Suppliers Raise PVC Price 4-5 Cents Lb.

NEW YORK—Keysoor-Century and Tenneco, both leading industry suppliers of PVC, have increased their prices 4 to 5 cents per pound of record compound. The price hike, which is effective immediately, follows the Cost of Living Council's decision to lift price controls on petrochemical feedstock, source of all plastic compounds (Billboard, Feb. 9).

Russ Peters, keysoor-Century executive, stated that the firm has upped its price on compound 5 cents per pound, citing that their polymer suppliers recently raised prices from 10 to 20 percent (Billboard, Feb. 16). Even though prices have been forced up, Peters did state that the lifting of price controls would produce "good news" within six months, in terms of resin availability.

At Tenncco, a company spokesman said that there has been a 4.4 cents hike per pound of compound, from $.22 to $.26 per pound. Also, the price on resin has been upped from $1.15 per pound to $1.19 per pound. He also cited the increased costs of polymers as the reason for the price hikes. He would not comment further.

Lembah Chemicals, another major supplier of PVC, was also concerned over their market price stance. Executives at the company (Continued on page 6)

Osmond Suit Shows Acts' Pact Power

LOS ANGELES—The overpowering bargaining position of major recording acts in drawing up and revising artist contracts was highlighted in a virtual partnership agreement between the Osmond Brothers and MGM Records as evidence here in a Superior Court suit late in January. (Continued on page 10)

Stax, Leainer Starting Retail Chain

CHICAGO—Veteran distributor Earle Leainer and Stax Records are combining in launching a national chain of Record Worlds stores stocking full inventory including playback hardware each targeted at $30,000 to $50,000 worth of goods. Indications are the national chain could exceed well over 200 units. Leainer, whose expansion via a second one-stop in Memphis was revealed first in Billboard (Dec. 15), would say only that there could be 10 to 20 units in 10 or so markets, each serviced by a one-stop also operated by the new corporate entity.

By EARL PAIGE

TV Spots Zoom—Dynamic $ Soars

BY ROBERT SOBEL

NEW YORK—Advertising on television by labels and tape makers has exploded some 2,000 percent since 1969, with figures reaching an astronomical $62 million in 1973, according to data from Broadcast Advertiser Reports and compiled by Television Bureau of Advertising. However, it is known that all data figures are predicted on the rate-card cost of the time buy and do not necessarily reflect the cash outlay nor do they take into consideration PI (Per Inquiry) or other discount deals made by individual firms with individual stations.

With this qualification in mind, a

(IMIC Builds—Reps From 12 Nations Sign

BY MIKE HENNESSEY

LONDON—Music industry representatives from more than a dozen countries have already registered to attend the fifth International Music Industry Conference, sponsored by Billboard Publications, to be held at the Grouncen House Hotel, London, from May 7 to 10. Mont Nasair, Billboard's vice president in charge of international operations, said: "IMIC V is really building into one of the most important music industry events ever to be held in the U.K."

Nasair added that the present economic climate made it more important than ever for the international industry to meet and discuss mutual problems and he

(Continued on page 48)
TWO MAJOR CONTRIBUTORS TO THE CONTEMPORARY MUSIC SCENE

DENNIS LAMBERT & BRIAN POTTER HAVE FORMED THEIR OWN LABEL

LISTEN TO THEIR FIRST SINGLE

“THIS HEART” (7000)  GENE REDDING

Written and Produced by Dennis Lambert and Brian Potter
Distributed by Capitol Records
LA Grand Jury Indictment Adds Possible Piracy Mail Fraud & ‘Sound’ Theft Raps

BY JOHN SEPPEL

LOS ANGELES - A federal grand jury indictment released Thursday (14) could apply a full Nelson on unlicensed dupilcators in that Rich- ard Taxe, an alleged label top ta- per, is charged additionally with mail fraud and interstate trans- portation of stolen property.

Assistant U.S. Attorney Chuck Brown, who has been overseeing the Taxe case (Billboard, Feb. 9), explained that the theft and fraud

EMI Attempting Purchase of All Capitol Shares

LOS ANGELES – Capitol Indus- tries–EMI has made a tender off- er for all shares not al- ready owned by the parent EMI firm, approximately 30 percent of the 4,590,000 shares outstanding are ex- pected to be sought.

Capitol stock has been selling in the range of $10 per share on the American Stock Exchange over the past several months, and the mem- orandum analyst contacted pointed out that many companies have been buying their company’s own stock recently at approx- imately 100 doing so in the past year. Among the corporations in- volved have been Fahies Broadcasts and Union American.

"A company that does this gen- erally feels the stock is undervalued at the market price,” the analyst con- cluded, “and want to buy it off.”

(Continued on page 64)

Gold to Yes

NEW YORK – “Tales from Topographic Oceans,” a double album by Yes, has been certified gold by the RIAA and records for Atlantic Records.

Rock Cabaret Debut Lures ‘Glamour’ Cast

NEW YORK - Key music indus- try executives in the city and a re- markable roster of artists were on hand last Monday (11) and Tuesday (12) at the Rock and Roll Cabaret in Stanley Snadowsky’s The Bottom Line, a Greenwich Village rock club.

The event, which was also an anniversary party for the club, figures are hoping will boost club trade and build new audiences for popular rock acts.

During the informal professional preview, held Monday, and the offi- cial opening on Tuesday, industry turnout was encouraging and the feedback consistently positive for the ambitious venue, which is offer- ing patrons a chance to count- lem, room acoustics, lighting and stage facilities more extensive than any of the rock and pop or jazz acts in this city.

Monday’s show, by RCA’s La- bels, was a cadre of the most usually every major talent agency in New York, there to see if the club’s facilities could handle the mar- kets, and they gave rave draw. That crowd and Tuesday’s line-up of musicians and press were uniformly enthusiastic about the sound preparations, which rein-

(Continued on page 12)

MCA Signs Contract With EMI in Europe

LOS ANGELES – MCA Rec- ords officially signed its deal with EMI Records Tuesday’s distri- bution of MCA in the U.K., Bel- gium, and Holland last week, announced the company’s pres- ident J.K. (Mike) Maitland. Deal was worked out in trust of EMI Records for the U.K.

The label's new end of a 40-year relationship between MCA Records with British rival in England.

HOT CHART SURGE: Rich Oldie to Spark RCA Single Thrust

BY SAM SUTHERLAND

NEW YORK - An eight-year-old single by Charlie Rich is being touted as the rallying point for RCA Records, having broken in going to the top in a 40-week period of the Top Oceans,” is going to the top in a 40-week period, with RCA putting the single “Diggy Diggy Lo,” using its logo and staff to push the disc on national television in local area stores.

The other single, “Riot in Cell Block Number Nine,” is being re- leased by RCA to cash in on the pro- gressive pop market and will be pro- moted through posters and underground advertisements.

Both records were released last week.

The reasoning behind the move is quite simple,” said Famous Music president Tony Marotti, who predicted and coordinated the concept.

(Continued on page 4)

New Mexico Passes Law On Piracy

SANTE FE, N.M. – New Mexico became the latest state to pass an anti- piracy legislation late last week when both the House and Senate unanimously passed a strong antipo- tency, punishable by a $5,000 fine and/or up to one year imprisonment and making retailing the pirated tape.

The proposal, introduced by Rep- resentatives Richard Carbull and Nina Saltzner in the House and by Senator Ted Montoya in the Senate, makes unlicensed duplicating a fel- ony, punishable by a $5,000 fine and/or up to one year imprisonment.

Douglas TV Using 35% Disk Talent

LOS ANGELES – Record indus- try talent has been getting increased exposure on the important syndi- cated “Mike Douglas Show,” to a point where talent coordinator Vince Calandra says at least 35 per- cent of the talent coming into that hit chart (see separate list of talent coordinates for network and syndi- cated TV show).

Douglas himself, according to Calandra, is spearheading the greater participation of disk names. Calandra, with the “Ed Sullivan Show” from 1960 through its demise in 1971, joined Douglas as talent coordinator and mentioned that letter with the “Ed Sullivan Show” from 1960 through its demise in 1971, joined Douglas as talent coordinator.

(Continued on page 6)

CHART ANALYSIS:

Vince Cirinchy Ads LP Chart Longevity

BY BOB RIRCHI

LOS ANGELES – The number of albums on the Top LP chart which have been charted for 25 weeks or more has jumped to over a hundred this year’s comparable chart to 56 this week, indicating the need of labels to release a chart which includes a number of the single “drum” songs and the need for retailers to stock all kinds of product.

Labels have already announced cutbacks in release schedules of up to 35 percent for the first quarter of this year and an intention to concen- trate on established artists rather than unproven acts.

(Continued on page 42)

2 Labels Key Drive For Cody Crossover

BY ROBERT SOBEL

NEW YORK – Famous Music has initiated a new marketing plan whereby two labels will promote two separate singles from the same al- bum. The purpose of the plan is to accelerate the crossover of a major progressive act into the country mar- ket.

The labels involved are Famous Music's Dot Records and Para- mount Records. Both singles are "Live From Deep in the Heart of Texas" by Commander Cody and His Lost Planet Airmen, released the latter part of January. Dot, the Nashville-based country label, will release a single, "Sing it back to me," the single "Diggy Digg Lo," using its logo and staff to push the disc on national television in local area stores.

The other single, "Riot in Cell Block Number Nine," is being re- leased by RCA to cash in on the pro- gressive pop market and will be pro- moted through posters and underground advertisements.

Both records were released last week.

"The reasoning behind the move is quite simple,” said Famous Music president Tony Marotti, who predicted and coordinated the concept.

(Continued on page 4)

20th Century Gold

NEW YORK: Barry White and the Love Unlimited Orches- tra have teamed with two RIAA gold certifications apiece on 20th Century Records. White recently announced “Never, Never, Gonna Give Ya Up” and “Stone Gon’,” both have the Love Unlimited Orches- tra’s single “Love’s Theme” and album, “Under the Influence of Love Unlimited.”

CHART ANALYSIS:

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Labels have already announced cutbacks in release schedules of up to 35 percent for the first quarter of this year and an intention to concen- trate on established artists rather than unproven acts.

(Continued on page 42)
Piracy to Get NARM Scrutiny

NEW YORK—Piracy will come under close scrutiny at the 86th annual NARM convention, scheduled for March 23-25 at the A&M Records, and David Presz. D&H Distributing.

At the close of this session, William Scholz, executive director, will address the attending members on the importance of the music industry to the nation. The session will also feature the announcement of the new NARM board of directors.

Also scheduled for this session is the ARIA's legal and investigative team of Jules Yarrell, Jack Francis, Barry Silverman, and David A. Rothfeld, who are expected to discuss various aspects of the ARIA's legal enforcement efforts and the role of local enforcement agencies.

The second part of this issue will feature an in-depth look at the current state of the music industry. The issue will also include interviews with industry experts and a look at the future of the music industry.

Knight, Funk Settlement?

Yes, No...But and Maybe

NEW YORK—In still another wave of controversies arising out of the legal entanglements of the Grand Funk Railroad, and Terry Knight, the group's former manager, Grand Funk claims to have reached a settlement with Knight, while Knight denies that any settlement has been reached.

According to Andrew Cavaliere, Grand Funk's manager, the group has reached a two-year-old dispute with Knight by agreeing to pay a pre-tax cash settlement of $73,000. The settlement, according to Cavaliere, will settle all laws that have been brought by Knight against Grand Funk, that sought over $73 million.

Cavaliere also added that in addition to the monetary issues, Grand Funk further avowed royalties pur- portedly held by Knight prior to their separation in March 1972, of $335,000, p.c.a., as well as his White Shield oil drilling interests. The group also waived its extension for damages against Knight. Cavaliere has brought many new claims to the members of Grand Funk.

John Eastman of Eastman & Eastman, and Bob O'Leary, of Aales & Clark, who represent Grand Funk, acknowledged the existence of the settlement. However, Knight denies that there is a settlement case, and his case has not been settled. There is no settlement to date.

UA Snaves Pride Label

LOS ANGELES—United Artists has taken over distribution of Pride Records. Michael Viner's label was formerly distributed by MCA. First single release under new management is New Censations' "Come Down To Earth" produced by Van McCoy.

Phonoid handles UA product nationally.

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RECORD REVIEWS
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THERE'S NO STOPPING MAC.

Mac Davis is off and running again. His brand-new single, "One Hell of a Woman"—just released and set to follow in the smash tradition of "Baby Don't Get Hooked on Me."

Another Mac Davis hit single, "One Hell of a Woman."

From his upcoming album, "Stop and Smell the Roses."

On Columbia Records.
Pubs in New Tune $5 Bid
• Continued from page 1

urging to stay and finish work on the emergency energy bill.

In his address to the House, the chairman of the Senate Copyrights Subcom-
mittee, had originally announced a Feb. 11 meeting to move the bill to the Full Judiciary Com-
mmittee. (See action (Billboard, Feb. 10, 1973). This was over-riden by February by the late Christians re-
cent death, which had left the emergency energy bill hang-
ing fire. Subcommittee members say the cut-off time for consideration now 19 could now mean a delay to the end of Feb-
uary, or even into March.

The Senate Copyrights Subcom-
mittee, were to consider the idea of a cost-of-living raise in rates for the mechanical royalty and other statu-
tory compulsory licensing rates in the revision bill in December of 1972. The rates were calculated on an estimated inflationary increase in the cost of living of 26.6 percent, be-
tween 1970 and the probable 1975 value of the revision bill.

The subcommittee later dropped the idea, in favor of a review of rates by the new APRA, which was set up in the bill. (Billboard, Oct. 27, 1973.)

If the rates had gone into the bill, then the mechanical royalty ceiling on the compulsory recordings of copy-
righted music would have gone to 3.1 cents.

** Grammy Supper in N.Y. March 2

NEW YORK—NARAS chapter here will be supplementing the academy's annual CBS Television special, "The Grammy Awards," with its own "Grammy Celeb-
ration Supper" at the Plaza Theatri-
cal here March 2, according to Jean Kaylow, the chapter's executive di-
rector.

Ms. Kaylow said that supper will include presentations of nomination plaques, a presentation and presentation of Grammy Awards which will not be telecast. In addition, those names on the guest list placed throughout the room for viewing of the CBS special. Ticket prices range from $25 to $50.

NARAS members and $35 for non-
members.

** Anti-Piracy Law
• Continued from page 3

a misdemeanor, punishable by a small fine and/or a short jail sen-
tence. The law also requires prere-
cord tape product be labeled with the name of the manufacturer.

** Suppliers Raise PVC Price 45 Cents Lb.
• Continued from page 1

pointed sales manager for MS Distributors, Chicago-based wholes-
alers. He was most recently general sales manager for Summit Distributors. John M. Fauth has been appointed vice president and director of operations for the Magnavox Consumer Electronics Company. He headquartered in New York.--Ken Buttrice has been named assistant director of national promotion for Elektra/Asty-
hom Records. He was most recently with Bell Records, where he was in charge of national album promotion. He headquarters in New York. --Merrick G. Smith has joined the performing rights depart-
ment of BMI's Los Angeles office.

** Billy McDonald reins the Los Angeles office of Associated Booking Corp. He previously spent 21 years with the ABC office before leaving to run his own firm. Today, he is the president of Mark Stern has been promoted to vice president at Levitan Associates. Stern, who joined the firm as an Los Angeles account executive in 1971, is now headlining the New York offices for the past year. --Bill Wilton has been named media director for Radio Shack's Chicago, midwest and Pittsburgh regions, covering a 15-state area. He will be responsible for buying newspaper space in Illinois, Indiana, Michigan, Wisconsin, and South Dakota, Minnesota, New York, West Virginia, Oregon, Kentucky, Tennessee, Missouri, and parts of Pennsylvania.

Wally Cochran, manager of artist relations with RCA Records in Nashville, has left the firm. He'll announce plans shortly.

Bob Edson, national promotion manager for Capitol Records, will relocate to the firm's New York office effective immediately. He was formerly in L.A. Also at Capitol, Gordon van Horn, formerly district manager at Niles, will now take over the regional distri-

** Publishers pressure bid per pound of PVC. Observers also saw a positive side to the increases in that many PVC market watchtowers have long felt that the existing industry could secure enough room to erase any "shortage" if it were able to pay a higher price on PVC. A number of music executives have speculated that suppliers were merely holding off, creating an artificial shortage, and looking for price controls to be removed before increasing polymer and compound production.

CORRECTION

On page 17 of the February 16th issue of Billboard ran the advertisement:

"The New Music Awards." An error was made in the transmission of copy; whereas it should read:--

The ABC Television Network & Crest Telephones - congratulate the full nominees for

COLUMBIA RECORDS was named "Top Pop Singles" label and "Top Easy Listening" label in Billboard's 1973 chart awards, and accepting the awards on behalf of the company are Bruce Lundvik, second from left, vice presi-
dent, marketing, CBS; and Iggo Segestein, third from left, presi-
dent, CBS Records. Making the presentation is Hideo Eguchi, left, New York bureau chief, and Bill Wardrow, right, associate publisher.

For available from the Kraus-Thomson Organization Limited, For free details, contact

the above information is for free details, contact

For free details, contact

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the above information is for free details, contact
"I Can't Stand the Rain" is the kind of single that every singer always dreams about. That one single that all of a sudden makes the whole world take notice. And that's exactly what is happening to Ann Peebles.

Ann Peebles is no newcomer. She has more than paid her dues. There have been many hit R&B singles. Like "99 Pounds," "Slipped, Tripped And Fell In Love," "I Feel Like Breaking Up Somebody's Home Tonight," "I Pity The Fool," and "How Strong Is A Woman." Songs that have already become Ann Peebles standards. And two outstanding albums. "Part Time Love" and "Straight From The Heart."

And now, following the success of her breakthrough single, comes the third album. "I Can't Stand The Rain." An album that contains seven of Ann's own sweetly, soulfully penned songs, plus another of her recent standout singles. "I'm Gonna Tear Your Playhouse Down." Hauntingly delivered by Ann. Enhanced by the production magic of Willie Mitchell.

"I Can't Stand The Rain." The new Ann Peebles album that was well worth waiting for.
Off the Ticker

MATSUSHITA ELECTRIC INDUSTRIAL CO., Tokyo, said it has decided to merge its capital with U.S. subsidiary, Matsushita Electric Corp. of America, at $55 million from that parent $55 million.

The extra capital, which will be fully subscribed by the Japanese parent, will be used to improve U.S. sales and servicing activities.

* * *

CAPEHART CORP. has been approved for listing on the American Stock Exchange. Currently, it is traded over-the-counter.

* * *

PICKWICK INTERNATIONAL is the subject of a securities report issued by Piper, Jaffey & Hopwood, Minneapolis.

* * *

COLUMBIA PICTURES (Bell Records) reported operating and extraordinary losses from the firm's discontinued hotel closed circuit programming division.

AVAILABLE MAY 1st

3,240 Sq. Ft.

Major record company and music publisher vigorously in campaign to develop music into building space 13 1/2' x 13', office, lobby, restrooms and storage room. Company modernized. Air conditioned. Will divide into approximately twenty-five units, the minimum size unit available is 100 square feet. Ready for occupancy.

(212) 757-4400

NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new happens in the 132 revolutionary comedy along. In 1973, after two years and $1,000,000 CIN-AROCK was created. Our full-length Move with special stop action was the biggest hit since "The Love Story." CIN-AROCK cast performed live while the movie played on 20,000 cheered its presentation. It soon spread national publicity and appeal and has been playing in movie theaters ever since. It opened up a whole new source of income for movie theaters industry. Now, additional troubles are needed in many states to present this entertainment revolution. What does not depend on top name-high cost performers. You can bring it to every size movie theater and make $3,000 per week. Good for big cities and small towns. We'll plan the complete power promotion materials, our training, and the sensational CIN-AROCK show itself including our major move, for mass bookings in your area. Certain states still open! Strike it while it's hot!

INDIE-PIX RELEASING CORPORATION, RENT TENER, President 400 East 54th Street, New York City. New York 10022 (212) 371-9140

INTERPHOTO CORP., New York, is negotiating to sell its Ross Electronic Corporation which has had substantial operating losses in the past two years.

A special charge of $1 million to $2 million as a reserve against an expected loss from the sale is now being made by Interphoto.

Ross' book value is about $8 million. Sales of the electronics unit are expected to be about $8 million for fiscal 1974, down from $15 million for the year ended Feb. 28, 1973.

MINNESOTA MINING & MANUFACTURING CO., St. Paul, increased quarterly dividend to 31% from 30%. Effective March 12 to shareholders of record on Feb. 22.

ARVIN INDUSTRIES, Columbus, Ind., said its Arvin Systems subsidiary has acquired 72 percent ownership in Echo Science Corp., Mountain View, Calif., for an undisclosed amount of Arvin common stock.

Arvin has an option on the remaining 28 percent of the firm, which makes video recorders.

Changes in stockholdings. David H. Peirce, chairman of Viewline Inc., received a gift of 3,200 shares, and made a gift to Viewline of 97,726 shares.

CELANES PLASTICS CO., Gren, S.C., a division of Celanese Corp., has increased the price of polyester film an average of 8 percent.

Polyester film is used for magnetic tape base for audio and video tapes, among other things. The company said the increase reflects higher costs of raw material and labor.

Financial News

Cap LP Action; '45 Chart Share Spur Earnings

LOS ANGELES—No matter which direction the economy takes in coming months, earnings prospects for the record industry look brighter than those of most other companies. 

Consolidating the following: 

Earnings of $3,258,000, or 71 cents a share, on sales of $46,040,000 for the quarter ended Dec. 31, compared to earnings of $1,989,000, or 41 cents a share, on sales of $37,006,000 during the year ago period.

For six months, earnings were $4,553,000, or 99 cents a share, on sales of $81,284,000, compared to earnings of $2,788,000, or 56 cents a share, on sales of $51,062,000 during the same period a year ago.

The financial gains were partly attributable to the successful market introduction of new album releases, many of them by AARON, according to the company. Eight of Capitol's recordings released during the second quarter received RIAA Gold Record awards.

According to Bhaqar Menon, president, "Capitol's sales reflected a 19 percent gain and earnings (before extraordinary items) a 119 percent increase during the last months as compared to the same period last year."

ERIN E. "Erin" Caplan, 1974, received the $42,215,000 on income from the sale of 1,774,950 ARVIN common stock.

Area Chain Halts Urban Store Buys; Suburbs Key

SAN FRANCISCO—With the closing down of one of his three San Francisco stores for an "unsuitable location," John lot, general manager and founder of the Bay Area Record Center, noted that "the retail record business in this market is showing a definite move to the suburbs."

"Our customer now does the bulk of his buying, including records, in the suburban communities where he now lives. As a result, we will not open any more San Francisco stores but will continue to pursue future store openings out of the city in suburban Bay Area locations."

Of the seven Consenting Record Stores now in operation five are now located outside of San Francisco.

Then as an attempt to open another suburban site for a new Record Factory store to be operated early in the year, John lot noted that "at the same time last year weelin up to spicewrite, he is not planning to open any other San Francisco store now in existence but will open no other in the city now or in the future."

Tripped Gross

And while, according to lot, the Record Factory stores were of a dollar a year in 1973 to just about 50,000 in 1974 (1973 was a year of substantial internal reorganization for the retailer is now in effect. In the 1973 the chain added three new stores.

As the first step in this reorganization lot announced the appointment of Jim Leal and Steve Countraman as district managers. These new district managers, a first for the Record Factory, will be directly responsible in assisting local store managers with inventory control and the coordination of all advertising, merchandising and display activities on a district level.

As all other record chains, the appointment of district managers they will now have more immediate control of the city store manager and of Record Factory president Walh Sergen to further concentrate their efforts. The addition of Jim Leal was former Record Factory store manager in San Jose. John lot, the Countryman was the manager in the Celina store.

Wall-Newton John

NEW YORK — Olivia Newton-John's "Let Me Be There" has been certified gold by the RIAA. Ms. Newton-John records for MCA Records.
On the Pop charts with
John Denver, SUNSHINE ON MY SHOULDERS
Bobby Bare, DADDY WHAT IF
Charlie Rich, THERE WON'T BE ANYMORE
Elvis Presley, I'VE GOT A THING ABOUT YOU BABY
Dolly Parton, JOLENE
The Main Ingredient, JUST DON'T WANT TO BE LONELY
New York City, QUICK, FAST, IN A HURRY
The New Birth, IT'S BEEN A LONG TIME
Jerry Reed, THE CRUDE OIL BLUES
The Guess Who, STAR BABY
Elvis Presley, TAKE GOOD CARE OF HER
Holy Modal Rounders, BOOBS A LOT

On the Soul charts with
New York City, QUICK, FAST, IN A HURRY
The New Birth, IT'S BEEN A LONG TIME
Wilson Pickett, SOFT SOUL BOOGIE WOOGIE
The Main Ingredient, JUST DON'T WANT TO BE LONELY

On the Country charts with
Charlie Rich
Bobby Bare
Dolly Parton
Jim Ed Brown
Ronnie Milsap
Kenny Price
Jerry Reed
Porter Wagoner
Skeeter Davis
Brian Shaw
Elvis Presley
George Hamilton IV
Hank Snow
Josie Brown
Jimmy Hartsook
John Denver
Nat Stuckey

And on the ball with
the up-coming hit singles from David Bowie ("Changes"),
B. W. Stevenson ("Look For the Light"),
Dottie West ("Last Time I Saw Him"),
and The Nite-Liters ("Jive Turkey").
**Spot TV-RECORDS AND TAPEs**

<table>
<thead>
<tr>
<th>Year</th>
<th>Columbia House, Inc.</th>
<th>Dynamic House, Inc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1973</td>
<td>$2,797,700</td>
<td>Dynamic House (Tele-House)</td>
</tr>
<tr>
<td>1974</td>
<td>$6,539,800</td>
<td>1973 $14,550,300</td>
</tr>
<tr>
<td>1975</td>
<td></td>
<td>1974 $10,723,200</td>
</tr>
</tbody>
</table>

*Company was probably active but BAR had not yet assigned Company name to the activity.*

**Spot TV-By Month of the Year-1973-By Quarter**

<table>
<thead>
<tr>
<th>Month</th>
<th>Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan</td>
<td>$5,676,400</td>
</tr>
<tr>
<td>Feb</td>
<td>$4,901,600</td>
</tr>
<tr>
<td>Mar</td>
<td>$4,419,300</td>
</tr>
<tr>
<td>Apr</td>
<td>$3,261,300</td>
</tr>
<tr>
<td>May</td>
<td>$2,714,800</td>
</tr>
<tr>
<td>June</td>
<td>$3,666,800</td>
</tr>
<tr>
<td>July</td>
<td>$4,693,300</td>
</tr>
<tr>
<td>Aug</td>
<td>$4,381,700</td>
</tr>
<tr>
<td>Sept</td>
<td>$4,722,400</td>
</tr>
<tr>
<td>Oct</td>
<td>$5,215,000</td>
</tr>
<tr>
<td>Nov</td>
<td>$4,306,500</td>
</tr>
<tr>
<td>Dec</td>
<td>$6,850,700</td>
</tr>
</tbody>
</table>

**Total Revenue for the Year 1973 $36,999,800**

**Spot TV—By Daypart—1973**

<table>
<thead>
<tr>
<th>Daytime</th>
<th>$27,416,700</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Eve</td>
<td>$16,159,900</td>
</tr>
<tr>
<td>Nighttime</td>
<td>$9,967,900</td>
</tr>
<tr>
<td>Late Night</td>
<td>$9,136,800</td>
</tr>
</tbody>
</table>

**Total Revenue for the Year 1973 $36,999,800**

**Records and Tapes—TV Spots—Networks—1960-1967**

<table>
<thead>
<tr>
<th>Year</th>
<th>SPOT TV NETWORK TOTAL</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1973</td>
<td>$2,979,700</td>
<td>$6,539,800</td>
</tr>
<tr>
<td>1974</td>
<td>$2,471,200</td>
<td>1973 $14,550,300</td>
</tr>
<tr>
<td>1975</td>
<td>$2,250,600</td>
<td>1974 $10,723,200</td>
</tr>
<tr>
<td>1976</td>
<td>$2,882,400</td>
<td>1975 $10,723,200</td>
</tr>
<tr>
<td>1977</td>
<td>$2,690,800</td>
<td>1976 $10,723,200</td>
</tr>
</tbody>
</table>

*Company had not yet assigned Company name to the activity.*

**Italian is Night of Leaves—Great Hall—Hits Top of King International Spot the ‘60s—1973**

<table>
<thead>
<tr>
<th>Month</th>
<th>Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan</td>
<td>$27,416,700</td>
</tr>
<tr>
<td>Feb</td>
<td>$16,159,900</td>
</tr>
<tr>
<td>Mar</td>
<td>$9,967,900</td>
</tr>
<tr>
<td>Apr</td>
<td>$9,136,800</td>
</tr>
</tbody>
</table>

**Total Revenue for the Year 1973 $36,999,800**

**Injunction Nips Pointers’ Split**

**LOS ANGELES—** An injunction forbidding Pointer Sisters producer-manager Dave Rubinson from pulling the act out of Blue Thumb Records was granted by Superior Court here.

Blue Thumb went to court to halt alleged threats by Rubinson to put the successful Pointer group on another label. According to the Blue Thumb complaint, Rubinson was claiming his four-year contract was no longer valid because the previously-agreed compensation, including a $100,000 annual advance to David Rubinson & friends, was unfair and iniquitous.

**Joe Whitburn's Record Research Report**

Having 3 versions of a song on the charts at the same time is quite a rarity today. Having 3 versions of a single Ward commentary in the charts at the same time would have been considered unusual. However, it has happened. Byron Mac Gregor, Gordon Sinclair, and Ten Broeke hit all major hits of the charts talking about “The Americans.”

Multiple versions of hit tunes were a commonplace thing back around 1960. It was not unusual to find 4 to 6 versions of a tune on the charts at the same time. Remember “Why Do Feelin’ Fall in Love” (4 versions). “When The White Lights Blame Again” (5 versions), and “Try Loving the Three Penny Opera” (6 versions).

In the late 40’s and early 50’s, there was a rush by the record companies to make any song which appeared to have a hit on it spot tracked. There were 3 chart versions each of “The Tennessee Waltz” (1950) and “You Can’t Be True Dear” (1948). I guess if there was one song which I wish I had written, it would have been to “To Each His Own.” In August and September of 1949, Edgy Gill, Freddy Martin, and the Ink Spots all had a hit version of the song.

There were 2 other tunes from the 40’s which had 2 hit versions at the same time. “It’s Been A Long, Long Time” by Bing Crosby (1945), and “Crossing Down The River” (Blue Borne & Rudi Morelli 1944) both now happened again since then.

Trivia Question #13

What was the title of the record and the name of the artist to have the last song on record price chart?

