two other record labels, recovered her contract and returned to the UA fold in 1974.

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

Her UA recordings of "Blanket On The Ground" (which went to No. 1), "Stay Away From The Apple Tree," "Silver Wings and Golden Rings," "What I've Got In Mind," the title tune of her latest UA album and "Misty Blue" have established her as a major country-pop star. A trip to England for a concert tour, which coincidentally picked up some gold records, established her as a favorite in Europe.

ADVERTISEMENT



Sherri King



Melba Montgomery



Dirt Band

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

Kenny joined the New Christy Minstrels in 1966 and, after a year of working with Mike Settle and Terry Williams, left with them to form The First Edition.

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

The First Edition also became top concert and television personalities, appearing on more than 70 tv shows. This was followed by their own tv series, "Rollin'."

Kenny's happy about being on his own now. He's exploring his roots, getting back to the people. His UA singles "Love Lifted Me," "While The Feeling's Good," and his current "Laura (What's He Got That I Ain't Got)" have all been chart items, so for Kenny, the future looks good.

JEAN SHEPARD

Already one of the biggest and best female stars in country music, gifted Jean Shepard has recently seen almost all her musical efforts turn to gold.

Just about every new single record she has produced has climbed high in the country music popularity charts. They've included such outstanding songs as "My Name Is Woman," "Just As Soon As I Get Over Loving You," "Another Lonely Night," "With His Hand In Mine," "Just Plain Lonely" and "I Want You Free," as well as her more recent smashes "Slippin' Away," "At That Time," "I'll Do Anything It Takes To Stay With You" and "Poor Sweet Baby."

Since 1955 Jean Shepard has been a regular cast member of the Grand Ole Opry and she's the sort of solid entertainer that has made the Opry the greatest show of its type in history. Jean simply refuses to turn in an indifferent performance. She's loyal to her audiences and she responds to their applause with her best effort. And her best is terrific.

Jean was born in Paul's Valley, Okla. and she grew up in Vis-



Dottie West

the same bill with Hank Thompson, who was an established star.

Hank liked Jean's clear, lovely voice so much that he introduced her to some of the executives of his recording label, Capitol. They promptly signed her to a contract.

By 1953 Jean was ready to move to Springfield, Mo., to join Red Foley and the other stars on the unforgettable Ozark Jubilee. Her name grew and in 1955 she joined the Opry and moved to Nashville.

Jean has always traveled extensively, as do most of the top country music names, but she saves time to spend with her family. Her hobbies include outdoor pleasures. She is an excellent horsewoman and has trained dogs.

Jean's album "Poor Sweet Baby" contained the hit title tune plus a collection of other Bill Anderson songs that revealed the very real depth and range of her talent. "I'm A Believer," featuring the country-charted title song, once again proved that there is nobody who sings country quite like Jean Shepard.

If more proof were needed, Jean's latest album, "Mercy, Ain't Love Good" reveals even more of her explosive country talent.

BILLIE JO SPEARS

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

All in all, it's recently been good for Billie Jo, after years of paying dues. Her voice, silvery and rich, reveals both her optimism and the depth of her experience.

JOHNNY TILLOTSON

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

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

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

After a few years of country singing, Tillotson was offered a contract with Cadence Records under the guiding genius of Archie Bleyer. According to Tillotson, Bleyer could spot a hit better than anyone else in the business. He felt that the right material was the key to success in recording, a sentiment shared by Tillotson's current producer, Jerry Crutchfield of UA records.

Under Archie Bleyer's guidance, Tillotson had 23 consecutive Top 40 records, some of them rock, some country, and some cross-over. Among Tillotson's hit records are "Why Do I Love You So," "Dreamy Eyes," "Jimmy's Girl," "Poetry In Motion," "Without You," "It Keeps Right On A Hurtin'," "Talk Back Trembling Lips," and "Heartaches By The Number."

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

In Las Vegas he has starred at hotels such as the MGM Grand, the Sahara and the Flamingo Hilton. Tillotson has also starred in leading clubs and hotels throughout the country including the Copacabana in New York, the Eden Roc in Miami Beach, the Caribe Hilton in San Juan, Puerto Rico and Har-

(Continued on page UA-20)

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Shown in front of the WLS/Chicago sign at the station's Chicago offices are (from left) Jeff Davis, WLS air personality; Kenny Rogers; and Bill Price, WLS air personality. The album Davis is holding in front of Rogers is Kenny's new UA album, his first for the label, "Love Lifted Me."



In an obviously festive mood at the recent Academy of Country Music Awards in Los Angeles are (from left) Loretta Lynn, who was voted entertainer of the year and top female vocalist; television personality Dinah Shore; and Crystal Gayle, Loretta Lynn's sister, who was voted most promising female vocalist. Crystal completed her visit to Los Angeles with a stint (right) at West Coast country music mecca the Palomino, performing selections from her recent UA album, "Somebody Loves You," which contains her just-released single, "I'll Get Over You."

The Tower Is Hot

Continued from page UA-6

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

"When UA talked to me about coming with them and they asked me what I wanted, the last thing we discussed was money. The first things we talked about were things I felt were necessary and essential for the success of the division. I was surprised and happy that they agreed to everything I asked for."

Butler learned that UA folks keep their word: "I'll say this, they've never backed down one time in the two years I've been with the company. I have total support from the home office. In fact, I have more than that. I have an interest that is absolutely incredible.

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

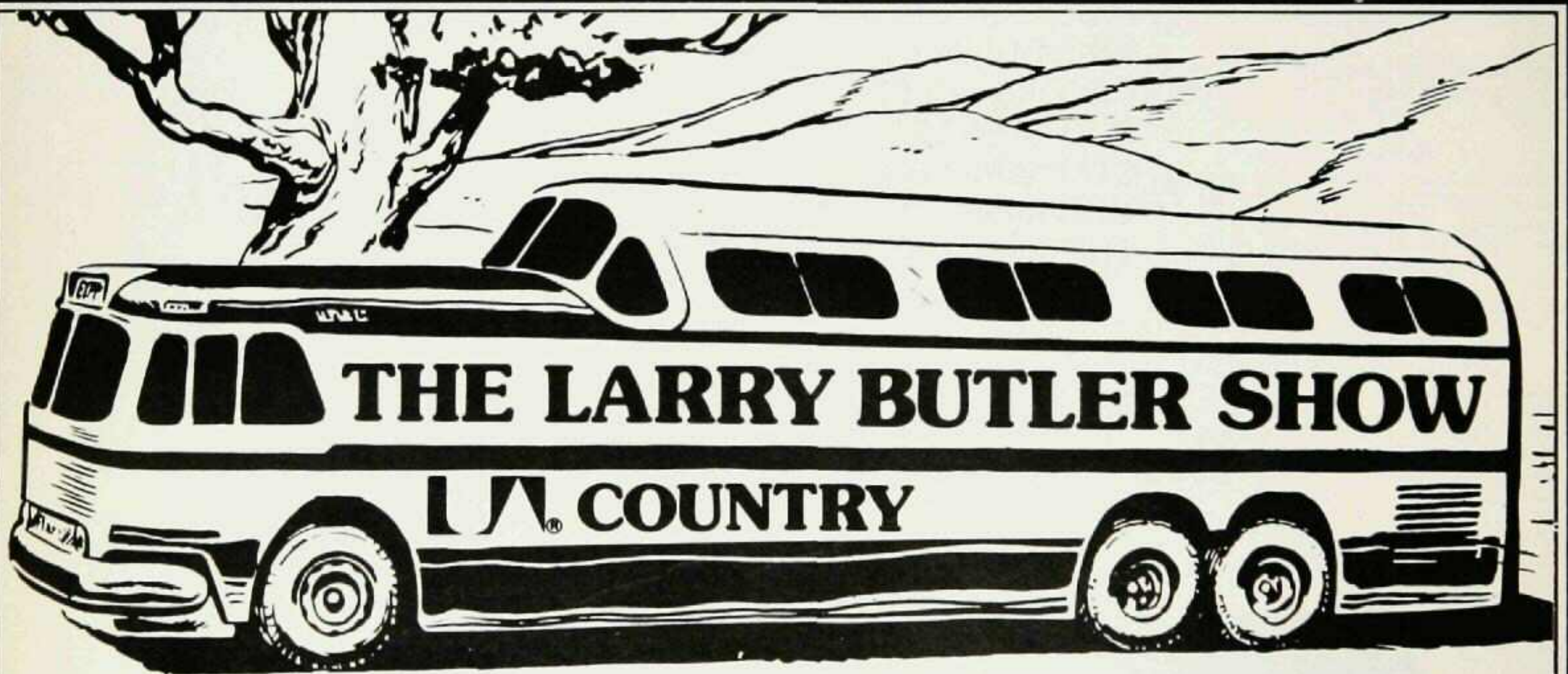
"I'm talking about every department. The publicity department is enthused about the country division. So is the art department. They've really gotten into our roster and they're doing those little extra things that are so important. The new Crystal Gayle album cover is a beautiful cover. There was someone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

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

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

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

(Continued on page UA-16)



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The Tower is Hot

Continued from page UA-14

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

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

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

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

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

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

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

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

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

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

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

remarkable job. He'll get on your case. He doesn't care who you are, what position you have. If he knows that you're wrong, he's going to tell you about it."

Butler's philosophy is simple. Everybody does what he or she does best. Seabolt doesn't try to be a record producer. Butler doesn't promote records. "You can ask Rick Liddy at KENR what kind of promotion man I am and he'll tell you. He threw me out of KENR."

Among the Tower success stories has been the reunion between Butler and Jean Shepard. "She had been with her other label for 20 years. When she came to UA, the first record she had was 'Slipping Away'—a number one record."

Similar success came to Billie Jo Spears who had floundered in minor success before her UA renaissance. The right song, right musicians, right studio, right producer and right label all merged into a giant hit, "Blanket On The Ground." Since then Spears has enjoyed a string of hits.

And here comes Crystal Gayle, the sister of Loretta Lynn, who has recently been surpassing Loretta on the charts. "Crystal is an exceptional artist. She has a warmth about her singing and her appearance and personality. People want to put their arms around her and hug her. She's a super sweet gal and she sings fantastic. Allen Reynolds has done a tremendous job with Crystal. The feel of the records he cuts with her is so warm, it's just incredible."

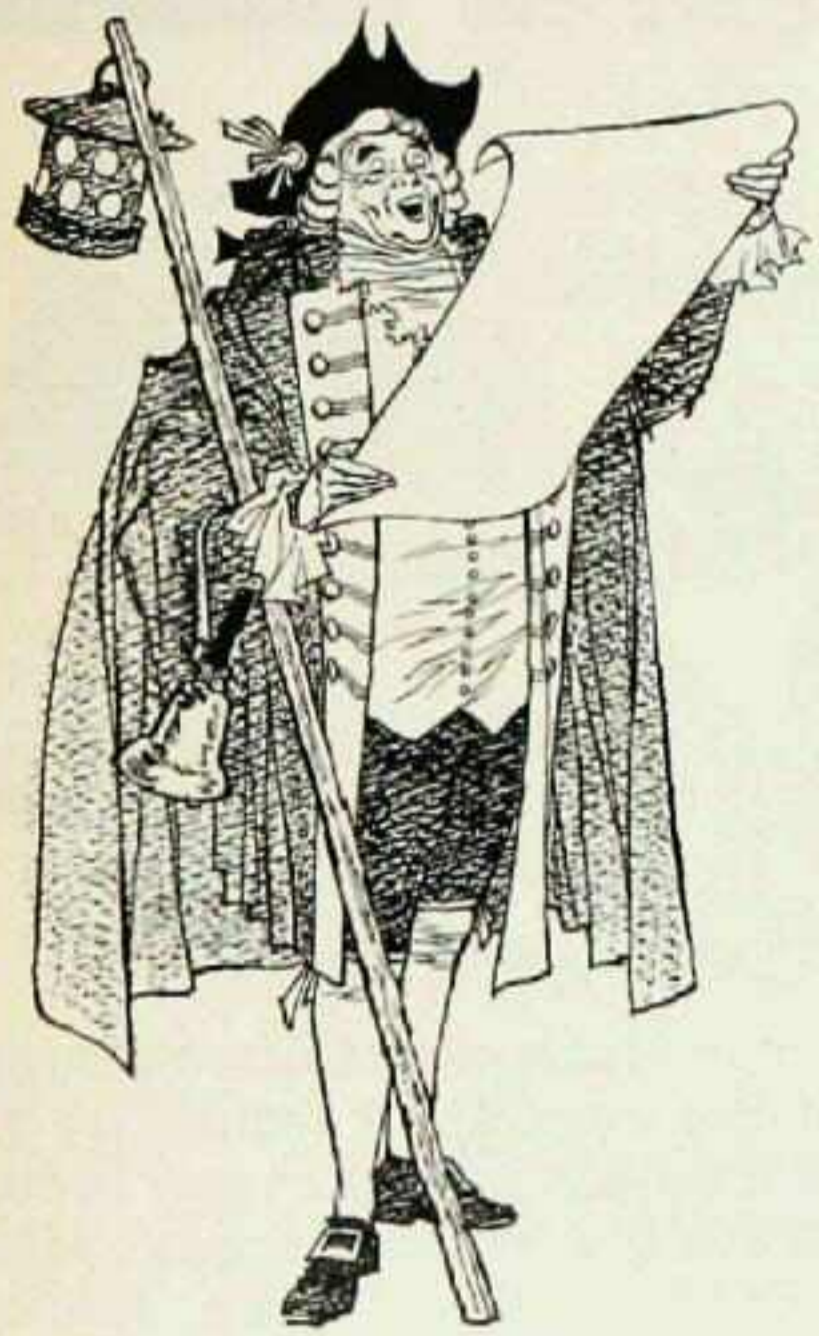
UA boasts some 25 artists on the roster, and it's difficult for Butler to talk about a few instead of all of them. Now, he will say a few words about Kenny Rogers, the pop/rock singer who ditched his First Edition after marked success because the winds of change were blowing strong. Rogers is one of the most respected names in the business.

"Kenny's going to be a super artist for us. He's in total control. And he just loves country music. He has no boundaries." Butler believes many music boundaries have fallen by the wayside in recent years. He feels it's the sign of a healthy industry.

Boundaries? "I'm talking about when a country record was a country record, a r&b record was an r&b record, and so on. Now, a record is a record, and I'm glad of that. I'm glad that I can walk into a studio and not worry about intro, verse, bridge, turnaround, verse, bridge, out. I can now go in and cut a record, a song I believe in, that I think is a hit song, and cut it the way I think it should be recorded, the way I think people would like to hear it. The barriers have been totally smashed."

Marketing has also improved over the last few years, Butler notes. In country music, it has become more sophisticated. The success of pop marketing campaigns has been transferred to country. "If it works in pop, it'll work in country. And it has worked—it does work. But if you don't have the talent to back up the campaign, you've wasted a lot of money."

(Continued on page UA-18)



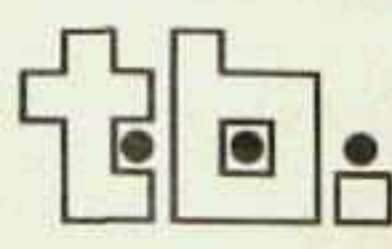
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FROM A FRIEND

The Tower Is Hot

• Continued from page UA-16

If success has been the byword of UA-Nashville's past, then crossover will be the byword of the future. Crossover is a magic word in Nashville, but Butler approaches the idea with a bit of caution merged with his optimism about the ultimate national and international success of country music product. "Sometimes if you go into a studio trying to cut a crossover record, you can really hurt yourself because when you're cutting successful records and you go in and attempt to cut something different you can get in trouble."

Kenny Rogers is a case in point. He has enjoyed substantial success on Top 40, rock and MOR stations, as well as country. Butler's theory was to take Rogers into the studio with the same rhythm section that he used to cut Billie Jo Spears and Jean Shepard, and cut some good country records because Rogers is highly regarded by country program directors, artists, publishers and writers. The strategy worked, and now every Rogers release is a threat to cross over.

"But I don't go into the studio trying to cut a crossover record," Butler emphasizes. "I try to go in and cut the best record I can cut, and then hope for the best."

Though Butler professes that he never wants to get into competition with Top 40 producers, he admits to a slight contradiction. "I just did a Top 40 album with Kenny. We cut some very heavy material, not country necessarily, but some of it would be accepted by country audiences. We did 'Desperadoes' by the Eagles, and when we walked into the studio, we decided to try to do some different things. But, at the same time, we also cut 'Laura' and 'Green Green Grass Of Home.'"

The result will probably be two Rogers LPs, one country and one pop oriented.

Butler, as the leader of any record company's division, faces some hard decisions about roster size from time to time. "We're in the process of adding several artists and we're also in the process of taking that look you have to take which is the only thing about this job I really don't like. It's the painful part, it really is, because you sign people since you believe in them. I can't turn my feelings on and off. If I like someone and believe in them, I'll believe in them 100 years from now. But, of course, business-wise, you can only go so far."

Creative divorces should be carefully considered, Butler believes. "There are some artists who have a good relationship with a producer and company and then made the mistake of going for the top dollar and leaving that company. If the company believes in them and they're having success, then they sure can mess that up. An artist should really consider the creative aspect before going to the highest bidder."