(Answers don’t have to be移民.)

**Joel Whitburn**

Man in the rubber boots below to order forms, complete data (date/highest position/total weeks charted/charted no. record no.) for every record to make comprehensible the graphs and statistics presented.

**TOP POP 1955-1972** @ $20 ea.
**TOP POP 1940-1955** @ $20 ea.
**COUNTY & WESTERN 1949-1971** @ $20 ea.
**RHYTHM & BLUES 1949-1974** @ $20 ea.
**TOP LP’S 1945-1972** @ $40 ea.

Name
Address
City State Zip
Make your check or money order to:

**Joe Whitburn, Inc.**

P. O. Box 82
Menomonee Falls, Wi 53051

FEBRUARY 23, 1974, BILLBOARD
Rock Cabaret Debut Lures 'Glamour' Cast

In addition to the industry-oriented promotions behind the first two evenings, the club has launched one of the most intensive publicity and promotion campaigns for a cabaret here in recent years. Radio spots on WNEW-FM, the market's leading progressive station, are being used to boost the club itself, and are expected to support any additional radio time purchased by record companies bringing talent into the hall. Print coverage in major area papers and magazines is also being utilized.

Film crews from three local television stations, WCBS-TV, WABC-TV and WNBC-TV, also gave the event prime coverage.

Prices for the room were, as projected by the owners during its construction last fall, on a par with The Bitter End and Max's Kansas City, current top contenders in the club market here. While the admission charges (no minimum) for the Bottom Line have risen from the projected $3 and $4 dollar level, to $3.50 on weekdays and $4.50 on weekends, the menu offered the comparatively wide price margins possible by including lower priced items like fish fry and pasta, Lasagna, and even filet mignon. Those prices were competitive, as were service.

A large staff was also apparent, suggesting faster service than at many competing clubs. But, it is a chronic problem area for music venues.

Talent Signings

Atlantic Records has signed singer Maggie Bell to a long-term, exclusive recording contract. Her first album for the label, "Queen of the Night," was produced by Jerry Wexler and Anitaia Music. Set is scheduled for release in late February. Ms. Bell has signed with Premier Talent and plans to tour shortly after the release of the album.

Bell Records has signed Pywater to the label. John Pehrsh and Ken Foleik, co-producer and half of the four member group, are from the now defunct Rare Earth. . . . Ice, seven-piece soul act to fantasy. Group lives in Paris and its first single is "Put an X on the Spot."

Mose Jones, group on MCA-distributed Sounds of the South, signed for booking with Discovery agency in Atlanta . . . Signed to Concept Records, new label nationally distributed by Jamie-Guidyn Distributing Corp is singer-composer Mark Jarjisian. First single will be "It Don't Matter (If It Rains Today)" ... Parliaments to Casa- bianca Records. Group's first single, "The Gang," featured by George Clinton, is set for February release.

ABC-Dunhill has signed Daniel Moore to the label. Moore's composing credits include "Stumbala" for Three Dog Night, . . . British folk singer-songwriter Ralph MeTall has signed with Reprise for world-wide representation. First release on the newEnough label is Larry O'Neill's "Masters Gone Modern (Now and Then)."

Sebesky Deal Marks CTI Book Entry

By ELIOT TIEGEL

LOS ANGELES -- Jon Sebesky is preparing a book/record package on the recording industry, and at least each CTI will be published.

The hardcover book being written by the noted arranger marks CTI's entry into book publishing. Sebesky has been working on the material for nearly two years.

Stated for release for the fall school term, the package will sell in the area of $30-$50. Accompanying the nine chapters will be recorded examples on three-seven-inch 33⅓ rpm disks. The book will discuss how the writing arrangements fit the disk medium and what to leave out. "All the trials and errors I've gone through will be eliminated because the book will show what works and what doesn't," Sebesky explains.

"The greatest problem for the arranger is writing too much and never hearing it on the record."

Sebesky, noted for his jazz work over the past 10 years, emphasizes that the book is applicable for arrangers in all areas of music. The chapters cover basics (Sebesky's four concepts of economy, balance, focus and variety), wind instruments, strings, rhythm section, voices, melodic considerations, importance of lyrics, the recording studio and the general advance.

Sebesky said that every arrangement involves the four bases. He is cutting the CTI catalog for examples to illustrate points in the chapters. In instances where there are no recorded examples, he will go into the studio and do an original take.

In the areas he already has examples for are violin techniques, vocal combinations, guitar sounds, and complicated rhythm sounds.

Phila Club Expands

PHILADELPHIA — The Main Point, celebrating its 10th anniversary as a music club in suburban Bryn Mawr, is expanding its facilities to provide an additional 75 seats.

Operators Jeanette Campbell and Bill Scarborough are leasing the new room, already dubbed "Besse the Point," for other activities in addition to its use as space for the venue's performances. An art gallery, crafts studio and other non-musical modifications are being considered as additions.

Stein, Wild West Produce Shows

NEW YORK — Howard Stein Enterprises, Inc. and Wild West Productions, Inc., have joined to produce concert in Arizona, Dallas, Fort Worth and San Antonio, Texas, and other cities in the southwest.

Initial shows produced under the joint venture were Two Van Morrison concerts held in Dallas and at the University of Houston in mid-January. Further dates will include shows by Emerson, Lake & Palmer, Jonathan Winters, the Doobie Brothers and other acts.

Stein will continue his promotions in New York and five other major markets, while Dury Bateman and Michael Dunham of Wild West will continue their lighting and sound operations on an independent basis.

WINNERS CIRCLE

Urgently invites any soul singer who commands his own style of delivery, hears superbly, moves well, and thinks business . . .

To call us at once to arrange for your audition/ interview for a possible slot in our four-group man.

Los Angeles, Calif. (213) 559-7153 or 939-4976"
Glen Campbell Has Put Houston On His Map Of Hits

By The Time I Get To Phoenix

Wichita Lineman

Galveston

Houston 3808

Produced by Jimmy Bowen for Amos Productions, Inc.
**New on the Charts**

**B. ROBERT SOBEL**

**Mangione Crossover Pacer**

- **NEW YORK** - Mercury Records Chuck Mangione reminds one of the book authors who, in order to get published, financed the publication of his own books. In May 1970, he decided on such a route after belief in his talents reached fruition with a videotape played on Rochester's Philharmonic. His Rochester Philharmonic for Public Broadcast Service in Rochester. The group received performances of his own book. 

**Sammy Jo**

"Tell Me A Lie..."  
With first single on label, Bill Lowrey's MGM-South label, Sammy Jo scores. Her album, "Tell Me A Lie," is now in Dallas and is a widely travelled nine-piece performer with her backing band, Candy Mountain, Anthony F. Caterine of T.C. Management is her representative. 

**RICKY GATLIN**

"(You're So Fine) I Could Fall In Love..."  
Norman "Cooker" Des Rosiers' "soul" voice is a crosstown between Houston Smith and Moms Mabley. But the big ballad he wrote for his first Steeper single is soul in the newest form of the pop. He got his nickname for the energy of his stage performance. Cooker has been knocking around the U.S. and the music business for nearly 10 years before discovery by Jon Doward of Chappell Music in L.A. King Cherry Management of New Jersey handles Cooker.

**Hall & Oates**

"She's Gone..."  
Philadelphia-bred Daryl Hall and John Oates have gleeted a hit single from their second Atlantic album with producer A.R. Mardin. It’s a dense-sounding production with strong drama on a basic love-losing theme. The former folkies say their musical concept has opened up more as a result of regular touring. Contact is Tommy Motola of Capitol, they’re booked by Wm. Morris.

**The Whispers**

"A Mother For My Children..."  
The five-member group has been together since junior high school in Watts. They are self-contained with writing and choreography, wear textured costumes and carry their own band. Manager is Dick Griggly and they record for Chess-Janus Their single is reminiscent of "The Love I Lost" in its pumping beat and emotional intensity. Cambie-Huff’s team produces them.

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"Hooked On A Feeling"  
Despite group’s title, it is Swedish-Swedish and Top 40 oriented. This musical stance is amusingly demonstrated in the way they took a U.S. hit of B.J. Thomas covered in England by Jonathan King and adapted in the U.K. at a background chant and reggae beat to turn the soaring ballad into a novelty. Leader is vocalist Byran Skiff, 27. Their latest hit was a cover of "Half-Breed" which beat out Cher’s original in Holland. U.S. distributor is Capitol.

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PROMOTION MAN'S CONVERSATION WITH A RADIO STATION MUS. DIR.

PROMO MAN: Hey Charlie! I have a hit record.
MUS. DIR: When you sell 50,000 call me.

PROMO MAN: Hey Charlie! I have now sold 55,000.
MUS. DIR: Who's playing it. Keep me posted.

PROMO MAN: WJTC, WOOK, WJMO, WYON, WWRL, WDIA, WOL, WNIM, WBL, WNJR, WLIB, WANT, WONM, WLOK, WBOL, KDIA, KGFI, etc.
MUS. DIR: Those are only R & B stations. Call me when you get a few Pop stations.

PROMO MAN: Hey Charlie! You asked me to call you when I got a few Pop stations like KJR, KLIF, WTIX, etc.
MUS. DIR: That's good ole buddy. Call me again when it goes Top 40 in Billboard, Record World and Cash Box.

PROMO MAN: Hey Charlie! I got the Chart information. It's now No. 20 in Billboard, No. 24 in Record World and No. 21 in Cash Box.
MUS. DIR: That's fantastic man, but I checked it out demographically and we can't use the record at this time.

ONE MONTH LATER

PROMO MAN: Hey Charlie! I'm No. 1 in Billboard, No. 2 in Cash Box and No. 1 in Record World.
MUS. DIR: That's terrific! You did a helluva job, but we can't go on it. It's too late. By the way, send me five copies, I'll use it on our oldie list.

Don't Wait—Give It A Whirl

"HOMELY GIRL"

by the

CHI-LITES

BR-55505

Could Be That RECORD

©DAKAR RECORDS

©Brunswick RECORDS
LOS ANGELES—Uriah Heep is one of the top attractions on the rock circuit and consistently sells out. Sometimes, when they received a good review Ken Hensley, keyboardist and primary writer for the band, has been with the group from the beginning and recently explained how Uriah Heep overcame some of its problems.

"We did run into a lot of bad criticism at first, especially in the rock press," Hensley says, "but we discovered that it was a very early stage that personal appearances were our best selling point. We realized after the first LP reviews that we were in for hard work and we would have to tour a lot." Hensley also feels that the first three LPs "were not what Uriah Heep was intended to be. We had two changes in membership after the third album and we became more of a band. We also stopped making a lot of noise simply because it was fashionable!"

**ART: Creative Trends**

**Heep's Hensley Detours Critics**

**By ROY KIRCH**

"The solo album was fun for me," says Hensley, "because I didn't have to say my last important top on the other guys. The songs weren't really suitable for the group anyway, because they didn't suit me at all. Since Uriah Heep is my main business, I have to write material that can be accurately performed by four other people. And the band sometimes reworks my songs, which is why we all get along so well. It's a bit of a full head of music and the solo LP's are a good way of getting rid of some of the other problems that have been enough for the band."

Uriah is currently reading their next LP, which will be recorded in the Music Land Studios in Munich, a studio they found during their last European tour. Hensley expects it will flow more than the last effort.

"I wasn't dissatisfied with the last album," he says, "but I do think it showed that we hadn't been in the studio for a year. We think the next one will show a whole new side of Uriah Heep.

"The new songs went very well on the tour," Doro says, "so I guess audiences just can't go with change. However, the change in her conceptually despairing outlook is only a minor one. The songs in her repertoire deal with getting arrested for screaming while driving an auto. One of her latest talents is a woman who would-be a seducer who gets so preoccupied with all his fancy women electronics that he doesn't even notice when the girl walks out."

Disaster may strike. Doro's five LP albums have given her a substantial and adoring following. Her most recent album was a two-disc live set recently recorded at New York's Carnegie Hall.

Both her earlier successes and a refusal to play Doro Derfert to perform the songs from some of her recent albums. A few 1972 appearances at outstanding Los Angeles colleges. And the satis- faction that comes from planning stage. Audiences drew her out to a non-airplane national tour last autumn. She will go out again this spring to con (Continued on page 18)

**Dory Sounds Cheer In World Madness**

**By NAT FREEDLAND**

LOS ANGELES—"I suppose I've gotten more at home in the world these days and it's made my self- searching somewhat more gentle," says Doro Previn. She was responding to a question about whether she could keep writing the songs of neurotic grief which first established her image as a performer, now that she is appearing in public to audito- ry audiences all across the U.S.

For Total Capability in Custom Mastering, Plating, Pressing, Printing, Replica **COMPATIBLE DISCRETE 4-CHANNEL RECORDS** CONTACT: JVC Cutting Center, Inc. R/Ca Blvd., Suite 500 6363 Sunset Boulevard Hollywood, California 90028 (213) 467-1166

WEATHER ISSUES: JONI MITCHELL/TOM SCOTT & THE L.A. EXPRESS

Just as "Court and Spark," her current Asylum LP, has reached for a far broader, more mainstream-oriented audience style, Jon Mitchell's current tour has been exploring a parallel re- newal in her own music and image. After a year's on the road, her Abby Fighter stand found Mr. Mitchell supported by a four-man band and a quartet of L.A. studio journeymen, and for several tours, a full string section.

If that seems ambitious, it's only because of threshold on disk, its live counterpart dis- played some of the subtle grace and emotional freedom she's been known for on LP's. She's free to play the strings neatly bolstered the stunning "Down to Earth," perhaps the most powerful of the first songs of the evening. Mr. Mitchell's voice achieved a uniquely activists to her recital, as though he were seen across the huge instrument with his left arm to pour high notes they flipped them down from below the bridge. "KAREL PAINE"

MELANIE

Miami, Fla. Melanie's 21st birthday concert celebration might one day be remembered as a watershed, as the Mel Melt Break and its aftermath. They bring their gold, candles in high, and music in her Rank or the diamond. But many in this crowd were quite often rather able to see the妹妹 of her parts, which are given to her fans.

The recruit and keeping those who were left behind will be a humorous and sentimental experience. The song from scats who were desserted. Memories, the songs that were lost, and the charac- ter, was to center when asking them repeatedly in a room. She sang this was the first "dance music" since she's been performing.

The couple and half an hour, accompanying herself on acoustic guitar, the Nashville folk and dance band. That mean to set in about the first. She's handsome and sounds like man next year. At least that would drown out the audience, and there was a lot of it.

Never material wasted with old and some interesting songs were also included. Au- dience favorite was "Bella," "Look. What They're Doing To My Baby." The people of dusty Dylan songs she's sampled and Jim Croce's "Ain't Gonna Come": Melanie brought her baby out for a certain call before perform- ing an encore set. Like a flock of pigeons, her "fighter" followed up.

JOHNNY RUSSELL DORSEY BURNETTE

"The parsing of a relatively new out of making his debut at a club with all the other entertainers who have been to the same effect in a long time. La Chatelaine provided a remarkable and ex- ceptionally energetic performance. Russell has been a known country writer for some time, but this is the first time as a performer and hit maker in the past year. He possesses a remarkable harmony, bass and gift of the blues, and he is a good musician and he demonstrates all of his talents during his stay here. He possesses a remarkably husky, Laltzy, edging style, which he showed through songs such as "Red Neck," "White Socks and Blue Ribbons," and "I'll Keep My Eyes on You.""

BOB KIRCH

LUNDY SKYNRD GRAND NATIONAL STATION

**WHITBY, Los Angeles**

Now that blues has, after all these years, won public respect and the long-disdosed Blacks who performed it are being recognized as the real showmen of the country blues, the Chicago suburbs have been given young white boys like Long John "Big John" Fields, surprising the genre and training it further bade things to almost Mississippi. Long, in between minor label deals, tours of "Some Spanish," and "Big John's Chess Tunes," which they say date back Beyond European Renaissance, and offers a crescendo of excitement and surprise. It is impossible to explain without electronic-based, driving rhythm. The content is even more interesting what you consider Long John's Belli-biter lyrics, drawing on ever poetic line of Dinx's "Er- in Your Time" while Dinx's group pounds out its pulsing rock-tinged instru- mental music.

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WILLIE DIXON JOHNNY LONG

Note that blues has, after all these years, won public respect and the long-disdosed Blacks who performed it are being recognized as the real showmen of the country blues, the Chicago suburbs have been given young white boys like Long John "Big John" Fields, surprising the genre and training it further bade things to almost Mississippi. Long, in between minor label deals, tours of "Some Spanish," and "Big John's Chess Tunes," which they say date back Beyond European Renaissance, and offers a crescendo of excitement and surprise. It is impossible to explain without electronic-based, driving rhythm. The content is even more interesting what you consider Long John's Belli-biter lyrics, drawing on ever poetic line of Dinx's "Er- in Your Time" while Dinx's group pounds out its pulsing rock-tinged instru- mental music.
The Pointer Sisters' second album follows hot on the stacked heels of their first, which just turned 54K gold. Also shiny is the fan mail, making us suspect 'That's a Plenty' will again change the color of Blue Thumb Records: "Top New Female Group"—Record World 1973 Year End Poll... "Instant dynamite"—Newsweek... "They scat as if they spoke it in the street"—Rolling Stone... "A musical cloudburst"—Los Angeles Times... "Finger-lickin' good"—Women's Wear Daily... "The Pointer Sisters... sing the hell out of just about anything"—Playboy... "Razzle-dazzle that brings out the soul"—Christian Science Monitor... "The Pointer Sisters' potential is unlimited"—San Francisco Chronicle.

The Pointer Sisters can, do do, and will keep it happening, on Blue Thumb Records and Ampex Tapes.

Produced by David Rubinson.

The State of the Art on Blue Thumb Records, Inc.
A Subsidiary of Famous Music Corp. A Gulf + Western Company

www.americanradiohistory.com
Dory Sounds Cheery In World Madness

Dory began writing much more personal lyrics, setting them to her own music and singing them in a charming way that brought her close to her own guitar accompaniment. Adult-minded listeners who prefer songs that provide ideas to think about, discovered a rare treat in Ms. Previn's work as she returned to the long-neglected folk genre for the first time since signing an MGM contract. "I had to go through the melodiousness I went along," she said. "I had the advantage of not knowing you were only supposed to make musical phrases eight bars long. But it's a great deal of fun being an introducing mood by certain sounds."

One of her proudest accomplishments was jazzophonist Dexter Gordon used a song of hers as an album cut, solely in recognition of her efforts.

A major disappointment was the closing during Los Angeles previews of "Honeymoon," the musical of "A Chair in the Sun," and "The Country Girl." But she commented, "It will be staged again before very long. The concept of that first production just wasn't right. It didn't work. There wasn't enough rehearsal time to try fixing it. "Meanwhile, we have Dory's album "An Intimate Evening," which it title tune about the unsuccessful actress who only got publicity when she brought the curtain down off the Hollywood landmark sign.

Savoy Brown In New Tour

NEW YORK-London Records' Savoy Brown have scheduled their 17th U.S. tour last Saturday (9) in Phoenix. Group will play 25 cities across the country, bringing the tour to a close March 20 in Providence. R.I. Major dates include Los Angeles, Chicago, Fort Worth and New York.

JOHNNY MATHIS, THE FOUR FRESHMEN, A OR A Familiar Day, N.Y.C.
JOHNNY MATHIS' decision to join forces with Philadelphia-based writer-producer Thom Bell and veteran Linda Creed, could very well have been the best thing to happen to this promising entertainer's career in several years.

Together, Bell and Creed have written some existing new things especially for Mathis, including "Life Is A Song Waiting To Sing.""Currently, on the Billboard Soul Chart. And Mathis, acknowledging the need for a dramatic new vehicle to continue his career, handles them with ease, sincerity and professionalism.

However, Mathis' audiences-the teenyboppers of the 1950's-require more ready to the tunes. "(Sunny)," "Cheek to Cheek," "It's Not For Me To Say," "That bring back memories of bunny sobs, chocolate milk and high school proms.

The dilemma now facing this Columbia Records artist is to turn his back on the nostalgia trend that has within recent times helped perpetuate his career, and cement entirely on his new and challenging material, or whether he should try to multiply the old and new in an effective yet nonexistent sequence.

Meanwhile, on the basis of those tunes of yesteryear on which he rode to popularity, Mathis can still pull in sizeable crowds like those the crowd at the day's Bill Miller on his famous "Eightball" of the familiar voice with its rhythm section. 

Sharing the stage with Mathis were the Four Freshmen, also successful enough to weather a multi-sided musical change during the 25 years they have been together.

Like many of the other groups riding a new wave of popularity today, the Four Freshmen capitalize on the nostalgia craze. However, they go beyond mere nostalgia to present a tight and entertaining act that also embodies a sharp wit, some baritone given, and some solid musicianship.

MICHEL HEWSON

ELLIOTT MURPHY, QUICKY DUCK


It was reported that New York was emerging as a new rock 'n' roll energy source reminiscent of the late 1960's, but instead of the sounds that trend through the distinct phases of this

(Continued on page 20)
ANOTHER FAST TRIP TO THE CHARTS

AHMAD JAMAL'S "JAMALCA" T-432

WHERE HIS FRIENDS ARE!

AVAILABLE ON STEREO TAPE
As for Quality Duck (and its Runtys Friend(s)), the young New Jersey band that garnered both accolades and some serious backlash from the press. Yet the band's success was far from a smooth ride. The group's live shows were often raucous, with lead singer John Wells often seen crouched on the floor,形象地表达着混乱。他们试图捕捉这种氛围，但显然，这种纯粹的混乱并不适合在主流媒体上公开展示。

SUNNY THOMAS

ROCK 'N ROLL REVIVAL, VOL. XIV


Who/Where/When

Continued from page 14

DOVE SEVERINSON (RCA): Billboards, New Orleans, La., Feb. 3: Astrodome, Houston, Texas (27)

SONNY & CHER (Columbia): Houston: Live stock show, Texas, Feb. 23-25

BRIAN SPRINGSTEEN (Columbia): San Antonio, Tex., Feb. 22; Atlanta, Ga. (22)

BRUCE SPRINGSTEEN (Columbia): New York City, Feb. 23-25

DOROTHY JONES (RCA): Nashville, Tenn., Feb. 22

ERNEST Tubb (MCA): W. Va., Feb. 21

JOHN WESLEY HARMON (Columbia): C. C. Smith Auditorium, Toledo, Ohio (22)

MARY WOLFSON: Washington, D.C., Feb. 21

MARSHALL TUCKER BAND (Capricorn): Tullahoma, Tenn., Feb. 22

CONWAY TWITTY (MCA): Civic Theatre, Akron, Ohio, Feb. 23; Masonic Auditorium, Toledo, Ohio (24)

PORTER WAGONER: Miami, Fla. (22)

VOODOO CHILLES (Iowa): Strawberry, Iowa, Feb. 22

WILLIE NELSON (Capitol): C. C. Smith Auditorium, Toledo, Ohio (22)

JIMMY DURANTE (Columbia): Miami, Fla. (22)

PHIL'S MUSICAL MEMOIRS

In loving memory of JULIE FILKINS

The voice and heart of our company from 1948 until February 10, 1974

Audio Matrix, Inc. Milt Gelfand
When the people who know about the world's great hotels put together their "top five" list every year, the Ambassador Hotels in Chicago are always on it.

And that's the way it's been, year after year, for a long, long time.

Which makes you wonder.

It makes you wonder why we'd bother to redecorate the rooms and all of the lobbies. Which we've just done.

Or why we'd bother (after all these years) to put color television sets in every room. With closed circuit movie channels that let you watch the latest popular movies.

Which we've just done.

Or why we'd completely modernize the kitchen that serves the already-famous Pump Room Restaurant.

Which we've just done.

And, you'd probably wonder why we'd want to have an incredible, new discotheque (of all things) right off the lobby of one of our famous hotels. (By the way, it's called The Buttery, and it's already the most popular night spot in town.)

It's only natural that you'd wonder what makes us do all these things, considering that the Ambassador Hotels are already on everyone's "top five" list of the world's great hotels.

Unless, of course, you understand one simple thing: We want to be at the top of the list next year.
INCREASING BELIEVABILITY:
Boosting Commercials’ Effectiveness

The only way you learn is from experience, so don’t be afraid to make mistakes. In fact, make as many mistakes as you can early in your career. One day it all crystallizes and you see the big mistakes you’ve been making. Then you really improve. I never forgot Peter Utstein’s comment, “The reason I made it to the top was that I was never good enough to make it at the bottom.”

All of us wonder about imitating someone else when we start out. The trap lies in mimicking someone’s style; it’s not believable. Each one has a different style. If you mimic anyone in anything, make it their attitude. Eventually you get out of this and start doing yourself.

A lot of DJs are afraid to make changes at the suggestion of the manager or program director. Fortunately, it happened to me at a period in my life when I didn’t feel I knew what I was doing, so I had been sent out to the West Coast with some other DJs as a “wild-tracker.” In a three-hour show, I’d use as many as 100 canned voices. “The Little Girl Without a Name,” an imaginary character, was used around town. I used off-the-wall tangents but say interesting things relevant to the commercials, music, promos, etc. It often took me two-to-eight hours to write this show.

One day the manager told me to do something like this show any more, despite the fact that I was rated No. 1 in San Francisco. He wanted me to talk to people about the artists and their music, as they used to do in the 1940s. That night I had the slightest idea what I was going to say. But I accepted the challenge with a positive approach. I had been doing low-keyed numbers in the final half-hour of the show, so elements of the real me were already familiar to the listeners as the “Lone Ranger.”

As luck would have it, I found a copy of “Who’s Who in Music, 1962” in the big scrap bar that wedged in the studio door the next day. Those statistics saved me. That day I began the show like this: “Aerosmith, which became today’s ‘American Top 40’ show. Not one word of explanation to the audience, but they accepted it. Remember as much as you may love what you’re doing, don’t think the audience necessitates loves it as much as you. If you have a head in a new direction, make up your mind to do it better than anyone else ever has!” I hadn’t accepted the change but had stuck to my old image, which I would have limited my appeal and I wouldn’t be where I am today.

Screackers Replaced

Today the “screackers” at WUSA-FM, which has been replaced with the low-keyed honest approach. The whole show, including commercials, is a single entity, wrapped up in the DJ’s personality.

With most commercials prepped now, you don’t have as much opportunity for creativity. So, take advantage of the public service spot: pretend it’s the only one you have on the air. If your warning can prevent someone from, say, becoming an alcoholic or having a fatal accident: you’ve done more than entertain. You may have saved someone’s life.

There are still some local spots that are done live. If you ad-lib them from your own “fact sheets,” you can’t go wrong. I used to “grub” everything onto three sheets of paper. A typical “character” would have the DJ’s name, musical instruments, the city and zip code. I’d say, “Well, we have our hometown here today, so let’s see who has the DJ’s name.” It was at first a bit of a kick, but it did make for a lively show.

There are 25 ways to read any line: often it’s just a difference in attitude. Take Union Oils’ “Put a man with spirit on your side—the Spirit of ’76.” Try saying it like a father-to-son, hung-up on employee, angry, sexy, tongue in cheek, and so on. Or Gillette’s deodorant (pros: won’t sting): “Soft and Dry—dirt, and it doesn’t!” Deal with the thought behind the line and brand important words. You should be reading as I would explain. If you’re laying back with or raising your voice level. For a natural, actor-like quality, DON’T clear your throat before speaking; you’ll sound like an announcer. Leaving the “high pitch” makes a copy sound flat and disinterested. As a finishing touch to your creative voice, you can do a couple of techniques: adoption of voices, adoption of accents. Things I had to do.

Bringing Attitude

Attitude shapes your believability, the most important thing you can bring to a show. Maybe the lilting drill, you say. I don’t think so. A listener in his or her mid-20s will never appreciate your talking to him like an adult and being as sincere as you can. If a commercial sounds a bit impossible and you don’t believe it yourself, react (Continued on page 26)
Mort Crowley, the long-time program chief of KXOK-AM in St. Louis, confided last week that he personally thought KMOX-FM was a “step up.” He’s programming KMOX-FM and working on the air on weekends on KMOX-AM, the No. 1 station in St. Louis. After a mention in last week’s column, he said a dozen friends called offering him jobs. “But I’m happy here. I should have made the change long ago.”

Would any of you guys like to get some demos of outstanding drop-in kids? I suggest you write Harris O’Connor, Suite 711, 1680 N. Vine St., Hollywood, CA 90028. Just say you’d like some samples of his current product. O’Connor is responsible for stuff such as the “Sunny-hed” series of one-minute radio features, “The Hicky-High Report,” etc., etc. And he and company are into some fantastic new things you ought to find out about, like the “Profiles in Greatness” with Eileen Zinnhalter, Jr. and more. But you’ll have to talk to O’Connor himself to find out about them.

Buzz Bennett is slated to program KHOW-FM into new call letters in Denver and the typical Bennett format. KHOW-FM was one of the first progressive rock stations in the nation. KHOW-AM management got uptight about all those “freaks, eh…” on the FM station and killed the format and switched the call letters back to KHOW-FM and MOR music. Lots of luck. Buzz you’ll need it, methinks. First, I got a telephone call from an air personality I know who convinced me that Bob Harper was not going to program a “time ’n temp” operation at WKBW-AM in Buffalo. Then followed a letter from Bob, to wit: “I was very interested (and surprised, I might add) to read about my plans for WKBW-AM in your Vox Jan. (21). In fact, WKBW-AM will not be turned into a time-and-temp operation. Quite the contrary. And, I can also assure you that you were given some bad information on our music policy as well. The current WKBW-AM playlist contains 36 records, not about 20 as reported in the column.” Okay, Bob: my apologies. Actually, I think 36 is a decent list today and I’m certainly pleased to hear you’re not going to change the “character” of the old WKBW-AM, a station I’ve always felt was one of the great ones, then and now.

I’d be the last to claim I was perfect (of course, I’m pretty great, but I sometimes goof. Phil Whitlaw called to tell me that he hadn’t left WSDC-AM in Charlotte, N.C., where he’s program director. He’d taken himself off the air a while back and thinks that might have started some rumors. Me, because of the information input here in other words, I’m usually swamped with phone calls.) I can’t remember who told me. So, my apologies, Phil. Embarrassing to be caught with Capitol Records belt buckle talking to another record company president and it’s embarrassing to be caught with a mistake. I hope I didn’t embarrass you too much.