Another problem is the shrinking country playlist on radio. "I hate to see this happen because the survival of a company

a new talent if they're only playing 20-25 records. It's rough. But it's good for us in a way. It makes us realize that we have to buckle down and really go to work, and work hard at it. That's good in any business."

Nashville's slow pace has given way to a frenetic atmosphere that would make a New Yorker feel at home. It's kind of like eating grits at 100 m.p.h. When someone recently remarked to Butler that Nashville isn't as fun as it used to be, he replied, "We've gone to work. It's still a fun town, it's still a good town, but people have gone to work. Had to. Instead of four record companies, there are about 30."

The clash between the Old South and the New Economics results in some decisions that hone the creative edge. "You have to cut the best records you can possibly cut, believe in the staff you've got, sign the artists, promote them, and if it doesn't work, it doesn't work. Then you go back to the drawing board."

As Nashville changes internally, it changes the world externally. Billy Jo Spears and Crystal Gayle are becoming big stars in Europe. So is Kenny Rogers. And Slim Whitman's last UA LP came in the British album chart in the No. 1 position. Whitman, ironically, has had more success in England than in the U.S. Butler studied the situation and, noting that Whitman has hit in Europe with the songs recorded in the States, happily reports that Whitman has recorded in Europe. Perhaps the hits will flow in reverse across the briny deep separating England from its former colonies.

Butler believes in all his acts. "Del Reeves will be back on the charts again. He's one of the finest entertainers in the business. Ed Bruce is an extremely talent artist and one of the best writers in the city. As far as what the future holds for our artists, you cut the right song and the sky is the limit."

Artistry, creativity, management—it all seems to come together in the Tower. No wonder it's hot with all this combustion. Larry Butler has the talent, and the Tower, together.

The reason for UA's success can be found in the town named Nashville, the man named Butler, the building called the Tower and the label known as United Artists. And the esprit de corps is evident in each and every UA employee.

Perhaps the best example of the UA spirit came when promotion man Jerry Seabolt, working some long hours on the road, was helping Billie Jo Spears with a personal appearance at a radio station that had drawn some 20,000 persons. Seabolt could have taken to the sidelines and taken it easy. But, instead, he grabbed a heavy amplifier and lugged it on stage.

"Hey, Seabolt, that's not your job," yelled a promotion man from another record company.

Without breaking stride, Seabolt had a classic reply: "Yes it is. This is my artist!"

An Open Letter

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

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CONGRATULATIONS TO UA'S COUNTRY

• NASHVILLE

UA Country Artists

• Continued from page UA-12

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

DOC WATSON

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

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

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

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

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

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

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

DOTTIE WEST

A genuine country girl, Dottie West was declared by Billboard the No. 1 female writer in the U.S. and the No. 1 female performer in England in 1974. She also won the title of coun-

try music artist of the year from the British Country Music Assn. Impressive accolades for the new UA recording star who combines all her talents into a sparkling, fast-moving personal appearance stage show that leaves audiences clamoring for more.

One of the country's largest ad agencies heard a song she wrote, "I Was A Country Girl," and asked her to make a commercial for Coca-Cola. As a result she wrote "Country Sunshine," which was released as a single due to popular request. The final result of Dottie's magnetic style is a lifetime contract as the "Coca-Cola Country Girl." She will write and perform six television and radio commercials a year, drawing from her own experience and memories as a Tennessee farm girl, the oldest of 10 children, for the material.

"Country Sunshine" won her two Grammy nominations, in the categories of country female performer and writer (along with Billy Davis). The commercial placed No. 1 in the CLEO awards.

After majoring in music at Tennessee Tech and after several years of working northern nightclubs, she cut her first record for Starday in 1959.

A contract with Atlantic followed. But on the recommendation of Jim Reeves, Chet Atkins asked her to sign with RCA in 1962. Jim Reeves had recorded one of her early songs, "Is This Me?" It won her the BMI writer's award in 1961.

A regular on the Grand Ole Opry since 1962, she is one of 60 Opry stars who appeared March 15 for the closing of the old building and again the next night on the new Opryland stage in a special performance attended by the President.

In 1965 she became the first country music female artist to win a Grammy Award. The song, "Here Comes My Baby," (which she wrote) has also been recorded by Perry Como, Dean Martin and 50 other artists.

National tv shows taped include "The Eddy Arnold Special," "Country Hit Parade," two "Music Country U.S.A." shows and "Hee-Haw." Other credits include the Glen Campbell, Jimmy Dean, Mike Douglas and "Good Ole Nashville" tv shows, as well as several Las Vegas hotels.

She has made two European tours and spends her summers playing fair dates. Not all of Dottie West's performances have been country-billing. She opened the 1973 Memphis Symphony Orchestra season and performed a week with the Kansas City Symphony.

With her vivacious and thoroughly appealing style, Dottie will continue to be in demand for network shows and personal appearances throughout the world, spreading "Country Sunshine" wherever she goes.

SLIM WHITMAN

Slim Whitman was born in Tampa, Fla. Had he not pursued (Continued on page UA-22)

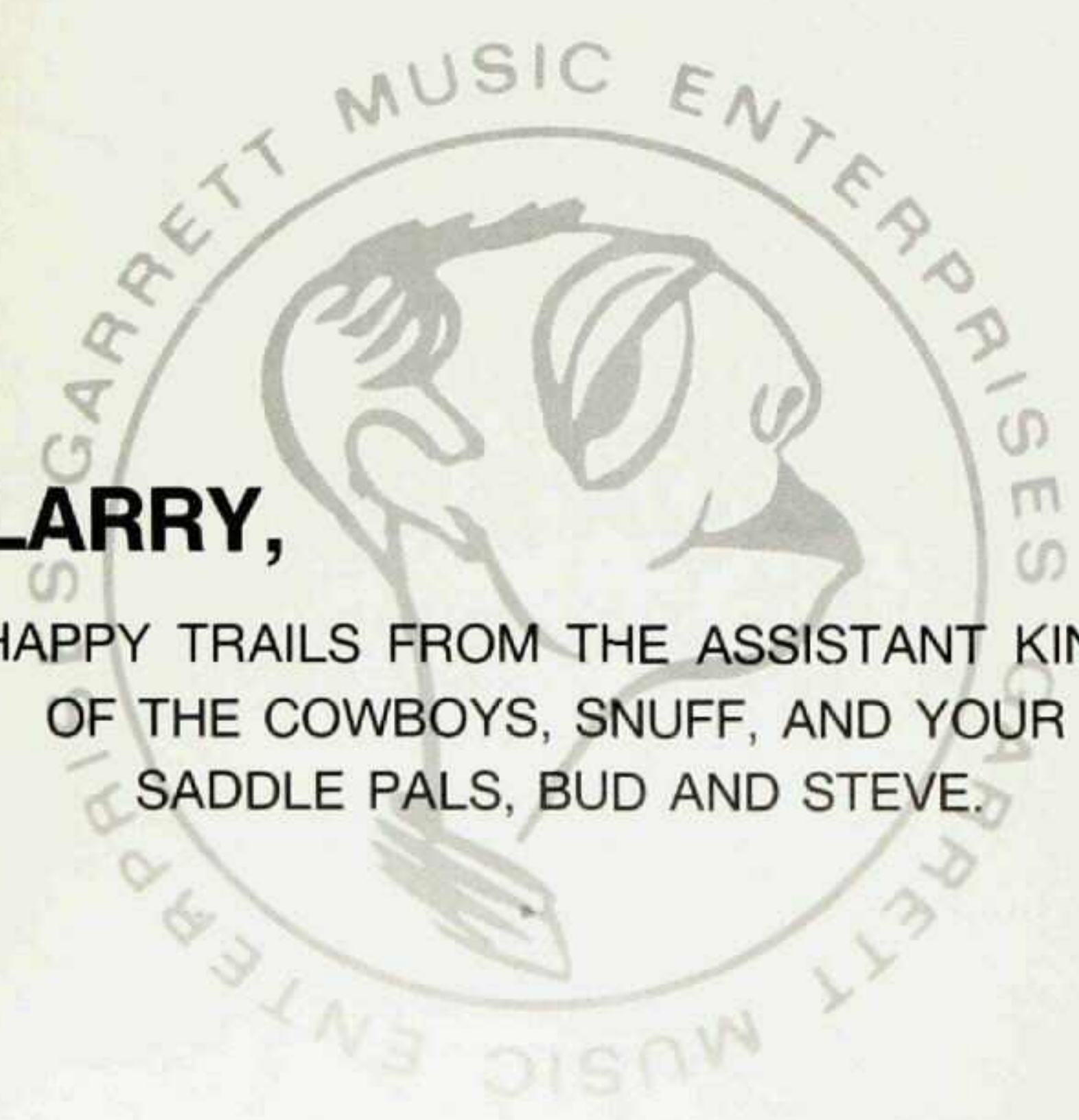
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Continued from page UA-20

his singing career. Slim might now be playing professional baseball, as he was a promising semipro in his teens. But music took the spotlight, especially after Slim joined the Navy. Slim enjoyed entertaining his service buddies and decided to build a career in music.

Slim joined the famous Louisiana Hayride in 1951, where he introduced his classic "Love Song of the Waterfall." He was soon contacted by a West Coast record label and signed to a contract.

Since that signing, he's recorded some fifty albums and nearly 150 singles. "Indian Love Call" and "Rose Marie" earned him million-selling gold discs, as did two of his albums.

A favorite around the world, Slim was the first country performer to appear at London's Palladium. His records frequently make the top 10 of England's pop charts.

Slim currently has several new albums.

BOBBY WRIGHT

United Artists recording artist Bobby Wright is one of the

experience in country music began at age eight in Shreveport on the famous "Louisiana Hayride." During summers he traveled across the United States with a Grand Ole Opry touring unit and was a Decca recording artist at age 11.

Bobby didn't stop there. After completing high school in the Nashville area, he entered Middle Tennessee State University, but left when show business beckoned. A call came to audition for a television series, which resulted in his being seen by millions of people each week in the part of "Willie" on the network show "McHale's Navy." It changed the direction of Bobby Wright's life and sealed his future in show business.

Bobby was a feature performer for the full four-year run of McHale's Navy. The highly rated tv series, which starred Ernest Borgnine, is still in syndication and continues to be successful in the U.S. and various foreign countries.

A more dramatic side of Bobby Wright was revealed when he was spotlighted as the guest on "The Road West" tv program, while "Pistols and Petticoats" cast him as a "bad guy" in a comical situation. In addition to these network television programs, Bobby has made guest appearances on highly rated syndication shows from Nashville including Del Reeves' Country Carnival, The Porter Wagoner Show, The Country Palace, and The Wilburn Brothers Show. Bobby is a regular mem-

Classic" Family Show.

As a performer, Bobby takes a back seat to no one when he steps up on stage, whether it be a concert stage, a tv studio, or the stage of WSM's Grand Ole Opry. Famous for such songs as "Long Tall Texan," his repertoire ranges from the soft sounds of ballads to hard country, pop-rock and novelty numbers.

Bobby's unique styling has placed such songs as "Seasons In The Sun," "Everybody Needs A Rainbow," and "Baby's Gone" high on the charts. He has combined with The Nashville Sound to produce "Here I Go Again," "Upstairs In The Bedroom," "Search Your Heart," and "Lay Some Happiness On Me," all of them top 10 LPs.

Last year the soft-spoken Bobby Wright traveled throughout the U.S., Canada and Europe on a tour that lasted 247 days. He is presently in Nashville, where he lives with his wife Brenda and their two daughters, Theresia Le Ann and Kamela Lynn, and is devoting full time to recording and personal appearances.

A young man who is a polished professional, Bobby Wright has certainly carved a place for himself in country music.

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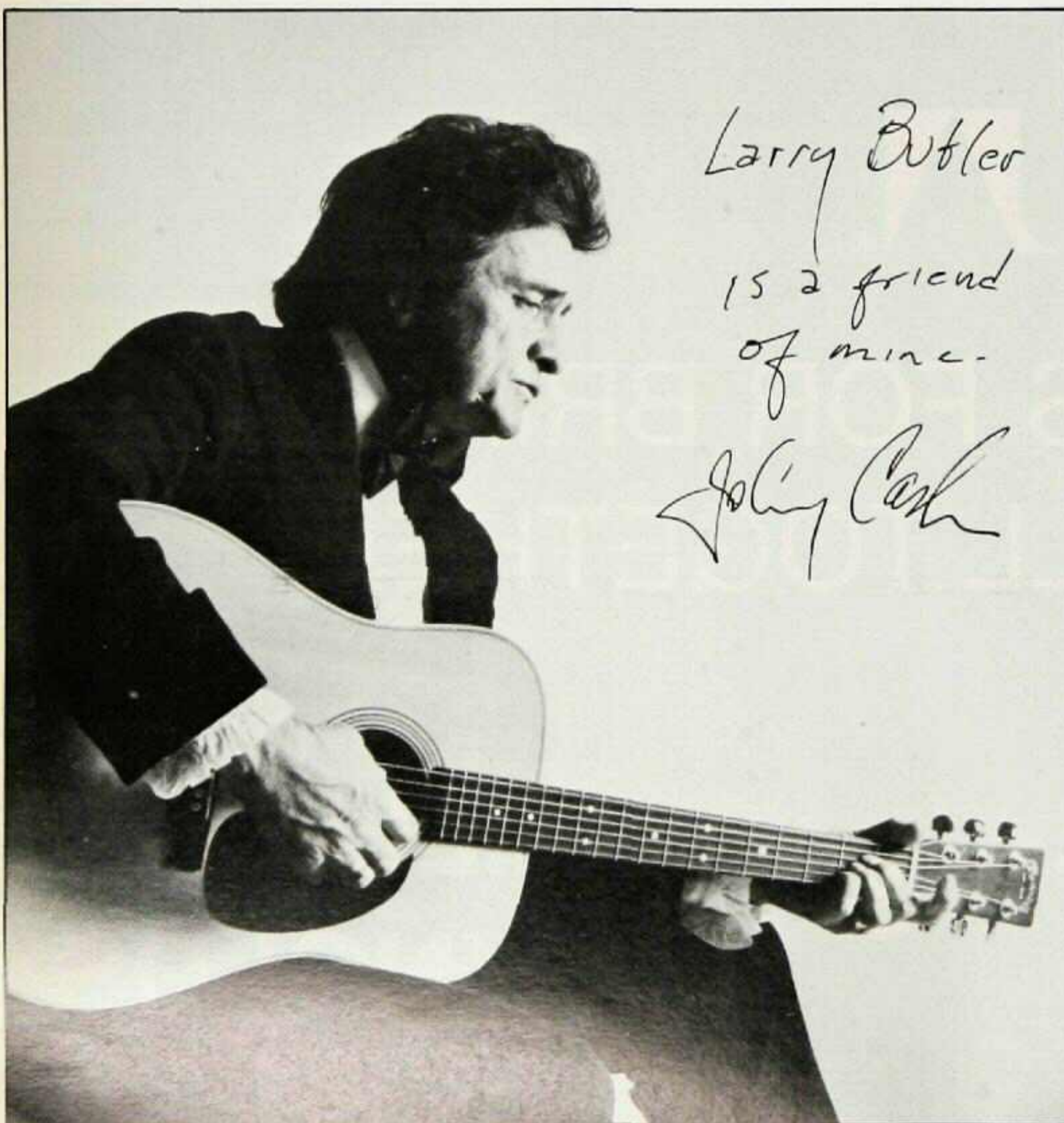
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Shown backstage after doing a concert at Los Angeles' Pilgrimage Theatre are UA recording artist Doc Watson and singer Maria Muldaur. Muldaur, who sat in with Doc and Merle Watson at the outdoor music fest, later used Doc and Merle on a session for her upcoming album.

Credits

Writer, Gerry Wood. Editor, Earl Paige. Art, Bernie Rollins. Production, John Halloran.