Ron Robie, manager of KCYN-AM in Williams, Ariz., is seeking a good salesman who can also work a board shift, thus a first ticket is preferable. . . . Barry Kays left KJH-AM, Los Angeles, where he was programming, and went back on the air in Houston at KILT-AM. Paul Drew, vice president of programming for RKO General’s radio operations, told me that Kaye felt he could, because of the Houston economy, fare better financially in Houston. Jerry Peterson, program director of WKRO-AM in Boston, has shifted to KJH-AM as program director, no program director named yet (as I write this) for WKRO-AM. I was up hanging around RKO General’s radio headquarters in Los Angeles for a while. Got to see Bruce Johnson, radio president; Harvey Mednick, assistant to Drew; Martin Niehaus, music coordinator for the chain. Had a good discussion with Drew and got a lot of valuable insight into the coming International Radio Programming Forum, one beach towel from KJH-AM and a T-shirt from the same radio station. The towel immediately went on my mythical Hot 15 list of promotional items, the T-shirt is bubbling under.

A note from David L. Austin, commercial manager, WNEG-AM, Toccoa, Ga.: “In regards to Mike Joseph stating that Dick Biondi is the greatest rock jock ever, I would like to concur. Unknowingly to Biondi, he had a great influence on me to choose radio as a profession. As a teenager in Raleigh, N.C., I used to tune to WLS-AM nightly to listen to Dick Biondi. He had as many listeners in our area as all the local stations combined. I would be interested to know what he is now doing.”

THE ELECTRIC WEENIE

(Answers not desired on your form sheet)

ASKS THE QUESTION: How would you like to join this crowd of Weenie Winners?

Don Rote, Alu, Charlie Van Dyke, Bawna Johnny, Lee Smith, Tom Adams (of course I use it myself, dummy), Gary Owens, Jay Lawrence, Danio Day, Tom Allen, Bill Gable, Jess Coot, Capil Bill, Eddie Rogers, Carl Wigglesworth, Hart Kirch, Roy Hennessey, Gene Kirby, John Linn, Jim Tate, Bill Hiscok, J.Robert Darr, Clark Weber, Al Bracy, Cox Bobcat, Charley Brown, Chuck Buelt, R. Ruby, Larry B. Bill Bany, H. B. Batsy, Jerry Carroll, Paxton Mills, Bill Robertson, Jack Lacy, Ed Fisher, Al Casey, Dick Kent, Murphy-in-the-morning, Buddy Hundley, Bob Skoate, Chuck Knapp, Jack Armstrong, Roy Last, Harvey Appiah/HARVEY/APPATH), and 476 others who are too expensive to list here. (Catch you next time guys) for a piece of the ONLY action write for your freebie to Suite 4, 230 Spurpe Drive Key Biscayne, Fl 33140.
TV Talent Coordinators
The following is a list of persons who handle talent procurement for nationally televised shows:

**Soul Train:**
- Dick Griffey
  - 8899 Beverly Blvd. Suite 503
  - Los Angeles, Calif. 90048
  - 213-273-5050

**Midnight Special:**
- Susan Richards
  - 9000 Sunset Blvd.
  - Suite 1412
  - Los Angeles, Calif. 90069
  - 213-278-3800

**American Bandstand,** Action '74:
- Judy Price
  - 9125 Sunset Blvd.
  - Los Angeles, Calif. 90069
  - 213-278-0311

**Travelin' and Talent Coordinators**
- Hank Saroyan & Bill Lee
  - 9125 Sunset Blvd.
  - Los Angeles, Calif. 90069
  - 213-278-0300

**The Merry Griffin Show:**
- Betterman
  - 1732 N. Vine St.
  - Los Angeles, Calif. 90028
  - 213-461-4701

**Music Country Show:**
- Calandra
  - 1370 W. Sunset Dr.
  - Riverside Dr.
  - New York City
  - 212-489-0440

**Midnight Special**
- Mike Douglas
  - 3000 W. Alameda
  - Burbank, Calif. 91523
  - 213-849-2701

**New Atlanta Video**
- Mike Davis
  - 3000 W. Alameda
  - Burbank, Calif. 91523
  - 213-849-7000

**Los Angeles, Calif.**
- canned Calandra
  - Independence Mall East
  - 19106
  - 215-238-4800

**Don Kirshner's Rock Concert:**
- Roger Grod
  - 1730 Sixth Ave.
  - New York City 10019
  - 212-489-0440

**Soul Music Show**
- Johnny Carson Tonight Show:
  - Craig Tennis
  - 3000 W. Alameda
  - Burbank, Calif. 91523
  - 213-845-7000

**Hee Haw:**
- Mike Douglas
  - 3000 W. Alameda
  - Burbank, Calif. 91523
  - 213-849-2701

**FT. LAUDERDALE--Radio station WSHE-FM, a rocker here, will switch to a 24-hour quadrasonic format within two weeks, in a move, described by Gene Milner, SHE president and general manager, as a "total commitment to the quadrasonic market." Presently, WSHE-FM, which broadcasts with 100,000 watts, covers the Broward and Dade County markets and has a signal radius of 90 miles, five to 10 miles of which will be lost due to the conversion. Milner stated that "the quadrasonic market in the U.S. will never be truly off the ground until radio is willing to take the step to back it on the airwaves." Along these lines, Milner continued, the station has built a custom console which will convert discreet product into the FCC required matrix pattern for airing, as well as being capable of discrete play when and if the FCC authorizes it. The console, which was designed by the station's chief engineer, Lee Young, and built by Dyma Industries, N. M., combines the resources of a 4-channel console board and a specially-designed computer. Cost for the station, in terms of the console itself, ran to the tune of $18,000, he said.

**New Atlanta Video**
- Mike Davis
  - 3000 W. Alameda
  - Burbank, Calif. 91523
  - 213-849-7000

**Soul Music Show**
- Mike Davis
  - 3000 W. Alameda
  - Burbank, Calif. 91523
  - 213-849-7000

**Ohio Station Club Specials**

**Area FM Outlet Switching From Rock to Full-Time Quadrasonic**

**Radio-TV Programming**

**Billy Joel**

**Piano Man**

and ONLY Ampex has him on tape!

Expressive, explosive, top rated, Billy Joel is suddenly 'hot'!

Get Him NOW on AMPLEX tape

From Family Productions - Distributed by Columbia Records

**AMPLEX**

**MUSIC DIVISION**

2201 Lant Avenue
Elk Grove Village, Illinois 60007

**Worse Comes To Worst**

**Stop In Nevada**

**If I Only Had The Words**

**To Tell You**

**Startin' Along The Line**

**Captain Jack**

By JIM MELANSON

with a radius of 90 miles, five to 10 miles of which will probably be lost due to the conversion.

Milner stated that "the quadrasonic market in the U.S. will never be truly off the ground until radio is willing to take the step to back it on the airwaves." Along these lines, Milner continued, the station has built a custom console which will convert discreet product into the FCC required matrix pattern for airing, as well as being capable of discrete play when and if the FCC authorizes it. The console, which was designed by the station's chief engineer, Lee Young, and built by Dyma Industries, N. M., combines the resources of a 4-channel console board and a specially-designed computer. Cost for the station, in terms of the console itself, ran to the tune of $18,000, he said.

No Changes Due

In terms of the station's current format, Milner said that there would be "no radical changes. The station will continue its adult, sophisticated approach to rock product." Designed by Gary Granger, the station manager, WSHE-FM's format features "mood clusters" of music, in sets of three and intercutting commercials which are designed to "flow" with each cluster. News is broadcast for five minutes every other hour, and adjoining time buys are prohibited. In all, eight minutes of content are used each hour.

Another feature of the station, according to Milner, is that political time buys are also frowned upon. In their place, candidates are given free time.

"Our whole format, from political coverage, to commercials, to music aired, is designed for the adult listener who doesn't want to be sold, but wants honesty in broadcasting," stated Milner.

The said ARB rating in the market gave credence to Milner as the station was No. 1 in the 18-35 category.

Milner also stated that he foresees no problems in the availability of quadrasonic product to fill the format, noting that most of the major labels are currently releasing quadrasonic versions of top product in one system or another.

"There will be times when we repeat within the format, continued Milner, "but it will only happen in the early hours." He also stated that an announcement would be made over the air should any stereo product be played.

With the changesover, WSHE-FM will also be equipped to produce 4-channel commercials. The station, along with its sister WSRF-AM, are part of the Van Patrick Broadcasting Co.

**Ohio Station Club Specials**

**XENIA, Ohio--In a return to the glory days of radio of yore, WGIC-AM is featuring a series of 90-minute specials remote from a new local supper club. The shows are billed at the "Bill Nance Coffee Club" and are aired Wednesdays 10-11:30 a.m. with Nance as host, and Kathy Um- briet and Judy Masters as co-hosts. Nance does the regular morning show, Kathy does freelance radio-TV spots in the area, Judy has a daily two-way talk show on the station. About 100 guests at the club get free coffee and rolls. The show features interviews, live music, and fun, said Nance, who produces the show through his own production firm of Bill Nance-Dynamic Productions. Recording artists wishing to appear on the live show should contact him at station.

Interviews Sought By Chicago Outlet

**DE S PLAINES, III--Interviews most vs bigger phone hookup--are a major feature within the 10 a.m.-3 p.m. Bruce Elliot show on WVSN-FM here. According to Bob Reynolds, program director, "prearranged interviews are best, but off-the-cuff, quickly planned interviews are considered." Artist wishing to go on the air live should call Elliot at 312-297-8430.

FEBRUARY 23, 1974, BILLBOARD
Stafford's new album, which includes "Spiders & Snakes" and "Swamp Witch," is available now on MGM Records and Tapes.

Album #SE 4947  8-Track #M8G-4947  Cassette #M5G-4947

© 1974 MGM Records, Inc. A Polygram Company
Boosting Commercial

Continued from page 2

tone. This strengthens the audience's belief in you, lest you sell the product better for the 95 out of 100 reputable sponsors who don’t make incredible claims, and allows management to profoundly raise its air-time credibility. If you still have doubts, check it out: a simple call to the Better Business Bureau is a good place to start.

Don't be afraid to help people. Treat a commercial as something you're introducing to someone that might help him, the way a grocer points out a new product to a housewife. When you find yourself selling something you really like, give the attacks an effective but exaggerated "I didn't try it yet, but here's what they say they've got." And "It's my job to tell you about it and your prerogative to test it." Or daringly deliverable in your delivery, can be made delightful with your manner, even if the attack says "I don't try it." Don't say "I" when you really mean "they" unless you've bought or used the product. Talked with the company, or the like. Don't say "I" as if you were part of the producer but only as a broadcaster. Give the client his money's worth. Your audience knows you're informing, not selling directly from the store.

It helps to have an air-time to meet the clients. Air-talent is often tremendously isolated from other parts of the business, and even a simple call from a sponsor to DJ is the best thing a salesman could arrange. When a DJ speaks to an agency, an outside relationship is struck. Some managers still feel you can sell something to the public enough so they'll eventually buy it— but others feel it burns the station and turns listeners off. If you've entered a dance of concert, you know the DJ has a loud announcement, figuring they're unimportant but quiet down to catch what it might be "confidential" information.

If you find yourself wounded "ready" after doing the same spot several times, you can bounce back by remembering that you're telling a story with a purpose— whether it's sales or entertainment. You've got to "sell" or "catch" and store. LET you open up, be slightly dramatic, laugh at a joke, catch up in that's a spare or tender, whatever you want. DJ's hold back usually are more than usual-thinking about how much you're talking about. Remember one's-to-one relationship with that "friend" out there.

Treat no spot as "insignificant." If you earn extra with your voice-overs, you never know when that extra might sell a national account.

The DJs job, then and now, is to inform, entertain and sell the product. But we've come a long way in humanizing this job since the early days of "Top 40." There's always been some talking to someone talking to you, giving you information and believing what he's saying.

Douglas TV Show Using 35% Recording Artists

Continued from page 3

procurement chief about a year ago. In between speaking and appearing on productions, he worked as artists relations chief for Famous Music.

In his first full year in most of his TV appearances, Douglas TV host Ted Cramer during March and April at the Hilton International Las Vegas. The artsy, jovial, WJBY-AM disc jock and Tom's executive producer, Woody Fraser, original producer for Douglas who also has returned dur- ing the last part of the three-year contract artist-prone in talent selection.

Vox Jox

Continued from page 23

Ted Cramer has shifted from KCKN-AM in Kansas City, where he was program director for many years, to program WWKOM in Miami on WOKY. "Okay, listen, says Cramer to Harrison go? Samon: for Sonóm Melin- dez? Same for K.O. Bayley ... Terrell I. M. Harding," somebody did. WEAF-AM in Washington, writes: "It's a fact that the most likely to be employed by a broadcast station in the Washington market. However, we're not going for items. As of Feb. 1, we are aiming at Adult 18-35 with a sound similar to what we're hearing from the AM station in Phoenix and KULF-AM in Houston.

Sonora Marcalio, Tommy Roz and Angel Jaliil.

 boosters, owned by Abdon Grau and Eddy Martinez of the Centro Espanol, has been formed here recently. His program is being broadcast in a Spanish listening area, a Span's Luisito Rey. Meanwhile, at the Centro Rolando LaSerie has opened a new radio station. This station recently played a weekender in Haiti, singing some selections in French. The radio is being advertised in the local press.

The ironies of the dance business being so vital to a Latino in this tall orchestra, featuring Charlie Palmieri (Allegre) and Celio Cruz (Fun and Sonora) playing at the Dinner Key Auditorium while a competitive dance, featuring local bands and singer Vincent Valdes (Tico) drew some 200 people. The gap in attention be- tween the two events has even been blamed on the difference in ticket prices: $7.00 for the Puerto Rican and $1.00 for the competition.

Audio Latino Records is releasing the LP's "EL Tratamientos" by Luis "El Negrito" and "Better Life" by Leo Martini, and "Waltzing" by Louis Villones. Also, the label will be re- lased in the United States and the African group Zulu. Mostly Records has released in Vol. Of Juan Torres "Or- ques" some LP's containing a few selections.

Mambo Motes of Sound Triangle Records is inviting student lead- ers to be a part of the album of Wild Wind. They will attend a a private recording session and rate them how they think the album is doing and what is the graphic. Julie Iglesias is back in the air- waves locally, following a few months of out-of-town appearances, a stormy appearance at the Montmartre here.

Velvet Records 'Spanish' is currently appearing at Club Inca in the Los Angeles area. Argentinean singer Rabito, who recently signed with Pisciotta Records, will have his first LP out this week. "Conjunto Universal (Vela)" will be returning to the stu- dios for a forthcoming album. Roberto Yanes (International), who now makes his home here, will be appearing at the Montmartre tomorrow. His "Sonos Amantes" has been doing well here.

ARTURO KAPPER

IN LOS ANGELES

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FEBRUARY 23, 1974, BILLBOARD

www.americanradiohistory.com
By NAT FREEDLAND

Record piracy was described as a $200 million parasite threatening the entire structure of the music industry by a trio of distinguished experts: RIAA president Stanley Gortikov, Harry Fox Agency managing director Al Berman and attorney Howard Smith.

The dissection of this shadowy underground parallel to the legitimate recorded music industry stressed that it only became a widespread drain on the entire music market in the late 1960's with the rise in popularity of the tape cartridge and cassette. This is because tape duplicating is a less complex manufacturing process than pressing disks.

However, the first known case of record piracy occurred only five years after Thomas Edison invented the phonograph in 1872, said Smith.

As a partner in the large Beverly Hills enter-

vent of the long-playing record, piracy became a problem.

But the industry was largely able to contain it until prerecorded tape players became so universal.

The definitions of the two forms of record-tape piracy were set forth at the start of the session by the panel and co-moderator Hal Cook, vice president of Billboard Publications.

Counterfeiting is illegal production of a recorded music package designed to look exactly like the authentic original release, complete to copying the jacket and label design.

However, printing quality is generally inferior to the authorized record-tape package.

Bootlegging is the sale of illegal and unauthorized copies of recorded music, without attempting to disguise the package to look like the original. Also, sound quality of all pirate copies can be generally assumed to be far worse than the legitimate industry releases.

Stanley Gortikov, former Capitol Records president and now heading the Recording Industry Assn. of America which represents most major manufacturers, called on all those who care about popular music to join the fight against pirates.

He explained that not only the record labels, but all aspects of the music industry are now being severely hurt by piracy. Each year the record industry releases some 5,000 albums and at least three fourths of the titles do not earn back basic production merchandising costs.

Thus a label cannot continue to sign and develop new artistic talent without the profits from its comparatively small percentage of "hits." And it is exactly these hits, Gortikov said, which are the target of unauthorized duplicators, whether the producer or musician, and only a fraction of songwriter publisher fees.

According to Gortikov, one out of four tapes made in the U.S. is an unauthorized duplication.

Gortikov explained that the manufacture and merchandising of pirate tapes can be carried on in highly mobile techniques. The tape duplicating equipment itself has sometimes been mounted on trucks which regularly shift location.

Outlets for pirate product may be respectable retailers or chain stores, bouquinistes or headshops. Now even gas stations, card stores, barber shops or street corner stands may offer bootlegs.

The booming popularity of swap meets make a perfect cover for bootleggers with no permanent business address.

Al Berman discussed the still-murky legal status of unauthorized recording duplication and outlined the steps taken by publishers to fight such piracy. The Harry Fox Agency, which he represents, is a service firm that collects the two-cents per song federally authorized recording "mechanical royalties" for some 3,500 publisher clients.

Under the present U.S. copyright law, passed long before recorded music became a nearly $2 billion annual business, once a song has been recorded, anybody else can record the song as long as mechanical royalties of two cents per unit are paid to the copyright holder.

A new federal law, 92-140, makes it illegal to pirate and sell commercial recordings released after Feb. 15, 1972. And 20 states, including New York and California, have passed laws prohibiting pirate duplication of all earlier record products. Decisions by judges in three more states have had the same effect.

However, federal copyright revision to give

Session 6: Piracy, Bootlegging And Counterfeiting

The RIAA's Stan Gortikov: all facets of the industry must cooperate in running out the crooks.

The RIAA's Stan Gortikov: all facets of the industry must cooperate in running out the crooks.

FEBRUARY 23, 1974 BILLBOARD

picture the RIAA's Stan Gortikov; all facets of the industry must cooperate in running out the crooks.

FEBRUARY 23, 1974 BILLBOARD

presented by the Dept. of Arts & Humanities, UCLA Extension, in cooperation with Billboard and the National Academy of Recording Arts and Sciences Institute of Creative Development and Training

The RIAA's Stan Gortikov; all facets of the industry must cooperate in running out the crooks.
**Acts Unaware of Values of PR And Promotion**

By LEROY ROBINSON

LOS ANGELES—Jimmy Witherspoon said it: "Black artists need to be promoted. They're not, generally," Spoon was reacting to a fact he knew, not something attributed more to his lack of progress than his talent. Not too many other black artists, he reflected, have faced this awareness and for a very good reason: a lack of education on the merits of promotion and publicity.

Publicity is the most underplayed area of interest, as far as the average black recording artist is concerned. Alfonso Banks, a member of the fast-rising Dramatics vocal group has been educated somewhere for he'll tell you in a minute: "What we need is the exposure and publicity."

The ultimate success of Eddie Kendricks as a single didn't happen because he was a former member of the renown Temptations. Three years ago his promotion and publicity, and looking for a new star to latch on to didn't happen until, as Kendricks said to this writer, "I got good promotion."

It's interesting to note that both Banks and Kendricks obviously knew what they need and what eventually helped their career. This writer wonders, however, whether they understand the nature both promotion and publicity, and if those areas of expertise are being properly looked into either by their managers or their respective record companies.

London Records' Director of National Publicity David Geffen, in dealing with black artists on his label has found that most of the black artists are sometimes surprised about the importance publicity plays in their careers. Geef's observations are very accurate when you consider that very few black artists on most major record company labels have been accorded much of any publicity. In the past if you weren't a big star that

(Continued on page 29)
Bubbling Under The HOT 100

101 - UNBORN CHILD, Savage & Crafts, Warner Bros 77171
102 - WHEN I LOOK INTO YOUR EYES, Santana, Columbia 4-5599
103 - APPLE OF MY EYE, Badfinger, Apple 1864 (Capitol)
104 - BOOBS AND A BISP, Poppy, RCA 1864 (Capitol)
105 - HEADHUNTERS, Sun, RCA 1864 (Capitol)
106 - HE IS MY MUSIC, Eddy Grant, CBS 77171
107 - I'M SO GUILTY, Dire Straits, Warner Bros 77171
108 - TIME TO SAY GOODBYE, Manhattan Transfer, CBS 77171
109 - I'M NOT SORRY, Love Story, Imperial 1864 (Capitol)
110 - I'M GONNA BE STRONG, Major Harris, Stax 77171

Bubbling Under The Top LPs

201 - MANFRED MANN'S EARTH BAND, Solar Fever, Polydor 6-6019
202 - FIRST CHOICE, Armed & Extremely Dangerous, Phil & Don 1840
203 - APPLE OF MY EYE, Badfinger, Apple 1864 (Capitol)
204 - BOOBS AND A BISP, Poppy, RCA 1864 (Capitol)
205 - HEADHUNTERS, Sun, RCA 1864 (Capitol)
206 - HE IS MY MUSIC, Eddy Grant, CBS 77171
207 - I'M NOT SORRY, Love Story, Imperial 1864 (Capitol)
208 - I'M GONNA BE STRONG, Major Harris, Stax 77171
209 - I'M GONNA BE STRONG, Major Harris, Stax 77171
210 - TIME TO SAY GOODBYE, Manhattan Transfer, CBS 77171
211 - I'M NOT SORRY, Love Story, Imperial 1864 (Capitol)
212 - I'M GONNA BE STRONG, Major Harris, Stax 77171

Acts Unaware of Values

Continued from page 28

was bringing in loads of money through sales of product there was no attempt at selling the artist.

Black & Blue, Motown, Motown, Philadelphia International 2-4018

The album was a hit and the band continued to tour and release more albums.

Gino, however, was not so lucky. He was left behind in the contract and his career suffered.

In 1973 he released his solo album "Street People" which only reached #66 on the charts.

Gino,however,wasleftbehindinthecontractandhiscareer suffered. He continued to tour and release singles but never regained the success he had with the band.

The Black & Blue label was dissolved in 1974 and the band broke up shortly after.

There is, of course, one other obstacle that these black bands have in common with their white counterparts: the lack of black talent to suit their music.

It’s a feeling shared by many of the bands that have graced the charts. For example, the Rolling Stones were formed in 1962 by Mick Jagger and Keith Richards. They had a hit with their first single "Come On" and have gone on to sell over 100 million records worldwide. Yet, despite their success, the band has never been able to find a black artist who could match their sound.

The reason for this is simple: there just aren’t enough black artists who can sing like black artists. In fact, there are very few black artists who can sing like black artists. This is due to the lack of black talent in the music industry.

The music industry is dominated by white artists and executives. As a result, the music that is produced is often not suitable for black audiences. This is especially true in the R&B and soul genres.

There are, however, some hopeful signs. In recent years, there has been a growing interest in black music, particularly in the former "Golden Age" of R&B and soul.

This trend is likely to continue as more and more people come to appreciate the beauty and complexity of black music. As a result, we can expect to see more and more black artists breaking through to the top of the charts.
**Novelty Jukebox**

NATIONAL PUBLICATIONS

### Jukebox Programming

**DIST. CLOSEUP**

**Jukebox Sales Spark Novelty NSD Record**

By EARL PAGE

WASHINGTON, D.C. - The viability of the jukebox singles market is paying off for National Sound Distributors here on a recording by Logos South on NSD's novelty label Brand X that because of its idiom is "too country" for many country stations could play. Data Gibson, NSD manager. But Gibson notes that NSD's concentration in the jukebox area helps any type of record.

Gibson, 45, who operates the firm along with his wife as a manufacturer rep, is familiar to readers of Billboard's Rep Roundup in the Tape/Audio Video section. Actually, he got the idea for NSD while in the hearing and audiovisual business prior to joining Chart Records, where he got into jukeboxes.

"Almost half the merchandise we bought was from reps," Gibson said. "I thought the idea would work when applied to small labels seeking national exposure." NSD, two years old this month, now reps 24 licenses and has a sales capacity and not in an airplay promotion capacity about 16 labels, eight of which have regular release schedules.

**MOA Boost**

The breakthrough into jukebox singles came about through Gibson's acquaintance with Fred Gran-
GOOD NEWS FROM LONDON!

Two exciting NEW releases

ALICIA DE LARROCHA
ALBENIZ: IBERIA

The definitive performance of this great work by the world's greatest interpreter of Spanish piano music.

LUCIANO PAVAROTTI
"KING OF THE HIGH C's"

Arias from: The Daughter Of The Regiment; La Favorita; Il Trovatore; Der Rosenkavalier; William Tell; I Puritani; La Bohème.

Proven Best Sellers from the Number One Classical Label of 1973:

Puccini: TURANDOT
Sutherland, Pavarotti, Caballe, Ghiaurov, Krause, Pears, Mehta
OSA 13105

Beethoven: THE FIVE PIANO CONCERTOS
Ashkenazy—The Chicago Symphony—Sir Georg Solti
CSA 2404

JOAN SUTHERLAND: "THE VOICE OF THE CENTURY"
Highlights of a Triumphant Career

Prokofiev: ROMEO AND JULIET (Complete Ballet)
The Cleveland Orchestra—Lorin Maazel
CSA 2392

Puccini: LA BOHEME
Pavarotti, Freni, Ghiaurov, von Kaajan
OSA 2499

SOLTI CHICAGO SHOWCASE
Popular Orchestral Favorites—The Chicago Symphony—Sir Georg Solti
CS 6800

FEBRUARY 23, 1974 BILLBOARD
Stax Seminar at College

LOS ANGELES-The Stax Or- ganization is extending its involve- ment in campus media through a special full-day music business seminar slated for Saturday (23) at Los Angeles City College here. At the seminar being conducted by Stax executives on the West Coast, will head the seminar, which is being produced by Messiah Productions, of the L.A.C.C radio- TV-film department, in association with Stax.

Sessions will feature professional industry figures as speakers in each area of communications media pertin- ent to the music industry, with topics to include music law, produc- tion, station organizations, advertis- ing, broadcasting, journalism, record promotion and sales. Also scheduled is a film on merchandising and marketing of recording artists.

Stax is also planning to provide an artist to perform during the session. The seminar is projected as the first in a series of annual gather- ings for college students aimed at helping them select vocations within the music and communications fields.

NARAS Moves Seminar Date

MEMPHIS—The projected month-long recording engineering seminar being conducted here by the Nashville-based NARAS Insti- tute (billboard, Feb. 9) and origi- nally slated to begin Monday (18) has been rescheduled to run from March 4 through March 29. The seminar will be conducted by both professional music industry personnel and educators, including Ted Sturgis of Audio Dimension, Tenny Manning of Ardent Record- ings, Inc., and Ronnie Capone of TMI.

Course is a project of the Mem- phis NARAS chapter.

Key Posts Elected

HOUSTON—New appointments to the NCE Board of Directors and other key posts elminated the four- day NEC National Convention held here at the Astroworld complex dur- ing Feb. 2-6. Also announced were the first recipients of the NEC Founders Awards, newly created this year and slated as annual hon- ors for NEC members.

Replacing Bob Bosch as chairman of the NEC Board is William E. Brittain of Western Illinois Univer- sity, while Tom Matthews of the State University at Genesey, N.Y., was named to the newly created post of chairman-elect. Named as vice-chairpersons were Judy Markoe, U. of Houston, who becomes vice-chairperson in charge of committees, and Bobbi Barry, U. of Georgia, vice-chairperson, units. Jim Lovett, Virginia Polytechnic In- stitute, and U. was named NEC se- cretary-treasurer.

The first NEC Founders Awards, conferred for "exemplary service to the organization," went to executive director Dave Phillips, one of the prime movers behind the foundation of the NEC. Glenn Cason, U. of CONNECTICUT, and talent agent Don Light of the Don Light Agency.

Jazz Award to Temple U. Radio

PHILADELPHIA--For the sec- ond straight year, WRTI-FM, Temple University's noncommer- cial all-jazz station, has received the annual Jazz at Home Award. Pres- entation was made by the local Jazz at Home Club, made up of jazz buffs, to station manager Candy Lyson for WRTI's work in "preparing the American art form of jazz."

Programming at the campus sta- tion has been completely devoted to the jazz station and the station is credited with stimulating commercial interest here for jazz.

LINDSFARNE, Roll On. Ruby, Familiar Charisma (LP, Import) WRCU-FM.

AFR GRAY, Mylon LEFREVE, On The Road To Freedom. Col- umbia (LP): WKDI-FM.

MANNED'S MANN. MANNED'S MANN. MAN- FRED MANN'S EARTH BAND, Solar Fire. Polydor (LP): WDBS-FM.

PAT MARTINO, Live. Muse (LP): WKDI-FM.

JONI MITCHELL, Court and Spark, Asylum (LP): WDBS-FM, WRUW-FM.

Graham Nash, Wild Tales, At- lantic (LP): WDBS-FM.

NACHTMANN, Loud's Proudest. A&M (LP): WDBS-FM.

OAK MOUNTAIN DARE. DEVIL'S PORTION, TIME, GRAM PARSONS, Grievous Angel. Reprise (LP): WVOF-AM.

SUZI QUATRO, Hello. WBRS-FM, WDBS-FM.

RARE BIRD, Somebody's Watch- ing. Polydor (LP): WDBS-FM.

LINDY ROBERTS, View's Roll. A&M (LP): WDBS-FM.

ROXY MUSIC, Stranded, Island (LP): WDBS-FM.

GRACE SLICK, Manhole, Grant (LP): WKSU-FM.

ABBEY LINDBERG, There's Always Tomorrow. Folkways (LP): WDBS-FM.

STRABES, Hero and Heron, A&M (LP): WDBS-FM, WRUW-FM.

STYX, The Serpent's Rising, Wooden Nickel (LP): WDBS-FM.

KRAVS, Hero and Heron (LP): WDBS-FM.

ABBEY LINDBERG, There's Always Tomorrow. Folkways (LP): WDBS-FM.

Billboard's Campus Attractions

Doesn't Give Any.

That's Why There Is No Other Annual Like It.

Find Out For Yourself.

Coming In The March 30 Issue.

AD DEADLINE: MARCH 1

FEBRUARY 23, 1974 BILLBOARD

What's Happening

By SAM SUTHERLAND

WAER-FM, Syracuse U., Syracuse. N.Y. George Gilbert

* * *

ATLANTIC, It's Getting Better. Ver- tigo (LP): WMUK-FM.

BILL BLUE, Indian Summer Blues. Feather (LP): WDBS-FM.

TONI BRANCO. It's the First Car You. Too, MCA (LP): WBRK-FM, KCSN-FM.

ROY BUCHANAN, That's What I'm Here For. Polydor (LP): WRCU-FM, WSU-FM.

JIMMY BUFFETT, Livin' and Dyin' in N. America. (LP): WBRK-FM.

BUTTS BAND, Blue Thumb (LP): WRHA-AM, WCBN-FM.

HARRY CONNICK, Short Stories. Elektra (LP): WBRK-FM.

CHI COLTRANE, Let It Ride. Columbia (LP): WDBS-FM.

BOB DYLAN, Planet Waves, Asy- lnum (LP): WDBS-FM, WMUK- FM.

DONOVAN, Essence To Essence. Epic (LP): WVOF-AM.


FAMILY, It's Only A Movie. United Artists (LP): WKSU-FM.

WDFM-FM.

JEO FARRELL, Penny Arcade. Columbia (LP): WDBS-FM.


FOGHAT, Energized. Bearsville (LP): WDBS-FM.

GRIN, Gone Crazy. A&M (LP): KTRU-FM.

EMMIE HENDERSON, Inside, Cupcork (LP): WAER-FM.

JOHN RAITT, Hangin' Round The Observatory. Epic (LP): KTRU- FM.

HOOKFOOT, Roaring. A&M (LP): WRHA-AM, WCBN-FM.

BOBBY HUMPHREY, Blues and Blues. Blue Note (LP): WCBN-FM.

KEITH JARRETT, Solo Concerto. ECM (LP, Import): WRUW-FM.

BILLY JOEL, Piano Man. Colum- bia (LP): WVOF-FM.

CASEY KELLY, For Sale. Elektra (LP) WRHA-AM.

'Sound Theft Charge Tested'

featuring faculties at 6310 Arizona Circle here were "capable of dupli- cating millions of tapes yearly." Taxe is fine for $10,000 bond.

Berklee Will

Cite Johnson

BOSTON-Berklee College of Music will honor its former faculty member, the late Lennie Johnson, with a special memorial concert here at the Berklee Center for the Arts National Theater.

Headlining the special show will be Terri and Jack Byard, along with Berklee faculty and students including Gary Burton, Herb Geller, Ray Santisi, and Rick Tietz. A host of Berklee artists will be Berklee's Concert Jazz Orchestra, under Herb Pomeroy's direction. The Berklee students have just returned from a tour with Tony Ben- nett.

Byard will be accompanied by the Dawson/Texiera nine piece en- semble, and Burton will appear with his quartet.
Japan

Business Bristles While Shortages Are Met

1974
What happens when the

How do we use the 4-channel medium? This is the question most often asked by software people, and it is being asked more than ever as 4-channel hardware sales increase worldwide and as 4-channel techniques are refined and perfected. And it deserves a creative and honest searching for commercially sound, musically informed answers.

Sansui invited two of Japan's most prominent personalities from the software industry to participate in a discussion of the subject.

They were Mr. Okihiko Sugano, Chief Director of Audio Lab Records and audio critic, and Mr. Youichi Namekata, a recognized leader among recording engineers and pop music mixers. Here is their conversation:

Namekata: I know your “Lezhnev Cello Recital” album is attracting a lot of attention because it is unique—a QS 4-channel recording of a single sound source. I myself have been working for some time with the new acoustic dimension made possible by 4-channel. In search of new sounds, new artistic possibilities. But all the time, I’ve had the urge to return to the basics of sound recording—to re-examine for myself exactly why we need this new medium, or what we can or should do with it. Actually, I know this is much easier said than done, and so I’ve been watching your work with great interest. I imagine you spent a lot of time and effort on the recording.

Sugano: Yes, but it was also a lot of fun. Basically, I just wanted to prove a simple point. That is, if we are to accept 4-channel as an evolution from 2-channel, or, rather, as an improved playback system to replace 2-channel—then I thought it would be insufficient just to demonstrate the new sound effects that 4-channel makes possible. Just as 2-channel stereo has proved to be a better recording/playback system than mono for any kind of sound source, I thought 4-channel must prove that it is a better recording/playback system for any kind of source than 2-channel. This is why I chose to record a single sound source in 4-channel.

Namekata: I know Vox in the U.S.A. and French Decca have produced classical music albums in QS. But the idea of recording a single sound source in 4-channel is really quite extraordinary.

Sugano: Well, look at it this way. I believe a truly good recording technique must also reflect the highest creative standards of music production. Indeed it is wrong to think that just because 4-channel uses more channels, it is a better recording/playback system. This is not very discriminating. And it is not just a problem of hardware, either. We must ask ourselves if the four channels are in effect put to good use in the intended reproduction of music. Just as motion pictures form an independent field of art—different from stage dramas—I think it is high time that the technique of mechanically recording and reproducing music is established as a distinctive field of musical creation and appreciation. And, to demonstrate that 4-channel is actually better than 2-channel in this field, I thought it must be able to reproduce even a single sound source better than 2-channel.

On the other hand, if the results were unnatural and inferior to 2-channel, then we would of course have to question the whole idea of 4-channel.

Namekata: Agreed. As a mixer, I spend much of my time inside studios trying to create the musical dimension that I envision for each composition. My intention is to make the most of the creative possibilities offered me by modern recording and playback hardware, then tie these possibilities together with my sense of musical expression. From my experience with QS vario-matrix, I’ve found that it has substantiated theoretically all the recording techniques and whatever sense or intuition I’ve learned as an engineer. In other words, I believe that as long as the present recording technique—which depends a lot on blending and phase shifting for a sense of richness, musical dimension and so forth—continues to be used, QS vario-matrix is the ideal way to bring a creative artist closer to his original notions—to what he wants to express in his recording.

Sugano: I became interested in 4-channel some time ago and had long wanted to work with the concept. Before I heard Sansui’s QS vario-matrix, I didn’t really care if people wanted QS or SQ or CD-4. But when the time came for me to work on an actual product. I required a system that would best express my “philosophy” of music. In other words, if we have a single sound like “ping,” and if we record it in 4-channel and reproduce it through four speakers and the sound is more natural than 2-channel, then I’d be ready to admit that 4-channel is a truly complete sound reproduction art. To me, such a possibility was achieved only when the QS vario-matrix was made available.

Namekata: Now that the theory of “directional masking”, which makes up the theoretical basis of the QS vario-matrix technique, is included in the hardware, I’d like to think that it will open up infinite possibilities in the creative art of 4-channel sound. What is your reaction?

Sugano: The masking of sound direction- abilities is certainly an aspect of psycho-acoustics and in itself is not a problem for hardware design. But because all recording/playback equipment is manufactured by man, operated by man and listened to by man, we must certainly take into consideration man’s psychological reaction in the design of the hardware. If an electronic means could be developed—and I believe Sansui has developed it—to control the human psychological response to certain aspects of sound, I’m all for taking advantage of it in the design of recording/playback equipment. Or, a step further, I believe a recording/playback system would deserve to be called a complete art only when and if human psycho-acoustics were fully taken into consideration. Thus, I am impressed by the fact that Sansui has been able to reflect human psycho-acoustics in its electronic circuit for increased 4-channel separation.

Namekata: As human psycho-acoustics are more and more considered in the design of hardware, I feel that my job as an engineer becomes much more interesting and challenging.

QS 4-Channel Stereo. QS Are you listening?
The man purpose of quadraphono-
ics is to reproduce the natural presence
of a live musical performance and the最重要的 sound
field. Of all the systems now on the market, the Sansui QS
System seems closest to fulfilling this purpose in the most natural way.

Koichi Kuroda
Classical Music Critic

"The realm of music reproduction with the QS System is absolutely
superb. I admire the way this system adds body to music, especial-
ly compared with other systems."

Yoshihiko Ogino
Sound Engineer
Crown Record Company

"I’ve already been involved in the production of about 20 QS-en-
coded LPs and they are the most fun to work on. The system
is there, and now it’s up to mixers like myself to create good, inter-
esting 4-channel sound fields."

Tadashi Mori
Conductor, Tokyo Metropolitan Symphony Orchestra

"I’m forever wondering how the
beautiful music of the orchestra
exploding in front of me can be
transmitted as it is to the audi-
ence. The 4-channel sound pro-
duced by the QS vario-matrix has
let me realize this desire."

Mitsuo of the QS vario-matrix are its
stability in handling musical infor-
mation and its natural, en-
quelling sound reproduction. Tak-
ing advantage of the realities of
human hearing in hardware de-
sign is, I think, a most desirable
trend."

Hiroaki Suzuki
Arranger, Jazz Pianist

"Until recently, there was too
much difference between music
played back in the studio control
room and music on the completed
record. With the QS System, lo-
cation is right on and the sound
images are remarkably clear."

Norihiro Wada
Sound Designer

"In all fields of audio engineering,
from the actual realization of con-
cert hall presence to the creation
of the latest electronic music, the
QS-4 channel System is already
an indispensable tool for sound
creators like myself."

Chiki Iwasaki
Audio Reviewer

"The real purpose of quadraphono-
ics is to reproduce the natural
presence of a live musical perfor-
manace and the important sound
field. Of all the systems now on
the market, the Sansui QS
System seems closest to fulfilling
this purpose in the most natural way."

Kiuchi Kodera
Station Manager, FM Tokyo

"We are at present broadcasting
4-channel programs with the QS
System. All programs are live,
using both domestic and foreign
talent. Even with conventional
transmission and receiving sys-
tems as they are, the realization
of a richer musical expression
is an enormous benefit to both
the musicians and their audience."

Shoji Yokouchi
Composer, Arranger

"I don’t believe 4-channel stereo
would have any significance if it
didn’t improve the sound of mu-
sic. QS certainly does this, and
give it the highest recommen-
dation."

Akira Ishikawa
Jazz/Rock Drummer

"I have already been involved
with six 4-channel albums. In
making each, I questioned wheth-
er it was worthwhile to use 4-
channel to express my music and
I know that the QS albums were.
The system is capable of pro-
ducing a very natural sense of
musical realism. I think it’ll be-
come an indispensable tool for
the multi-dimensional expression
of rock music."

Tritochiro Kayama
Music Producer and Record
Reviewer

"The sound field created by the
QS System is absolutely super-
b as I am a music critic, I am
always on the lookout for new
tools in audio engineering which
offer greater potential for the
expression of music. With the
QS System, I feel this potential
is finally being realized."

Jun Okada, M.D.
Audio Writer

"I thoroughly enjoy my own QS
4-channel records even in ste-
reo. And I’m sure my fans enjoy
them, too."

U.S.A./Telephone: 212-779-5300

Record Company

"Most of my original compositions
and arrangements have been en-
coded in QS. The QS System has
enabled me to best express my
intentions and also reproduce
them faithfully."

Koichi Sugiyama
Composer, Arranger

"I used to oppose any 4-channel
system that infringed on the qual-
it of the existing 2-channel for-
mat. But 4-channel sound pro-
duced by the QS vario-matrix is
not only superior in its 4-channel
effects, but even basic character-
istics such as dynamic range and
distortion are improved."

Takuma Takayama
Manager, Research
Tokyo Studio Center

"We were the first in the industry
to install the QS encoder/decod-
er. As an independent studio, we
wanted to be ready for the artistic
requirements of the 4-channel age."

Koichi Sakakibara, M.D.
Autophorie

"I welcome the extremely natural
separation obtained by the QS
vario-matrix and its application to
the psycho-auditory phenomenon
of directional masking. I con-
sider it the state-of-the-art in audio
engineering."

Record Reviewer

"At the present time, the 4-
channel system is being used by
many of the artists I have
worked with. It is the most fun to
work with and the results are
amazing."
Economize, rationalize, systematize is the Japanese record industry's theme for 1974. Japan entered the Year of the Tiger with its inflation uncontrolled, oil and electricity supplies cut, its balance of payments in the red, and the value of its yen at a low ebb. Japan's record industry, whichever way you look at it, is headed for the rocks, although its leaders appeared confident in their New Year outlook that it would survive the national crisis.

Although the leading members of the Japanese Phonograph Record Assn. (JPRA) were unanimous in their opinions that materials could no longer be wasted, production and business management would have to be rationalized, and distribution should be systematized, none was able to come up with practical ideas on how such measures can be carried out.

Since the Japanese record industry survived the short- age of shellac and the near total suspension of production prior to and during World War II, industry leaders who are still alive to tell the tale express cautious optimism that cutbacks in the supply of fuel oil and electric power will reduce waste of raw materials.

Other industry leaders express the belief that a period of production slowdown would give them time to solve major problems already hampering the growth of the industry, also giving them some breathing space to work out all planning for the future world of videodisk and home video systems.

In spite of the Oct. 28, 1973 explosion at Shin-Etsu Chemical's PVC plant which had been providing Japan's record industry with almost 50 percent of its resin, most of the manufacturers continued to work full blast. Consequently, ship dates, sales and retailers in November and December were reported to be more than 50 percent over the corresponding two months of 1972.

Indeed, some companies claimed new sales records, including CBS/Sony, Polydor, K.K., Tsubiki and Victor Musical Industries. The record/music tape distribution/sales arm of The Victor Co. of Japan (VJC). Others claiming record sales gains was Apollon Music Industrial, the leading Japanese manufacturer of music tapes, and JVC, a division of Japan Victor Co., Ltd. Sales gains were also reported by Kama Sutram, among others.

Fears to the contrary, raises in the retail prices of LPS by a few of the leading members at the height of the year-end sales season apparently were taken for granted by most Japanese consumers. Incidentally, the record manufacturers in Japan had to pay out all time high winter bonuses to their workers, averaging 327,961 yen (Warner-Pioneer) to 554,358 yen (King Record).

Immediate effect of the 15 percent cutbacks in the supply of oil and electricity to Japan's record industry has been postponement or cancellation of new album releases.

Music of international origin accounts for less than half of the phonograph records and music tapes sold in Japan. Consequently international artists and repertoire will inevitably get less than their fair share of the Japanese record market unless music lovers in Japan get to hear potential international best sellers over the radio. And, despite inflation, concert tours by international artists will have to be promoted more actively this year.


Incredibly enough, the joint corporate ventures — Polydor K.K., Toshiba EMU, CBS/Sony, Nihon Phonogram (Phillips label) and Warner-Pioneer — have succeeded in building up their Japanese artists and repertoire to the extent that in most cases they earn more sales revenue than their international counterparts in Japan today.

Making allowances for the short supply of resin, the JPRA conservatively estimates that total production of records in Japan last year reached 160 million units, or five percent more than in 1972, with a total retail price value of 100 billion yen, or 20 percent over 1972, for the first time in the industry's history. The record figure is equivalent to $357 million at the Bank of Japan's "intervention rate" of 280 yen to the dollar in the final quarter of last year.

During the traditional New Year holidays, which for most workers stretched from Dec. 29 through Jan. 6, Japanese citizens crowded the streets and stores but appeared cautious about buying luxury goods.

And, except for January 1 when all business was closed, the record stores were crowded with Japanese of all age levels and in all walks of life. Japanese schoolchildren with good report cards collected up to 10,000 yen each in New Year awards from their parents and relatives.

In view of the current situation, the stopgap measure to increase the retail prices of albums for the first time since 1965 appears to be a case of "too little, too late." In the spring of 1972, the retail price of a pop single was boosted by 25 percent, which made albums comparatively cheaper.

Details of the moves by the 16 JPRA member record manufacturers are given as follows:

**Nippon Columbia**

In line with the increased cost of production materials, Nippon Columbia's record division raised its retail prices of 12-inch LP's by 10 percent on Dec. 21, 1973. Dealers and retailers were notified that the margin on returns from their inventories would be increased on the previous prices until February 21. Notices on the price changes, ranging from 100 to 300 yen (about 33 cents—$1.00), were posted in the record stores.

Among the international record labels represented by Nippon Columbia are Sony, CBS, Buddah, Cape, Disc, AZ, Erato, Janus, Kama Sutra, MPS, Metromedia, Pierre Cardin, Rocco, Rouilette, Saravah, and Specialty.

Nippon Columbia has been ordering 50 percent of its resin from Shin-Etsu Chemical, the rest from Nihon Geon and Kanegafuchi Chemical.

Under the sign of Hitachi, leading Japanese electrical concern, Nippon Columbia has been engaged in the manufacture of color television sets and stereo sets. Its record division has been working on a universal matrix for derived 4 channel sound which is claimed to be competitive with JVC's CD-4 matrix disk system. As a result of the economic crisis, it remains to be seen whether or not Hitachi will allow Nippon Columbia to commercialize its UXM system this year as scheduled.

**Author:**

Nihon Victor

Due mainly to the ever increasing cost of the basic materials needed to manufacture and package phonograph records, The Victor Company of Japan (JVC) was forced to raise the retail prices of most

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Section written by Hideo Eguchi, cover art direction by J. Daniel Chapman / section editor Elliot Tiegel.
Some sources of PVC retail prices

12-inch LPs by an average of 20 percent on Dec. 16, 1973. Victor
Musical Industries, JVC's distribution and sales subsidiary, notified
its dealers and retailers that margins on returns from inventories
would be based on the previous retail prices until February 20 and
posted notices of the price changes in the record stores.

Among the international labels represented by Nihon Victor are:
Artejo, Avco, Camden, Chess, Dot, E ctuation, Famous Music, Groove
Merchand, Grunt, MCA, Milestone, Moviestar, Motown, Mowest, Mu-
sic from Polynesia, Musicor, Neon, Pyramount, Penny Farthing, RCA,
Ranwood, Rare Earth, Red Seal and Sounds of Hawaii. Others are
represented under the label's Globe line.

Nihon Victor also has been manufacturing classical albums from
masters owned by Mezcuzinomadaja
Kinja (Melodia)
of the USSR and distributing
them under the Shinseku
(New World) label represented by
the record company and JPRA member of the same name. Nihon Victor
also holds 40 percent of the corporate interest in Tokyo Record Corp.,
which became a JPRA member on Nov. 24, 1972, and manufactures and
sells its albums and singles. To date, neither Nihon Victor nor Tokyo
Records (Armon label) has decided to raise the price of singles.

Since Nihon Victor procured all of its resin from Nihon Geon, Victor Musical Industries and their affiliated companies were not affected by the Oct. 28 explosion.

King Records

Harassed by the increased cost of everything from PVC pellets to IBM computer forms, King Records raised the retail prices of more than half its catalog of 12-inch LPs by an average of 13 percent on Jan. 1. Prior to Japan's biggest national holiday, the manufacturer posted notices in the record stores and notified its dealers and retailers that margins on inventory returns would be based on the previous retail prices until March 10.

Telefunken has been associated with King since 1931 when the Japanese company purchased a division of the
German company publishing house. Decca (London) signed a long-term foreign record licensing agreement with King Record over 20 years ago.

Other international labels represented by King Record include A&M, Argo, Barclay, Capi, Chrysalis, Flying Dutch,
man, Island, Project 3, Riviera, 20th Century, United Art-
ists, and Vanguard. Still other records manufactured by King from masters owned abroad are being distributed and sold under its Seven Seas label.

King Records has been getting 50 percent of its resin from Nihon Geon and the other half from Shin Etsu Chem-
ical.

Teichiku Records

In the same boat as other Japanese record manufacturers, Teichiku raised the retail prices of some 12-inch LPs by an average of 19 percent on Dec. 21, 1973, after informing dealers and retailers that the margin on returns from their inventories would be based on the former retail prices until Feb. 20.

Teichiku has excluded its children's albums and CD-4 quadrophonics from the price in-
creases that went into effect last year,
but they are expected to go up in the near future.

Among the international labels represented by this member of the Matsuhashita group are BASF (including Harmonia Mundis) Metronome, Monument, Orfeon, Pye, Scepter, and Stade. Tei-
chiku manufactures and distributes records from Main-
stream, which is represented in Japan by Sunnyland Music Corp. Other recordings of international artists and reper- toire are being released by Teichiku under its Overseas la-
bel.

Teichiku has been procuring most of its resin from Nihon Geon and the remainder from Kanegafuchi Chemical. As a member of the Matsuhashita group, it is a sister com-
pny to Nippon Phonogram and JVC's Victor Musical In-
dustries.

Last year, Teichiku actively promoted its image as a manufacturer of records and tapes. Long known as Tei-
chiku Records, the company stepped up monthly releases of music tapes, especially of the Lear Jet Stereo B type. Sales of automobiles in Japan were brisk in 1973.

Polydor K.K.

Following an unexpected decision last year to in-
clude classical LPs from Deutsche Grammophon for retail in Japan at 2,500 yen or about $8.33 each, Polydor made upward adjustments in the retail prices of albums manufac-
tured at its Kawasaki plant. The raises ranged from 200 yen to 500 yen (67 cents to $1.67).

Besides the Polydor and DGG labels (including Archive and Heliodor), Claves, Cube, MGM, Pablo, RSO, Ricordi, Stax, and Verve are represented by the 50-50 German-Japanese joint venture recording venture.

Polydor K.K. was getting about 60 percent of its resin
from Nihon Geon and the rest from Shin Etsu Chemical. From an international point of view, Polydor K.K. is a sister company to Nihon Phonogram, but the Philips Matsu-
shita/JVC joint venture has no self-owned pressing plant.

Although Polydor K.K. boasts modern cutting, pressing
and packaging facilities of its own, the company has been using master disks from Hamburg for its DGG releases. It has also been importing Archive albums, for retail in Japan at 2,300 yen ($8.33) and 2,700 yen ($10.67).

In Japan last year, the Polydor label found itself in hot competition with Angel and London on the occasion of
Herbert von Karajan's concert tour with the Berlin Philhar-
monic.

The Polydor label also was enhanced in Japan last year
with best selling pop singles recorded by local artists.

Toshiba-EMI

To cope with the soaring cost of record manufacturing and packaging materials, Toshiba-EMI was compelled to increase the retail prices of most 12-inch LPs on Dec. 16, 1973 by a minimum of 10 percent and a maximum of 20 percent, according to the royalties, artists and repertoire.

The joint venture notified its dealers and retailers that re-
turns from their inventories would be based on the old re-
tail prices until February 15. The price changes were posted at the record stores.

International labels represented by the Toshiba-EMI joint venture include: Angel, Apple, Avalanche, Blue Note, Brown Bag, Capitol, Cream, DIM, Fantasy, Groove Bottle, Hot Wax, Impulse, Victius, Liberty, Melodia Angel, Neighborhood, Odeon, Prestige, Probe, Rocket, Saraphim, Transatlantic, Turntable and Westminster. Others are represented by the label's stateside logo.

(Continued on page J-7)
KENJI SAWADA, BEST MALE VOCALIST IN JAPAN
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Publishers Own Crisis: How to keep their overseas contract terms viable from their standpoint

By Ichiro Asatsuma
Pacific Music Publishing Co., Ltd.

Is there a bright future for the Japanese subpublisher? There is a conspicuous matter of concern involving foreign publishers' demands for contract conditions. We feel that when you hear a statement in conversation like: "It would seem the remaining time left for the subpublisher to be able to do business is only a matter of several years, isn't it?" we cannot help but experience a sense of reality. Here are the major changes which have taken place.

- The reduction in the subpublisher's share.
- The increase in the amount of advance payment.
- The shortening of the contract period.

First, if we take the case of the decrease of a subpublisher's share—setting aside Europe—considering present contracts with U.S. and U.K. publishers, these are made either on a one shot deal or a catalog basis. Considering the royalties resulting from these works, nowadays the case in which the share is divided on a 50:50 basis between the original and subpublisher simply does not exist. Of course, the tendency has sprang up recently. Since at least five years ago in a gradual state of progression, from 35 percent to the subpublisher and 65 percent to the original publisher, the share became 25:75, and finally 15:85 as the situation has developed. According to the present usage in the greater part of most catalog deals with U.S. and U.K. publishers, either the 25:75 or 15:85 share system is in effect.

What is more, over and above this, recently various "collection deals" as they are called, which involve shares of 10:90 percent or even lower, are coming into existence. Under this type of collection deal, which means exactly what the term implies, with the main purpose of the collection of royalties, the major emphasis for the Japanese publisher would not be to exploit and promote foreign catalogs, but merely to collect and accurately remit royalties.

At present, normally regarding the collection of royalties, Japanese music publishers are required to utilize the services of JASRAC (the Japanese Society of Rights of Authors and Composers). And, before these earnings actually become real income for the publishers, they must pay a collection commission to JASRAC. That is to say, supposing that a 15:85 share contract was made, we Japanese publishers would receive no more than the same amount as JASRAC's commission. For example, JASRAC's commission on mechanical royalty collection is 11 percent. Even though the contract calls for a 15:85 share, since calculation must be made on the basis of the remainder following the deduction of JASRAC's commission, concerning the royalty margin, the subpublisher actually receives only 13.36 percent. In a sense, in exploiting foreign publishers' catalogs, Japanese subpublishers, rather than increasing their own company's profits, are contributing to the increase of JASRAC's income from the commissions. Although this is only a surface view, it can indeed be made.

And now, in keeping with the reduction in the subpublisher's share, recently a change has taken place in what had always been the subpublisher's natural right to claim his 50 percent share of. For example, there have been cases where original publishers have demanded not the normal 50 percent but even 60 percent or more of the royalties resulting from local versions by Japanese artists.

Secondly, regarding advances, we wonder if there is any need to re-peak at what is going on in Japan. Publishers, brand new and without a single hit, will demand $10,000 or even $20,000 with out blinking an eyelash.

Thirdly, regarding contract periods, the situation is the same. With five years really the exception, the normal period is now two years or three. This is not even of one year contracts with a condition of first option for the following year.

While paying high advances and being able to achieve only JASRAC's commission and about the same sum in royalties, we are doing our best to promote foreign catalogs. However, personnel expenses, promotion expenses, funds for advance payments...if we think about these things, then grumbles like the following are bound to be heard: "Well, I wonder if it's such a great business or not..." even though we overcome severe conditions through our countless efforts and finally realize a profit, it's. Thanks a lot. That's enough. Contract expiration. Now we're going to work with somebody else. Thanks again for your efforts.

When talk of the so-called subpublisher's crisis comes to the fore, we cannot help but realize that naturally a crisis was bound to occur. Well, what are the reasons why this state of affairs has come about?

There are any number of reasons that could be given for this state of affairs, but if we were to consider the most outstanding reasons, there are two which immediately come to mind: the fact that the original writer's standpoint has gained considerable power, and the fact that contracts have come under the control of lawyers. If we think hypothetically, we can readily understand what sort of changes would come about as the writers become more powerful. Let us consider the case of a writer we will call Y who is under exclusive contract to a U.S. music publisher we will call X. Changes would come about in the following sequence:

- Y changes the substance of his contract with X in order to increase his own share.
- Y changes his exclusive contract with X and establishes his own publisher we will call Z. Z has X manage its catalog.
- In essence, the situation becomes such that Z and X copublish Y's work. In this way, X's share becomes half of what it was before.
- Z then transfers the territory administered by X, and for big markets (for example, the U.K. or Japan) directly contracts with local subpublishers.
- Finally, Z becomes a completely independent company and cancels the contract with X.

While there might be some variations according to the case, this is indeed the general pattern in which alterations might occur. And with every step from, the U.S. publisher X's share decreases bit by bit. At the same time the advance that X pays to Y (or Z) becomes more and more expensive. And the amount of decrease has to be made up for somewhere and somehow. Therefore, at the time we contract with foreign publishers, we realize that it is only natural that they wish the amount of decrease to be assured.

Although there is a great deal of difference between record and music copyrights, the Japanese record manufacturers who handle foreign records and their foreign licensors are in exactly the same position. If we read the aforementioned sequence, substituting artists and record companies, we can say that the same sequence follows right along in roughly the same pattern.

(...continued on page J-12)
International Artists Face Shortages Of Gas, Oil And Rising Prices Which Are Beginning To Turn Away Fans

For international artists who have already made a name for themselves in the Japanese market or are booked to play Japan this year for the first time, an increasingly strict oil and electricity conservation program, plus malignant inflation, will present an unprecedented challenge.

But it is a challenge that must be met, if they are interested in holding their share of the Japanese record market, said to be the second largest in the world.

Cutbacks in the supply of oil and electricity throughout the year will affect Japan performance tours in more ways than one, not only restrictions on the operations of concert halls, night clubs (already closed before midnight), television stations and U.S. Forces camp shows.

Despite all-out efforts to curb runaway inflation, another round of steep and sudden price increases appears inevitable. However, the value of the Japanese currency is declining and for those international artists who still have a yen to promote sales of their records in Japan, this year will more than likely be the last opportunity.

Above all, record manufacturers in Japan will have to work closely with the Japanese concert promoters this year.

Even at the best of times, Japan is a strange country. In the midst of inflation, the Land of the Rising Sun is no place for a foreigner to stay, unless he (or she) knows the ropes.

The average wage scale in Japan is still only about half of what it is in the U.S., but living expenses in Tokyo—if an international artist wished to live with those standards—is about tenfold what it is in New York.

Visiting international artists cannot figure out how the Japanese survive when about 360 square feet of land in the suburbs of Tokyo costs $35,000 or more. And when a Japanese restaurant charges $25 for a regular steak dinner—with out drinks.

Apparently however, reports of such incredible figures have also been told ten times. Mike Kuhn, who is associated with The Ventures and their fan clubs, notes that it cost the four of them $1,400 to eat dinner in a good restaurant in Japan.

Visiting personal managers also are amazed at Japanese businessmen with an income equivalent to some $10,000 a year who invariably wear expensive clothes, have a Dunhill or Dunport cigarette lighter and sport an Omega or Rolex wrist watch, not a Polte Philippe or a Vacheron Constantine.

The music and entertainment industries in a country such as this is more than just a puzzle to Americans and Europeans in the same lines of business.

Japan is considered to be the second largest record market in the world. The retail prices of most albums produced in Japan now range from 1,300 yen ($4.33) in the budget line to 2,500 yen ($8.33) for CD-4. Singles range from 450 yen ($1.50) to 600 yen ($2.00). Where and how the Japanese school kids get the money to buy records at such prices, nobody seems to know.

The same goes for the prices of concert tickets in Japan. All with their own eyes the much lower prices of consumer goods and daily necessities in the U.S. and Europe.

They are now pressuring the Japanese Government into price freezes on commodities and demanding higher wage scales to survive the malignant inflation that has spread throughout the country. Incidentally, the cost of living in Osaka, Japan's second largest city, was even higher than in Tokyo last year-end.

Sales of phonograph records and music tapes are expected to level off this year and the Japanese record industry is no exception to the public demands: it is only a matter of time when the record manufacturers in Japan must get together to work something out, or Japanese music lovers will figure out some other way of entertaining themselves rather than spending money on expensive records and music tapes.

Exactly the same could be said for concert tours of Japan by international artists. In fact, one Japanese concert promoter specializing in international artists was reported last year-end to be without a single act for this year, while another is said to have turned to spectator sports.

Concerts for foreign entertainment are coming to a curb," says "Tats" Nagashima of Tayo Music. The president of this music publishing firm also acts as advisor to Japan's two largest concert firms, namely Kodo Tokyo and Udo Artists. "I believe that the Japanese are eventually going to kill themselves by pursuing too much of a profit."