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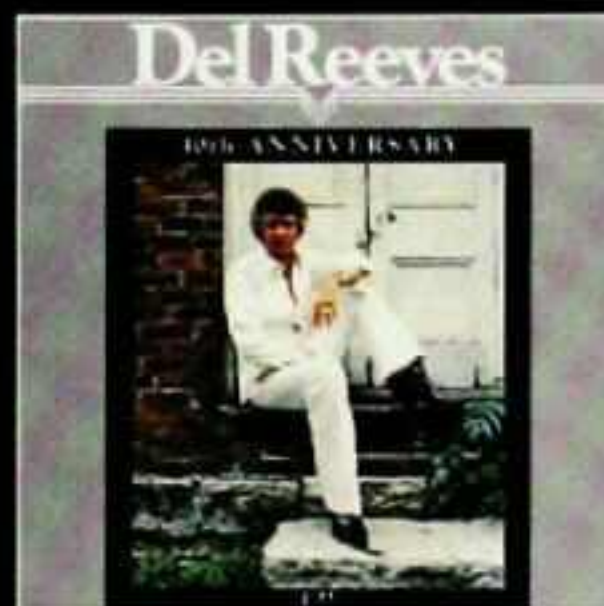
Jean Shepard

One of country's most popular and gifted artists with an album that's sure to please and excite country fans who have put her last four singles on the charts, "Jean Shepard's Greatest Hits" should be one of the biggest selling albums of her career. (UA-LA 685-G)



Sherri King

An exciting new Al Gallico discovery, Sherri King's impressive debut album should establish her as one of country's major new female artists. (UA-LA 686-G)



Del Reeves

One of the true giants of country music celebrates his 10 years on UA with an album of hit songs that his fans have been eagerly waiting for. This album of course, is another Del Reeves winner. It just doesn't happen any other way. (UA-AL 687-G)



Calico Vol. II

Calico's first debut album established them as a new group with a bright future. Recently voted "The Best Vocal Group In Texas" Calico is progressive country at its most powerful. (UA-LA 659-G)



Crystal Gayle

Already voted "Most Promising Female Vocalist" by The Academy of Country Music, Crystal has just been nominated for "Top Female Vocalist" by the Country Music Association. All you have to do is look at the charts to see why. (UA-LA 614-G)



Billie Jo Spears

Recently voted England's "Top Female Vocalist", Billie Jo Spears' new album follows her back to back hits "What I've Got In Mind" and "Misty Blue". "I Never Did Like Whiskey (But I Sure Love To Dance)" is Billie's new single from "I'm Not Easy". (UA-LA 684-G)



Melba Montgomery

An established country artist, the promise of Melba Montgomery as a major country artist can be heard on her stunning debut album for UA. It includes her new single "Angel of The Morning". (UA-LA 688-G)



Dave Dudley

Dave Dudley's string of hits continues with his album "Dave Dudley Presents" which follows his recent chart single "38 & Lonely". Like previous Dudley products his new album should have no trouble driving up the charts. (UA-LA 675-G)



Kenny Rogers

A major pop star that firmly established himself as a name country artist with his debut UA album, Kenny's new album has the potential to be one of the biggest crossover hits of the year. The single from the album "(Laura) What's He Got That I Ain't Got" is country hit product at its best. (UA-LA 689-G)

Label.



UNION SQUARE MUSIC, INC. RECORDS GROUP, INC.

Jazz

Desmond & His Alto Come Out Roaring

By ELIOT TIEGEL

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

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

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

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

Desmond says his Toronto associates—Ed Bickert, guitar; Don Thompson, bass and Jerry Fuller,



Billboard photo by Bonnie Tiegel
Paul Desmond: more dates makes everybody happy.

drums—are his working band, but he just worked several dates with the Brubeck family in Mexico.

The Brubeck Quartet reunion LP will feature many of the group's well-known tunes. "The old material

was what the people wanted to hear," Desmond says, "and what we wanted to play. The quartet disbanded in 1968 and he, Brubeck, Joe Morello (drums) and Eugene Wright (bass) haven't worked together since that time.

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

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

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

BASIE BEST?

Everest Reissues 9 Jazz LP's

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

Attracting the major share of interest is a Count Basie program of nine tunes featuring Billie Holiday

and Jimmy Rushing. Front cover lists the recording date as March 7, 1964—five years after Holiday died—but the back cover, in smaller type, gives June 30, 1937, as the date. And that's unquestionably more accurate.

The recording quality is poor, but

Basie's early band was one that outswung them all and it's of special note that his first theme, "Moten Swing," is heard at the start and close of the disk. Herschel Evans, Lester Young, Jack Washington, Buck Clayton and Dan Minor overcome

(Continued on page 47)

"got the jazz world on a string"

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Billboard SPECIAL SURVEY For Week Ending 10/9/76
(Published the 2nd & 4th Issue Of Every Month)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	3	5	SECRETS Herbie Hancock, Columbia PC 34280
2	1	27	BREEZIN George Benson, Warner Bros. BS 2919
3	2	17	BOB JAMES THREE CTI 6063
4	4	7	WINDJAMMER Freddie Hubbard, Columbia PC 34166
5	5	21	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
6	17	5	BAREFOOT BALLET John Klemmer, ABC ABCD 950
7	7	9	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070
8	11	5	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
9	8	21	HARD WORK John Handy, ABC/Impulse ASD 9314
10	NEW ENTRY		I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
11	9	7	GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)
12	12	17	GOOD KING BAD George Benson, CTI 6062
13	13	21	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
14	6	18	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
15	14	25	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
16	26	14	THE NEED TO BE Esther Satterfield, A&M SP 3411
17	27	3	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
18	15	21	FLY WITH THE WIND McCoy Tyner, Milestone M 9067 (Fantasy)
19	16	18	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
20	10	7	SANBORN David Sanborn, Warner Bros. BS 2957
21	20	50	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
22	22	48	TOUCH John Klemmer, ABC ABCD 922
23	18	17	ARBOUR ZENA Keith Jarrett, ECM 1070 (Polydor)
24	21	21	SALONGO Ramsey Lewis, Columbia PC 34173
25	33	5	ON LOVE David T. Walker, Ode SP 77035 (A&M)
26	37	3	FEELINGS Milt Jackson & Strings, Pablo 2310.774 (RCA)
27	NEW ENTRY		YELLOW & GREEN Ron Carter, CTI 6064 S1 (Motown)
28	NEW ENTRY		THE OTHER SIDE OF ABBEY ROAD George Benson, A&M SP 3028
29	NEW ENTRY		LIVE AT LAST Tim Weisberg, A&M SP 4600
30	30	3	MILLION DOLLAR LEGS New Tony Williams Lifetime, Columbia PC 34263
31	29	9	THE MAIN ATTRACTION Grant Green, Kudu 28 (CTI)
32	NEW ENTRY		CALIENTI Gato Barbieri, A&M SP 4597
33	28	18	EARL KLUGH Blue Note BN-LA596-G (United Artists)
34	35	7	WAITING Bobby Hutcherson, Blue Note BN-LA615-G (United Artists)
35	19	52	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
36	NEW ENTRY		PREMONITION Jon Lucien, Columbia PC 34255
37	38	3	RIVER HIGH, RIVER LOW Les McCann, Atlantic SD 1690
38	40	5	LOVE DANCE Woody Shaw, Muse MR 5074
39	39	3	METAMORPHOSIS Wade Marcus, ABC/Impulse ASD 9318
40	NEW ENTRY		THE MAIN FORCE Elvin Jones, Vanguard VSD 79372

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JVC College Hi Fi Promo In Good Start

NEW YORK—JVC's "Campus Lifestyles U.S.A." promotion moved on to its second and third stops in New Jersey last week, following a successful bow Sept. 20-21 at Hofstra Univ. in suburban Hempstead.

Aimed at bringing the growing college hi fi buying market closer to the company and its dealers (Billboard, Sept. 25), the Hofstra date was the first of 10 projected Eastern stops this fall, with a similar spring tour planned.

Involving a key dealer and rep firm or factory staffer at each campus, the expo was at Rutgers Univ., New Brunswick, Sept. 27-28, with Woodbridge Stereo, and Fairleigh Dickinson Univ., Teaneck (29-30), with Gorman Brothers. Select Associates, headed by Ed Stravitz, was the rep firm involved at both Garden State stops.

The highly successful 4-channel disco party and audio seminar by consultant Len Feldman offered at Hofstra were repeated at both New Jersey colleges. Turnout at the initial date was given as about 2,000 for the exhibit of the entire JVC hi fi line, and several hundred for the disco party.

"The students were really enthusiastic and confirmed our feelings that this is an enormous market that isn't getting the attention it deserves from the industry," comments Harry Elias, JVC America sales vice president.

His views were echoed by Bruce Breistein, manager of The Audio Shoppe at Record World, participating JVC dealer at the Roosevelt Field Shopping Center in nearby Garden City. "If a small fraction of those students who asked directions to our store show up, we'll be filling orders for months," he observes.

In addition to the equipment demonstrations by Breistein and Stuart Wein of the JVC factory staff,

(Continued on page 52)

TOPEKA'S 'SOUNDS GREAT'

Autosound, Tape Boost Profits

By GRIER LOWRY

(This concludes an exclusive two-part profile on the growth of Sounds Great as an independent factor in the Topeka market which began last week with a look at owner Sam Carkduff's brand selection and merchandising philosophy.)

TOPEKA, Kan.—In addition to its thriving hi fi business, Sounds Great Attributes at least 25% to 30% of its gross to auto stereo sales. A growing amount of blank tape dollars is also a factor in volume that Sam Carkduff expects to pass \$500,000 this year, his third in this city of about 120,000.

The Midwest retailer, who had two years with the St. Louis-based CMC chain prior to opening his own outlet, notes that he was installing stereo in cars while still in high school, and knows the score—and potential profits—in this category of gear.

About 40 in-dash units are on display, and half that many under-dash models, with Craig stocked top to bottom as the brand mainstay, in addition to Audiovox, high-end ADS, and Jensen speakers.

"In-dash car stereo is the big seller, and growing steadily," says Carkduff, "but demand for under-dash units is pretty solid. Often it's the buyer who can't stuff an in-dash unit into the tightly-packed dashboard and its control panel."

Biggest volume at Sounds Great is in the medium priced \$99 to \$199 range for 8-track models, and \$20 to \$30 more for cassette units. Cassette outsells 8-track in car stereo for Carkduff, with its share growing. And with speaker purchases, it's not the price, but the sound, he emphasizes.

The firm doesn't install car stereo, and it's no great disadvantage, the dealer believes. He claims that up to 70% of his buyers install their own or have friends who can do the job—and the majority would rather save the \$25 to \$30 installation fee to invest in a higher quality system.

(Continued on page 52)



Billboard photo by Grier Lowry

Personal attention to customers—for hi fi, car stereo or blank tape—is a big reason for the success of Sam Carkduff, right, in building his independent operation to a strong role in the Topeka market.

Winter CES 'Overbooked'; Runover To Blackstone?

NEW YORK—A late rush of exhibit space applications in the last two weeks has put the Winter CES in the position of holding requests for 303 spaces with only 279 available for the Jan. 13-16 fifth annual run at Chicago's Conrad Hilton.

As a result, once existing space assignments are made, the next-door Blackstone may be utilized for some of the latecomers, according to Bill Glasgow, show manager, who anticipated all exhibit contracts to be mailed by last Friday (1).

With exhibitors arranged in general product categories, CB radio and car stereo combinations will be in the East Hall at the main entrance, offering the first opportunity to show the new expanded 40-channel transceivers. Every major supplier with the exception of Pace (Pathcom) has requested space, Glasgow notes.

Special rooms on the fifth floor

are being reserved for audio component exhibitors who need only demonstration and hospitality facilities, he points out. It is a "pilot run" for the satellite audio-only show being set up for the Summer CES at McCormick Inn, across the road from the main McCormick Place exhibit hall.

Tailored to the needs of the hi fi community, the McCormick Inn facilities will include 27 small third floor sound rooms (13 by 14 and 14 by 16 feet) at a "bargain" \$750 including all services, notes Jack Wayman, EIA/CEG senior vice president who worked out the package deal.

Other areas on the second floor and lower lobby will cost from \$1,000 to \$3,000 a total of 18 rooms. Additionally, there will be 21 exhibit rooms at McCormick Place itself set aside for audio demonstrations, he

(Continued on page 52)

1st Event For Central N.Y. Hi Fi Group

By STEPHEN TRAIMAN

NEW YORK—With at least 42 manufacturers confirmed as exhibitors, the first-ever Central New York Hi Fi Show is hoping for 10,000 to 15,000 area visitors at its weekend run (9-10) in the Sheraton Motor Inn at Liverpool in suburban Syracuse.

Organized by a non-profit association of eight area retailers and six manufacturers' rep firms (Billboard, March 13), the show is strictly educational, with no sales activity on the floor. More than \$7,500 has been allocated to promotion, with the bulk going to a saturation campaign of 1,000 radio spots the week of the show.

"The show will be low key with no selling," emphasizes Cary Gordon, head of Syracuse-based Gordon Electronics and president of the non-profit group.

"Central New York consumers will have an opportunity to listen, view and compare hi fi equipment from nearly every major manufacturer in the industry," notes Harry Paston, vice president of Paston-Hunter Co. reps and the group's vice president.

More than \$2,500 worth of door prizes is being arranged from manufacturers and dealers, notes show manager Jeff Paston, with tickets at a straight \$1.50 available from participating dealers.

In addition to Gordon's firm, the group includes Sounds Great, Clark Music and Tech Hifi, all in Syracuse; Hi-Fi Specialists, Oswego; E&D Sound Unlimited, Watertown; Carm's Record & Component Center, Auburn, and Stereo Shack, Ithaca.

Rep firms joining Paston-Hunter to form the association include Bishop Enterprises and Kramerson-Randall Sales Corp., both of North Syracuse; Bernard Darmstedter As-

(Continued on page 50)

OCTOBER 9, 1976, BILLBOARD

Hardware & Software Forge Disco Industry

Continued from page 1

Fort of Intervention Distributors (video software), Projectivision (video hardware) and Disco Scene (audio and lighting systems), are typical of the spirit of cooperation—and the realization that concentrating on what one does best pays dividends.

The initial surge of the newest disco boom, less than three years ago, was impossible without the emergence of custom needs of clubs for high power capacity sound reinforcement equipment.

All too few traditional hi fi firms had the type of power amp, speaker system or turntable needed to meet the unique demands of the new discos. And those that tried to pass off high priced consumer units that couldn't possibly take the punishment hurt both themselves and the industry.

The resulting overloads and "blowouts" wrecked untold million of dollars worth of ill-conceived audio systems sold by inexperienced "experts" who tried to cash in on the initial vacuum created by the new boom.

Literally dozens of clubs in the U.S. and abroad learned the hard way that the investment in a care-

'Razors and Blades' Linked To Growth

fully designed disco sound and light system, tailored for the particular location, is well worth the extra effort taken to put it together.

It is a credit to both the new breed of custom equipment manufacturer such as GLI, Meteor Light & Sound Disco Sound Associates, Power Audio and others, and such old-line audio firms as Cerwin-Vega, Technics, Crown, Dynaco and others, that they rose to the occasion.

The new disco music needed high sound levels and better clarity, the deejays had to have turntables with better isolation and faster cueing capability, the club owner wanted a compact sound and light system with relatively simple operational controls, the now "on the go" market demanded innovative portability—and all these needs are being met.

As a result, today's disco owner is a more informed "shopper," better educated to his needs and less likely to be taken in by overblown promises. He is attuned to the equipment and can make far more valid buying decisions based on his own experience and that of fellow club owners.

The growth of the portable market

is as vital—or more so—than the club area, with the new breed of deejay entrepreneur now faced with the choice of literally dozens of "systems on the go"—all designed for this segment of the market that may be growing faster than the clubs.

Here, too, the deejay is now more informed on what he needs to do the job, with less chance of being "oversold" on a fancy package he doesn't really need, or "undersold" on a cheap system that won't hold up to

the punishment it must be able to take on the road.

The lighting area has kept pace with audio, and the growing sophistication of sight and sound controllers built into the custom console or available as an add-on is another graphic example of the hardware supplier meeting software needs. In this area, the enhancement of the environment increase the music's appeal and excitement for the audience and participants.

Again, the old-line companies such as Capitol Stage Lighting and Times Square Theatrical & Studio Supply who have helped evolve traditional theater and stage lighting into disco systems share the credit with innovative custom firms such as Digital Lighting, Meteor Light & Sound, Lights Fantastic and others.

Although the video side of the industry has advanced slower than audio, the unfilled needs of the club to meet the growing audience (including non-dancers) demand for more varied entertainment have brought the first custom software availabilities.

The delays in providing viable

'ALL EARS' FOR CBERS

FORT WORTH—"All Ears," an exclusive CB concert in tribute to CB fans and easy listening buffs, has been released on Radio Shack's Realistic label, with 10 original songs in pop, rock, soul and country style, using the CB vernacular. Several of the tunes are expected to be released as singles, with the stereo LP or 8-track tape available at \$3.49 from Radio Shack stores and associated dealers.

NEW PRODUCT LINE

ESS Preps 1st Heil Full-Range System

By JIM McCULLAUGH

LOS ANGELES—ESS, Inc., Sacramento, Calif.-based speaker manufacturer, will be marketing the Transar-A.T.D., its first full range Heil speaker system, by year end.

While prices have not been set and cosmetic wrinkles are still being ironed out, the new, higher-priced system, it is understood, will form the nucleus of a new product line, which, according to the firm, "will define a new level of high frequency performance."

Philip Coelho, ESS president, notes that the new system is "a logical extension of Dr. Oskar Heil's research in sound reproduction. Naturally, it incorporates his latest work in high frequency air-motion transformation but Transar-A.T.D.'s most striking feature is its low frequency system, the product of three years research by both ESS and Dr. Heil."

Up until this point, ESS speakers had the Heil system applied to high-frequency and mid-range. The new system will also have a Heil low-range.

According to the firm the new Heil low frequency system, like the air-motion transformer, departs radically from conventional transducer designs consisting of five vertically slacked Lexan diaphragms interconnected by four drive rods.

The Heil system is based on the concept of distributed drive. Each of

the diaphragms is drive-supported by the rods in four places, virtually eliminating the possibility of diaphragm resonance, according to the company. The rods are constructed of carbon fiber, the stiffest material known.

Sonic information is propagated through them instantaneously, in contrast to the far slower radial propagation through pulp cones, says ESS.

"This real-time propagation," Coelho adds, "has significant advantages in both transient performance and overall clarity."

Since the five diaphragms are driven by a common coil, the system's effective moving mass is greatly reduced, resulting in efficient operation over an extended range. In addition to its structural integrity, low overall mass and extremely coherent sound propagation, the Heil low-frequency system obtains outstanding horizontal dispersion through its vertically stacked design, says the company.

Coelho continues, "The system's performance is characterized by a total lack of compression or restriction. It has expansive depth and quality."

Recently, ESS introduced two new product lines: Professional Series Eclipse electronics and Professional Series Heil loudspeakers.

1st Central N.Y. Hi Fi Expo Joint Dealer-Rep Effort

• Continued from page 49

soc., Baldwinsville; Al Toupin Sales, Kenmore, and Robert Van Guilder of North Syracuse, representing R.W. Mitscher Co.

Manufacturers with confirmed space, according to Jeff Paston, include ADC/BSR, ADS, AR, Audio-Technica, Avid, Bang & Olufsen, Bozak, Cerwin-Vega, Craig Audio, Disewasher, Dynaco, EPI, Garrard, Genesis, JVC, Jennings, Kenwood, KLH, Doss, Lux Audio, Marantz, McIntosh, Onkyo, Philips Hi Fi, U.S. Pioneer, SAE, Sansui, Scott, Sony, Soundcraftsman, Stanton Magnetics, Superscope, Sylvania, Tandberg, TEAC, Technics and Yamaha; blank tape from Fuji, Maxell and TDK, plus tentative commitments from Akai and Dual.

The promo campaign covers the Central New York area with eight AM and FM radio stations reaching from Watertown to Binghamton, Paston notes. Also included are the two Syracuse tv stations with both 30 and 60-second spots scheduled, and newspapers throughout the area.

No newspaper supplement has been endorsed by the association, but the group itself is preparing a 4-page show brochure that will include ads from member dealers telling where the various lines are available.

"A recent Albany show by Sight & Sound there drew about 12,000 with minimal advertising," Paston observes, "so we're hoping to equal or better that with our saturation campaign. And if it goes as expected, we will plan to make it an annual event."

8-T Piggyback Robins Cleaner

NEW YORK—An automatic 8-track cartridge tape cleaner that "piggybacks" the player with no external power source required has been introduced by Robins Industries Corp. The "Soundtrack Scrubber" employs a reusable reel of special tape that cleans and polishes the recording tape inside the cartridge.

The cleaner is slipped into the player, then the cartridge is inserted into the Scrubber, with a remote capstan in the cleaner deriving its powers from the player and rotating the cartridge tape against the cleaning tape.

A 60-minute 8-track can be restored in 15 minutes, Robins claims, with the cleaning tape advanced slightly to present a fresh surface after each operation. At suggested resale of \$11.99, the unit is provided with a replaceable reel of cleaning tape good for about 200 tapes.

Portable Video Offered By MPCs

NEW YORK—MPCS Video Industries is offering a new lightweight portable video system that combines a \$50,000 Philips color camera, and a \$3,000 videocassette deck. The unit is said to be capable of perfectly recording the signal from any camera, and also provides top broadcast quality at reasonable prices.

Camera provided with the system is a Philips LKD111 unit. It comes with 9.5 to 95mm zoom lens, has a signal-to-noise ratio of better than 48dB, and can deliver film-clear detailed images at low light levels. Its lightweight and convenient controls make it ideal for off-the-shoulder operation.

NEWCOM Restructures Three Marketing Divisions

CHICAGO—The Electronic Industry Show Corp. has announced changes in the structure and nomenclature of its NEWCOM marketing divisions, which plan educational programs for the annual electronics distribution show.

Invitations to exhibits at NEWCOM '77, May 3-5 at Las Vegas Convention Center, were mailed last week, with space assignments to begin Nov. 19.

Three of the shows marketing divisions are affected by the realignment, according to Bud Haas, Show Corp. president.

The Industrial Distribution marketing division has been split in two, with an OEM segment and an MRO segment created. "This corresponds to the prevalent patterns in today's component marketplace," NEWCOM says.

The show also is combining its Consumer Products and CB Communications marketing divisions into one, due to "the recent emergence of CB radio as an accepted consumer product rather than a specialty item."

NEWCOM too has renamed its Professional Sound and Video division, now to be called Commercial Sound and Video.

The General Line/Service Dealer marketing division remains unchanged, the show informs.

Five Show Corp. board members have been named to head the various marketing divisions. They are: Jess Spoor, J.Y. Schoonmaker Co., Dallas, Industrial Distribution

(OEM); Lewis Shuler, Dixie Radio Supply, Columbia, S.C., Industrial Distribution (MRO); Alfred Cowles Jr., Bluff City Distributing, Memphis, Consumer Products/CB Communications; Arch T. Hoyne, Argos Sound, Commercial Sound and Video, Al Kass, Kass Electronic Distributors, Drexel Hill, Pa., General Line/Service Dealer.

According to NEWCOM, the work of the five marketing divisions will be coordinated by the Show Corp.'s Educational Committee, chaired by Don Yates, Radio Distributing Co., South Bend, Ind.

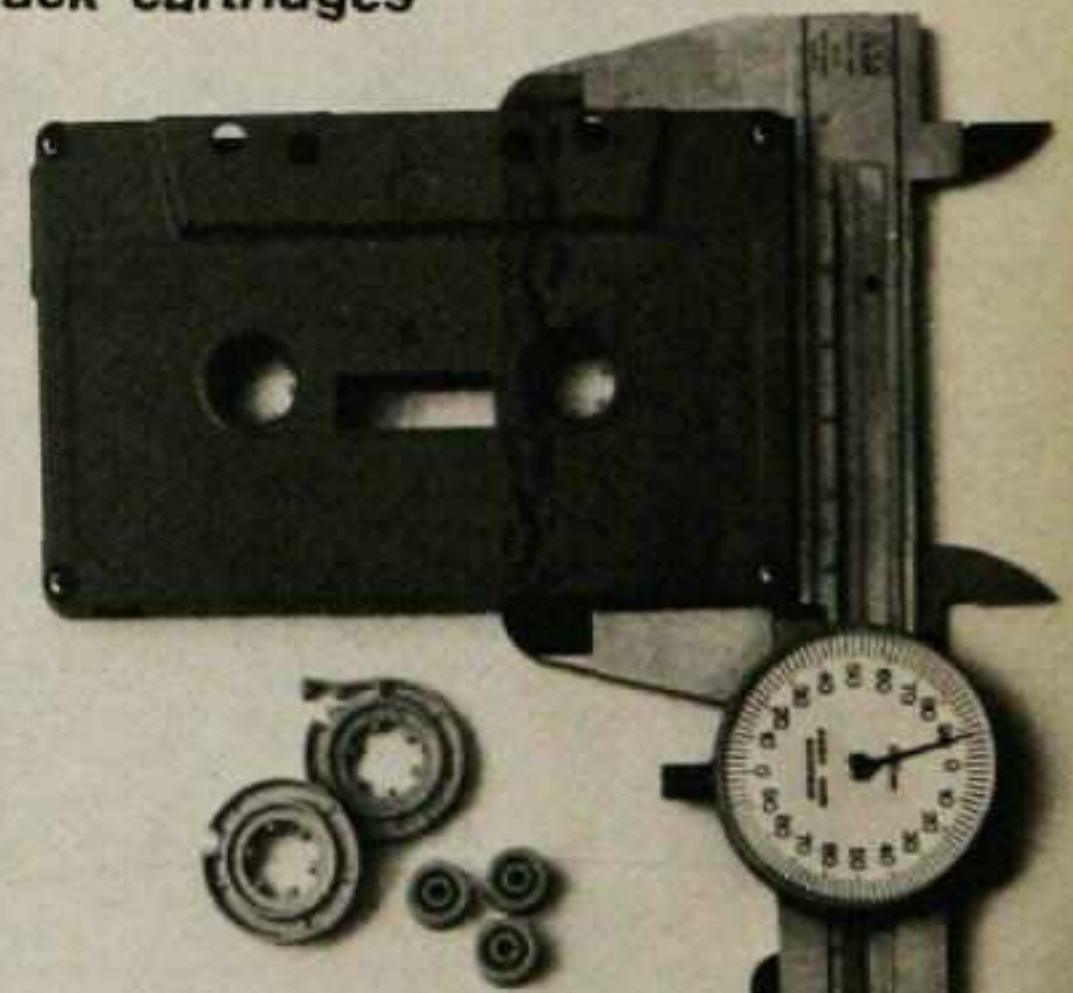
New Chrome Formula Memorex Videotape

SANTA CLARA, Calif.—MRX 716 Quantum is a new chromium dioxide formulation 500-orsted videotape from Memorex, available in 1-inch and 1/2-inch open reel configurations for all VTRs that can utilize such a tape. Specific performance features include improved color performance, RF and signal-to-noise ratio.

It re-emphasizes the firm's commitment to chrome as a viable formulation in both audio and video products, a company spokesman asserts. The bulk of the firm's product lines is still chrome based, it is emphasized, with the MRX2 audio formulation offered as an alternative, not a replacement (Billboard, Sept. 18).

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Your entry blank also gets you into our ROLL YOUR OWN AT HOME T-shirt offer. Ask a salesman to show you a sample. And why not try a "hands-on" demonstration of our pro-line recording equipment. It might be your lucky day all the way around.

OFFICIAL RULES:

1. To enter, complete the official entry form available at a TEAC Tascam Series dealer. 2. Mail immediately; mailer is preaddressed and post-paid. All entries must be postmarked no later than November 30. 3. The winner will be selected in a random drawing conducted by judges independent of TEAC Corporation of America. The results of the drawing will be final. The winner will be notified by mail. Odds of winning will be determined by the number of entries received. State, Federal and other taxes imposed on the prize winner will be the sole responsibility of the prize winner. Requests for the winners name should be addressed to: TEAC, P.O. Box 750, Montebello, CA 90640. 4. Employees of TEAC of America, affiliated companies, sales agents, and their families are not eligible. Void where prohibited or restricted by law.

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JBL - Model 4315

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TOPEKA'S SOUNDS GREAT

Autosound, Blank Tape Boost \$\$

• Continued from page 49

Carkduff has an excellent "secret weapon" in his campaign to beef up auto stereo tickets. It adds up to a \$500 to \$600 sale, and the upshot is exceptional sound.

The combination includes a Nakamichi model 250 or 350 underdash cassette deck, coupled with an ADS 2001 or 2002 speaker system. With the AC adaptor, it can be easily removed from the car and used as a superior home record/playback sys-

tem, doing double duty with the 12-volt DC car operation.

"Once the buyer hears this system tied into his auto, he'll never forget how good it sounded," the Midwest dealer enthuses.

Blank tapes are not sloughed off here as small-change sellers, with Carkduff thinking case-lot selling. He'd rather make \$38 on a case than dribble out \$3.88 sales. The firm has a "list" price, "everyday" price and "quantity" price for its Maxell, Nakamichi and TDK products.

"To the buyer asking for four cassettes, I say 'why not six more for a 15% discount?,' or 'get our over-10 price and save 20%,' he explains.

The Sounds Great margin on case-lot sales is a healthy 35% even when sold 30 or 40 at a time, Carkduff claims. The trick, he says, is in "buying right," and for him this means 3,600 case-lots for the top factory discount that permits him to buy like a chain.

This type of buying also gets him the factory throw-ins offered from time to time, but he doesn't care much for the two-for-one deals. He'd rather go with a deal that offers Maxell at discount on the first tape, then a bigger discount on the second unit.

Carkduff has a dream about factories cutting out the frills and the

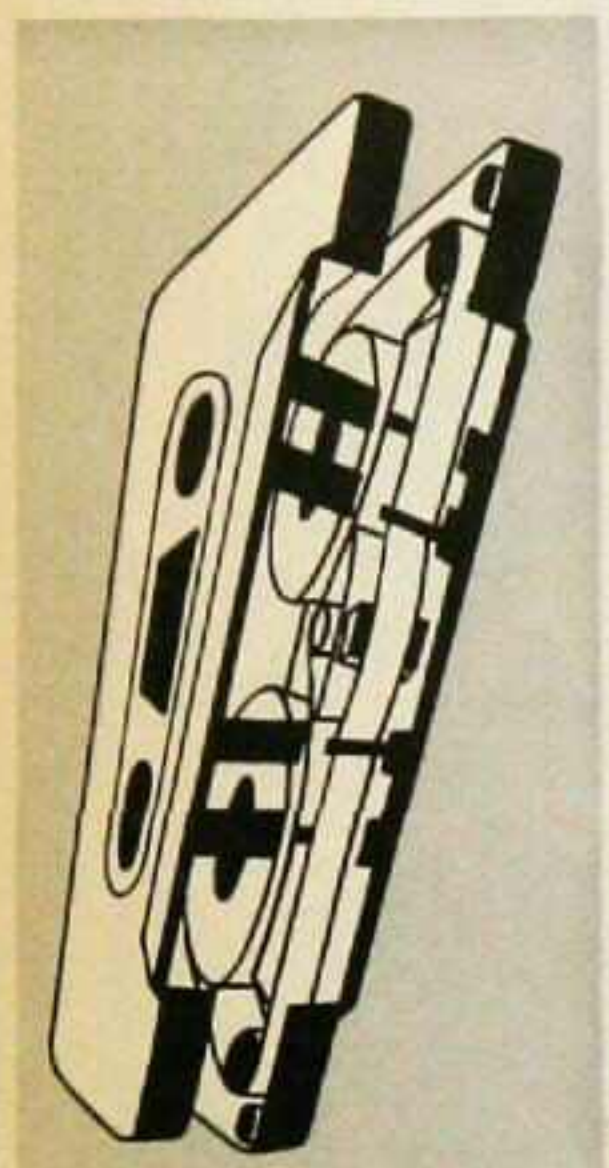
5% advertising co-op allowance, eliminating all affidavits and prior approvals, and just deducting 5% from the invoices while letting the retailer do his own promoting.

Asked if some retailers wouldn't simply stick the rebate in the till and forget about advertising, he contends "bright retailers wouldn't. Most of us realize that advertising is another word for staying alive."

He does advertise an active trade-in program for legitimate hi fi equipment, but emphasizes he won't touch low end used gear. If it's Japanese-made within the last five years and a recognized brand, chances are it has good trade-in potential, Carkduff says. Turntables are acceptable, but he makes more money on used receivers and speakers.

The basic resale buyer at Sounds Great is the "same type who buys used cars," the retailer explains. "He seeks quality but wants to save money—either because he's thrifty or just doesn't have it."

Sounds Great also operates a repair shop that is good for business in several ways, Carkduff notes. It makes sales with customers who bring in "tired, old stereos," and react affirmatively when told they can buy a new unit for around \$200 instead of spending \$60 to \$100 to repair the old one.



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JVC 'Campus Lifestyles' On

• Continued from page 49

student visitors shared door prizes that included JVC T-shirts, plus record albums, tapes and posters from TDK, Acoustic Research (AR) and ABC Records, officials co-sponsors of the "Campus Lifestyles U.S.A.," and CBS Records, which participated through its college department.

Remaining stops on the East

TEAC Dealers' 2d Demo Tape

MONTEBELLO, Calif.—The second in a series of 4-track, mix-down demonstration tapes is available to TEAC dealers from the company's training department here, manager Theo Mayer reports.

The new 19-minute tape (at 7½ i.p.s.) uses the 4-channel A-3340S tape deck and model 2 mixer as example units for in-store use, following the initial release on the 2300SD 2-channel tape deck.

Recorded instructions start off the

Coast promotional tour are being rearranged, with Syracuse (N.Y.) Univ. and Cornell Univ. postponed from early this month till November so as not to compete with the first Central New York Hi Fi Show, Oct. 9-10 in suburban Syracuse. Being firmed now are the Univ. of Pennsylvania and Temple Univ. in Philadelphia; American Univ. and Georgetown Univ., in Washington, and the Univ. of Connecticut, Storrs.

new demo tape on tracks 1 and 3, picked up by plugging headphones into the jack. Musical selections by Dalton & Dubarri, who just turned out "Success & Failure" on ABC, comprise most of the tape, with voice and various instruments on the four tracks, and a 3:27-minute section covers quad.

EIA/CEG Taps Hollands, Boss

LOS ANGELES—John Hollands of BSR and William Boss of RCA were elected to head the CEG audio and video divisions, respectively, during the annual board meeting at the 52nd annual EIA convention here Sept. 29.

Hollands, president of BSR (USA) Ltd., and chairman of Audio Dynamics Corp., assumes his position as audio chairman immediately. Boss, division vice president, RCA distributor and commercial relations, takes over as video division chairman next Jan. 1. He also was elected chairman of the overall EIA/CEG board of directors.

GRT In Claridge Pact

SUNNYVALE, Calif.—GRT Music Tapes has renewed its exclusive tape distribution agreement with Claridge Records of Los Angeles—its 80th distributed label. GRT is preparing the tape release of Claridge's "Bo & Ruth," an album getting attention in r&b markets.



Billboard photo by Maune Orendenker

MID-ATLANTIC TRIO—Two pioneer reps with more than 65 years combined service to the industry were honored with life memberships in the National ERA, with C.H. Stratton, left, and George Scarborough, right, cited at the opening fall dinner meeting of the Mid-Lantic Chapter in Philadelphia. They flank Dan Honig, ERA Washington counsel, who discussed "negotiating the optimum sales rep agreement," as guest speaker.

Winter CES Space SRO

• Continued from page 49

points out, with such firms as Cerwin-Vega and Infinity Systems using that space this past year.