Japanese merchants must be making a much larger margin of profit than in other countries because the customs duties and shipping charges cannot amount to anything close to the difference in prices in imported goods sold here compared to the U.S. and Europe, says Tats.

Concert ticket prices are the same way, he says. "Considering the high transportation expenses for international artists to come to Japan, I think it is fair for the promoter and/or act to charge a few dollars more per ticket than other countries," Tats says. "I don't believe, however, that any pop artist should charge over a 3,000 yen ($10) or 2,500 yen ($8.33) top ticket price. If a promoter cannot make ends meet by selling tickets at these prices, he should pass on the act—since it is bad for the act. for him and the whole industry itself."

There were adverse comments last year about the high price of tickets to the Tom Jones Show, although his manager, Gordon Mills, threatened to cancel the whole tour if prices (Continued on page J-21)
3rd
TOKYO
MUSIC FESTIVAL
June 29, 30, 1974
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Blank Tape Supplies Seem Ample
For Prerecorded Manufacturers

Supplies of blank tape are the basic need for companies manufacturing prerecorded music tapes. Faced with shortages of materials, this is the picture within the tape industry.

Nippon Columbia
As a member of the Hitachi group, Nippon Columbia will be able to supply its record division with blank tape from Hitachi Maxell besides its own plant at the lowest cost. Both Nippon Columbia and Maxell have been mass producing open reel and cassette blanks, OEM brand Stereo 8, with music oriented tape formulations.

Matsushita Electric (National/ Panasonic) is the parent concern of The Victor Company of Japan. Matsushita is associated with Sumitomo 3M through mutual banking interests and the Japanese-American manufacturing venture's Scotch brand of cobalt energized cassette tape is already being used by Victor Musical Industries.

Matsushita is affiliated with Philips, the originator of the stereo compact cassette, in a joint electronics venture and (with JVC) in the joint recording venture, Nihon Phonogram. Also, RCA has a long-term record licensing agreement with Victor Musical Industries and has been the major Japanese manufacturer and distributor of 4 channel Stereo 8 cartridge tapes, with about 100 different releases as of last year end.

King Records
Though unaffiliated with any manufacturer of blank tape, King has been emphasizing the use of the Maxell brand for its Dobyed music cassettes with artists and repertoire of international origin. King also has been the leading Japanese manufacturer and distributor of high fidelity open reel prerecorded music tapes, including 4 channel.

Teichiku
As a member of the Matsushita group, Teichiku is assured of its supply of blanks from Sumitomo 3M (Scotch brand). However, Teichiku last year signed a catalog agreement with BASF and is using the German manufacturer's blanks for high fidelity open reel stereo tapes and music cassettes. Also in 1973, Teichiku was most active in the manufacture and distribution of Stereo 8 cartridge tapes.

Polydor
Polydor K.K. was one of the more active in releasing

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An illuminated blank loaded cassette vending machine in the Shibuya section of Tokyo draws a patron.
WE ARE
HIT MAKERS

CBS/SONY INC.
1-4 ICHIGAYA TAMACHI SHINJUKU-KU TOKYO162 JAPAN
Blank Tape

*Continued from page J-12*

music tapes, especially openreel and cassette last year, and conducted the first market survey in Japan covering all formats. Polydor K.K. even formed an openreel tape fan club. Under the wing of Polydor International, which is affiliated with Philips Int'l, the German-Japanese joint venture used Philips stereo cassette tape decks for the promotion of its music cassettes.

Toshiba-EMI
Toshiba, a member of the Mitsui conglomerate group, is associated with Fuji (Photo). Film through mutual corporate banking interests, while EMI owns Audio Devices. In addition, Toshiba is affiliated with Ampex in the manufacture of tape recorders. Thus, Toshiba-EMI has three potential sources of blanks for its music tapes. The Toshiba-EMI/Capitol joint recording venture was the world’s first in the industry to manufacture 4-channel cassettes in 1972, and lists about a dozen different selections.

Crown Records
No overseas manufacturer has signed a foreign record licensing agreement with Crown, but the Japanese company has been active in recording international artists who have worked in Japan. Crown is now releasing music tapes, mostly cassette, under its own label besides recording Japanese artists and repertoire for release under the label of Pony or Clarion (manufacturer of Muntz car stereo units).

Tokuma
Besides recording Japanese artists and repertoire for release under Pony’s label, Tokuma Musical Industries became active last year in releasing music tapes, especially cassette, under its own labels.

CBS/Sony
As the American/Japanese joint venture’s corporate name suggests, CBS/Sony has access to two of the world’s major sources of blank tape. The Japanese partner has been developing and manufacturing magnetic sound tapes with formulations especially for high fidelity recording and reproduction. In Japan last year, Sony introduced its Dual ferritechrome blank loaded stereo cassette tapes, although they are not internationally standard. All of Sony’s latest models are equipped with FeCr switch and it will more than likely be an essential feature for Aiwa’s new stereo cassette decks.

Blank loaded cassette tapes have also been marketed in Japan, even at bookstores, under the CBS/Sony brand, while automatic vending machines have been installed outside electrical stores and camera shops for after-hours purchase of Sony cassette blanks.

Besides music cassettes, CBS/Sony pushed sales of openreel and Stereo 8 cartridge, but no SQ quadrasonic tapes have been released to date.

(Continued on page J-23)
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Recording Studios Improve Their Facilities Sparked By Quadrasonic Sound Interest

Since The Victor Company of Japan announced its CD-4 discrete 4-channel disk system in September 1970, rival record manufacturers in this country and Japanese independent music producers suddenly realized that their conventional methods of stereo recording were fast becoming out of date. Although Vanguard Records had flashed the warning light in releasing 4-channel open reel music tapes, Japanese music makers were more concerned with other problems which they could at least understand if not solve.

And although no Japanese manufacturer was willing to take the risk of specializing in the development and production of multi-channel sound recording equipment for the phonograph record industry, some technically minded Japanese in the music industry foresaw that new recording studios were needed, even if all the essential items of equipment had to be imported from the U.S. and Europe.

Fortunately, with Japan's fast-paced economic growth and speeded-up liberalization of international trade, and the availability of investment capital at home and advanced equipment overseas, enterprising young Japanese have been able to realize their dream of a multi-channel recording studio in which they could create their own sounds. And, now that 4-channel sound is here to stay, the oldtimers in the record industry have come around to improving their own facilities although, of course, not all of them have opted for CD-4.

However, 1974 will literally be a year of trial for the new independent recording studios in Japan, but they are not about to go under. Although, like their counterparts overseas, they have already been hampered by soaring operational costs all around, everybody else in the record production industry is more or less in the same boat. In fact, if the future calls for quality, not quantity, the independent recording studios in Japan face comparatively less competition than their overseas counterparts from well-established, if not the more well endowed, phonograph record manufacturers.

Besides the 19 member manufacturers of the Japan Phonograph Record Assn. (JPRA), several of whom have multichannel recording studios of their own, the scores of independent record producers will begin to review sound recording in terms of "cost performance" as well as the "performance cost" of their artists.

Likewise, overseas record manufacturers and independent producers, most of whom have already experienced problems, will be weighing the economics of sound recording in Japan.

Studio A was opened for business by Alfa & Associates, Inc. on Feb. 14, 1973, following a series of tests conducted by the recording engineers and the musical directors of the record manufacturing companies in Tokyo. Located at Studio City, near Tamachi Station of the Japanese National Railways' Yamanote loop line, this sound studio was designed by John A. Neal and John P. Edward of Hollywood, Calif. It is designed, of course, for quadrasonic recording.

The basic equipment of Studio A comprises a 24-input, 16-output mixing console by Bushnell Electronics, five tape recorders (16-track 3M Series, 79, 8-track 3M Series 79, one 4- track and one 3M Series 79, one 4-channel reel-to-reel console. The 24-track recording of music and sound used throughout the mixing console, and portable equipment in the Warner-Pioneer mixing room (right).

Scenes at leading studios: (top) control room at the Hikohkan studio; (top left) rehearsal room at Warner-Pioneer; (middle center) mixing room at King Records; (above left) Nippon Columbia's main mixing console, and portable equipment in the Warner-Pioneer mixing room (right).

(Continued on page 3-17)

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Recording Studios

- Continued from page J-16

track Scully MS 282-4 and two Scully MS 280-2s), eight moni-
tor speakers by James B. Lansing (four systems in control
room, four IBL 4325s in sound studio), 28 microphones (two
Neumann M-49cgs, six M-269s, two KM 86s, two KM 88s; two
Shure SM 53s, two SM 57s; four Electro-Voice RE 20s; two
Sony C 55Ps, four CP 37Ps; two AKG C 415s) and two echo
machines (AKG BX 20 and EMT 240).

Other items of sound recording equipment at Studio A in-
clude 20 Dolby 361 noise reduction systems, four Universal
Audio 1176LN limiters, two stereophonic equalizers specially
ordered from Sigma Systems, two Universal Audio 567F fil-
ters, eight Keeper 500 program expanders, one Westlake
Audio B101 VS0 resolver and a record player.

Following the installation of the 20 Dolby units in March,
the studio was opened for rental business but the fees have
had to be raised as a result of the all-around increase in costs.

On Feb. 14, the very day that Studio A went into use, the
Japanese currency was allowed to float upward in relation to
the devalued American dollar. Since then, the value of the
U.S. dollar has risen and the value of the yen has declined.
Dollar futures for delivery in June of this year rose above the
Smithsonian parity of 308 yen to $1 last Dec. 25.

As of last year-end, when the Bank of Japan's "intervention
rate" was 300 yen to U.S. $1, Alfa & Associates' fees were as
follows, with the original rates per hour shown in brackets:

- Studio rental 22,000 yen (18,000 yen) between 9 a.m. and
  5 p.m., 25,000 yen (20,000 yen) between 5 p.m. and 10 p.m.,
  28,000 yen (22,000 yen) between 10 p.m. and 9 a.m. the fol-
  lowing day; recording engineer 4,000 yen (2,000 yen) be-
  tween 9 a.m. and 5 p.m.; 4,000 yen (2,000 yen) between 5
  p.m. and 10 p.m.; 5,000 yen (3,000 yen) between 10 p.m. and
  9 a.m. the next day; assistant 2,000 yen (1,000 yen); 2,000
  yen (1,000 yen); 3,000 yen (2,000 yen); 5,000 yen (2,000 yen)
  between the re-
  spective times; 16-track tape recorder 5,000 yen (4,000 yen);
  8-track 3,000 yen (2,000 yen); 4-track 2,000 yen (1,000 yen).

All of the studio rental fees are required to be paid on the
day before use, 80 percent two days before, 70 percent three
days before, 50 percent four days before and 30 percent five
days before recording.

Musical instruments are available at the following rates for
each recording session:

- Steinway Model O piano 4,000 yen (Yamaha piano was
  2,500 yen); Hammond B-3 organ with Leslie speaker system
  10,000 yen (3,000 yen); Deagan vibraphone 3,000 yen (2,000
  yen); Yamaha marimba 3,000 yen (2,000 yen); Deagan glock
  enspire 1,000 yen (same); two Fender guitar amplifiers at
  2,000 yen each; bass amplifier 1,000 yen (2,000 yen); Latin
  rhythm instruments 500 yen each; Fender electric piano
  5,000 yen (3,000 yen), and Leslie amplifier 1,000 yen. Appar-

ently for hygienic reasons, the trumpet that was offered for
rent at 2,000 yen is no longer available.

The Alfa & Associates music studio was established by
Japanese composer Kunihiko Murai and the Television Corpo-
ration of Japan (TCJ) headed by Jiro Yanase, who is also pres-
ident of the international trading house that bears his name.
Sheldon B. Satin, Throekmorton/Satin Associates, Inc., New
York, and James F. Jacobs, Metromedia Producers Corp.,
Holly-
wood, represent TCJ in the U.S.

The construction of Studio City was commenced in 1972 to
marked the 20th anniversary of the founding of TCJ. Alfa &
Associates, Inc., with its 32 million yen capital outlay by TCJ,
is engaged in the production of master recordings besides the
management of Studio A. As Kunihiko Murai, president, says:
"We believe in music."

Meanwhile, Tokyo Studio Center added a Sansui QS System
encoder/decoder to its 24-input, 4-output mixing console in
its Studio No. 9 last summer. Yukio Ikeda is the owner of this
independent recording studio, Akira Muramatsu and Saburo
Taguchi are serving as general managers, while Kochi Kato is
sales manager.

The first independent recording studio in Osaka, Japan's
second largest city, was opened on Oct. 17, 1973, by the newly
established Studio Sounds' Creation, Inc., with Shinobu
Murai as its representative director. Its acoustical design was
developed with the assistance of Stuart C. Plummer.

Conveniently located near Osaka Station of the Japanese
National Railways and the headquarters of Kansas Tele-
casting Corp., the new studio boasts a 20-input, 16-output Quad
Eight QE 2082 mixing console, Scully 100, 280 and 280
tape recorders and two Altec 604E monitor speakers, one
set for the control booth and the other for the studio proper.

Up until now, the only sound recording studio in Osaka has
been the one used by Asahi Music Service, a sub-

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(Continued on page J-23)
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(The Foremost Nationwide Radio & TV Network)
Tokyo Shibaura Electric Co., Ltd. holds 50 percent corporate interest in the Toshiba EMI joint recording venture, EMI holds 25 percent, Capitol Records the other 25 percent.

Since Toshiba-EMI had been ordering all of its resin from Shin-Etsu Chemical, the October 28 explosion at the Naosetu PVC plant forced the joint venture to seek other sources of supply and to stretch existing stock.

Last year, the two Apple albums of recordings by The Beatles were the pop best sellers in Japan. Other Toshiba-EMI releases that proved most popular among Japanese music lovers featured Elton John, Melanie and Creedence Clearwater Revival.

Crown Records
To cover the increased costs of manufacture and packaging, Crown decided last year to raise the retail price of its Japanese pop singles besides prices of albums. The price increases, ranging from 9.5 percent to some 28 percent, were scheduled to go into effect on January 21. Dealers and retailers were notified that the amount of margin on returns would be based on the new prices starting March 21.

Without other a pressing plant of its own or an international label, Crown was the first record company in Japan to boost the retail price of a single to 600 yen (about $7) from 500 yen ($1.67), or 20 percent up, on January 10.

Crown's records are custom pressed by Toyo Kasei, which derives all of its PVC compound from Nihon Geon.

The Mitsubishi affiliated manufacturer marked its 10th anniversary with the completion of a modern recording studio in its Tokyo headquarters in 1973. Crown Music Publisher, its sister company, is located in the same building.

"Kandagawa" by Kosette Minami & Kaguayuhime, one of Japan's pop hits in 1973, was released by Crown on its Paramount label. Also last year, the manufacturer produced more Japanese classical albums for export.

Tokuma Musical Industries
Due to the continued rise in cost of producing, packaging and distributing recordings throughout 1972, Tokuma raised the retail prices of its 12-inch LPs on January 18 after informing dealers and retailer outlets that the margin on returns from their inventories would be based on the new prices starting March 17. The price increases range from 200 yen to 300 yen (about 66 cents to one dollar).

Last year, Tokuma was the only Japanese manufacturer to go out of its way to publish English language catalogs. Its '73 best sellers catalog is mainly of interest to Americans of a Japanese descent and does not list prices.

Tokuma represents Eterna of East Germany and Balkanton of Bulgaria. Other classical records are being manufactured by Tokuma from masters owned by Deutsche Schallplatten (VEB) for distribution and sale in Japan, the U.S. and the member countries of the European Community under the Cleaver label.

The American Music Series of jazz albums produced by William Russell have also been released by Tokuma.

Tokuma's records are custom pressed by Kanayama (Canay), an independent Japanese manufacturer whose resin is being supplied by Nihon Geon. Tokuma is experienced in the operation of recording audio facilities. It is still well known within the Japanese record industry by its former name of Minonphone, now its major label.

CBS/Sony
Despite increased costs all around, CBS/Sony did not raise the prices of its phonograph records last year. However, the CBS/Sony joint venture finally decided to add 200 yen or about 66 cents to the list price of all retail albums with effect from January 21, a month earlier than expected. The 200 yen increase is calculated to cover the increased cost of production.

Besides CBS, the American/Japanese company's international labels include: Bell, Futura, Philadelphia International, Track and Windfall. The 50-50 joint venture, of course, represents the other CBS-owned labels including Epic, Harmony and Odyssey.

Since CBS/Sony has been procuring all of its resin from Shin-Etsu Chemical, the record company looked to other sources of supply including Australia. The PVC plant at Naosetu, Niigata, was closed down after the October 28 explosion, but will eventually go back into production.

Norio Ohga, president of CBS/Sony, was appointed last year to head Sony's energy research panel, set up to figure out practical ways and means of overcoming the short supply of oil and electricity in Japan. The record company marked its 15th Anniversary last year with the completion of a new headquarters building at Ichigaya, Tokyo.

In Japan, CBS/Sony albums recorded by Sinem & Garunkel, Andy Williams, Santana and Chicago. Epic releases by Michel Polnareff, Jeff Beck and Donavan; Bell releases by David Cassidy, Michel Legrand & His Orchestra and Sergio Mendes & Brasil '77, were popular in 1973.

Nihon Phonogram
Retail prices of the budget lines, double albums and CD-4 quadrophonics released by Nihon Phonogram are expected to go up before the end of March. The records are being manufactured by the Victor Co. of Japan (AVC).

Although the Philips-Japanese joint venture has no self-owned pressing plant, both versions of Vivaldi's "Four Sea sons" by Jussi continued to be the classical best sellers in Japan last year. The newer Philips album was released by Nihon Phonogram in the winter of 1971. The older Philips record appeared on the Japanese market in the spring of 1965.

Besides the Philips, Fontana, Mercury and Vertigo labels, the Dutch-Japanese manufacturer represents: Charisma, Micron, Music Hall, Riiti, and Shelter.

Japan performance tours by J Musici and Le Grand Orchestre du Paul Mauriat (Philips), Leon Russell (Shelter) and Lindestarfe (Charisma) also boosted sales of albums by international artists last year, from the classics to rock.

Toho Records
Early last December, Toho decided to adopt a new retail price structure for its monthly LP releases, starting February 25 with the album releases for March. The new retail prices are 200 yen (66 cents) higher than those to date.

The international labels represented by Toho Records are: BYG, Black Jazz, Hansa, Ovation and Vortex.

Toho Records, a subsidiary of the Toho motion picture company, has no pressing plant of its own. Its records are custom pressed by Teichiku and Nippon Columbia.

Formed on April 4, 1970, as Toho Geon, the company changed its name to Toho Records on Oct. 23, 1973. As a member of Japan's leading entertainment group, the fledgling record manufacturer is represented world wide by Toho's branch offices in Los Angeles, New York, Rome, Sao Paulo and Hong Kong.

Canyon Records
First minor Japanese record company to raise prices last year was Canyon, major victim of the October 28 explosion at Shin-Etsu Chemical's PVC plant. Without a pressing facility of its own, Canyon had been dependent on CBS/Sony to manufacture its records. Also hit by soaring costs of paper and printing, Canyon was forced to change the price tag of its 1,800 yen albums to 2,200 yen retail on Dec. 21, 1973, an increase of 22 percent.

Canyon also was among the first Japanese manufacturers to start salvaging old disks. As a member of the Sankei-Fuji newspaper/broadcasting group, Canyon persuaded its affiliated collaborators in Nippon Hoso, to get rid of worn-out disks in its record library.

In 1972, Canyon created its Cinedisc label for original soundtrack recordings from the motion picture features being distributed in Japan by Nippon Herald Films which in turn established Hollywood Classic Records last year. Movies made a comeback in Japan and records of original sound tracks—and singles of move themes—were much in demand.

Canyon, the Japanese manufacturer of music tapes and video tapes, holds 60 percent corporate interest in Canyon, while Nippon Hoso (JOLF), Tokyo-based commercial radio system, has the remaining 40 percent.

Spurred by cutbacks in the pages of Japanese newspapers, Canyon and Pony instituted joint advertising of phonograph records and video tapes last year.

Warner-Pioneer
In business without a pressing plant of its own, Warner Pioneer raised the retail prices of all LPs on January 21 in line with the industry-wide increase in costs all around. The price increase, covering all but 16 album releases including some seven-inch LPs for Japanese children, ranges from 100 yen (33 cents) to 500 yen ($1.67), or about 14 percent for international artists & repertoire and 12 percent for Japanese.

The American-Japanese company and member of the WEA group has been dependent on Toyo Kasei, an independent custom pressing plant, and CBS/Sony or Toshiba-EMI to manufacture its records. The resin comes from Nihon Geon but the two joint ventures had been relying 100 percent on Shin-Etsu Chemical.

Besides the Warner Bros., Elektra and Atlantic labels per se, the American Japanese recording venture also has been manufacturing and distributing records under other labels as well, including Wea, Tom, Raft, Japex and Rolling Stones. Warner-Pioneer also represents Emerson, Lake & Palmer's Manicure label.

Along with ELAP, international artists including Carly Simon, the Rolling Stones and Crosby, Stills, Nash & Young were still popular in Japan last year and Frank Sinatra's comeback was hailed by Japanese record collectors in all walks of life.

Warner-Pioneer, the newest of the joint corporate ventures, was established in Tokyo on Nov. 6, 1970. Warner Bros. holds 50 percent interest, while Pioneer Electronic and Watanabe Production equally share the other 50 percent.

Watanabe Production is the group's leading talent agency.

Triophone
Triophone's record division decided to raise the retail prices of some of its LPs by 300 yen or about one dollar on Jan. 21. The extent of the price increase ranges from 13.6 to 20 percent.

Triophone's record are custom pressed by Polydor K.K. in Japan and distributed by J Sony. It is represented by Triophone in Europe, by Nippon Records in Asia and by Rolling Stones. Warner-Pioneer also represents Emerson, Lake & Palmer's Manicure label.

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International Artists

Didn't bring down within reason. Some Japanese music critics, headed by Reiko Yawata, TV personality and disk jockey, refused to attend his concerts even with the complimentary tickets that they received. Also, they just completely ignored the Engelbert Humperdinck show, again because of the high price of tickets.

On the other hand, it could be said that these so-called music critics and self-styled disk jockeys have lost all sense of values, inasmuch as ticket scalpers reap much higher profits from popular Japanese acts. Indeed, Japan is a strange country.

In all fairness, however, Shig Fuji, columnist of the English-language Asahi Evening News, after praising the Engelbert Humperdinck show artistically, wrote: "It is a shame that more music lovers could not attend the concert because of the high ticket prices."

In another review, Shig Fuji wrote: "The huge Nippon Budokan was almost full for the Leon Russell concerts on Nov. 8 and 9, whereas the Engelbert Humperdinck concerts at the same hall on Nov. 5 and 6 were considerably less than half full." This was attributed in part to the higher price of tickets to the London recording arts' show.

More than ever before, international artists must also realize that, as in any other business, concert promoters have to cope with peculiar laws and unique problems in Japan, as follows:

Taxes

A 20 percent income tax is normally charged on the artist's income. There is a way of getting around most of this by working the contract between the Japanese corporation and a corporation in the U.S.

A 10 percent entertainment tax is levied on concert tickets. For example, if a ticket shows 2,200 yen face value, the Japanese Government's National Taxation Bureau takes 220 yen. The concert promoter is required to pay this 10 percent entertainment tax in advance. In other words, when a promoter puts $10,000 worth of tickets on sale in Japan, he is required to pay $10,000 tax in advance—and receives credit back from the tax office when he shows the unsold tickets after the concerts.

Ticket Agencies

At least in Tokyo, the majority of concert tickets are sold through the Play Guide ticket agencies. They charge 8 percent of the face value of the tickets in Tokyo, 10 percent in Osaka and most other cities.

This is not so unusual. But, when a cancellation occurs, the Play Guide ticket agencies will keep the 8 percent (or 10 percent) commission. On top of that, they will charge an additional 8 percent (or 10 percent) as refund commission. And this is why many concert promoters have gone under in Japan because of one cancellation of a major international artist.

Concert Halls

Most Japanese cities big and small have concert halls and municipal auditoriums, but their capacity is usually limited to 1,200-2,000 persons.

The Nippon Budokan, built for the 1964 Tokyo Olympics, holds anywhere from 9,000 to 12,000 persons according to the seating arrangements. A few other cities in Japan have halls of gymnasium type with capacities ranging from 4,000 to 7,000 spectators.

Major problem the concert promoters seem to have in Japan is getting music lovers to buy tickets to performances in the larger auditoriums. It seems the Japanese music lovers are somewhat spoiled. Many avoid concerts in big halls because of the poor acoustics and bad seating facilities. The exception might be rock concerts, which the school kids attend for the atmosphere rather than actual music appreciation.

Another big problem in Japan involves availability of halls, since almost all of them are owned by the municipal or prefectoral (county) governments. Schools and public organizations usually have priority of use. Thus, concert promoters have a hard time booking dates, even as far as six months in advance. And, this year, the situation will be aggravated by the "rationing" of electricity, for lighting as well as power, not to mention ventilation, air conditioning or heating.

Language Problem

A good concert promoter for international artists in Japan must have good road managers who speak at least a little English. It is hardly possible for the concert promoter in this country to tell an act to be at such and such a place at a certain time. The act will invariably get lost, if not delayed.

Work Permit

The biggest headache the concert promoter has in Japan is in obtaining the proper work permit, the dollar allocation and visa for international artists. Japan is probably the strictest country in the world for issuing work visas to artists. One reason may be that there is no labor union strong enough to control the entry of international artists and musicians, so the Japanese Government has taken the stand to make it as difficult as possible for them to perform in this country.

The Japanese Government uses any narcotic charge or any other conviction that has called for a sentence of two or three years in jail as reasons, it seems, to deny work visas. In order to procure the proper visa, the procedure must be initiated by the concert promoter and the international artist almost 100 days in advance of the contract. The Japanese Government actually checks with Interpol or the FBI—or Scotland Yard, as the case may be—regarding possible offenses before issuing a work visa.

It is really a painstaking task for the concert promoter, since he has to deal with several Japanese Government offices (the Ministry for Foreign Affairs, the Ministry of Justice, the Immigration Bureau, the Ministry of Finance and the Bank of Japan) for clearance of any contract. And the big headache comes in convincing the international artist how important it is to cooperate with him, as far as three or four months in advance, in getting the proper passport information for all the accompanying musicians and getting the artist and each member of the group to apply for visas at the Japanese Consulate where he or she resides.

Anyway, Tats Nagashima, who has been in the business for close to 20 years now, believes that concert promotion in Japan is no different from any other enterprise, nor is it "that different" from anywhere else in the world.

"It's not a big gambling business, as most people think it is. Nor is it a business where you walk away with a fortune to retire with after one big tour," Tats says.

A close market survey of the international artist's popularity in Japan must be made and the concert promoter must determine how many people will buy tickets at what price range, the industry veteran says.

Then, he says, the concert promoter must give an offer to the international artist, based on the budget he has prepared, always figuring in mind that he has competitors trying to outbid him, but at the same time drawing a line at the maximum amount he can afford to pay.

People new in the business invariably make the mistake of working their budget backwards: they find out what the artist wants first, then they add their promotional expenses and their proposed profit, and set the ticket prices accordingly, Tats says.

This is like charging $10 for a bar of soap because the cost of making and marketing the soap and the profit the merchant wants totals $10 a bar. Everyone, I believe, makes the same mistake.

"I made this mistake 15 years ago when I brought in (the late) Nat King Cole, who, at the time, was the hottest attraction anybody could think of," Tats says. "I charged 4,000 yen (about $11 in those days) top and scheduled 14 shows in a week's time at Tokyo's 2,400-seat Koseinenkin Kaikan. I figured I would make enough to retire on, but ended up losing about $50,000—simply because nobody wanted to pay that kind of money."

He thinks that the main difference with artist promotion in Japan compared to elsewhere is the longevity of the artist, once the promotion is handled right and the artist is cooperative.

Tats has had international artists who have come in almost annually for several years now. Some are still coming back every year, according to Kyodo Tokyo. Among them are The Ven-

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**Publishers**

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...change their own roles. They are under contract with their clients to receive some percentage of the amount involved. The higher the advance the better. And the contract period?

...shorter the better.

As to this tendency which began a few years ago, European publishers (who treat their works with the same love as if they were human beings) from the beginning have broadly criticized their American counterparts as treating works only as goods, and this criticism certainly stands to reason. Even now, one of the most important matters when European publishers transfer rights of their own titles to Japanese publishers is not the amount of the advance but how many cover records will be released—in other words, how intense a promotion will be put forth for their title.

...tendency toward higher advances and shorter contract periods is getting stronger and stronger year by year and it is impossible to imagine it weakening. And, if so, and although it has been said so many times, I wonder if the subpublishers' duration is coming to a close. The answer is no. There is plenty of room left for effort.

First, what must be done is to make clear the distinction between the work the original publishers are doing and the work that we subpublishers are doing, what each is doing in his best interests, and demand as reasonable compensation as possible.

For example, if the release of a local record is accomplished, the rights to that title should continue to be held by the subpublisher from three to 10 years following the expiration of the catalog contract. Needless to add, the number of cover versions released would increase if such a provision were included.

...such for catalogs with no important titles, even though one might think of passing it on to someone, wouldn't the prospective buyer hesitate? Above all, the other party should not cancel on short notice the contract of a publisher who has the capacity to release cover records of such a catalog.

...we subpublishers the business results we have accomplished ourselves to the other parties, since this is essential to us in our capacity as subpublishers. A great deal of the reasons why U.S. and U.K. publishers require high advances were stated before, but there is one more reason.

And that is the fact they have no real knowledge about Japan.

Since what kind of business Japanese subpublishers conduct, and what sort of people Japanese subpublishers are, is completely unknown to them, in one sort of meaning, it is a relief for U.S. and U.K. publishers simply to receive the advance as a kind of guaranteed payment.

Accordingly, there is the case in which an extremely good business relationship is achieved and the party involved will introduce another firm which hopes to initiate business in Japan. Since the party who makes the introduction is from the same country, the amount of the advance will be suitable for effective business.

There's more. And that is the fostering of unsavoured Japanese composers on a level that warrants circulating their works world wide.

However, from a realistic point of view, the realization of this will require more time. Nevertheless, we as subpublishers must not be content just to receive one sided offers. Regarding these offers, we can ourselves have the confidence to offer to do the necessary promotional work.

**International Artists**

- Continued from page J-21

...tories, who have been in Japan a dozen times, the Brothers Four 10 times, Carmen Cavallaro, Billy Vaughn, Claude Ciari, Nini Rosso, Paul Mauriat, Sergio Mendes, Percy Faith, the Lettermen, Jose Feliciano, Nancy Wilson and Pat Boone. It seems that each year they go to more different Japanese cities and play more concerts than the time before. Last year Le Grande Orchestre de Paul Mauriat and Salvatore Adamo extended their Japan performance tours in response to popular demand.

Tats Nagashima's creed: "One thing a concert promoter in Japan must remember is that, during the time the international artist is in this country, the promoter is not just a promoter but a personal manager, a guide and a friend to the artist, since in most cases the artist is completely lost because of the difference in environment, customs and the language.

"A promoter must treat the artist in such a way that the artist will want to come back again. At the same time, the promoter must present the artist in such a way that the fans will want the artist to come back again." Including offices in Tokyo, Yokohama, Osaka, Sapporo and Fukuoka, the Kyodo Tokyo promotion company has to have a staff of more than 100 personnel. It handles almost 1,000 concerts a year and must have three or four road and stage crews moving around the islands of Japan all the time.

Thus, international artists can rely 100 percent on the road crew to get them from one place to another. They don't have to worry about hotel, train or plane reservations and the stage, sound and lighting facilities are almost always set up to their exact requirements in each concert hall once the stage crew is shown how in the beginning.

Like any other business, Tats says, experience seems to count a lot in getting things running smoothly. In the light of Japan's current situation, no truer word has been said.

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**CONFIDENCE** TOP FOREIGN SINGLES OF 1973

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE - Artist - Label - Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YESTERDAY ONCE MORE — Carpenters — A &amp; M — Pacific Music</td>
</tr>
<tr>
<td>2</td>
<td>IT NEVER RAINS IN SOUTHERN CALIFORNIA — Albert Hammond — Epic — Pacific Music</td>
</tr>
<tr>
<td>3</td>
<td>HOLIDAYS — Michel Polnareff — Epic — April Music</td>
</tr>
<tr>
<td>4</td>
<td>YOU'VE SO VAIN — Carly Simon — Elektra — Nichion</td>
</tr>
<tr>
<td>5</td>
<td>PAROLES PAROLE — Daldio/Alain Delon — Barclay — Toshiba</td>
</tr>
<tr>
<td>6</td>
<td>ADORO — Frank Pourcel — Odeon — ( Folster)</td>
</tr>
<tr>
<td>7</td>
<td>KILLING ME SOFTLY WITH HIS SONG — Roberta Flack — Atlantic — Shinko</td>
</tr>
</tbody>
</table>

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4 Japanese equivalent to Billboard or Cash Box.
Blank Tape

*Continued from page J-14*

Nihon Phonogram

As a Philips-Matsushita/JVC venture, Nihon Phonogram has two potential sources of blank loaded tape in all three configurations. Although the originator of the compact cassette is Philips, the joint recording venture has been pushing Stereo 8 cartridge and open reel music tapes, too.

Warner-Pioneer

Pioneer, a leading manufacturer of loudspeakers and a leading Japanese audio specialist, has been importing the complete line of Memorex audio tape blanks for distribution and sale in Japan.

Warner-Pioneer has been releasing music tapes under its own labels or Apollon’s according to the artists and repertoire involved.

Allowing for the increased price and curbed sale of gasoline to drivers, the total production of prerecorded music tapes by Japan Phonograph Record Assn. (JPRA) members last year is estimated to be 26 million reels, or about 27 percent over 1972, with a total retail value of 44 billion yen ($147 million), or 22 percent over the previous year.

According to JPRA statistics, the production of music tapes by its members in the first half of 1973 reached 12,422,833 reels, or 31 percent over January-June 1972, with total retail value of 18,969,473,713 yen ($63 million), or 30 percent over the corresponding six months of 1972.

Also according to the JPRA, total production of music tapes in January-September 1973 amounted to 18,841,505 reels, or 27 percent over the corresponding nine months of 1972, with a retail value totaling 29,273,735,186 yen (now about $97 million) or 29 percent above the January-September 1972 period.

The Japanese Government commenced levying a five percent commodity tax on Oct. 1, 1975, on all music tapes sold. Some JPRA members including Nippon Columbia, Pony, Toshiba-EMI and Asahi Music Service adjusted their retail prices accordingly. Polydor K. K. and the other “holdouts” are expected to raise prices before Japan’s 1974 fiscal year, which begins on April 1.

In Japan, about 60 percent of all music tapes have been sold through gasoline service stations.

Of the 18,841,505 reels manufactured in the January-September 1973 period, 15,498,681 reels were of Japanese origin and 3,548,024 reels featured international artists and repertoire. That is to say, 81 percent Japanese, less than 19 percent international.

While music cassettes surpassed cartridges in quantity, cartridges outdrew cassettes in total retail value.

Generally speaking, the 16 JPRA members engaged in the manufacture and/or musical production of phonograph records—and the three JPRA members specializing in the production of stereo tapes—have been conservative over the diffusion of music cassettes.

For example, Nihon Phonogram has been taking a comparatively low posture, considering that Philips is now believed to have a 50 percent corporate interest in the joint venture. Admittedly, most Japanese music lovers have long favored records over tape. And most of the combination portable radio-cassette recorders that are so popular in Japan today are not built to play stereo.

Despite what record manufacturers say, the mainstream of the music industry in Japan this year will more than likely be the compact cassette.

Recording Studios

*Continued from page J-18*

...taped cassette.

...by the availability of sophisticated equipment—the Japanese apparently still need a recording engineer with golden ears.

Up until now it has been a practice to ship leading Japanese artists and musicians overseas for really creative sessions at sound recording studios in the U.S. and Europe.

A 32 input, 16 output mixing console of German-Japanese design was built by Japan Radio Co. (JRC) and installed at the Tokyo recording studio No. 1 of Polydor K. K. in April of last year. This unique console incorporates a computer program system to minimize waste of recording time. It also includes 36 graphic equalizers, 16 limiters and a 4-channel panorama potentiometer.

In addition, a Neumann SL 74/SX 74 disk cutting system with Telefunken MT 72 2-track master tape recorder was installed at the Kawasaki: pressing plant of Polydor K. K. in October of last year.

(Continued on page J-25)
Videodisks Provoke Interest Of Electronics Firms

This could be the year that sees lots of activity in this field

Along with the Japanese electric appliance manufacturers and electronic equipment specialists, music makers in Japan will have their ears and eyes pinned on the development of the videodisk this year.

1974 will inevitably be a year of soul-searching for those manufacturers involved in the development of video, and the Japan Phonographic Record Assn. will have to start thinking about videodisk standards in cooperation with the Electronic Industries Assn. of Japan (EIA-J).

Due to the rationing and increasing cost of oil and electricity, the Japanese manufacturers of audio-visual systems are not likely to be in position to maintain their 1973 production levels. Anyway, institutional/educational users will be forced to postpone or cancel orders for VTR equipment, blank-loaded tape and prerecorded video programs.

With the advent of the TED (AEG-Telefunken/Decca/Telefunken) player and videodisk, all Japanese household electric appliance manufacturers and JIRP members will be weighing the merits and demerits of all other systems—and videodisk versus videocassette. Consequently, 1974 may turn out to be a year of decision for the video industry. And the Japanese record industry appears unanimously in favor of the videodisk.

In Japan, despite a 20 percent cut in the supply of oil and electricity (most of which is derived from oil-fired generating plants) and the declaration of a state of emergency last year, video industry leaders anticipate that commercial development and consumer marketing of the TED system would be on schedule. The main reasons for their optimism are:

- The TED videodisk system already is at a commercial stage of development in Japan, unlike the Philips VLP, MCA and RCA systems, which were evaluated by Japanese industry leaders last year.
- Production cost and retail price of the TED player and the videodisk would be considerably lower than for VTR, EVR and other videodisk systems. The cost of a TED videodisk mastering machine is not expected to deter JIRP manufacturers who might have invested in a CD-4 Quadracutter if quad-rasonic records were more popular.
- Since the TED system has been developed primarily for playback, not “do-it-yourself” recording, it has the unanimous support of the Japanese industries concerned with publishing copyrights.
- The Japanese Government, under its nationwide austerity program, will look more kindly at audio-visual systems that are less costly than VTR. Sooner or later, the government will have to reexamine its “luxury goods” tax on combination color TV/VTR consoles and prerecorded videotapes for home use. Japan may even have to suspend all production of VTR equipment except for export and educational use.
- Since the TED player and its videodisks can be produced in Japan at a far lower cost than VTR equipment and video-cassette players and cartridges, their retail prices will be more attractive to Japanese consumers. The average consumer still thinks the cost of home VTR and videotape is far too high.
- Since the Japanese music industry favors the videodisk over videotape, a major source of programs ready for copyright clearance and royalty collection will be available to offset the reduction of television programs.
- The commercial TV networks and their sponsors will have to offset the curtailment of programming hours. In this respect, both broadcasters and sponsors will find that the TED player and its videodisks provides an answer to their problem.
- The TED videodisk system players besides their sponsors will have to offset the curtailment of programming hours. In this respect, both broadcasters and sponsors will find that the TED player and its videodisks provides an answer to their problem.
- The TED video-players and videodisks could not only help the Japanese record manufacturers but also their distributors and retailers in offsetting the inevitable drop in production and supply of records and music tapes.
- TED videodisks, with their short playback time, offer talented artists and music publishers more effective yet economical way of promoting their exclusive artists and repertoire.
- While almost all Japanese families have color TV, less than 50 percent own stereo sets.
- Diffusion of the TED videodisk system throughout the world will open the way for the mass production of players in Japan. Also, in Asian countries technically unable to manufacture VTR units, for wholesale export.

JVC places a videodisk playback unit in a retail shop (top left) to sell the system and its albums. Sony places its U-Matic system in a case at the Kamata Station in Tokyo (above). School children learn a lesson (right) via a cartridge TV unit.

- In Japan at least, international recording artists could become more popular on the videodisk than the phonograph record, since they could have far more visual appeal. This is exemplified by the fact that the majority of Japanese television commercials feature Americans or Europeans.
- First among TED’s Japanese proponents are the Asahi NET group comprising The Asahi Newspapers, NET Television Network and Asahi Sonorama. Close on the heels of the Asahi NET group are Sanyo Electric and King Records, who have signed an agreement with each other besides TED. Sanyo is expected to supply the Asahi NET group with TED system players besides manufactur...

Japanese businessmen have their eye on videodisks.
**Videodisks**

- Continued from page J-24

Disk what CD-4 is to quadrasonic records, i.e., on the top level of R&D and innovation before it is marketed. Teichiku, a member of the Matsushita group, expressed early interest in the videodisk although the record manufacturer has no R&D laboratory of its own.

Matsushita Electric and Philips are corporate partners in a joint electronics venture. Philips is planning to introduce its VLP player to the Japanese market sometime this year, but other potential Japanese licensees have shown equal interest in the MCA and RCA videodisk systems.

Early in 1973, Nippon Columbia was hoping to develop a videodisk system but since then its parent company, Hitachi, has been evaluating all the systems which have already been developed. General, another Japanese electrical manufacturer, had been engaged in its own R&D videodisk research, but appears to have abandoned development. Neither Toshiba nor Sony have made any recent announcements.

Although Matsushita Electric and Sony introduced their home “combi” TV/VTR consoles to still affluent Japanese consumers prior to the Winter 1973-74 sales season, Matsushita and Sony combination portable radios/cassette tape recorders were the best sellers at electrical stores throughout Japan.

In fact, JVC, which was the first to come out with deluxe VTR consoles, has been trying to promote them with demonstrations at music stores, with programs featuring the recording artists of its sales arm, Victor Music Industries. The records and the music tapes surpassed sales targets, but the VTRs and the videotapes didn’t.

**Recording Studios**

- Continued from page J-23

The German system was imported through Kawamura Denki Kenkyujo, whose president says that two similar systems have been ordered by the Japanese record industry. The Neumann SX-74 cutting head is already being used by the Victor Co. of Japan for its CD-4 master disks and by CBS/Sony for SQ.

But, as far as the sound recording studios of the Japanese record manufacturers are concerned, the Tokyo studio of Toshiba-EMI was the busiest last year. The joint venture has been producing quadrasonic master recordings in CD-4 and RM (Sansui QS) besides experimenting with SQ.

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Locally Developed Music Festivals Becoming Big Business

Professionals and amateurs both gain from the exposure

By Ben Okano

The time has passed when various musical contests and festivals could exert great influence on the Japanese record market. International festivals themselves are no longer very popular, but local ones are growing. For example, the 1973 Rio Song Festival has been cancelled and the Saratoga Springs Festival which was planned as the first American song festival was also postponed for the last 10 years or so, many Japanese record companies and music publishers participated in a number of well-known foreign festivals, including San Remo (Italy), Sopot (Poland), and Athens (Greece). Of course, the purpose in participating was to create a second "Sukiyaki" hit. At the same time, they tried to promote their new compositions at these international festivals.

However, their objective was not fulfilled and the Japanese gradually lost their interest in participating at these festivals. While this has happened, music festivals and other musical events within Japan themselves are expanding in size and becoming more and more popular. Contests and festivals are considered to be a very good opportunity for record companies and music publishers to introduce their compositions and their talented new artists. To get a prize at a festival is much more effective publicity than to mount a promotion campaign.

There are two international festivals in Japan, one in the spring and one in the autumn. The World Popular Song Festival, created as the first international festival in Japan, is four years old and is sponsored by Yamaha. Its features include: 1) all the rights related to the entrance are reserved by Yamaha; 2) non-professional composers and singers can participate; 3) all the judges except chairman Kenichi Kawakami are non-professionals.

Concerning the first feature, many music publishers are critical about it. They say, "The function of a music publisher is to standardize composed compositions and to form a rich catalog. Therefore, it is not beneficial if all the rights are reserved by Yamaha." Of course, Yamaha has its own viewpoints. Yamaha is paying transportation and accommodation expenses for the participants. It gives a large sum of prize money to the winners. After the festival, Yamaha does all that is necessary to create hits out of entrants.

Record companies and music publishers are also critical about the second point. Non-professionals cannot compete with professionals on an equal basis. They have the same viewpoint on the third point. Japanese record companies and producers are not too enthusiastic about participating at the festival. At the last festival, which was held in November of the previous year, there were three grand prix winners. Among them, there was a 17-year-old Japanese girl. She was a non-professional.

After the festival, at the press conference chairman Kenichi Kawakami said, "We are spending few hundred million yen in order to organize the festival. However, those people who are related to productions do not quite understand the objective of our festival and try to keep all the fruit for themselves. I am not going to beg professionals to participate. I am a proud man. The reason why a non-professional girl won the festival is because she is talented. She is more talented than other professionals." He also pointed out that "Professional judges are too technical."

Tsunetoku Kamiyo and Roukomu are two who made stardom via this festival. A duo from Israel, Hedva and David, sang "Dream of Naomi" at the festival and it became a big hit in Japan.

The event which has an international scope is the Tokyo Music Festival which is three years old. It is sponsored by the Tokyo Broadcasting System. TBS exclusively broadcasts the award giving ceremony of the top record grand prix every December. In May or June, TBS organizes the festival which is internationally oriented and in December it holds the record grand prix which is domestically oriented. The festival has the following features which are just the opposite of those of the World Popular Song Festival: 1) music publishers reserve all the rights related to the compositions; 2) entrants are limited only to professional composers and singers; 3) all the judges are professionals. The first feature has the good feature of stimulating professional composers and singers to participate. Record grand prix winner, Kiyohiko Ozaki, had participated in the contest one time. There is nothing special about having only professional judges. Foreigners did not quite like the idea of having 10 Japanese and 10 foreign judges. However, when a non-Japanese won the festival in 1973, such objections disappeared. This year, a contest for new artists will be held concurrently with the international festival.

Another festival which is sponsored by a broadcasting firm is the Shinhuku Music Festival. It is held at Shinjuku, the place which is quickly evolving as a new center of Tokyo. The sponsor of this festival is Bunka System. The contest is limited to only new artists.

There is another award which is very similar to the record grand prix of TBS. The award is called Kaio Taisho and it is chosen by radio and TV producers of the stations other than those of TBS. There will be a new event called the Sun Plaza Festival which is scheduled for October. The participants are limited to new artists. The number of contests and festivals is increasing and this means that the Japanese music scene is expanding.

In August, there will be a festival on the southern island of Kyushu. The festival will be held in the city of Izuoka with a population of 76,000. This will be the first festival which will be held out of the main island of Honshu. The budget for the festival is 200 million yen. The festival will feature a contest for new artists, with many events going on concurrently. A winner of the contest will receive 2 million yen and the top three will receive an around-the-world ticket from Japan Air Lines. The festival will be sponsored by Fukuoka Prefecture, Izuoka City, Chamber of Commerce of Izuoka, RKB and Nishi Nihon Shim bun. However, Aso Cement, with its head office in Izuoka city, is also patronizing and organizing the festival. It seems that the era has come when the Japanese music industry, having seen many festivals in various countries and learned from them, is now getting into the festival business in an aggressive way.
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February 23, 1974, Billboard
Japan's music attracts clockwise: singer Fubuki Koshiji; an outdoor rock concert in 4-channel recording sounds on location; singer Mika Hayashi with the Vertuists; promotion people working on Veronique Sanson (bottom left); contemporary sounds at a free concert in a food center; arrays of stereo components, and Tsurukeno Kamiya at a song festival.
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FEBRUARY 23, 1974, BILLBOARD
Japan Victor's Tokyo studio (above) looms high above the horizon. The studio represents the modern touch which the industry today boasts about. The Japan Broadcasting Corp. (NHK) goes to the street with a promotion for its Toho Records label (top). Boxes offering discounted brands of blank tape are placed at the entrance of this music shop (right center) to catch the eye of Japanese youths. A record shop (right bottom) sells musical instruments right next to albums in Tokyo and the traffic going from one department to the next stops at both locations.

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Opry Plans 'Old Timer's' Fete Feb. 23: Many Pioneers Return

NASHVILLE—A special "Old Timers" night will be held at the "Grand Ole Opry" here Feb. 23, bringing back performers from the past for one of the last shows to originate from the old Ryman Auditorium.

The show moves to the new Opry House at Opryland U.S.A. for the March 16 program.

Hal Durham, the new manager of the "Opry," said invitations had been extended to artists throughout the world to take part in this special show. Some already have accepted. Among them are: Pee Wee King, whose "Tennessee Waltz" composition now is the official state song of Tennessee. King formed his first group early in the 1930's, and, with his Golden West Cowboys, first performed on the "Opry" in 1936, Redd Stewart, composer and musician, who worked with King for two decades; Sid Harkreader, one of the first performers on the show in 1925; Jack Shook, former member of the trio of Jack, Nap and Dee, a group which performed on the show for a number of years.

Also invited is Del 'ford Bailey, the first black man ever to appear on the "Opry." A harmonica player, Bailey was discovered while operating an elevator by the late George D. Hay, the founder of the program in 1925. An invitation has been extended to Bradley Kincaid, now nearly 78 years old, who was a pioneer singer in country radio. Kincaid started with the WLS Barn Dance in 1925.

He last recorded for Bluebonnet in 1965. On the invitation list also is Curley Fox, long the world's champion fiddler, who appeared before royalty in Europe, and performed for a number of years on the "Opry" with his late wife, Texas Ruby. He now is living in retirement in Indiana.

Veteran Roster

Durham said he would welcome hearing from other old-timers, to supplement this list. The show, of course, will include those people of tenure who still are part of the program: Roy Acuff, 36 years; Ernest Tubb, 31 years; Bill Carlisle, 21 years; Ralph Sloan, 24 years; Lester Flatt, 30 years; Earl Scruggs, 30 years; Grandpa Jones, 28 years; Lonzo and Oscar, 32 years; Bill Monroe, 35 years; George Morgan, 25 years; Marty Robbins, 21 years; Minnie Pearl, 34 years; Hack Snow, 24 years; Willis Brothers, 30 years; Del Wood, 22 years.

Some of the living old-timers no longer on the show include Carl Smith, Lefty Frizzell, Johnny Wright and Kitty Wells, Jerry Byrd, Johnny Cash, Zeke Clements, Jimmy Dickens, Whitey Ford (The Duke of Paducah), Tillman Franks, and Sonny James.

Still active on the program are the Crook Brothers, who have been with the show since 1925, Alcyon Bate Beasley, also since 1925, and thePossom Hunters, 1927.

B. Blake Initiates Mailing Service for Radio Market

NASHVILLE—A mailing service for country records for custom labels, artists, writers and publishers has been instituted here by Buddy Blake, president of Audio Video Corporation of America.

The new firm, known as Deejay Mailing Service, will mail single recordings to 2,000 radio stations programming country music.

Blake said it is geared for those who don't have, or would prefer to eliminate the expense of a complete mailroom operation "while maintaining peak product coverage.

The service, Blake noted, is not intended to replace special mailing lists, but to extend coverage to the entire radio market. He said savings of 25-to-35% would be realized by the client.

Country Radio Conclave Sets Two-Day Agenda

NASHVILLE—Despite an admission of no frivolity at the Fifth Annual Country Radio Seminar, MCA's Jerry Clower, Billboard's Comedian of the Year, will be guest speaker at the March 15-16 affair. Clower will speak at 3 p.m. on Saturday, after rushing from another appearance.

The agenda, set by broadcasters from 10 stations, also has been set. Mercury's Tom T. Hall will give the opening keynote address, and this will be followed by a session on management. This covers the subjects of attracting talent, evaluating talent, hiring talent, and reducing turnover.

Next on the seminar is a discussion presenting station ratings, promoting criteria, incentives, goals, salaries and trade-outs. A special session will be held on news, public affairs, music, merchandising, sales aids, spot construction, and spec spots.

A special segment also has been set up to stimulate questions from the floor which do not relate to assigned topics. A banquet and show will follow the Friday sessions.

The seminar is expected to attract more than 300 registrants.

DANNY DAVIS, left, and Lynn Anderson, receive personally-engraved SRO microphones from Earl Owens, national promotion director for Kustom Electronics, distributor of the microphones.
Bringing back the sound of Country America!

Brush Arbor

starring with

JOHNNY CASH

Saturday Feb. 23rd (West Coast Sun. Feb. 24)

“Johnny Cash's Country Music”

with

June Carter Cash / The Carter Family—Mother Maybelle Carter and Anita Carter / Carl Perkins / The Tennessee Three / Tommy Cash

Bill Monroe / The Statler Brothers

Tanya Tucker / Larry Gatlin

A PHILLIPS PRODUCTION
Produced by Joe Cates

11:30 p.m. EASTERN/ 11:30 p.m. PACIFIC/
10:30 p.m. CENTRAL
NEW

Adding to his long string of #1s

"IS IT WRONG"

COLUMBIA 4-46003

SONNY JAMES

The Southern Gentleman

COLUMBIA RECORDS
Nashville Scene

B. BILL WILSON

Feelin’ Hoskey, who is already a grandfather, is a father again. The baby girl is named Jeanne.

When the Girls Scouts asked for a benefit show in Nashville, they got some top talent. Among those performing for the young ladies will be Charlie Louvin, Bob Luman, Bobby Bare, Dottie West and Dianne McCall. The sound will be handled by LeRoy Van Dyke. Darrell McCall, who has moved from American Heritage Records to Atlantic, will be produced by Glenn Sutton and Polk.

Billy Walker is producing a record for his daughter, Darlena. David Lipscomb College, a religious-affiliated school in Nashville, will announce soon the establishment of the Dave Akeman school of music, given for the late “Stringbean.” Lipscomb, a student of Helena, Ark., will be produced by songwriter Paul Huffman and arranger Hank Bell.

Jeanne Pratt says she isn’t superstitious, but is taking no chances. Each of her hits songs has been intro-

duced first on the Wilburn Brothers syndicated television show. Her last also will be done that way.

Stacey Walton, a real old-timer on the “Juke” as a member of the Crook Brothers show, underwent surgery at the age of 79 and came out of it OK. Junior Cohen, hospitalized with a liver ailment, has to change his habits. Fellow songwriter Johnny Russell says that changing Hank’s habits could upset the economy of Nashville.

The story of the annual Outlook and Radio Announcers (NATRA) convention in Nashville has been made an agreement with George Cooper III to promote all Triton products. Charlie Rich and Wiliard West named to headline the Country Music Jubilee Weekend at Walt Disney World April 24-26. Star Performer, promoter Hap Peebles has bought back to Nashville’s prestigious Swan Ball again this June. Trume Records has made an agreement with George Cooper III to promote all Triton products. Charlie Rich and Wiliard West named to headline the Country Music Jubilee Weekend at Walt Disney World April 24-26. Star Performer, promoter Hap Peebles has bought back to Nashville’s prestigious Swan Ball again this June. Trume Records has made an agreement with George Cooper III to promote all Triton products.

As one may or should concern this new move to a new city, Keifer said. “One of the reasons I moved so long to go into a one-stop-operation was that I was worried it would go against the grain of some of my one-stop customers.”

But business has taken a decided turn. People today tend not to buy from a single shop. Also, to be only an independent distributor today seems to me to be foolhardy.”

Shakedown Stage

Many aspects of the operation are still in the planning and shakedown stage. The prophets are buying from other distributors, however. Many said they would eventually be some national buying on a central basis. Still, he has continued buying locally to market.

He said United sells to the chain at a higher price. Out of the door, however, there are services that perform as such handling and this is charged for.

Of the philosophical comes stores will not be of striking friendliness and of having salespeople with knowl-
edge in music and special categories. Hardware playback equipment is a definite premise for the chain and is being worked out.

The ambitious plan would mark the biggest participation by black businessmen in the one-stop and retail segments of the music industry.

Silver is looking for a second bus for the ensemble... Don Front, former Gospel great, is re-entering the music business in the country field, as an artist.

FEBRUARY 23, 1974 BILLBOARD
Loving You Has Changed My Life

David Rogers

Atlantic Records - CY 4012

Published by Jack & Bill Music  Written by Jerry Foster & Bill Rice
Exclusive Management - Kathleen Jackson
Q: In other words, distributors on the independent level are really into the music now?
A: Yes. They are more visibly interested in the music you put out. And that's what I like. I deliberately don't learn the numbers of my product. I don't know any of the numbers. Every once in a while, a number will stick in my head, but ... well, like I know 20% because everyone mentions it all of the time to me ... the DeFrate Family, because it has been going so long! I don't know the numbers of hardly any of my records - just the artists and the songs. To me, all of the records represent artists, people, not numbers.

Q: You know, the record jobbing situation seems to be taking an unusual turn right now.
A: I had lunch with one of my distributors the other day and he told me that more and more of the department store chains are going to be stockcycling their own product. They see that the record business - which leads to the behavior that less and less of them will be using records in a loss leader - hopefully can make money. And they're getting more actively involved in their own record departments. A lot of the big department stores are buying direct from distributors because they want to be more involved in what's going on in their stores. I've never had any complaints either way - in favor of racks or distributors - so it doesn't make that much difference to me. A lot of friends are rackjobbers. I hope none of them get hurt ... but, as far as I can see it, more and more people are becoming interested in the retailing of records. I think they see that there's a lot of money to be made at the retail level in records.

Q: Especially if records are bastardized.
A: Right. If they treat records as a class-A product. If they treat records right, I think they could wind up doing a lot better for themselves and a lot better for us.

Q: Instead of taking a loss on records - or killing the manufacturers - for a loss leader, they could make a lot more money marketing records at good values than those refrigerators they've been trying to attract people to buy with cheaper-priced records!

A: Right! Absolutely. See, I'm very artist-oriented. And I hate to see an artist's talent bastardized in stores, you know? I think that a guy who has spent months in a studio working on an album - the hours upon hours of anguish and frustration and heartache that go into a record - should get full value for his work. To see the record bastardized in a store is enough to make me throw up.

Q: Do you think the album could exist at a higher price at this time?
A: Absolutely. Records are the cheapest form of entertainment in the world. You go to a movie, you pay your money and you see it and you walk out and that's the end of it.

Q: You can see it in a couple of years on television.
A: With commercials up the gazoo. But with a record you can buy it and enjoy it hour after hour, if you want. What could be more beautiful? I think it's the greatest form of entertainment in the world. Including TV.

Q: Well, considering the poor state of television, that's not a very fair comparison at the moment. You don't want to hit them when they're down, so to speak. You know. Russ. I know your company is not on the stature of a Columbia Records yet, but you must be thinking about the future, you know, you do see in regards to the audiovisual concepts, such as the MCA laser video disk readout system?
A: I think the video disk system will emerge as the big thing in our industry ... as soon as we perfect the hardware ... get uniformity in the hardware. And, needless to say, make some good product for the system. So that people will want to buy the hardware. I feel right now, like it will boil down basically to video specials. By big stars. I don't think, for some while, it will be a big thing for an album. You know, making a visual concept album. I don't think we're going to be in that business. But I do see specials being done by record companies ... for example, a Neil Diamond might go in and make a special and people might buy that disk ... or Elvis Presley might make a special. But then Diamond won't be making a special for NBC TV network ... or Elvis ... but they'll be making a video special for themselves. With the record company as a mass merchandiser much as we sell records today. The disk would be produced by Neil Diamond Productions and NBC would press up the disk ... or whoever had Neil Diamond signed. And I also see the video disk as a major factor in the educational field. I think it's going to be huge in education.

A: Absolutely. We're going to be a total entity. That's why I hope to build some superstars. Because, hopefully, one or three years from now - wherever the hardware is out there - we'll be going into a studio to make a Barry White or DeFrate Family video special for disk. Don't you see it? The great thing about the video disk is that you can get off on it whether you're watching it or not. It'll be mostly music, right. But it isn't as if you'll have to sit there glued to your TV set. You can be in the kitchen chewing with Devin, you know? After all, you've seen the visual part of the disk and you may see it again later ... but the audio is there to enjoy over and over again even if you don't have time to go sit by the TV. And there's another good thing about the laser-disk ... the lasting quality of the disk is much longer than with just a needle. I can hardly wait for the video disk.

Q: What do you think about the quadrasound disk?
A: I think it's going to be here, one of these days. And here to stay. I find myself walking into homes of friends and seeing four speakers up there. We're kind of sitting back, waiting ... because, again, there has to be some kind of uniformity in the industry about one particular system. Somebody's got to give way among the systems in order for the industry to get a valid system. For everybody.

Q: Russ, all of the other smaller labels are running with the big labels for distribution. You went independent and you've been accused of not running with the herd.
A: When I started 20th Century, people were saying, Well. he's starting another soul label. But my first hit was a pop MOR record. Then I came along with Barry White, who I think is an across-the-board artist. Then we had bubblegum. I think I've done what I set out to do: Build a good record company. And I did it, like Frank Sinatra said, my way. But I'm very grateful. So far, my way has been the right way. But I'm not getting overconfident. . . I'm just enjoying it ... and having a good time. I'm just a very happy guy right now. But check with me in 20 minutes, okay.

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THE PRICE IS RIGHT!