The Summer CES brochures for the June 5-8 event are in the mail to approximately 2,000 firms, with the first space assignments to begin Nov. 1, Glasgow says.

With both shows now "in-house" as far as management is concerned, both Wayman and Glasgow empha-

size that all aspects of the events are being guided by the 27-member CES Advisory Committee set up at the last Summer CES.

The basic decision to continue as one event representing all areas of the consumer electronics industry was reinforced at a recent meeting of 22 members of that group, Wayman reports, with similar sentiment for semi-annual Winter and Summer shows in Chicago.

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SPECIAL DESIGNS ON REQUEST

Rep Rap

George Saddler, Fuji Photo Film audiotape sales manager and ITA treasurer, is guest speaker at the annual "Audio Dealer Night" to be hosted by the **Mid-Lantic Chapter of ERA**, Oct. 11 at the Presidential Apartments in Philadelphia.

All area dealers are being invited as the chapter's guests to hear Saddler's talk on "how the ITA has affected the audio-tape industry—worldwide and domestically," according to program chairman **Wilfred Graham**, Mid-Lantic vice president, consumer products, who heads his own rep firm in Wynnewood, Pa.

John Mancini has launched a new rep firm, **Mancini & Assoc.**, to handle Spectro Acoustics, Decca Record products, Rola-Celestion, Duntech Labs, Fons (turntables) and Trans Bass Systems in Northern California, he reports. Address is Box 168, Lagunitas, Calif. 94938, phone (415) 488-9223.

Ralph Knutson, formerly Littellfuse product manager, joins **Bransky Sales**, 1279 Lincoln Ave., Highland Park, Ill. 60035, to head up sales for its newly former consumer products division. **Fred Massarelli**, with the firm since 1974, has been named district sales manager for the southern half of all Midwest territory covered.

In making the announcements, president **Mel Bransky** says, "We feel that the division of Bransky Sales into a consumer products group and an industrial group will provide better service to all customers in our market area."

At **Calvert Electronics**, New York-based electronic distributor, **Fred Samuel** is promoted to national marketing/sales manager from marketing director, and **Nicholas Rabecki Jr.** joins as broadcast/CCTV marketing director, from vice president at Polygram Ltd.

C.D. Franke Co., Columbia, S.C., a Sony consumer products distributor for two years, had its distribution extended to Western North Carolina. Salesmen of the parent **Brown-Rogers-Dixson** firm in Winston-Salem, N.C., will be responsible for selling Sony products, according to **Francis Dixson**, president of Franke Co.

Steffen Sales Co., Inc., headquartered at 13485 Capitol Dr., Brookfield, Wis. 53005, has added two salesmen for its audio and personal/communications coverage, according to president **Jim Steffen**.

Ted Warren joins the Elk Grove Village, Ill., office, from prior experience with Electrophone and Admiral. **Myron Maciejewski**, most recently with the Playback retail hi fi chain, will operate from the Milwaukee office.

Audio-Technica U.S., Inc., has named two new reps for its line of cartridges, headphones and record care products, vice president and general manager **Jon Kelly** announces.

Marketing Plus, South Edina, Minn., with **Joseph Purtell** and **Boyd Lester** as principles, will cover Minnesota, North and South Dakota, Northern Wisconsin. **H.P. Marketing**, with offices in Littleton, Colo., and Phoenix, will cover Eastern Montana, Wyoming, Utah, Colorado, New Mexico, Northern Arizona and El Paso.

Barstow & Doran, Inc., headed by **Peter Doran** at 22527 Crenshaw Blvd., Torrance, Calif., has been named to handle **Communications Products Mfg., Inc.**, CB accessories in Southern California, Southern Nevada and Hawaii.

Tony Weber, formerly manager of Winterton's Audio, Salt Lake City, has joined **Morris-Tail Assoc.**, 4260 Lankershim Blvd., North Hollywood 91602, and its subsidiary, **Rolls Electronics Distributing Co.** The firms handle Bang & Olufsen,

Duntech Labs, Sennheiser Electronics, Sound Stand, Schweizer Design and Audio Announcer products, and Weber also will be in charge of dealer sales training and new market development.

SBE, Inc., has added two new rep firms for its CB and personal communications products, national sales manager **Paul Zimmer** reports.

L.P. Hench Co., headed by **Les Hench** and associates **Gene Hilderbrand** and **Bill Rybinski**,

9900 S.W. 168 St., Miami 33157, will cover Florida. **Central Electronic Sales**, with president **Sam McMechan**, assisted by **Dale Van Dale**, 1262 Ashover, Bloomfield Hills, Mich. 48013, has the state of Michigan.

Cara Pacific Sales Co., headed by **Bill Cara**, 4145 Via Marina, No. 120, Marina Del Rey, Calif. 90291, will handle **Modular Audio Products**, division of **Modular Devices, Inc.**, in California, Arizona, Nevada, Oregon and Washington.



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WEST COAST REP UPDATE—At a recent meeting of ERA's Southern California chapter, at left, Martin Kellner, Electric Motor Engineering president, announces Nov. 5 get-together featuring Bob Rosefsky in a three-hour "how to handle money seminar"; at center, national executive director Ray Hall, left, tells Howard Schoenduve of Fetty-Schoenduve and chapter insurance chairman, about new ERA WATS service to explain insurance coverage, as Joseph Antonaccio,



WESCON convention manager, looks on; at right, Bill Weber, ERA's first paid national executive director from 1958-62, outlines plans for WESCON, annual L.A. industrial components expo, with from left, meeting chairman Dick Gravley, Jack Berman Co.; Rick Weiss, Ellard Strassner Co., and Ed Landa, head of his own firm.



Billboard photos by Earl Paige

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Tape Duplicator

Approximately 85 exhibitors are firmed for Video Expo '76, Oct. 12-14 at New York's Madison Square Garden exposition rotunda, with 4,000 preregistrations, according to sponsoring Knowledge Industry Publications, as of Sept. 17.

At the nearby Statler Hilton Hotel, Media & Methods will present daily VideoWorkshops managed by Smith Mattingly Productions, Ltd., and Video Systems is sponsoring Video-Seminars, managed by Barwick/Kranz, Inc.

Information on exhibit tickets and workshop registration is available from KIP, 2 Corporate Park Dr., White Plains, N.Y. 10604, phone (914) 694-8686.

For its third six-month period of activity from January-June 1976, the Public Television Library Video Program Service reports 635 sales and 266 rentals of 1/4-inch U-Matic videocassette programs, a 55% gain over the prior six months, according to director Bob Reed.

Total dollar volume for the non-broadcast video service's first 18 months of operation is more than \$190,500, with 46 public tv stations sharing in the royalties for the most recent period.

Among the most popular programs was "A Profile Of Paul Robeson," a one-hour documentary on the late singer, produced by WETA-TV, Washington. A complete catalog is available from PFL, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024.

Expansion of Windsor Total Video to new studios and offices at 565 Fifth Ave., New York, affords new capabilities in videotape duplication and production facilities, added studio space, and 35mm and 16mm film transfer to tape with computerized color correction, note owners Bert Goodman and Bob Henderson.

The multiple studio operation now has an IVC 7000P broadcast camera and IVC 2-inch 9000 VTR, two Hitachi SK-70 cameras and quad recording capability. The firm has facilities for duplicating 1/2, 1 and 2-inch videotape for distribution. Windsor also is involved in the sale,

(Continued on page 55)

12-Inch Disco Disk Is Released By Pye

NEW YORK—Pye Records has joined the growing list of record companies to release a 12-inch disco disk. The firm has issued "Do It All Night" by the group Power Play.

The record's jacket is prepared in full-color artwork and carries the inscription, "A Piece Of The Pye." The slogan will be used on all future 12-inch single releases of Pye and Pye-distributed Calla Records products.

According to Pye's president Marvin Schlachter, Pye will issue singles from future albums in both standard and 12-inch disco disks.

TMI Develops New Audio

NEW YORK—TMI Audio Engineering has developed an audio equipment package especially for discotheques. The system includes four TMI model SR-3A speakers, two Bockman amplifiers, one six-input disco mixer, two Technics model SL-1200 turntables, two Stanton cartridges, a Teledyne microphone and cueing headphone. It will sell for under \$6,000.

According to Tom Maguire, president of TMI Audio, the TMI model SR-3A speaker system being offered in the disco package is a recent development of the Coram, N.Y.-based company. The three-way system features an acoustic output of 122dB at 100 watts, and a frequency response of 25-27,000Hz. Through use of state of the art components, distortion is kept at a minimum.

Maguire explains the system is modular, and that bass, mid-bass and treble may be augmented by the use of separately available modules. "This," says Maguire, "insures that an optimum speaker system may be

devised for any room using as many modules as are necessary. In this way the user can eliminate compromise in selecting his speakers."

As an individual unit the TMI model SR-3A will retail for about \$850. Also available is the firm's new model B-1C sub-woofer which delivers up to 127dB bass with response from below 20-400Hz.

TMI is also marketing a new Bockman Research power amplifier delivering up to 400 watts of power with all channels driven. Distortion is said to be less than .5%. The unit incorporates an integral cooling fan and separate power supplies for each channel.

TMI which will maintain a courtesy suite at the N.Y. Americana Hotel for the duration of Billboard's Disco II convention, is offering a show special of a model B-1C sub-woofer with a Brockman Research amplifier and a Pioneer electronic crossover at an installed price of \$1,700.

Seattle Pool Firm Opens To Serve Northwest DJs

NEW YORK—Disco-Technics, a disco design consultant in Seattle, has established Northwest Disco Record Pool to service disco deejays in the area.

According to Gary Friedman, head of Disco-Technics, the pool, which operates as a separate, self-supporting entity from Disco-Technics, was created as a convenient clearing house between record companies and disco deejays.

The service is available to any functioning disco, mobile disco, or contract disk jockey in Alaska, Washington, Oregon, Northern California and Nevada, Idaho, Montana, Wyoming, Colorado and Utah.

According to Friedman, the policy of the pool is to supply newly established discos with an initial stock of 100 disco standards (LPs, 45s and special disco mixes), while older clubs may choose either to select 100 items from the pool's stock or to defer monthly service charges until after the first 100 new releases have been received from the pool.

Subscriptions to Northwest include a startup fee of \$125 and a \$37.50 monthly service charge. Friedman states that the pool requires each subscriber to provide 80 printed or mimeographed copies of their current playlist every other week. These playlists could be in the

form of Top 40 or Top 50, and may include "pick hits." Also required is the name and address of the participating disco. The pool also encourages its members to print extra copies of the playlist for distribution to record stores and customers.

Says Friedman, "We have discovered that playlists represent highly effective forms of advertising, and by circulating them, our members can assure themselves of a high degree of visibility."

Northwest Record Pool will give records for dance contests, special promotions to its subscribers depending on the availability of these products, but Friedman stresses that these requests, along with requests for replacement product, must be made in writing to the company.

Northwest will also act as a clearing house for promotional funds for playlist, newspaper and/or radio advertising, and Friedman states that any such funds will be divided among participating subscribers on a case by case basis.

The pool is also supplying a bi-weekly Northwest area disco hitlist, and a monthly disco newsletter to all subscribers. Friedman warns that subscription to the record pool does not constitute an exemption from payment of performing rights and other royalties.

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GLI Ships New Mixer/Pre-Amp

NEW YORK—GLI, Inc., has begun shipping its "Creative Controller" mixer preamplifier, first shown in prototype at the 1975 Summer CES Show in Chicago.

The unit is composed of the GLI model 3880 mixer module plus a variety of satellite signal processor modules that connect to the 3880 and share its power supply. It is especially designed for use in discotheques, nightclubs, recording studios, retail audio showrooms, broadcast stations and most other places that use background music and/or public address systems.

The unit has two main inputs which accept either phono or high-level signals, and have individual level controls as well as a sliding transition fader. There is a universal impedance microphone input that feeds both stereo channels and is activated by a pull-to-talkover switch in its level control that also activates a music fade-out.

An auxiliary input comes wired for high level signals such as a tuner, tape deck or microphone mixer, however, according to Michael Klasco, GLI's president, by using an optional plug-in circuit board it may be adapted to accept either an additional stereo phono signal or two microphones.

Other features include a microphone equalization control, an optional footswitch to operate the mike talkover and music fade-out, and an output level control to match either pre or power amplifiers.

Klasco adds that the model 3880 mixer module utilizes only about one-tenth of the point-to-point wiring found in competitive devices, and that all critical components are protected by a metal shield case that not only separates them from the power supply, but also shields out noise from outside sources. Circuit boards are mounted in self-grounding slide channels.

Now available with the "Creative Controller" is the satellite module model 1000 signal processor. The unit is designed to fit standard 19-inch EIA racks, and shares the model 3880 power supply to save money. It is said to add versatility to the mixer with a three-band frequency equalizer, two tape monitor circuits which can also be used for external signal processors, deck-to-deck tape dubbing, stereo blend controls, and VU meters that can be switched to show left-right levels or program/cue levels. There is also a

switch that can apply equalization to a program being played or a tape being recorded. This unit carries a \$225 price tag.

A model 2000 signal processor with a \$350 price tag will be ready

for delivery before the end of the year. This unit will incorporate all the features of the model 1000 plus an "RG" peak limiter/downward expander to improve dynamic range and reduce noise.

Tape Duplicator

Continued from page 54
rental and servicing of Sony, IVC, Hitachi and other video equipment companies.

Expanding internationally, Windsor has named Research One, Inc., of Toronto to offer

the firm's Videomatics system to the Canadian market. Chairman Bob Henderson was at VIDCOM in Cannes negotiating European representation for Videomatics and Windsor's Medi-Tel division.

Everyone is sold on Sound Guard. Now we need some people to sell it.

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From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. Sound Guard* record preservative.

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The photos below, magnified 200 times, tell the Sound Guard story, dramatically.



Guard preservative with raves. Like Len Feldman in RADIO ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise."

And "...not only does Sound Guard lubricant inhibit the gradual increase of surface noise that occurs with repeated playings, but it actually decreases the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans."

Or B.V. Pisha's

AUDIO review: "Its (Sound Guard's) effectiveness was beyond our greatest expectations!"



You can actually see vinyl wearing away.



No visible wear can be detected.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves.

Their results were astounding:
1. Sound Guard preservative increases the life of records by significantly reducing record wear.
2. It does not in any way degrade audible frequency response.
3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings.
4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound

Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in

Syracuse, New York, and Columbus, Ohio.

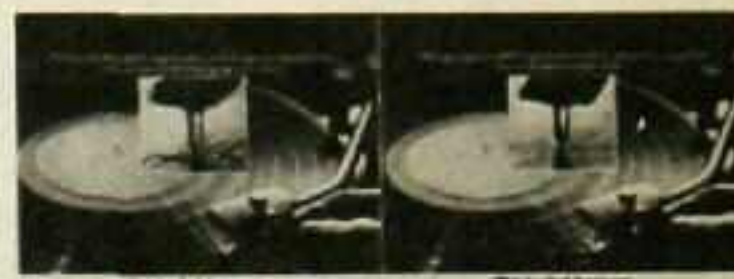
Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the total record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering refills. They're coming to us direct now.

But from now on, our national advertising will send Sound Guard customers to you.



Introducing Sound Guard.

THE FIRST PROOF...
The first proof that Sound Guard is the most effective record care product ever developed. It's the only one that actually reduces surface noise and distortion while increasing frequency response. It's the only one that actually reduces the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans.

THE SECOND PROOF...
The second proof is the fact that Sound Guard is the only record care product that actually increases the life of records by significantly reducing record wear. It's the only one that does not in any way degrade audible frequency response. It's the only one that significantly retards increases in surface noise and total harmonic distortion caused by repeated playings. It's the only one that records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

THE THIRD PROOF...
The third proof is the fact that Sound Guard is the only record care product that has been tested and approved by one of the most respected audio laboratories in the world. Their results were astounding: 1. Sound Guard preservative increases the life of records by significantly reducing record wear. 2. It does not in any way degrade audible frequency response. 3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings. 4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

THE FOURTH PROOF...
The fourth proof is the fact that Sound Guard is the only record care product that has been tested and approved by one of the most respected audio laboratories in the world. Their results were astounding: 1. Sound Guard preservative increases the life of records by significantly reducing record wear. 2. It does not in any way degrade audible frequency response. 3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings. 4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW's Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

In June, Sound Guard representatives will be calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.



*Sound Guard is the trademark of Ball Corporation for its record preservative. ©1976 by Ball Corporation.

Protect Names Of Clubs Being Urged By IDA

NEW YORK—The International Discotheque Assn. (IDA) is urging club owners across the nation to copyright the names of their discos so that the growing incidences of misrepresentation and name duplication can be reduced.

The appeal, from IDA president Michael O'Harro, comes in the wake of legal action being taken by a number of discotheque operators who have allegedly seen the names of their clubs duplicated in New York and in Colorado.

The IDA is also in the process of arranging legal copyrights of club names for those members of the organization desirous of protecting their trademarks.

The IDA is a non-profit organization created to help develop, educate and stabilize the disco industry. It is based in Washington, D.C.

OCTOBER 9, 1976, BILLBOARD

WEA, U.K. Spotlights Sales Growth & Plans

LONDON—Word of a 70% sales increase, unveiling of a major marketing campaign leading into the Christmas buying season and reinforcement of a drive to sign new acts sparked a WEA, U.K. sales conference here following the first worldwide WEA International confab ever, held in Montreux Sept. 8-11 (Billboard, Sept. 18, 25).