Billboard 29
Record World 36.
Cash Box 47

Kenny Price's big hit single
"Turn On Your Light (And Let It Shine)"
From the up-coming March album.

APBO-0396
AFL/APS1-0435

RCA Records and Tapes

FEBRUARY 23, 1974 BILLBOARD

www.americanradiohistory.com
"when you add it all up, the full cost of my love is... no charge"

“No Charge”
a new single by
Melba Montgomery

Written by: Harlan Howard  Produced by: Pete Drake  Managed by: Bob Schwaid  Booking Agent: Bob Neal – William Morris Agency

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CHARLIE LUVIN' 'YOU'RE MY WIFE, SHE'S MY WOMAN'
Between the two, we've got a hit...
57 with a Bullet in Billboard

From Bobby's current album SUMMER (THE FIRST TIME)
On United Artists Records

BOBBY GOLDSBORO 'MARLENA'
She's a Honey...

On United Artists Records

FEBRUARY 23, 1974, BILLBOARD

www.americanradiohistory.com
U.S. Pioneer The Who 4½ Hour Radio Show

By RADCROFIE JOE

NEW YORK — MCA Records artists The Who will be featured in a special 4½ hour radio concert co-sponsored by U.S. Pioneer Electronics Corp. and the National Association of Broadcasters. The concert will be airing March 31, on the King Biscuit Flower Hour on AM and FM stations around the country.

The concert will be the second—under Pioneer’s sponsorship—in a series of ’74 specials that has been taped on and will be broadcast on the more than 500 college radio stations, many college auditoriums, in mini-concert form, through the joint efforts of regional Pioneer dealers, radio station officials and college authorities.

Preceding The Who’s concert, Pioneer will sponsor a Feb. 24 concert also produced by King Biscuit, featuring Seals and Crofts, and Wishbone Ash. The 1974 series of special concerts developed out of what Pioneer officials call the overwhelming success both sponsors and producer had with a New Year’s eve concert featuring the Allman Bros. Band. That five-hour special reached an estimated 20 million listeners via an estimated 125 AM and FM stations across the nation.

LOS ANGELES Maxell has now released a new type of recording tape coating for use in all types of tape recorders. It is known as chromium dioxide.

Maxell Blanks Tape Bid on Mass Buyers

By BOB KIRCH

TOKYO—Nippon Hoso Kyokai (NHK), the national broadcasting corporation, and Fuji Film, manufacturer of magnetic recording tape, have jointly developed a formulation said to give an output four times as high as iron oxide and twice that of chromium dioxide.

The formulation, under development by Fuji Film since 1960, has been brought to market stage with the aid of NHK’s main technical research laboratory. However, Fuji Film officials say that some further development would be required before it can be adopted for general use.

New Ferri-Chrome Coating

By HIDEO ECCHI

It consists of ferri-chrome alloy particles ranging from 0.2 to 0.4 microns in length and 0.02 to 0.04 microns in thickness. The coating of particles bonded in polyvinyl plastic is only 3.3 microns thick. In comparison, the Sony “Duo Sound” recording tape coating consists of a surface layer of chromium dioxide 1 micron thick and an inner layer of gamma iron oxide 5 microns thick, a total of 6 microns.

The newly developed alloy formulation can be used for video tape as well as audio. In offering longer recording and playback times, it opens the way for the manufacturer of smaller and lighter recorders/players—and with its high output, smaller video cameras, the manufacturer says.

Audio Devices New Mastering Tape at NAB

GLENBROOK, Conn.—Audio Devices will debut a high-output, low-noise mastering tape, and a broadcast carrier at a March seminar show for the National Association of Broadcasters (NAB) scheduled for March 24-27 in New York. According to Harry Preston, professional sound products manager, Audio Devices will introduce the new Audio-Technica A-2 cartridge conforms to NAB broadcast cartridge specifications, and is available in zero, 20, 40, 70, 90, 100 and 140 seconds playing times. It also comes in 2.5, 3.5, 5.5, 8.3, and 10.5 minutes. Special customized playing times are available on request.

The A-2 cartridge was, according to Preston, developed in response to specific requests from the broadcast industry, and features unique braking mechanism that holds the cue in place. The unit is designed to be used in conjunction with a cue board which guides the video tape across the heads and prevents edge wear on the tape.

The A-2 also features a “virtually indestructible pressure pad,” and precision molded tape guides for head wear control. The tape uses a new iron oxide, a new binder system and a new dispersion of tape binder, which were all designed to give a high degree of reliability.

Tape Sales Points

- See blank tape as category, not accessory
- Many stores earn 60% profit on blank tape
- Stock live or six brands from high to low
- $10 to $20 ticket sales becoming commonplace
- Hold store sales meetings to two topics only
- Show customers inner working of the mechanism
- Blank tape brand image a growing factor

Rep Stresses Training; Boosts Blank Tape

By GRIER LOWRY

LEAWOOD, Kan. — Any electronics products factory representative of stature and with ambitions to grow in an increasingly competitive market, complex field realizes that his realm of marketing extends beyond merely selling a product.

The role of the modern, forward-looking factory representative demands an ability to interact and communicate effectively with people at all levels and skill at organizing and producing seminars, product shows, sales meetings and consumer clinics designed to enlighten and spur demand for audio and visual lines.

An awareness of this need to sharpen and update his techniques in these areas prompted Bill Menezes, William Menezes & Associates here to attend, at his own expense, a recent symposium dealing with interpersonal relations conducted by Dr. Thom L. Thomas of the Wilson Learning Corp. and sponsored by Electronic Representatives Assn.

New Ferri-Chrome Coating

By HIDEO ECCHI

BIGGEST ITA SET: Kusisto

TUCSON—Attendance at the fourth annual International Tape Association (ITA) seminar here Feb. 24-27 will be double that of last year or around 500, according to Jack P. Kusisto, ITA board chairman and vice president and general manager, Motorola automotive production division.

Kusisto emphasized the growth of ITA, its importance, and the fact that its normal activities and the focus at the seminar as well covers the spectrum of tape products and technology from raw material supplier clear through to end user.

Emphasis is also evident in the tie-in of automotive representatives for an encore session on “Specialty Tape Applications in Automotive Environments.”

III. Tape/Video

LEANER, Statex Store Model Unit Stocking Software, Hardware

By EARL PAGE

CHICAGO — The 1,680 square foot pilot Record Worlds store here is smaller than what the new retail chain is aiming for, but achieving its 200 plus units, and Ernie Leander, president, is hard at Work at Statex Stores, Inc. (see separate story), but manager Cory Wade stressed that every area with the possible exception of the ceiling is being used to display merchandise. Wade sees the unit as perfect for efficient operation.

Software Inventory

- Single: Billboard “Hot Soul Singles” list carried 80 deep: price: $9c: Oldies: 2,000; soul and rock: price: 89c.
- Single: Billboard “R&B Taper” list plus 1,400 R&B titles in Songo Mfg. Gene-designed hand-hold wall case with conveyor belt bottom; 100 top Billboard titles in cassette; open reel special deals only; price: usually $1 more.

LPs: Billboard “Top LPs & Tapers” 200 plus one wall, classical, 250 titles; blues; 300; children’s; religious, 300; international; 200; language, 12; pop male vocalists, 500; pop female vocalists, 500; soul soloists and groups, 500; instrumental, 500; comedy-song track; 500, country, 500; jazz: 100, all new releases with 30 spotlighted each week, cutsheets, 2,000 ($1.99).


- Inventory: control: each SKU (stock keeping unit) has stick-on pocket for 4-in.-2½-in. card detailing label, artist, title, prefix, number, price, date sold, category, store and every other SKU. Tape is listed on a card in one place only.

Hardware Examples

- Brands: at present all Lloyd's. Leander said line was chosen because “you don’t see it in every window.” Wade noted local factor delivery and wide selection.
- Quadraphonic receiver with 8-track ($229.95); deluxe compact AM/FM, phone, and two speakers ($169.95); AM/FM digital clock ($39.95); cassette recorder kit ($39.95); deluxe home entertainment center, three pieces and two speakers, AM/FM receiver with two speakers; 8-track deck with two speakers; two more compacts with AM/FM, phone, 8-track, compact cassette, video tape with 8-track record and phone.

(Continued on page 47)
Ampex Eyes Growth
By RADCLIFFE JOE

NEW YORK-The Ampex Corp. is well on its way to financial recov-
er following the $127 million loss which almost kayoed the electronics giant two years ago. So said Charles Steinberg, vice president of the firm, and general manager of its Audio Video Systems Division.

Steinberg, in New York for the launching of Ampex's new series of professional audio recorders/players, said that in the two years since its near-disastrous financial di-

lemma, the firm has repaid $100 mil-

lion in bank interests on its long-
term loans, and another $30 million in interest costs, as well as realizing an operating profit.

Steinberg said the turnaround was due in great measure to the firm's sweeping changes which acknowl-
edged the areas in which it had little or no expertise-—i.e., the record busi-

ness and consumer electronics—and got out of them, thereby freeing it-

self to concentrate on those areas in which it is forte lay.

"In addition," he said, "we hired new senior management, re-

as-signed some of the others, and in-

vested some $30 million in the re-

search and development of new prod-

ucts, of which the AG-440C series is part of the result. The AG-440C of which Steinberg spoke was designed for recording studios, radio stations and

(Continued on page 45)

Tom Davis, AMD Head

NEW YORK Tom Davis, newly appointed general man-
ager of Ampex Music Division, has an employment record with the Ampex Music that goes back almost to the birth of recording devices.

Prior to 1953 when he joined Ampex in its marketing division, Davis worked with Bing Crosby, and was with popular croon-

er when he took delivery of half a dozen of the first tape recorders manufactured in this country by Ampex.

After joining Ampex, Davis worked his way up through the ranks from his marketing position to a corporate vice president. One year ago he was appointed vice president of marketing for the corporation. He continues to hold this title in addition to his new responsibilities as general manager of AMD which he took over from William Slover who resigned (See Billboard 2-16).

Rep Training

• Continued from page 45

Bill Menezes started the company in 1968 and it has been a growing concern with steady expansions. The territory encompasses Kansas, Mis-

souri, Nebraska, Iowa and southern Illinois. Product lines fit into about three basic categories, audio prod-

ucts including Dual turntables, United Audio, Tandberg, Acoustic Research, Harman-Kardon and Utah Electronics, the Maxell line of blank recording tape, and Commer-

cial sound equipment with Toa Corp. and Sewcon Co. the major lines. The latest addition to the cor-

ner is the 3M Wolfpack division line.

Dealer-training and education is an area of concern to this Kansas-

based rep who also has an office in St. Louis. A good illustration of the way his concern with the sound training techniques pays off centers on blank recording tape.

Blank Sales

Believing that both 8-track and cassette blank tape has some of age and that consumers are consistently upgrading themselves to better qual-

ity equipment and tape, Bill Men-

ezes enthusiastically points to the ever-growing number of retailers who will blank tape as an accessory item, but as a full-fledged cate-

gory, according to the display, selling effort, and merchandising attention given speakers, turntables, and other full-categorized merchandise.

Tape, says this rep, should be ac-

countable for a minimum 5 percent of a retailer's total sales. Many of his accounts consistently realize a 60 percent profit markup on tape com-

pared with the 35 to 40 percent mar-

gin on other categories. The ticket on blank tape is steadily increasing to $10, $15, $20, and on reel-to-reel even $60 to $100 sales are common-

place. Recording music is no longer limited to the serious audiophiles.

"The key to getting dealers to sell tape in volume is for them to think of it in a category, not an accessory," Menezes said. "Once a dealer looks upon tape as a category, he starts pushing it, starts learning a little about the product. How many audio stores do you know who are recog-

ized as "tape dealers"? How many stores can you go to and get a decent answer to a question on tape? If the information isn't on the label, chances are your question will go unanswered. But the picture is changing." (To be continued)

WEBTEK CUSTOM LINERS SMOOTH OUT CASSETTE PERFORMANCE

With performance all important in cassette recordings, there's no reason to let scattered winds, electrostatic buildup or friction affect it.

That's why Webtek custom pro-
ducted cassette liners are so im-

portant.

Eliminate problems with individ-

ual, die cut liners of unwavering precision and quality designed to your specific configurations.

Preserve cassette operation as it was intended. The cassette user will appreciate it.

For more information and samples, call or write Webtek.

Save costs and time in cassette and cartridge production

From the world's largest manufac-

turer of pressure sensitive, pre-
cut tape slips.

Q/Splice™—8-track cartridge

spice. 1 mil Mylar/foil lam-

inate for cueing and sensing.

Splicette™—cassette spice. 1 mil Mylar for head splicing. Also cueing and sensing laminate.

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Los Angeles, CA 90019
(312) 357-3511

"Q/SPICE" AND "SPICETTE" ARE REGISTERED TRADEMARKS OF WEBTEK CORP.
Sprinkling sales for Green Sound Co. is the new Sparkomatic FM converter unit. Stanley Lippe, vice president noted. The firm also reps Automatic Radio from headquarters at 5317 Raleigh Ave. S. Minneapolis 55416 (612)920-4571 with salaried Mark Henry and David Johnson, and from Kansas City, with Charlie Michuet, and Wisconsin, Cal Rice.

Flora-Ohanian, Inc. is the new representative for the Hewlett-Packard line of blank tape products used in Mich. Flora-Ohanian is headed by Philip Flora and Jeffrey Ohman. The firm represents such other lines as Kenwood, Jensen, Pickering, True and Thurber.

Dave Andelman is breathing the Bose line of amateur and professional electronic equipment in Mo Ill and So. Wis. Ron Greene has picked up the line for Ind. and Mich. Andelman and Greene are acting as liasons in the respective territories between their dealer management, retail salesmen and Bose Corp. They will also merge their efforts with complete advertising and marketing programs.

**New Ampex Unit**

- Continued from page 44

Professional recording users in education, industry and government. It is an outgrowth of the Ampex 6496 and AG-440B series, and further incorporates significant performance improvements and conveniences for the user, according to Steinberg.

- Improvements in the AG-400C are in the manual controls, tape guidance, electronics, signal-to-noise ratio, tape editing and serviceability. The unit, according to Steinberg, also eliminates the problem of unavoidable pressure variations which often require rewinding to play by adding motion sensing. He said eddy current control now releases transport break thereby eliminating the need for added lengths of electronic components designed by the same circuit designers and engineers who have designed and manufactured Ampex products for their sophistication.

A unique a.c. eddy current clutch constant tension system, electronic cue, instantaneous recording and a 2,000 capacitance governor which keeps tape tension and gap constant allows the user to record and play back music with little signal change or tape tension variation.

Surely we are state-of-the-art technologists. Our transports are known for their round-the-clock reliability and the latest designs and electronics for their sophistication.

That's why we at Electro Sound design our professional tape duplicating systems to be both durable and versatile. Long lasting hardware, Mono through eight-channel; reel, cassette and cartridge formats. And Quads, too!

Surely we use state-of-the-art technology. Our transports are known for their round-the-clock reliability and the latest designs and electronics for their sophistication.

A unique a.c. eddy current clutch constant tension system, electronic cue, instantaneous recording and a 2,000 capacitance governor which keeps tape tension and gap constant allows the user to record and play back music with little signal change or tape tension variation.

But that's not all. We are the only single source manufacturer of duplicators, loading racks, quality control reproducers, mastering recorders, cartridge and cassette winder and splicers—all that's required for a fully operational plant. And we provide on-site engineers for equipment installation and employee training. That's service.

Whether you duplicate tape music, broadcast syndications or "spoken word" cassettes, Electro Sound has a system for you. After all, the giants who pioneered the industry, as well as those joining it, are using Electro Sound systems in 30 countries.

We repeat: Being the best in duplicating equipment isn't easy.

**We claim**

**Being the best in duplicating equipment isn't easy.**
Maxell in Macy’s, Other Chains

large stores and record and tape dealers there. For example, we are in Macy’s at U.S. Square in the Record Bar in another area of the country, North Carolina. The Record Bar is a large chain of traditional record and tape outlets.

"We basically have two types of tape," LaBrie said. "There are low noise and HI-X. At the moment we have no plans to enter the chromium dioxide market. We feel we can service a large store as well as a smaller one. One way is through offering displays. There is a free-standing display that takes only one-and-a-half square feet of floor space and will display the entire cassette. 8-track and reel-to-reel line. This seems ideal for the mass merchant who does not have a great deal of space to spare."

Maxell also operates what it calls a backup clinic, which travels from location to location. "You can bring in a cassette and check the performance against other brands," LaBrie said. "This is important because we feel we can actually show the consumer something instead of just telling him. This started as a promotional idea, but it became popular so we continued with it and now it moves around on a scheduled basis. The basic thinking was to demonstrate something which is basically non-tangible and non-visible to a consumer. This way we can make it visible. It helps the dealers and we feel it gives them a bit more confidence in all it also helps the consumer."

In other areas of tape, LaBrie said that 8-track sales have picked up dramatically over the past year, and added that the consumer is becoming increasingly quality oriented partly as a result of better education and over-all and partly as a result of the better quality hardware now on the market. LaBrie also said that Maxell will not be going in for what he terms "tacile dazzle merchandising." What he would rather do, he said, is "try and show the consumer that we have a good product and the clinic is one way to do it. The public has no real way to evaluate, so you have to and show them some way. And the general public are not experts. But you also must prove yourself to the dealer."

Maxell also operates with a dealer contract, which pays certain dividends back to the dealer through co-op plans and the backing of clinics. The dealer can also receive certain point of purchase displays, and there are certain contests available. In the near future there will probably be a direct consumer program, but LaBrie said details have not been finalized as yet. "The whole area of mass merchandising is fairly new to us," LaBrie continued. "And while we are among the more diversified companies, our goal this year is to stay in the audio-visual stores firmly as well as getting our products through merchant and record and tape end of things."

Leslie Systems Hit Market

NEW YORK—Eight district managers have been appointed to the staff of Electro Music, to market the new Leslie Plus 2 speaker systems across the country.

The managers, appointed by Donald Sauvey, vice president Electro Music, CBS Musical Instruments, are Roy Pearl, Birmisville, Minn.; who will cover such territories as Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska, North and South Dakota, Wisconsin and northern Michigan. William Blakely of West Bloomfield, Michigan, will cover Indiana, Kentucky, southern Michigan and Ohio.


For the territories of Alaska, Colorado, Idaho, Montana, Oregon, Washington and Wyoming, Ken Hall of Payapul, Wash., is the district marketing manager. Covering the entire Canadian market is D’Arcy Duncan based in Vancouver, B.C.

In announcing the appointments, Sauvey reemphasized his company’s feeling that a direct factory force was the most effective method of selling the Leslie Plus 2 speakers to dealers. The appointments were made during the company’s annual sales meeting held aboard the Queen Mary, Long Beach, Calif.
Tape Duplicator

Oneida Video-Audio Tape Cassette Corp., Utica, N.Y., will begin manufacture of all sizes of video tape "when the market breaks."

Stanley Markowski, sales manager, reported, "We installed the equipment six months ago, but are waiting for the market to develop before starting manufacturing," he said.

Oneida handles record pressings and in-cassette duplication for the educational and religious music fields, as well as custom work, such as the sample record included with Ohio Art's Jubilee Jukebox for children.

Blue grass and gospel music sales have increased 16 percent. Tex Clark, sales manager for Brit-N-Star Recordings, reports from Nashville. One reason is national exposure on TV with such programs as "Music Country." Acid rock sales are decreasing, he added.

Sounds Reasonable, Inc., Washington, D.C., is working with 1/4" quadraphonic endless loop tape to produce automated slide shows using as many as five projectors. President Edmund Barnett Jr. said the four-track system will utilize 1/4" stereo audio tapes for mono, 1/4" track stereo and quadrophonic applications for training and information dissemination programs. Better separation of audio and visual pulses on 1/4" and 1" cassettes can be achieved by putting visual pulses on Channel 1 and audio on Channel 4, Barnett suggested.

Washington is growing as a music center. Barnett said, with the influence of the new Kennedy Center and the Capital in Maryland, as well as efforts by recording studios to encourage talent to stay and record, by distributing from Washington, by developing new talent, and by doing club promotions.

Barnett said the unusual name of his firm came about when he went to a banker to set up his company. "You need a name," pointed out the banker. "Sounds Reasonable," replied Barnett. And so it was.

The New York State Council on the Arts is offering a $150 stipend to artists who participate in a week-long program of experimentation, using the Syracuse University's $200,000 audio-video color studio and experimental two-way cable communications network. The purpose of the program is to experiment with the potential for cable. The program will be managed by Innovation Media Systems, Fayetteville, N.Y.

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Model Unit Stocking Software, Hardware

- Continued from page 43

AM/FM table radios: two deluxe table radios; portable AM/FM 4-band radios: portable AM/FM radio with cassette; portable cassette recorders: 8-track recorder deck, small 8-track player deck. Average markup: 20 percent.

- Mon.-Thurs.: 9 a.m.-7:30; Tues., Wed., Fri. Sat. 9-6.

Model Unit Stocking Software, Hardware


How to make 17 inches of record care space your most profitable and fastest turnover area.

Sales of Watts record care products are skyrocketing from coast-to-coast. Dealers are finding it's one line that offers fast turnover, high profit margin, repeat business and impulse sales. Minimum investment in cash, care and space. In fact, only $72 starts you in the fabulous Watts record care business. That's the total cost of a fully stocked Watts Mini-Rack. Watch it sell itself in just 17 inches of space.

Whether your business is large or small, located in the city, suburbs, a shopping center, or near a campus, Watts will more than pay its way in sales. Become part of the action today. Available through leading jobbers and distributors. Write or call: Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040 (516) 746-3002/7331 E. Evans Road, Scottsdale, Ariz. 85250 (602) 948-1070.

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SAFE DROP PLAN

- Continued from page 46

and accessories, specials, misc. and tax.

Wade, 34, has a background in bookkeeping, three years of pre-med, two years in drama, record producing (million seller "Love Jones" by Brighter Side of Darkness) and experience in distribution going back to 1966 with the James M. Martin (selling Lear Jet car stereo).

He arrives at the National Association of TV & Radio Announcers headquarters here at 7 a.m. and goes back after the store closes. He is also involved in his separate artist management company, General Entertainment Corp.

Safe drop involves regular storage of even number cash increments ($100, $110, so on) in a safe near the cash register. The total amount will vary, but must be no more than the total cost of the cash register.

Wade and Brinks have keys for and that thus can be opened when Brinks is there. "Our only worry is the robber who could be upset at finding little money and shoot us," said Cory, adding he was worried about a recent murder robbery.

A Midwest Hi-Fi store manager here was that in the back of the head while on the floor with his hands bound behind him in a robbery; by five men in ski masks who escaped with $250.
**International News**

**‘Cool’ U.K. Heats Up at Stores**

As Sales Show Rise to 20 P.C.

LONDON—Disc and tape sales have rocketed by up to 20 percent over last year in many record shops throughout the country. Dealers attribute the mini-boom to the TV shutdown and three-day working week in industry. Readers among the many spot survey of record shops. No dealer reported a drop in sales—although some sources could control if the situation becomes worse. Others adhere to the theory being voiced throughout the music industry lately—that the leisure industry booms in hard times.

Owner of the Harquin chain of 46 shops, Laurie Krieger, said takings in his outlets had gone up on average of 15 percent each week through the Christmas-January period compared to that period last year. Krieger said it was found in fact that more people than usual were being hip in Londen's city district, even during periods when the sun was in sight. He said his Piccadilly shop—which relied on a brightlight atmospheres and music for a hit to an extent, but this had been more than made up for in other shops.

Ilford HMV record store assistant manager, Vikram Singh said sales there had gone up 10 percent. He credited it partly to the "love the British have for chaos."

"Last week we had the shop modernised—and when the carpen-
ters and painters were in the shop, more people seemed to come in. It's the same when the lights are off," he said. Singh, however, believed record shops to be self-service—such as the Ilford shop—could be a "piller's paradise" in these dark days.

**Limo Situation**

Mike Hare, manager of Virgin Records Ltd., has been extremely active in the music business since the pay dispute. Last year he had been seriously hit by the three-

day working week and people did not have the time to come into the shop. Sales, however, had not gone up yet; neither had they dropped. He said, "It's a sort of eerie situation here," he said. "People are waiting to see what is going to happen.

In East London, Philip Amos owns six record shops in various town ranging in size from Black-

ford to Clapton. He said he had found sales going "from strength to strength" over the past few weeks—but now it appears that people were be-
ginning to realise the seriousness of the economic situation and, in some shops, sales had started to fall. "But after the bread and meat stuffs in their baskets comes a record shop, and I feel that he would expect a 10 percent increase over last year's sales at this time, but had found it in some shops increases of up to 20 percent. The difference, he said, was that power boar and early TV shutdown.

Rushworth and Dreaper managing director, David Rush-

worth, said in Liverpool he had re-
tained an increase in the sales of record players but no sharp alter-

ation in the sales of records and tapes.

"We have also found that when it is dark in the shop, trade drops off," he said. "This is the situation of shop-

ning by candlelight has gone," he said.

Meanwhile, in Newcastle upon Tyne, John, manager of Brunel's record shop manager, Margaret Clevary, said she felt the effect of the present situation. "We may see a decline this year, but later this year the three-day week continues. However, sales recently have been improving. Last week we saw 50 percent over this time last year, and she felt the end was the TV shutdown. Yet last week, however, Mr. John M. Shop assistant manager, Raymond Gipglupse said: "We'd like to think it is not so. I can't see how the situation at all. Sales are neither up nor down al-

though we are working under diffi-

culties with one electric lightbulb and the like."

**Order Aborts Legislative Moves on Music in U.K.**

LONDON—Two moves to intro-
duce legislation affecting the music industry have been aborted by the Prime Minister Edward Heath's general election declaration.

Mr. Heath's decision to go to the country had made null and void the Government's anti-indecent Bill and a Private Member's Bill which would have secured royalties for songwriters on works loaned from music libraries.

But indications are that similar legislation will be introduced in the Cinematograph and Indecent Displays Bill by possibly MP Ernie Money's private Bill, which was given a political party for the new administration.

**IMIC Conference**

*Continued from page 1*

anticipated very heavy participation.

It was announced last week that broadcaster and journalist Alan Cooke will be the speaker at the clos-
ing plenary on May 30.

A meeting of the U.K. Advisory Council was held on Feb. 18 in Lon-

don, when recommendations for concert topics and speakers were discussed.

In addition, a number of top in-

dustry executives from various countries are contributing papers on the most important issues and prob-

lems facing the international music industry. These papers will form part of the conference workbook.

IMIC is expected to feature a number of important innovations which are under discussion, and de-

tails will be announced in BillBoard as arrangements are completed.

**Retail Price for Budget Albums May Reach $2.50 in U.K.: Lewis**

LONDON—The starting retail price for budget albums could be $2.50 by the end of the year, according to music business editor of the London Chronicle, Monty Lewis, who predicted the week.

With world shortages of vinyl and board, budget companies with only slim profit margins on which to ab-

sorb any increases in price will be in for a tough time in trying to hold back price rises.

Lewis said: "On the cards that within 12 months the going rate for a budget album will be $2.50. It’s sad but with limited profit margins budget companies can only absorb increases in the cost of materials for so long."

But he said budget product would still be excellent value because the price would be relative to the costs of full-price albums—and these will in-
crease to some degree.

"We put up the price of all our lines from $1.70 to $1.88 and this is already not enough. But we are not going galloping off and making further increases," said Lewis.

"We are going to try to absorb costs as far as we can and case the situation. We are watching the situation each week and obviously we can’t go on ab-

sorbing increases," he stated.

Tony Parkinson, managing direc-
tor of Contour, said: "If raw ma-

terials increase and prices don’t then obviously there will be a lower profit margin.

"We have no plans to put up our prices at the moment and hope we won’t have to ask for any increase," he said.

Music for Pleasure put up the ret-

tal prices of its MFP Classics for Pleasure and Surprise! Surprise! lines on Jan. 1.

Managing director Richard Bald-

wyn said: "These increases were made to make up for increased in production costs over the past six months.

"If the economical situation con-

tinues to deteriorate and the middle of the year we will have to make another application for fur-
ther increases."

"Obviously budget companies working on profit margins of less than 10p per album cannot absorb rises as this would make them as readily as full-price companies," he said.

**Dorren to Offer Package To Japanese Stereo Mfrs.**

_TOKYO.—The JSQ-5022 CD-4 IC package by Low Dorren will be offered to Japanese manufacturers of home stereo sets, starting May 1, at $1800 (or about 8600 yen), a unit, Matsusaka Electronic Trading said here Jan. 30._

The import-export arm of Matsu-

shika Electric told BillBoard that monthly sales target is 100,000 units, that is, enough for 50,000 four-chan-

nel sets, 25,000 six-channel sets, and about half of the one million home stereo sets in Japan are compatible with the new set. Systems equipped with CD-4 disk dem-

odulator.

Earlier, the Victor Co. of Japan (VMC) has offered the CD-392 IC. But Signetics would be available here in the first quarter of this year from Asian Gems. Signetics’ representa-

tive in Japan. Also the TDM-18 and TDM-19A demodulator circuit uses a single chip, and each are due to be offered to the manu-

facturers of home stereo sets by VMC and its subsidiaries in the U.S. and Europe.

In Japan, the QRX-2000 stereo re-

ceiver with new digital synthesizer by Matsushita will be available at $299.33. Retail price of a complete QRX-2000 system with SR-212 rec-

order priced at $400, plus 3500 yen. This is expected to be $1900 yen ($436).

As of press time, Sony was unavail-

able for comment.

**GRT in Canada and Volgsky in the U.S.: and Bob McIntyre Flying Circ-

us and Bill King on Capitol-EML in Canada**

Two recent additions to the com-

panies are Larry Smith and their first country acts. Smith has his first single released through Capitol-EML and an album coming.

H.P. & Bell works in conjunction with the record company on the pro-

ductions and is expected to give the group radio, press and television exposure. Jeffrey Noy of the company’s promo-

tional staff also sends out a bi-

weekly newsletter to radio and press people and also handles the distri-

bution of hojas, posters and press kits.

In the future, television play will play an important role in the promotion of the company’s acts. Lighthouse have compiled negotia-

tions for their own weekly series with an initial schedule of 13 seg-

ments. A weekly country show featur-

ing Em is planned.

**Fonit-Cetra Adds Tape to Facilities**

TURIN.—Fonit-Cetra has decided to add low cost tape recorders to its indus-

trial facilities, which include record-


ing studies in Milan, Rome and Turin, and its own facilities in Milan.

The new equipment, properly Am-

pet, will be located in the Milan premises and is expected to give the company an 2000 cassette output daily. The Milan recording studio will also have 16 channel console installed.