Also key to the meeting was an announcement from Tony Muxlow, head of WEA's distribution operation in the U.K., that a new WEA distribution facility will be operable in England by the end of this year and that by April, 1977, WEA will be taking over complete distribution of its product locally from CBS.

"We should be running our own distribution," said Muxlow. "WEA is the most rapidly growing record company in the U.K. and our growth is too strong for any other distribution than our own."

The English get-together, attended by several top executives from the U.S. family of labels, was presided over by local deputy managing directors Richard Robinson and Derek Taylor, both of whom offered healthy last quarter sales projections for the U.K. operation as well.

Themed "WEA The One," the gathering featured addresses and product presentations by such executives as Nigel Molden, label manager, WB; Rom Ruffino, international director, WB, U.S.; Tan Kimmet, label manager, Bearsville;

Danes Boost Jazz Scene

COPENHAGEN—In an attempt to bring back the "old days and atmosphere" of jazz in Copenhagen, three restaurateurs—Ole Bro, Kaj Sorensen and the former head of the old Montmartre jazz club—have reopened the Montmartre in the Adlon nightclub here.

The room holds 500 people. The Danish Jazz Music Society is behind the project, but there are as yet no plans to ask for government finance to run the center. However, the Danish Society of Jazz Clubs is helping out with advice and musician-contact information.

Opening night featured the Charles Mingus Quartet and the Danish Jazz Army. Future names include Dexter Gordon with the Kenny Drews Trio, Swedish group Lasse Bejlbom's Small Potatoes; Thad Jones/Pepper Adams, with the Kenny Drews Trio and Sweden's Roffe Ericson.

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Jerry Sharell, vice president, international; Dave Dee, label manager, Atlantic; Jerry Greenberg, president, Atlantic; Phil Carson, director, international operations, Atlantic; and Neshui Ertegun, president, WEA International.

"We are committed to the U.K. We are coming up fast and strong; we are all proud of what the English company has accomplished," Ertegun told those attending the closing meeting.

Product showcased during the confab included recordings by such artists as Gary Wright, Emmylou Harris, Dion, Leon Redbone, Beach Boys, Candi Staton, Fleetwood Mac and George Benson (all WB acts); Foghat, Todd Rundgren, Jesse Winchester and Tony Wilson (Bearsville); the Eagles, Joni Mitchell, Linda Ronstadt, Jackson Browne, Stevie Goodman, Orleans, the Cate Bros., Tom Waits, Warren Zevon, J.D. Souther, Andrew Gold and Bread (Elektra); and the Manhattan Transfer, Led Zeppelin, Jimmy Castor, Consumer Rapport, Jean-Luc Ponty, Stanley Clark, Emerson, Lake & Palmer, the Spinners, AWB, the Trammps, England Dan, John Ford Coley, Dave Edmunds, Keith Christmas and Ronnie Lane & Ron Wood (Atlantic).

Local English artist showcased include Liverpool Express, Deaf School and Ralph McTell.

As for the upcoming sales campaign, main ingredients are a Dean Martin television-advertised "hits" package, a two-album Led Zeppelin film soundtrack and a new Joni Mitchell album.

The decision to use television for the Martin package, which will have a reduced dealer margin, comes after a successful test marketing in the Tyne Tees area here.

If results obtained during the test are repeated across Britain, sales in excess of 100,000 units are expected, says Ray Howarth. He admits that the label has "neglected" its traditional MOR artists in recent years, but adds that the situation will change in the future.

The Zeppelin package is from the group's film "The Song Remains The Same," due for a London premiere in November. Other albums showcased in the campaign will be from such artists as the Eagles, Rod Stewart, the Four Seasons, the Everly Brothers, Carly Simon, Yes, the Rolling Stones, the Beach Boys, Frank Sinatra and Candi Staton.

Nab Pirates

• Continued from page 4
value of the shipment well over \$200,000. According to initial statements made by the arrested men, the pirated cassettes were originally manufactured in Italy, but investigations continue.

Jens R. Boldt, general manager of K-Tel, says: "A hot trail of similar attempts has been unearthed. K-Tel is following up all leads not just in our interest but in the interest of the whole industry which, like K-Tel, suffers heavy losses each year because of illegally-produced cassettes and disks. The Federal representatives of the phonographic industry, Bundesverband der Phonographischen Wirtschaft, fully supports all efforts to fight the ever-escalating criminal activities in this field.

"We stress that anyone in the trade who buys such articles is also held to be guilty of an offense. Our appeal is to all connected with the trade to help anti-piracy fight."

RUSSIAN DEAL AHEAD?

ABC Completes Revamp

• Continued from page 3

which at one time relied almost solely on BMI distribution.

Diener, who had joined ABC from CBS in the spring of last year, and who has been the main catalyst in the label's new direction, says that restructuring, for the most part, is completed. "Our primary goal now is increase the identity and posture of ABC overseas."

An additional boost to the company's international stance may be forthcoming shortly too, as Diener explains that final word on negotiations with the Soviet Union for the import of ABC pop and Westminster Gold classical product is close at hand. All that's needed at this stage, he says, is a final stamp of approval from the Soviets.

Closer to home, Diener offers that the international market has grown in stature to where today "you can't talk to American artists without strong foreign representation."

And, it's in the area of artist relations and support that Diener has also sought a turnaround. Prior to



Steve Diener: "Record business is open to long-term creativity."

his joining the label, support for artists touring overseas was often short changed, dollar and marketing-wise. Now, he says, the philosophy is to provide heavy tour support, and to be consistent with it. This fall alone, ABC acts Poco, the Four Tops and Don Williams are touring Europe.

While not in the position of a CBS when it comes to developing local acts overseas and having to rely solely on the domestic ABC rosters for sales results, Diener states that he's confident that current talent lineup will provide enough of a base for substantial future growth.

He also notes that since the distribution revamping ABC has enjoyed a strong increase in catalog sales worldwide.

Will the division soon be moving toward setting up its own subsidi-

Plan Multi-Title Xmas Campaign Via Television

LONDON—Record advertising on television, which has barely touched the budget market in recent years, takes on a new perspective this coming Christmas through the plans of Music for Pleasure.

The budget company's \$170,000 seasonal campaign includes small-screen advertising in five regions of the country during October and November. Main emphasis will be on five specific MFP album releases, though other budget product will be promoted.

Richard Baldwin, managing director, says: "I think this is the first time that a budget company, and maybe any record company, has done a television campaign concentrating on several releases. The commercials will showcase five albums which we feel are representative of our full range. The idea is not just to push selected titles but rather everything that we have available."

Spearheading the campaign will be two new releases: "Cliff Richard Live," an album recorded in Japan, featuring hits like "Move It" and "Living Doll," but never before released in the U.K. and "Christmas With Vera Lynn," specially recorded by the singer for MFP. A single "White Christmas" from the album is to be issued by EMI.

Other albums featured under the logo "Your Kind Of Music" are "Big Band Themes," by Geoff Love; "Mrs. Mills' Knees-Up Party" and Mama Cass' "Big Ones."

aries around the world, following the CBS, WEA pattern? "It's too early," Diener offers. He says that both ABC and the individual independents will constantly be reviewing their situation mutually, but that plans to open subsidiaries are not on any drawing boards. He adds, though, that ABC will remain flexible and will be looking for equity positions.

Practically all of the newly signed distribution agreements run from three to five years.

CBS, Sugar (Italy) and RCA Records of Australia are the only two overseas operations linked with ABC now not in the indie camp. Practically all the independents handling ABC goods have their own pressing facilities, Diener adds.

Diener, primarily a marketing man (he was vice president, European marketing, when with CBS), also opines that he sees the music business as being "open to long term creativity."

Three positive points he stresses are:

That music business overseas is getting bigger every year as standards of living in foreign countries keep improving.

That while foreign retailers are not presently using the same tactics as their American counterparts, even greater growth can be expected when they do follow suit.

That the Eastern bloc countries and Africa will open up to become viable record markets within five years.

On the down side, Diener slams the spread of piracy overseas. "It's like pollution. It's so overwhelming now," he offers. "For years, pirates were concentrating mainly on old jazz and back catalog, but now the increase is with current pop product."

The key to the problem, especially in Europe, says Diener, is at the retail level. He feels that more and more legit dealers are handling bootleg and pirated goods. Having a retailer deal in pirate product is akin to a "man killing his son," he opines. "Piracy is eating us all alive."

International Briefs

MOSCOW—According to the publication Kommertcheskii Vesnik here, Melodiya's annual output will reach 200 million records this year, with stereo product estimated to hit the 20 million mark. Every year the record company releases more than 1000 titles.

VIENNA—The international pop festival Coupe d'Europe Musicale held in Villach, had nine countries from Western and Eastern Europe competing this year.

Winner of the top prize, a trophy and \$2000 was West Germany and its team of Konstantin Wecker, Inga Rumpf and Vince Weber. Second prize, \$1000, went to the German Democratic Republic's team, Regina Thoss, Dagmar Frederic, Jurgen Walter.

LONDON—DJM is not continuing its sponsorship of the Formula Ford motor-racing championship next year. Stephen James, managing director, says that in terms of national press, television and radio exposure he felt the company didn't get value for money from an investment of about \$45,000.

International Turntable

Eddie Webster, operations and international manager at Polydor U.K. has ended a 30-year association with the manufacturing side of the record industry by leaving to work for the Non-Stop export organization.

He is handling a new project there, details of which will be made known later. A Canadian, Webster arrived in Britain in 1950 after working for RCA and his first job was as assistant manager of EMI's Birmingham depot. He stayed with EMI until 1968 when he became sales manager at Polydor, holding the post until two years ago. No Polydor replacement has been named.

Lawrence Aston, research and development manager at Transatlantic Records, is moving to Granada TV as program consultant, where his duties will include a&r for the Transatlantic-distributed Granada label. The move completes the recent extensive restructuring of Transatlantic management. Aston joined the firm in 1969 and during seven years there headed various departments, including marketing and creative services, and production, with certain a&r areas.

Martin Lewis, with Transatlantic for more than three years, latterly as publicity manager, moves to a new position where he will have responsibility for special projects in the marketing, publicity and a&r spheres.

Also, Bill Henderson, who has worked on the editorial teams of Sounds and Street Life, and has edited two magazines for the IPC group, has been appointed press officer at Transatlantic.

Sue Byrom has resigned as editor of U.K. weekly Record Mirror. She terminates her two years in charge of the paper on October 22 and leaves for New York where she is freelancing for several U.K. magazines. ... Phil Lawrey has been made promotion manager of Island Records, replacing Clive Banks, who leaves for an undisclosed new position. Lawrey was previously field promotion representative for Island, covering the North of England and Scotland and prior to that was with CBS and Pye. Lennie Love takes up the position vacated by Lawrey, moving from display representative for Island in the same region.

Stewart Gray has joined DJM Records as northeast and Scottish field promotion representative. He was previously with Pye and prior to that with Precision Tapes. ... Patrick Meads leaves his post as southern area field promotion representative for DJM to take up a three-year music/drama teacher training course. No successor has yet been named. ... Dale Parker has joined CRD in London as sales manager, coming from a post with a California-based record retail chain. ... Colin Taylor has resigned from DJM where he was advertising and special projects manager. Prior to that he was marketing manager with the company, which he joined from Ronco.

Jazz Label Unveiled

PARIS—Musica Records, which recently acquired the Futura label, has unveiled a Musica Records label, which will be devoted entirely to jazz recordings.

The Futura catalog currently comprises 20 titles. Musica presently has an 18 album catalog, which includes recordings of French pianist Martial Solal and American saxophonist Archie Shepp.

X-RATED CONTROVERSY

Island Asks Retailers To 'Wholesale' Album

LONDON—Island Records is asking selected record shops in U.K. towns to act as local "wholesalers" for the controversial Peter Cook and Dudley Moore album, "Derek And Clive Live."

This wholesaling approach started Oct. 1 when EMI took over the total distribution of Island product. Despite EMI's recent decision not to handle the record, with its four-letter word emphasis, and a ban on the album by the multiples, it has already claimed sufficient sales to make the album chart.

Fred Cantrell, Island general manager, says: "The LP is doing as well as we hoped, despite distribution and stocking hang-ups. Fortunately, just about every major town has at least one or two retail outlets more than willing to stock the album, so sales have not been lost."

Following EMI's veto on the album, on the grounds that its contents could be defamatory, Island assumed full responsibility for its distribution. It used its own van fleet to service retail outlets and non-Island outlets could order the album, on a cash-on-delivery basis. There have been many phone orders for boxes of 25.

Cantrell adds: "There could have been problems when EMI took over our full distribution, but we're asking selected shops to wholesale the album to other outlets in their area. There is a list of retailers who will be

selling the album at dealer price—it's our main way of getting round EMI's veto."

The distribution problems have been confined to England and Wales. In Scotland, Island has a deal with Scotia Distribution, with a 24-hour turnaround, and the Cook and Moore album is the first link in the relationship.

Despite reluctance by the multiples to stock the record because of its contents, two other major record-retail chains are not banning it. Virgin says: "We're here to provide a service and we don't do that by banning records"—and Harlequin will stock it if there is the necessary demand for it.

Fest Format Revised

PARIS—The Antibes-Juan Les Pins Jazz Festival will be given a new look in 1977 with the aim of widening the range of the event which will be celebrating its 15th anniversary.

One change will be a nostalgic look to the years when Sidney Bechet reigned during the summer months and jazz really was in the streets of France. The exact form this will take has not been decided but it seems certain that the music will not be confined to the Pinede park by the sea.

Another objective will be to turn Antibes-Juan Les Pins into a kind of popular cultural center and at the same time provide an atmosphere of relaxation. A further aim will be to bring the public closer to the visiting musicians and to try and encourage improvisation meetings and jam sessions.

Finally, it is hoped to set up a stage in the town center where young groups will be given a chance to play and to be judged by a jury and the public.

Illegal Cassettes Held In Norway

OSLO—Police here have confiscated a batch of counterfeit cassettes. Altogether 19 titles were involved, including recordings by British girl singer Tina Charles.

CBS A/S, which has exclusive rights to Tina Charles product in Norway, was alerted when a dealer was offered what was purported to be CBS cassettes but without invoices. The cassettes were clearly counterfeit material because of the poor quality packaging and the defective color printing.

So far, pirated cassettes have not been a particularly big problem in Norway but local police are investigating this case.

Disk Exports Up 10%

Continued from page 1

U.S., importing \$207,237 worth of records from Japan, was the biggest single importer of all. Over-all \$228,394 worth of records were exported to North America.

Central and South American countries imported \$1,993 worth of records and France, which imported \$69,300 worth of records from Japan, was the biggest buyer in Europe.

West Germany followed France by importing \$58,367 worth of disks, while the figure for England during the period was \$26,980. In total, Japan exported \$186,700 worth of records to Europe during the first six months of 1976.

On the other hand, Japan imported slightly less in records during the first six months this year. During the period, Japan imported \$4,901,433 in disks, or 1,857,520 units. For the corresponding period

U.K. Chart Criticized

Continued from page 1

to tamper with the top 50 singles chart by calculated purchases through shops reputed to be recording sales on behalf of the BMRB.

In turn, this has resulted in some titles being disbarred from being given chart positions as a result of information supplied by dealers and BMRB vigilance in applying rigorous checks through non-panel record shops.

A meeting of the BPI council here approved a recommendation that the retail sample be increased from 300 to 600 shops. But the basis on which the additional information

Music Week Forum To Show GTO Film

LONDON—Delegates at the second Music Week Broadcasting Forum (Oct. 8-10, Birmingham Metropolitan, National Exhibition Center) will be able to see a preview of the GTO film "Radio I On The Road."

The film was shot on location round the country this summer and does not go on release until the end of October.

Guest speaker on the opening day is broadcaster and writer Anthony Smith, who recently presented a BBC-TV program "World In A Box," which looked at the television industry round the world. His topic is to be the changing role of local radio at a time when changes are being made in broadcasting technology.



MONTREUX HONOR—Rene Klopfenstein (left), manager and musical director of the Montreux Festival, presents the "diplome d'honneur" of the 9th International Record Award to Goddard Lieberman, former president of CBS Records/Group in Montreux. The honor was also given this year to Leonard Bernstein and Vladimir Horowitz. It is a citation for special achievement in having significantly contributed to the world of records and the art of recording.

in 1975, \$4,903,900 worth of records were imported, or 1,914,710 units.

Once again, the U.S. led the list, with some \$3,598,513 worth of records shipped here. Total exports from North America to Japan for the six months was \$3,617,650 in recordings.

From neighbors in Southeast Asia some \$38,000 worth of recording were imported.

Central and South American countries exported to Japan only \$4,837 in recording, while leading European exporter was the U.K. with \$659,220 worth of disks. West Germany exported \$420,767 in recording here, while France produced an export total of \$34,970. Over-all import dollar total from Europe for the period was \$1,191,986.

In addition, Japan imported \$47,700 worth of records from Eastern Bloc/communist countries and \$1,217 worth of records from Africa.

will be used has yet to be decided. The feeling at council level was that all returns should be incorporated in the final chart, but the vastly increased costs that this involves may ultimately mean that a random sample of 300 from within the 600 total will be the most economical answer.

To use all the available information would, it is said, double the existing costs of around \$100,000 a year.

And to get the cooperation of an extra 300 shops is a task to exercise BMRB representatives for many months ahead. BPI director Geoffrey Bridge says: "It will not happen overnight and it may be that it will take the better part of this year before the 600 figure can be reached."

"We are hopeful that the process could be speeded up if we are finally able to enlist the support of the multiples W. H. Smith and Boots and persuade them to allow a representative sample of their shops to make returns, as is already the case with Woolworths."

A copy of one record company list of 900 primary outlets purporting to identify chart dealers has been passed to Music Week in London, and it was passed on to BMRB for examination.

Bureau director Peter Mennear says: "It is no more accurate than similar lists we have seen from other record companies. Of the 900 outlets listed, 500 are identified as being chart dealers. In fact, only about 90 of them make returns to BMRB."

From The Music Capitals Of The World

LONDON

Rediffusion is launching a new budget price label, Seasharp, catering to the children's market, with a first album by the Chimps (Bernard Cribbins and John Junkin). The company also launches the Legend label this month, comprising works culled from the Czech Supraphon label.

Power Exchange has made a second distribution change this year, switching from President to Polydor. Bearsville has signed Tony Wilson, founder of the original Hot Chocolate Band, for the world, with a big U.K. promotion on his debut album "I Like Your Style."

First Music Publishers Association Forum, held here, was successful, with some 140 registrants for the whole week's action. Vikki Carr in for a week-long season with Charles Aznavour at the London Palladium (from Nov. 1), her last gig there being eight years ago. And Victor Borge returns for an extensive tour starting Nov. 17, including a Palladium date in aid of the Variety Heart Fund. Another Palladium booking is Harry Belafonte, for a five-day session (starting Nov. 16).

New Jonathan King single "When I Was A Star" has him aged 84, once a star, and with erstwhile cronies Elton John with long white hair, Rod Stewart as King of Scotland and John and Yoko still together.

Rock-country group Ozark Mountain Daredevils playing a major U.K. and European tour in April next year, later than originally planned because of a revised U.S. schedule. Dick James Organization celebrated its 15th anniversary.

On radio interview here Dave Crosby said there was no chance of the Stills, Young, Crosby and Nash line-up ever being seen again.

Screamin' Lord Sutch back on record with Charly label offering free personal appearances in clubs or radio stations to help promote the single "Jack The Ripper." Comedian Stan Stennett also on record for Line with an album "Stan sings Country And All That Jazz." Revamp of old Coasters' hit "Love Potion No. 9" by a Mike Batt produced group the Mad Hatters.

On Oct. 22, 300 Elvis Presley fans leave for a five-day stay in Hamburg for a festival of Presley movies and records. And 200 members visit the U.S. (Nov. 27) for a tour which takes in a Presley Las Vegas cabaret date. Two Bay City Rollers hospitalized. Woody Wood for a sinus operation and newcomer Ian Mitchell for a growth on his vocal chords. Capitol threw special lunch launch for Natalie Cole, touring here.

PETER JONES

AMSTERDAM

Ringo Starr is to appear on the show of tv host Willem Duys, to promote his new solo album "Rotogravure," released here through Polydor. Respected Dutch orchestra leader Rogier Van Otterloo in London recording a new Polydor album of cover versions of famous French chansons.

Hollies, U.K. group, in for a concert in The Hague to promote its "Best Of The Hollies" album. ... And a main supporting act is the Little

(Continued on page 58)



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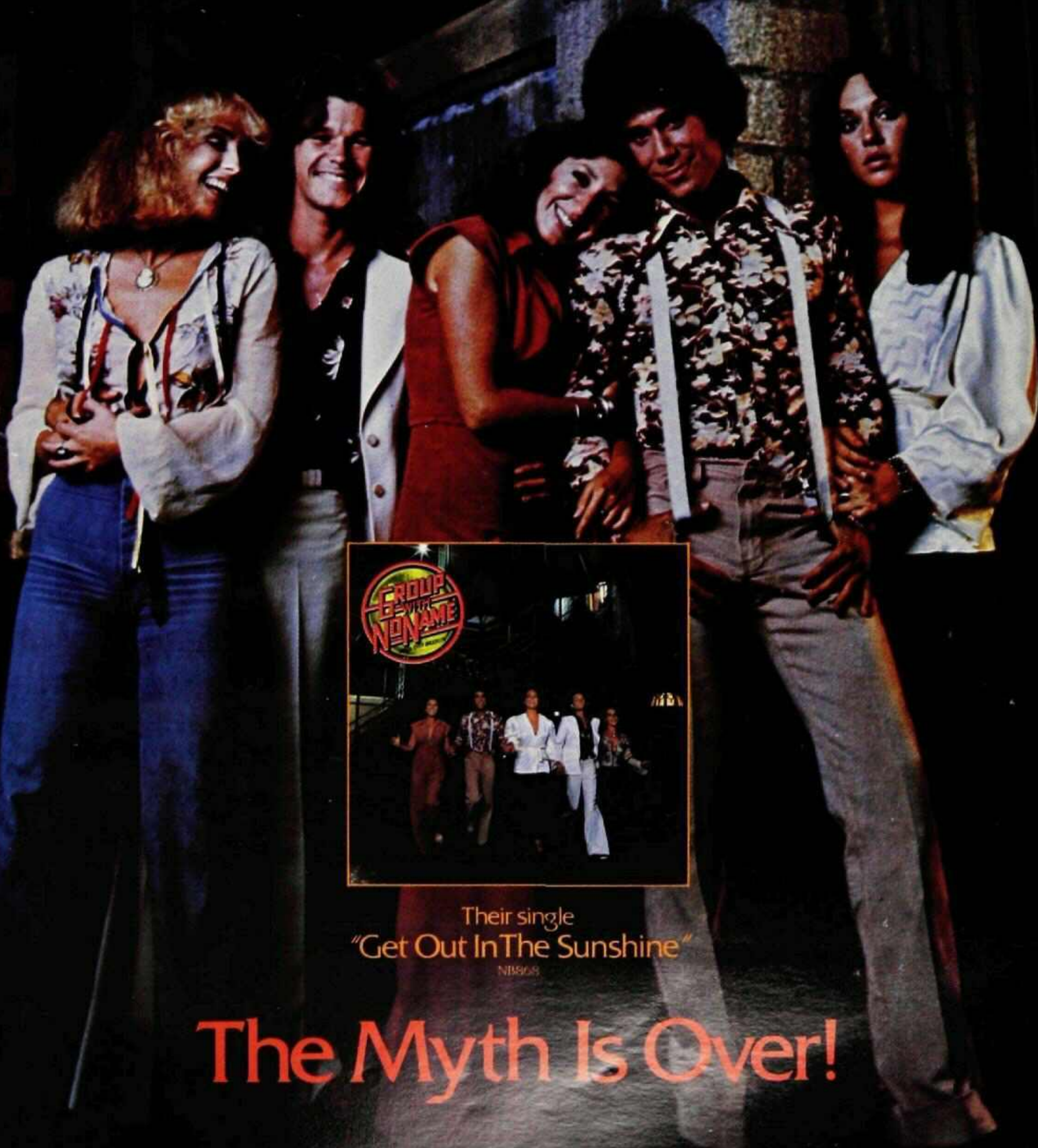
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General News Close-Up

JANE OLIVOR—First Night, Columbia PC34274.
Fortunately, no huge hype blitz preceded the issuance of Olivor's first album. No pens or trumpets blaring her as the next Streisand or a reborn Piaf.

Instead, the LP slipped out, almost unnoticed, onto turntables and airwaves. And the public gets the unique opportunity to discover one of the decade's brightest new talents au naturel.

Described by CBS officials as "a very straightforward young lady in love with music." Olivor hails from Brooklyn.

After the piano intro and her first softly sung lyrics on "My First Night Alone Without You," she follows some deftly placed drum licks into a soaring and convincing chorus.

playing the tough city circuit of singles bars, matured onstage, met Jeremy Stone while making a demo, and Stone became her accompanist and musical director.

Her sister, Phyllis Teitler, became manager—and, drawing the attention of Mickey Eichner, head of a&r East Coast for Columbia, and producer Jason Darrow, she soon had her debut LP.

The covers—back and front—might scare you off. She looks like a lady prone to play a little classical piano in a dim corner of a cabaret chanteuse primed for over-singing an over-written song. Not so.

After the piano intro and her first softly sung lyrics on "My First Night Alone Without You," she follows some deftly placed drum licks into a soaring and convincing chorus.

A careful selection of material—ranging from Broadway to bar-room—provides some brilliant pacing for this package. Olivor slides into the old Fleetwoods hit, "Come Softly To Me," and, still trying to formulate her style on side one, yields a creditable version of "Morn-

ing, Noon And Nighttime" before establishing her talents convincingly with Melissa Manchester's "Better Days (Looks As Though We're Doing Somethin' Right)." Her voice cascades to increasingly higher levels of power and emotion as she hits some notes with the artistic precision few singers could match.

"L'Important C'est La Rose" adds a continental touch, and side two is launched with the uptempo "Carousel Of Love" brightened by a quick, boisterous organ interlude. Then the mood drops into the sublime, mournful feel of "Vincent" by Don McLean, proving that the woman who can rattle walls with her intensity can also convey her message in a soft and sensuous manner.

"One More Ride On the Merry-Go-Round" is a good uptempo prelude to "Some Enchanted Evening," "Some Enchanted Evening?" That's all the world needs, another version of this oldie—and the fears rise again that Olivor is about to fall into a Broadway trap.

GERRY WOOD

50-YEAR BATTLE Buckner Continuing Long Jazz Crusade

LOS ANGELES—He is in his ninth year as leader of the only jazz band at Disneyland, but for a half-century Teddy Buckner has been blowing his golden trumpet in a crusade to convert non-believers into jazz enthusiasts.

No novice in recording, Teddy cut 78 r.p.m. shellac disks in World War II with the Gerald Wilson and Benny Carter big bands.

Buckner has made Los Angeles his base since the 1920s and paid the price. He is known only to Californians.

"Yeah, we took a slow boat to China," Buckner recalls, "and we were over there so long I got homesick for my family in Los Angeles. So I quit the band and came home alone.

For many years, to compound his anonymity complex, Buckner was confused with Ted Buckner, long an alto saxophone satellite in the late Jimmie Lunceford's Band.

Buckner has fronted his own orchestra for 22 years and played untold thousands of Louis Armstrong licks. His veneration of Satchmo goes back to the '30s when he appeared with Armstrong in Bing Crosby's "Pennies From Heaven" movie, a boxoffice sensation which now is frequently seen on late night tv channels.

"It just isn't true that the old jazz is dying," says Teddy. "Night after night, year after year, the vast majority of patrons at Disneyland are youngsters. Some have never heard the New Orleans kind of music. They stand around transfixed. Then they get into the spirit of the music. And they keep coming back for more."

"Jazz won't ever die," says Buckner. "It has its up periods and its down periods but if we can just get the youngsters to hear it, although we get no help from Top 40 radio stations, it will live and prosper. That's what I'm trying to do at Disneyland—entertain and disseminate the music."

Buckner's six-piece combo plays a lot more than "Muskrat Ramble" and "Dippermouth Blues."

Norman says the coming Buckner LP will be titled "Teddy Buckner At The Crescendo" and will comprise 45 minutes of older jazz tunes composed by Joe "King" Oliver, Jelly Roll Morton, Paul Mares and Elmer Schobel.

"We give them current pop tunes," he says, "and just about any standard from the '60s or '50s or '40s they request. It's all music."

Buckner's fifth LP for the GNP Crescendo label will be released in late October. "Of course Buckner sells," notes Gene Norman, label president. "He's particularly popular in France and in California. If we could just spread it throughout the 6,000 miles in-between Teddy would top all the charts."

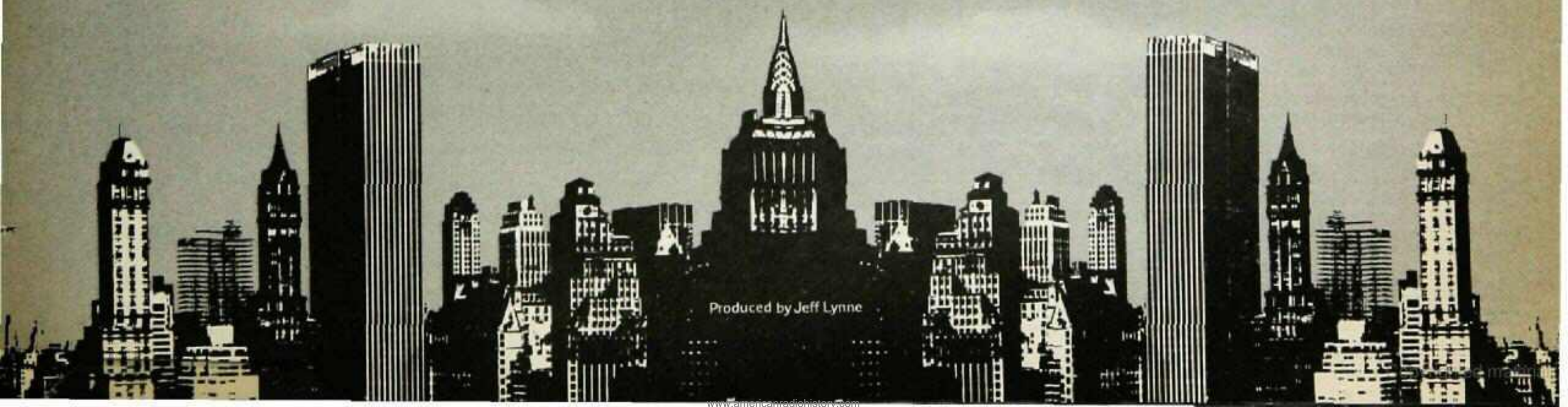
Buckner moved to Los Angeles in the '20s from his birthplace in Sherman, Tex., by way of Silver City, N.M. When he was 10 his mother gave him a silver-plated cornet for Christmas. "I've been blowing ever since," he declares.

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MIXED VIEWS ON COPYRIGHT

RIAA Comments

• Continued from page 4

of a cent per minute of play, which ever was larger.

"The original Senate version would have increased mechanical royalties by some \$50 million a year. The law as enacted cut that figure by some \$25 million."

Gortikov says it was fortunate that the .6 of a cent per minute of play, proposed in the House version, was rejected by the Conference Committee in favor of the 1/2 cent rate per minute of play.

Although the record people are sad about the denial of a performance royalty for recordings which are commercially exploited for profit on a huge scale, Gortikov hopes a future Congress will correct the lack after receiving the special report and recommendations from the Copyright Office as required by S22, and due by Jan. 3, 1978.

Record Chain

• Continued from page 4

close-up on use of the computer in purchasing. Each of the stores purchases on an individual basis.

Gary Arnold, Midwest regional manager, chaired a panel discussion on merchandising techniques being used in his area's stores. One of the most novel and appetizing of these promotions was on display: giant chocolate chip cookies decorated like album covers.

Representative of Disc Records' willingness to advance women to managerial positions, the appointment of Bobbi Lane, regional manager for Ohio, was announced at the meeting.

Of the chain's store managers, whose average age is below 25, 20% now are women.

The chain's "manager of the year" award, presented at the final day awards banquet, went to Geoffrey Schulman of Austin, Tex. Sam Crowley was named "regional manager of the year," and Gary Arnold, the chain's "merchandiser of the year."

The conclave hosted presentations by Pickwick, ABC, GRT, MCA, Disney and London Records. Along with its presentation, Columbia shared an in-house film about producer John Hammond. RCA customized a video presentation for the gathering that took good-humored shots at Cohen and Ocevedo, and Capitol offered a multi-media screening. WEA provided ideas about merchandising techniques in a well-received presentation.

Entertainment was provided by the Epic group Boston and by Columbia's Michael Stanley Band. It was homecoming for Stanley, a Disc Records manager alumnus. The film "Car Wash" was previewed for the group by MCA, which has released the soundtrack.

"I think the manufacturers outdid themselves," Ocevedo said the final day of the meeting.

"My people are so high right now that they aren't coming down," he exclaimed.

"Even if product wasn't as good as they know it is, they'd still make this the best Christmas ever."

Boone Donating

LOS ANGELES—Motown artist Pat Boone has donated all of the publishing royalties of "Won't Be Home Tonight," a song he wrote, to the Los Angeles Police Memorial Foundation in memory of a police officer recently killed in the line of duty.

The Copyright Office report will cover all facets of the entertainment field vis a vis the commercial use of recordings. It will also compare U.S. law with that of other Western countries, most of which provide for a performer royalty of some sort based on commercial record play.

Oct. 22 Deadline For Festival Songs

LOS ANGELES—The Song Registration Service's deadline for tapes of original songs for the Festival of New Music is Oct. 22. Songs will be evaluated on the basis of "honesty," the ability to share ideas of human or social value, originality, song-writing craft and "sincerity."

The Festival is scheduled for late November and will be hosted by Peter Yarrow. Songwriter-performers should include lyric sheets and self-addressed, stamped envelopes for return of tapes. Tapes should be sent to SRS, 6381 Hollywood Blvd., Hollywood, Calif. 90028.