**FEBRUARY 23, 1974, BILLBOARD**
E.M.I. Record Wing Lists Higher Sales With U.S. Labels as Key

DISNEY PRESSING, DISTRIB PACT WITH CBS IN U.K. SEEN ENDED

By JIDEO EGUCHI

TOKYO—Nippon Hoo Kyouki (NHSK), the nation's leading video broadcasting corporation, and Fuji Film, manufacturer of magnetic recording tape, have jointly developed a formulation said to give an output four times as high as iron oxide and twice that of chromium dioxide.

The formulation, under development since 1960, has been brought to a manufacturing stage with the aid of NHSK's main technical division. With Fuji, however, Fuji Film has indicated that some further development would be required before it can be adopted for general use.

It consists of ferro-chrome alloy particles, is being released in microns in length and 0.02 to 0.04 microns in thickness. The coating of particles bonded in polyester plastic is only 3.3 microns thick. In comparison, the Sony "Due" sound recording tape coating is composed of a surface layer of chromium dioxide one micron thick and an inner layer of gamma ridge oxide five microns thick, a total of six microns.

Maurice Oberstein, said the pressing and distribution deal was not being renewed because CBS could not handle the pressing of Disney product short runs, especially in the period around Christmas and Easter. He stressed the break had nothing to do with the recent deal in which CBS would not handle A&M Records' pressing and distribution. "It does appear that way, he conceded, "but we sold Disney we were not renewing the contract long before A&M came along."

Oberstein said the decision was made because Disney—covering labels such as Disneyland, Cantata Classics and Buena Vista—tended to peak at Christmas and Easter. "At Christmas we are pressing children's records when we could be using those presses for his records," he said. Oberstein pointed out the decision was made not because Disney "kill" Disneyland records at their peak selling time, as much for CBS' interests.

Meanwhile, Walt Disney's Ovtorn confirmed the decision had been made not to renew the contract and that Disney would be looking for a new arrangement now. Full details of this will be given as soon as possible. Ovtorn did not wish to elaborate on what Disney was planning. But it is understood the company was looking at long-term plans for a completely different distribution with market approaches in the U.K. Together with its own selling disks to a much wider field than record shops. Now, plans may be put into operation sooner than originally intended.

British Decca Up 36% in Consumer Goods Sold '73

LONDON—British Decca's sales of domestic equipment for the six months to September 1973 increased by 36 per cent on the corresponding period last year.

This resulted in pre-tax profits for this part of the company's business of $8 million to $11 million. Group gross turnover grew from $97.5 million to $114.1 million for the half-year up to the end of September 1973 was nearly $92.5 million compared with $76.7 million the previous year.

The Decca group's net profit over the six months to September 1973 was $750,000 on the corresponding six months in 1972. The group has now recommended an interim dividend of $0.5 per share on the ordinary and "A" ordinary 6.5% shares to shareholders on the register at the close of business on February 25, payable on April 30. The board saw no reason to change the dividend, as last year.

Decca's chairman, however, said the company expects satisfactory profits for the year ending March 31 despite the problems affecting industry. It points out the group has been able to continue on a five-day working week by using its own generating equipment.
PARIS

Olympia celebrated its 20th anniversary on Feb 5. Serge Lama opened the bill and announced it was also an anniversary for him. He appeared in public for the first time at l'Etoile on Feb 5, 1964. Radio Luxembourg reserved 6,000 seats for the Feb 10 concert of the Who at the Palais des Expositions, Paris. . . . Pol-ydor's Mari Trini came from Spain to appear with Adamo on TV. Barclay and Metronome in Hamburg have worked out a new policy to stop Barley sales in Germany. Five albums will be marketed in Germany in the fall featuring Ray- mond Lortie, Paul-Francois Boisvert and Goechard. There will also be an album of religious, accordion and South American folklore.

HENRY KAHN

STOCKHOLM

The first quadruphonic recording from Europe Film studio is "Dance Party" by Lars Samuelsson on the Four Leaf Clover label. Phonogram and Polydor are moving into the same building in Solna, just outside Stockholm. The new address is Dalavagen 4, 171 03 Solna 3.

Dulce in Expansion

BREBIA, Italy. Dulce has enlarged its pressing plant, bought new machinery and plans to introduce new pressing techniques aimed at doubling its current 150,000 units a month output (80 percent of which are LP's). This was revealed recently by the company's president, Dan de Maatson.

Dulce is pressing for several customers in the Common Market, including the British United Artists company, the Italian branch of the same chain and its French subsidiary. The modernization program also involves updating tape duplication equipment to increase the current 4,500 units a day by 25 percent.

PETULA CLARK is honored at press/radio reception hosted by Trutone Ltd. in Johannesburg. At right is Trutone executive Theo Rosengarten. Ms. Clark is currently touring South Africa, giving concerts in Johannesburg, Cape Town and Durban.

Electra has released the nine album set "The Complete Buddy Holly Story," by Sylvia Vreemhard (Sonet) is currently touting the USSR. Art Farmer has just finished recording an album at Europa Film together with conga player Sabu Martinez and bassist Red Mitchell. Later this year he will return to record another album. McK Rickers, former lead singer with Turk Hallins, has formed a group called Wickam, Rickers and Finberg which will record on Polydor.

U.K. label Virgin to be distributed through Sonet. First release is Mike Oldfield's album, "Tubular Bells. Polydor recording act, Ha-Ha-Ha has just completed a two week tour of Poland organized by EMA Telstar who are also organizing the Tanssivallan President month long tour of the U.K. in April to coincide with Sonet's release of the group's latest album. Among international artists to receive the Golden Ear Trophy, presented by local pop magazine, Ny Musik and based on a readers' poll, are David Bowie (male singer), Elkie Brooks (female singer), Deep Purple (group), Elton John (keyboards), Eric Clapton (guitar), Paul McCartney (bass guitar), Ringo Starr (drums) and Ian Anderson (musical instruments).

LEIF SCHULMAN

BELGIUM

The "Singing in the Rain" movie is being reactivated in Belgium which will almost certainly reinforce MGM's position there as a continuing best-seller. . . . Polydor is releasing an album by actor, of Film and TV, Luis Garcia Esposto who died a few weeks ago.

Herkjian Records, distributed by Polygram, is releasing a record by cabinet artist Beman Van Veen. Polygram is also planning to release the David Bowie composition "The Man Who Sold the World" by Lulu, hit songs of the recent albums in Japan. Maximo Le Forester, one of Belgium's biggest album sellers, is currently on a major tour through the country. Gurr Moore has replaced Eric Bell as guitarist of Thin Lizzy. He deported from U.K. to Ireland this month. "I'm in Love Again" is a joint production of Brian Kennedy is the final link in our executive chain. As promotions in Ireland are fairly limited he will also be involved in label duties. . . . Tony O'Neal, who has been living in England for the filming of the Stones' "Kult film, "Barry Lyndon." will also introduce a show at the Burlington Hotel on April 8 which will run for a gymnastics at the John of God School for mentally handicapped children. The show will be presented by Bunny Carr and the Committee of Twenty Thousand. Among those taking part will be Dickie Ros, Tom Sadar, Breandan Grace and the Sion Hill Harpsiders.

GILBERT O'SULLIVAN's latest single, "Gift of Love" will be issued on MAM by Irish Record Factors, in "Happiness Is Me And You," Dublin group, Angel, are recording their first single in London. . . . Peters and Lee sang at the nominated Concert for Peace for three days on their first visit to Ireland. . . . Duffie have recorded singles for KIT-Radio's "Disco A Gogon" and The Times have done the same for the station's "Ken's Klub. . . ."ヂッシ "No More Tears" goes to Russia on March 4. In Russia, Young will appear at the famous Mos- cow Estrada Theatre for two weeks and will also undertake concert dates in several other major Russian cities, including Leningrad and Kiev.

JOINT DISTRIBUTION Firm

Set in Japan to Sell to Dept Stores, Supermarkets

SINGER Robert Young talking with Prime Minister Edward Heath at a special reception held at the home of the Russian Ambassador in London recently. The reception was held to mark the 50th anniversary of Anglo-Russian diplomatic relations. Young, whose first single for Seibu was "No More Tears," goes to Russia on March 4. In Russia, Young will appear at the famous Mos- cow Estrada Theatre for two weeks and will also undertake concert dates in several other major Russian cities, including Leningrad and Kiev.

BELGIUM

TOkyo-Seibu Music Corp., a joint venture music distribution organization, has been formed here to sell prerecorded music and musical instruments to department stores, supermarkets and boutiques.

The venture was financed by more than $500,000 with the Seibu Dept. Stores underwriting 50 percent of the capital. The Seibu super- market chain has capitalized 30 percent of the venture, and the rest picked up by Tokyo Parco bau- lques.

Heading the joint-venture organization is Seiji Tsutsumi, president of the Seibu Dist. Group, Seibu Dept. Stores, and a member of the board of directors of Seibu Railways.

Seibu Music Corp. will base its sales policy on the availability of the highest quality goods at the lowest possible price.

Teruchio Miyamoto, recently appointed president of Seibu Music Corp., said that within three years his company should be ready to pro- duce in its own records, prerecorded music, tapes and video disks, under the Seibu label.

Seibu Music is being equipped with a central music information system for this phase of the venture. The facilities when completed, will be rented to music groups at the lowest possible rates until the company is ready to move into its own music production.

Headquarters for Seibu Music, currently under construction, are located near the firm's distribution center. Its opening is planned for the spring.

Meanwhile, Miyamoto will leave Japan Feb. 20 on a three week international business trip in search of suitable music products. He said, "At this point of our development we are more interested in procuring records of high quality, than manu- facturing in this country under a for- eign record license or music catalog agreement. In other words we would be happy to serve as importer and distributor for international labels."

In addition to traditional musical instruments Seibu Music plans to import new lines and original brands of electronic musical instru- ments.

Acknowledging what he called "protectionists organizations" that have virtually sewed up the music distribution operations in this coun- try, Miyamoto has announced he will utilize the well-established national- wide distribution network of its corporate partners as well as the Sears Japan sales operation to move its products.

Miyamoto also assured that his company has no plans of under cutting other distribution operations in the country. He said, "We are interested in quality products, but we have no intention of selling off surplus products at low discounts. Seibu Music hopes to con sumate an over-all sales agreement with the 18 member manufacturers of the Japan Phonograph Record Association (JPPA) for domestic products and establish its own ad hoc division."

Miyamoto assured that other Japanese retailers and record store chains with concessions in the Seibu, Seiya and Parco stores will not be forced out of business by Seibu Mu- sic, but will be encouraged to con- tinue in business.

EMI Electrola In France Bucks Sales-Dip Trend

COLOGNE - Despite an over-all 16.6 percent decline in singles sales in West Germany representing 687,578 units between July and November 1973 compared with the same period in 1972, EMI Electrola's singles sales increased by 9.7 percent.

Total industry LP sales in the same period were up by 7.1 percent and here again EMI Electrola's sales were spectacularly showing an increase of 28.9 percent. By Novem- ber last year Electrola was estimat- ing its share of the West German market at 19.6 percent.

The biggest advance over the pe- riod for Electrola was in the sales of musicals which showed a 112.6 percent increase over sales for the same period in 1972. The increase in sales for the whole industry was 32.7 percent.

FEBRUARY 23, 1974. BILLBOARD
From the Music Companies of the World

**HITS OF THE WORLD**

CONTINUED FROM PAGE 50

Brazilitas-Slovakia on the Hungarian label "Harpia" with phonby by the Hungarian Philharmonic Orchestra under the baton of Antal Dorniczky.

Earl Kidderbusch, star of the Metropolis and Bayreuth Festival, scored a success with his two performances in a sequence in "Götterdämmerung" and as Ochs von Lerchenau in "The Rosenkavalier". Hungarian Radio brought out a series of broadcasts under the title "New Hungarian Music for the Prize for the Public and the Critics. In all, 39 works were presented by 23 different composers.

The critics’ prize was won by Professor András Szeley with his "Musica Conceintata," and the prize of the public by composer Zoltu Durko with his "Cantata No. 2", based on a poem by Endre Ady.

Later this month the Staatsoper Berlin GDR, presents a new opera by Paul Dussek called "Einstein," under the leadership of Otmar Suitter. The role of Einstein will be sung by bass-baritone Paul Gyongy.

JOHN BROVELLI

**MILAN**

CBS/Sugar product is to be Delivered from now on. Substantial reduction of the signed by Accord Records tapes have been announced by Ampe- Italia, BASF/Sugar, CBS/ Sugar, EMI Italia, RCA, SAIS, and Sound and Vedette.

Budget lines are gaining headway, and the Phonogram has just joined the market, respectively with the new Cicala label and the Fontana and Polydor Festival series. A move by EMI Italia is also expected soon to publish the MEP catalog. The agreement between Ampe Italia D.B.A. Shell Oil for the sale of tapes through Shell gas stations has been renewed.

CBS/Sugar has acquired license rights for RCA and CBS, distributed respectively through Da- cade/Ricordi and RCA. Distribution of the Rome-based Cinevox catalog has been switched from RCA of Rome to Fonti-Cetra of Tu- na. For the first time Decca Germano Phonogram and Philips classical material has been released in the B- track cartridge format by Monogram here. Coichi and Renato, a cabinet acts have signed with CBS/Sugar. The first B-sides of the Road's recordings are to be released here by Comed Caroli via an agreement with CBS/Sugar. Gianluigi Simontich is the new num- ber two in Ariston Records and Mu- sic, being followed by the Dich.

**GERMANO RUSCITTO**

**What it comes to covering the NAIV convention, Billboard's racked up a load of points.**

**Find out for yourself in BILLBOARD's March 30 issue.**
Canada Shows for Nov. 8-10
Gets Name & New Format

Goldfish Clicks With ‘Sun’, First Disk

Vancouver-Goldfish Records, recently formed by singer Terry Jacks and former Haider promotion man Ray Pettinger have a hit with their first release. The record, ‘Seasons in the Sun’, a Jacques Brel/Rod McKuen composition, sung by Terry Jacks, has already sold more than 50,000 copies in Canada, qualifying it for a platinum award. Terry Jacks is the first Canadian artist to receive a platinum award in this country. "Seasons in the Sun" is on Bell in the U.S. and is quickly climbing the Billboard chart board. David Carrico of Bell flew to Vancouver to negotiate the deal.

Terry Jacks is no stranger to the international chart scene, having had a hit for London Records as a member of the Poppy Family with his ex-wife. Susan Jacks was the first female Canadian artist to receive a gold award for that particular record. Terry Jacks has had a few other Canadian hits including "Concerto Sea Where Evil Grows" and "I'm Going I Love You Too".

Jack's explanation as to why Goldfish Records formed was: "With the band, the Poppy Family, I had seven employees, just doing publishing companies. Gone Fishing Music (BMI), Rockfish Music (BMI) and the recording company, Poppy Family Productions. I just decided to consolidate and helped that company. I decided to get Ray Pettinger, who was then the promotion rep for Hudders in Canada, and a west coast label. Rather than hire him, I told him that he could have 50 percent of the company. In that way he was working for anybody and I think that it works better like that."

A folk band, Hool, and Susan and a folk band entitled "Just Cause We're in Love" had just been signed to a label, is seeing good Canadian chart action with her solo record "15,500..."

A new album by Ms. Jacks will soon be available and a new single -- "I Want You Very Much"

Negotiations are under way at the moment with Chissellak and Terry Frewer, a former member of the west coast band, Spring. Terry Jacks would produce both acts. Goldfish Records is distributed in Canada by London Records.

From the Music Capitals of the World

Toronto-To the Canadian Recording Industry Association has agreed to defer its plans for its 1975 International Composer Awards. The Maple Leaf Music Awards in order to work in conjunction with the "Juno" awards. The 4th Annual Maple Leaf Music Awards will now be held in the fall, and the latest U.S. publications to take note of the band's talents.

Ten Middletown's Columbia single "It Wouldn't Have Made Any Difference," written by Todd Rundgren, is selling well in the Detroit area and Columbia in the U.S. are getting ready to promote the record nationally. Two more versions of Gordon Sinclair's "Americans" have been recorded by Oscar Brand and Robert Marshall. The Orion Agency in Kitchener have been named the exclusive agents for Smile recording artists Southcoast.

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An Album Self-Portrait By Anne Murray

A LOVE SONG

Anne Murray was once just the SNOWBIRD lady. Now she is also that lovey LOVE SONG singer. And as said song storms the summits, the album, also a LOVE SONG, has shifted from pains-taking recording into production overtime.

Last week, on the eve of its release, Anne paused in flight, donned some comfies (old jeans, a Raggedy Ann pullover, Eskiimo slippers) and waxed reflective. There in the basement of her Old Toronto house, surrounded by all kinds of things that remind her of friends and folks, interrupted by telephone interview and some minor crises in scheduling, she talked about her newborn album—what made it different from her previous successes, and how the individual songs on it came to be included.

Everybody around me says I LOVE SONGS are different. But I'm so close to it, probably closer than I have ever been to any of my albums because I was personally involved in every phase of it for the first time—I can't see the woods for the trees now.

I know I was looking for different treatments of the songs, and I think we have them, but I am not sure I could say how.

It's hard to summate the conditions of a live show in the studio without the band around. In the studio I could be working my tail off and it still would come out sounding as though I was singing lying down. This time, though, on a couple of songs, some of the hard belting feeling of the stage comes through.

I guess you could say there is a greater variety on a LOVE SONG. Some of the songs are more laid back than on previous albums; some are more rocking. I love the album, but I can't be objective. I'll have to leave that up to the listener.

Side One

A LOVE SONG. I was in LA for the Midnight Special when a lady who has been a fan for a long time called me and said that she knew Kenny Loggins and asked if I would like to meet him. He's in the studio late tonight. I had done his DANNY'S SONG but I had never even talked to him on the phone. He proved to be a really gentle person, totally genuine. He said he was pleased with my version of their SONG and I asked him if he had any others he would like me to hear. He sat down right there and sang two, watching the River Run, which is also on this album, and a LOVE SONG.

That's the way I like to get tunes, with somebody just playing the guitar and singing and then you don't get any preconceived ideas about how to arrange them. I recorded both last summer and when their album (Loggins & Messina: "Full Sail") came out in the fall, the songs of theirs and mine were like two totally different tunes, and that's nice.

Watching the River Run we thought would be a nice follow-up to a LOVE SONG, but of course that's their new single Maroon ("Classical Gas") Williams plays some beautiful guitar on this track.

Just ONE LOOK. The tune I KNOW has been one of my favorites for years. I can remember coming home from singing lessons and starting to practice my scales, ac­companying myself on the piano, and then whispering to me. I see that was a natural record to do. For this session I was going through Lilian and I had been looking for another oldie but goodie like that—there aren't that many. I really got off on—and then Brian suggested JUST ONE LOOK.

I knew it as Donny Dunlop did, but the conga drums and Skip Beck with his acoustic bass give it a kind of reggae flavor which makes it right for us.

Another Pot O' Tea was written by Peter Grady. Peter wrote YOU CAN'T GO BACK, which is on the ANNIE album. Brian (arranger-producer Ahern) had been trying for years before he really got into this song, but I couldn't really get it into it because there was something about the demo that bothered me. When we finally decided to cut out some bars because there were long musical spaces in it which broke up the flow of the lyrics, it turned out really nice. It's one of my favorites on the album.

Brian's done that to me before: he talked me into DROWN ME from the ANNIE album. And I talked him into COTTON JENNY. That's great because there are only two of us involved in choosing the music. We hiep each other on songs. And on borderline cases we'll keep bringing songs up over and over again until we love them or hate them. We think pretty much along the same musical lines. While I'm on the road, he's going through songs all the time, and the ones he has selected to show me are from thousands that he has.

Peter explained it this way—he was very close to his grandmother, and when I told him about this song, he was her, and then you couldn't you would see her—he wanted to remember her as she had been. "So put on an other pot of tea."

There's an old pump organ on it and an antique Irish harp which gave it that old-fashioned feeling.

Peter Cornell, who wrote DROWN ME, played both instruments on this cut. In our heads, Brian and I heard Joni Mitchell's voice doing a back-up vocal, and she was kind when I phoned her, but by the time we recorded it, she was committed to a folk-American tour, so I did it myself.

Children of My Mind. When Glen Campbell started to make big but hadn't quite made it, just after Gentle on My Mind, EMI in England got a tape of it. Glen really hit with WICHITA LINEMAN, GALVESTON, etc., it cleaned up. Kruger arranged a tour of England for Glen and in April '73, and he said, we go into the studio and record this song, and I'll guarantee it'll be a hit over here in England. It got a great deal of airplay (if you get played six times a week in England, that's a lot of airplay). In fact, though, it did not become a hit—saleswise. But I liked the song, and we remixed it for this album; we cut strings on it for the first time, and I think it sounds about a hundred per cent better.

It was written by Gary Osborne, whom I met over there at an EMI party. His song is about a painter and songwriter, but it could be about anyone, or anyone if no one sees or hears them: what are they worth? That's why "Don't be afraid to come and see the things that make me whole." Before the child of my mind becomes the organ of my soul.

REAL EMOTION was written by Alan O'Day, and it was one of those last minute things. We were already well into the album when Brian came in and played a tape of this song. And I said I would do it—just like that.

I look mostly for a good tune, but I can't put out a song if I can't live with the lyrics. REAL EMOTION is perfect for me; the business of—Nothing much happens through to me—to like to watch a lot of TV/Loisin' my self in the afternoon—that's me. It was as if he had written it for me.

You won't see me has probably been my favorite Lennon McCartney tune ever since I can remember, when we were in university, that song was part and parcel of every song we had. I've always wanted to record it, and when we felt we could come up with a different arrangement, I didn't even listen to Rubber Soul again. I think I wanted it to the way I had it in my head. And I think we came up with a very punchy version of the song.

All the back-up vocals (here and there) on all songs and Skip was really a great person. We've done some beautiful harmonies. It's a strong possibility for a single.

Send a Little Love My Way. First of all I had reservations about the song, possibly because it seemed to be such a departure from where I was at the time. I had come as a demo in the mail, and publisher Jack Leonard of Screen Gems had called Brian and said Henry Mancini wants to get ahead of Anne to do his theme for the movie "Ohklahoma Crude."

However, nobody had explained to me that it was the theme song for a film they just said, listen. So I listened. And I said, I don't think I want to do it.

Well Al Coury from Capitol (US) called and said, What Do You Mean You Don't Want To Do It?! Then Brian explained. And I figured, well, what did I have to lose? Once I understood it was all about, I flew right down to LA. And as soon as I saw the movie, I got a feel for the time and place of the song, in context it began to matter a lot more. By the time we recorded it for the single, it seemed to stand really well on its own. And now, as you know, it was being considered for an Academy Award!

It's a strong possibility for a single.
Welcome to Ranwood Records
MILLS BROTHERS
With a Brand New Album

Cab Driver
THE MILLS BROTHERS

Cab Driver • Till Then • You’re Nobody ’Til Somebody Loves You • You Never Miss The Water Till The Well Runs Dry • Opus I • You Always Hurt The One You Love • Truck Stop • I’m Afraid To Love You • Yellow Bird • Glow Worm • Paper Doll • He Gives Me Love

Produced by RANDY WOOD • Arranged & Conducted by JACK PLEIS

Also a New Single
Truck Stop - Cab Driver
IAN HUNTER—Here Comes Inspiration, A&M SP 3616.

The quintessentially British Hunter is fully in his element here. His band is composed of obscure arrangements courtesy of Ken Tucker, a fine talent who knows how to compose something that is influenced by church and guitar players. Two tunes are well known—"That’s What Friends Are For" and "Sunday and Mondays." You and your band will love these songs! If you're looking for a good quality album, this is the one. Hunter's skill is virtually unprecedented in this industry. He has had a whole album of songs and a great concert. He stands together by his band, and the bass is at the forefront.

MAGGIE BELL—Queen at the Night, Atlantic SD 7193.

Jean Weider, the great soul singer, was born in 1948 and has the voice to prove it. Her band is typical of an American style and is composed of top musicians. The LP contains the hit "Ain’t Nothing Like a Soul Band," which is as good as anything you’ve heard. She is very much an excellent performer and has a lot of talent. This is a great album, and Maggie Bell is everything that a top soul singer should be.

MARTINIQUE—So Cool, Columbia 31382.

This only has one real hit, which is a pleasant surprise. The others are not as good, but they are still worth listening to. The album is well produced and has a lot of energy. It’s a great album overall.

MOUNTAIN—Two Peaks, Columbia, PC 32818.

This is one of the best albums of the year. It has a great mix of rock and roll, folk, and country music. The vocals are clear, and the production is excellent. The album is highly recommended. The CD includes the hit "Kentucky Ukulele Ride" and "Mississippi Queen.

STRAWBS—Her and Hermit, A&M SP 3630. One of Britain’s finest rock bands, it has a fairly new lineup of personnel but is still one of the best. Their second album recorded in Japan shows Mountain very capable of producing those earthy rock songs which propelled them to fame. The second album has an LP recorded in 1970. Recommended cuts include the disc "Humbug," "Ukulele Ride," and "Mississippi Queen.

WERNER—Whizz Kid, Savoy 1-0350.

This band is a great example of how to write a good album. The songs are well written, with good harmonies and great lyrics. Werner’s voice, a powerful force in the soul-gospelish genre, is as strong as ever. The band is top-notch, and the album is highly recommended.

WILLIAMS—Volume 3, RCA LK 50164. Here’s a new entry in the soul-gospelish genre. Williams has decided impact. Ascher, the vocals and the production, are as good as ever. The album contains the hit "Oh My Darlin’" and "The Best of Both Worlds." The album is highly recommended.

THE DELLS—The Dells, CDT 60027 (Chess/Janus).

This album is a great example of how to write a good album. The songs are well written, with good harmonies and great lyrics. The band is top-notch, and the album is highly recommended.
Panel Probes LA Potential

N.Y. Engineers Veto Proposals

NEW YORK--A proposed agreement between RCA Records and RCA studio engineers represented by the National Association of Broadcast Employees and Technicians collapsed last week when New York engineers, represented here by Local 11 of NABET, voted against acceptance of the agreement. The agreement was negotiated between the two sides, and once signed, would have been ratified by the membership. However, the engineers' vote was 82-50.

The issue in dispute was whether or not the engineers would accept the agreement, which was reached following long and difficult negotiations. NABET officials said they were disappointed with the outcome of the vote, and that they would continue to work towards a settlement.

Key issues in the dispute included national security issues, and the resolution of the RCA policy on the use of non-unions engineers on outside broadcast assignments. The engineers also sought an agreement on the rates for engineers working on outside broadcast assignments.

RCA management said that it was disappointed with the outcome of the vote, and that it would continue to work towards a settlement.

The engineers' vote was a setback for the union, which had been fighting for better working conditions and higher wages for its members.

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"MUSCLE OF LOVE"

(WB 7783)

ALICE COOPER'S LATEST HIT SINGLE
FROM THE ALBUM OF THE SAME NAME
ON WARNER BROS. RECORDS
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<td>recorded by industry associations on a particular sheet music copies and do not purport to represent mind publications distribution BB = Big Bills; BJ = Big Three Pub.; CHA = Chappell; CPM = Cemed Pub.; HAN = Happy Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Pan-Southern Pub.; SGC = Star Gems/Colombia; WBM = Warner Bros. Music; FNC = Frank Music Corp.; CRIT = Criterion Music Corp.; Alt = Alfred Publishing Co., Inc.</td>
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IT'S HERE!

The most eagerly awaited group of dates in current pop music history: The 10cc Debut American Tour Itinerary.

Feb. 18-23... ATLANTA... Richard's
25-March 2... BOSTON... Performance Center
Mar. 5-7... ROLLYN, L.I... My Father's Place
9... NEW YORK... Academy Of Music
13... PRINZIPPANY N.J... Joint In The Woods
14... MOBILE... Municipal Auditorium
16... SALEM, VA... Civic Center
17... HAMPTON ROADS, VA... Coliseum
21... RICHMOND... Richmond Coliseum

Mar. 22... BUFFALO... War Memorial Auditorium
23... ERIE, PA... Civic Center
24... WASHINGTON, D.C... Constitution Hall
26... BINGHAMTON, N.Y... Binghamton Coliseum
29... PORTCHESTER, N.Y... Capitol Theatre

Apr. 5... CLEVELAND... Allen Theatre
6... LOUISVILLE... Convention Theatre
7... PHILADELPHIA... Shubert Theatre
8... INDIANAPOLIS... Convention Theatre

(Further dates to be announced.)

10 cc... Graham Gouldman, Kevin Godley, Loi Creme, Eric Stewart... that highly acclaimed new group from England. In fact, the most highly acclaimed new group to appear on the American music scene in years. (As substantiated by both the trade and rock press, and by radio programmers across the country.

10 cc... appearing in America for the first time ever. Re-creating in person the music from their highly acclaimed debut album. The music that brought them to the immediate attention of all America.

Their music.

10 cc. The Group. The album. Don't miss them.

(UK)

(And watch for the release of "HEADLINE HUSTLER" the standout single from the album. It'll be coming to you soon.)
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*The table above contains the top 40 songs of the week according to the Billboard chart for the week ending February 23, 1974.*
REMEMBER YOUR FIRST KISS?

YOU WON'T FORGET THIS ONE.

Includes: Strutter
Let Me Know/D�数/Black Diamond

www.americanradiohistory.com
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Every entry for the accuracy of suggested list prices has been taken. Blank lines do not assure responsibility for errors or omissions.

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THE
MARSHALL TUCKER BAND

A NEW LIFE

The Second Album

New On CAPRICORN RECORDS, Macon.
Rich Oldie to Key RCA Single Push

EMI Purchase

Osmond Suit Shows Acts' Pact Power

GIVE YOUR RECORD A CHANCE TO BE HEARD! BRITE-STAR

Inside Track

Late News

SNADOWSKY PEPPER DR JOHN

With New York's music biz clearly looking to The Bot-

tique line -Diana Ross and The Supremes (snip-)

ings on a new pop, rock, blues, and R&B charts to

If the record received strictly country oriented promotion during its

1965 release, both in 1965 and 1970, with the addition of new

additions during that time, in addition to whatever records we

already had on action. Now, while we may look at the song's

success in 1970, we can see how well it did in three new pop records on the aver-

age. We can really get some honest feedback on how

in the crossover market.

In Los Angeles, national singles promotion manager Lou Galli-

nati feels it is just in time for one of the key reasons we've come into

hit a bit of a streak. We were working 10 to 12 hours a day, 6 days a week at one time in

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Love me tender.

“Love Me Tender” is a new single by Mick Ronson from his first album “Slaughter on 10th Avenue.”
sings of true feelings reflected in her new album

LOVE SONG

Produced and Arranged by Brian Ahern for Happy Sack Productions, Inc.

U.S. Album ST-11266
Single 5776

CANADA Album ST-6409
Single 72714

Capitol