DeVol Contracted For Film's Music

LOS ANGELES—Frank DeVol, three-time Oscar winning composer, will compose, conduct and arrange the music score for the Lorimar-Bavaria \$6 million production of "Twilight's Last Gleaming."

The film stars Burt Lancaster, Richard Widmark, Melvyn Douglas, Charles Durning, Paul Winfield, Joseph Cotton and Vera Miles.

Copyright Revision Bill Awaits President's Signature

• Continued from page 1

to recordings "made and distributed" which are "voluntarily and permanently" relinquished by the label. Pressers as well as manufacturers will be held liable in non-payment suits.

The compulsory license is available to anyone once a negotiated recording has been made—but the law now specifically bans the use of the statutory license to duplicate an existing recording without permission of the owner.

As a further guard against piracy, the original recording must be legitimate—i.e., a copyrighted or negotiated recording, or one made under a valid compulsory license.

Record manufacturers will be happy with the adoption of a House subcommittee policy that allows limited use of escrow funds by labels to offset the mechanical royalty otherwise due monthly on the large numbers of records distributed but not sold. (On negotiated recording licenses, the "reserve fund" practice is common to offset the time lag in returns of unsold product.)

The bill charges the copyright office to make strict rules for monthly accounting and an annual account will also be required for compulsory licensees. The Copyright Office can deny the escrow fund practice for habitual non-payers of mechanicals, or account jugglers.

Music authors and publishers, while not too happy with a few aspects of the bill, will gain new revenue from the increase in mechanicals and from the new compulsory licensing for jukeboxes, the Public Broadcasting Service (PBS) and cable television systems.

The bill provides the long-sought

CBS Records International setting up an a&r department in New York to exploit European talent in the U.S. ... **Redd Foxx** returns to nightery management with the mid-November opening of a new private club on La Brea in L.A. which will feature recording comedians. ... **Allen Mink** of BNB Productions' record wing, Tattoo Records, marries **Arla Thompson** Nov. 6. ... 20th Century-Fox films has signed to provide RCA Selectivision videodiscs with 100 feature films. ... **Don Cherry** is not a Monument artist as published in Billboard Sept. 4.

Federal Judge Thomas Griesa played press coverage of the **Clive Davis** income tax evasion suit, wherein he handed down a \$10,000 fine (Billboard, Oct. 2). Said Griesa: "Mr. Davis has frequently been publicized as having been connected with payola, narcotics, organized crime and so forth. The indictment in this income tax evasion case was released at the identical time as the news of other indictments of a different nature of people in this industry."

"The confusion in the press was extremely unfortunate, to say the least. I have reviewed press articles going back some three years and they are appalling in the innuendo and the direct attempts to connect Davis with crimes with which he was never indicted and to say nothing of never having been convicted."

"I don't want to get into a trial of press conduct, but, on the face of it, I see absolutely no excuse for the newspaper publicity which went on. But ultimately who was at fault for that, I don't really know, but the results were there, damages are documented. I have never had a case, in my short career on the bench, where this situation has existed, at least in anything like the degree to which it exists here."

From Denver stem reports of a grand jury investigation of heavy drug traffic which might involve some record industry figures and businesses. ... **Cactus Records**, Houston retailer owned by **Daily Bros.**, the distributor, captured first prize in Jem Records' first annual import album display contest. ... The Los Angeles retail market has about settled on a \$3.88 specials price, but **Adam's Apples**, **Panorama City**, advertises at \$3.66. ... **Fiorenzo Capri** did the score for the Trans-American film, "Madame Kitty," due in October. Janet Gavin, wife of Bill and long time country music expert, is recovering from a severe heart attack in Room 407, Kaiser Hospital, San Rafael, Calif. 94903.

copyright term of life plus 50 years for authors and composers.

The revision ends the blanket not-for-profit exemption for performances of non-dramatic musical works, but spells out some broad exemptions for educator and library use of copyrighted music. (Recordings per se have no performance right under this law.)

The government agency for future review of all statutory royalty rates will be called a Copyright Royalty Tribunal—but it will follow the House bill's permanent commission structure.

Five commissioners will be appointed by the president for seven-year terms, and must be confirmed by the Senate. The commission chairman will be appointed by the president—not by the mean.

The new agency will present an entire new lobbying approach for music and recording and other copyright interests involved in compulsory licensing—including jukebox operators, PBS, and cable tv systems, which will be facing statutory royalties for the first time.

The agency will hold hearings and can administer oaths, subpoena witnesses, documents, and records—a right never exercised by Congressional copyright subcommittees.

Rate decisions by the Tribunal can be challenged by the parties concerned in U.S. Appeals Court within 30 days of a rate announcement. The veto by House or Senate provided in the original Senate bill was dropped.

After a first review in 1980, the Tribunal will hold hearings on mechanical rates in 1987 and every 10 years thereafter. The \$8 per year, per box jukebox rate will be reviewed in 1980 and at 10-year intervals.

The Alan Dulbergers (he's chief of the five-store 1812 Overture chain, Milwaukee) welcomed a new daughter last week. ... **Saul Zaentz** of Fantasy has forsaken his board chairmanship temporarily to concentrate on his new movie, "The Warriors," which treats with the American Indian today. ... **Tommy Leonetti's** RCA recording of "Crosswinds," the movie theme, has special significance. He wrote it and his daughter, Kimberly Beck, stars in it. Leonetti will soon undergo more major surgery. ... **Neil Wilburn**, and not **Chips Moman**, is producer of **Guy Clark's** "Texas Cooking," as erroneously reported in a recent review.

"A Star Is Born," which stars **Barbra Streisand** and **Kris Kristofferson**, bows Dec. 18 at Mann's Village Theatre, Westwood, Calif. ... **Doug Clifford**, drummer with **Don Harrison**, is father of a daughter, **Jaime Eleda**, born Aug. 31. ... **Aretha Franklin** goes into production early next year as star of "Bessie," a film about **Bessie Smith**. **Gordon Parks** directs. ... **Abba Eban** will personally present **Lester Sill** with his medal at the Israel fete Nov. 1 at the Beverly Hilton Hotel in L.A.

Song Registration Service producing a morning workshop series on children's music Oct. 23 at Los Angeles City College, featuring **Ella Jenkins**, **Malvina Reynolds** and **Greg Seelsa** and **Steve Millang**. ... **Ry Cooder** starting a 10-week U.S. tour with a five-piece Tex/Mex band. ... Tuskegee, Ala., regales its native son, **Phil Walden**, with a day Oct. 1. ... **Bill Drake** updating his rock 'n' roll syndicated 50 hours with new interviews with **Jerry Moss**, **Neil Bogart**, **Russ Regan** and new artists. ... **Neil Sedaka's** special was on NBC-tv, not ABC-tv as reported.

Nils Winther of Steeplechase Records, Denmark, has linked with Inner City Records, New York, as U.S. affiliate. ... **WRVR** New York air personality and Latin music buff **Roger Dawson** married **Ruby Ye-Yen Yang** Sept. 25. ... **The Jimmy Castor Bunch** headlines a benefit at New York's Leviticus disco Oct. 24 for onetime **Frankie Lyman** bassist, **Sherman Garnes**, who has undergone open heart surgery. ... **The Main Point, Philadelphia**, got \$1,800 from the **Star Spangled Washboard Band** in recognition of the club's support of new talent. The club was also awarded a non-profit tax charter, which makes it eligible for matching federal funds from endowment and corporation grants.

Cable tv royalty reviews are at five-year intervals with interim reviews when changes in FCC regulations or financial considerations require it.

Public Broadcasting Service is given a compulsory license only for non-dramatic musical works (not literary works) and the Tribunal will set these rates after consulting with all interests involved.

Rate reviews will be every five years beginning in 1982.

House bill wording to limit Tribunal consideration of jukebox and other rates to conditions existing after passage of the bill, and based on strictly current economic situations, was deleted.

The effective date of the law, when new statutory rates begin, is Jan. 1, 1978.

To the relief of composers and authors, all copyrighted works presently in their first or second 28-year term (under the 1909 law) including those due to expire but extended by special acts of Congress over the past dozen years, will endure for a total term of 75 years from the date of first copyright.

This includes the extended copyrights that will be in their second term in the calendar year 1977.

Recordings and motion picture copyrights have a 75-year term under the 1971 antipiracy act and criminal penalties for piracy will remain at a maximum of \$25,000 fine and/or one year imprisonment for first offenders and a maximum \$50,000 fine and/or two-year sentences for repeaters.

The copyright revision generally preempts all other laws that equate copyright protection. But individual state antipiracy laws to protect non-

copyrighted recordings made before Feb. 15, 1972 can continue protection until Feb. 15, 2047, when federal preemptions resume. This avoids a "perpetual" copyright for these recordings and gives them a 75-year term of protection in their respective states.

The law permits courts to order forfeiture of all pirate masters and tapes, and the machinery to make them, but it deletes the original Senate bill's permission to confiscate equipment used in distribution or sale, like trucks.

Music performance rights generally follow the House-passed bill. Performances of live concerts by recording artists on campus will no longer be exempt from liability if the talent or agents are paid.

Small restaurants and bars can play music over a single home style radio, but become liable on "further transmission" to their customers, as by multiple speakers. This implies a rejection of the Supreme Court's famous decision in the Aiken case.

State fairs are exempt per se, but individual concessionaires must pay for music use. Retail record stores can play music, but department stores must limit record play to the "area of sale."

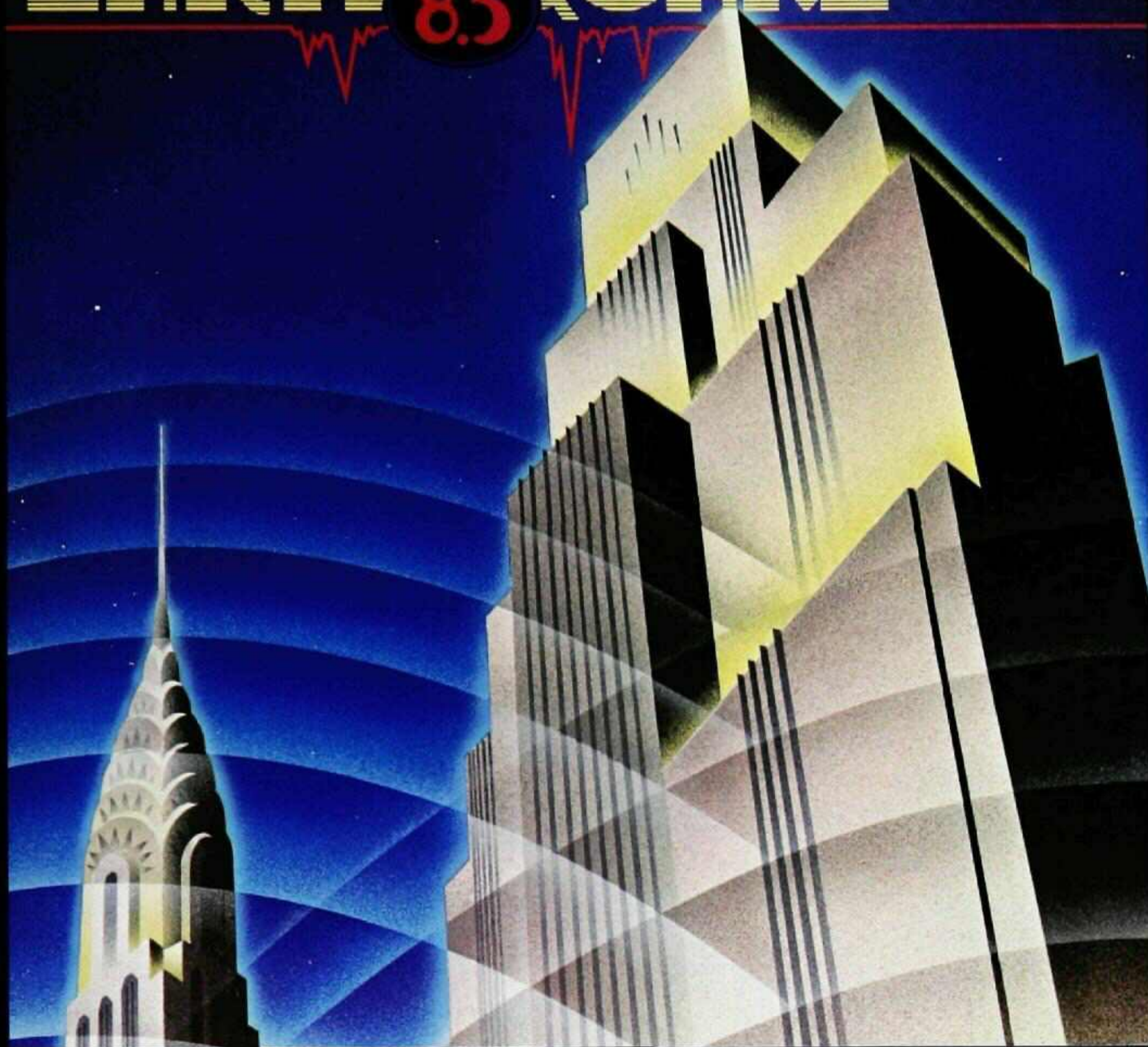
The revision bill's spell-out of the traditional fair use doctrine continues to give broad exemptions for photocopying by teachers, for curricular use—but it does list criteria to be met if the user is to avoid abuse of the fair use privilege and avoid infringement.

The House report contains an agreement reached by music publishers and educators on music photocopying in schools—but this does not legally preclude court suits.

our apologies . . . correction to last week's ad:

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8.5



(someone in our art dept. went *beserk* ^{BZ-0047})

Earth Quake's latest album

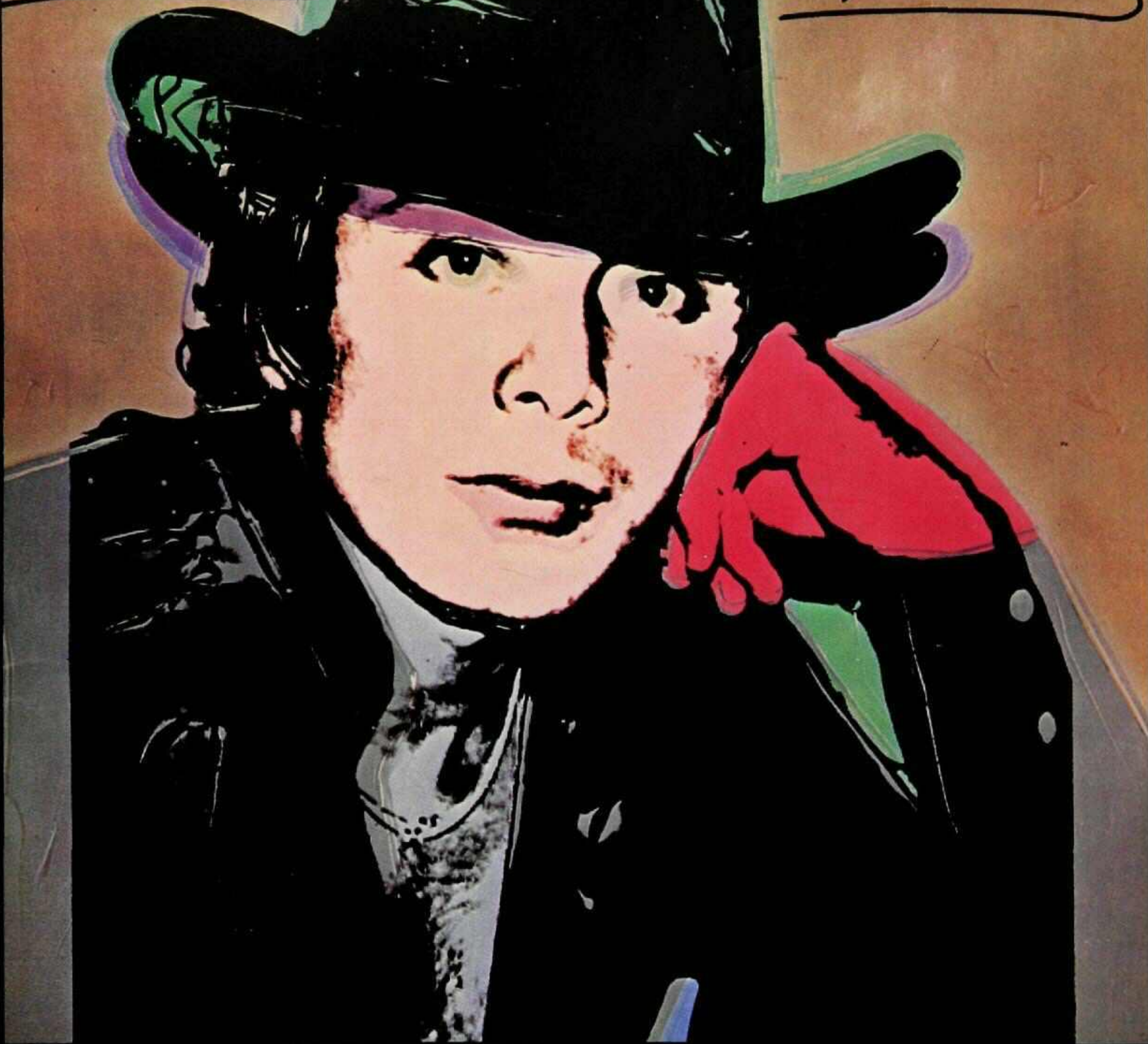
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