New York – A split is developing in the usually well-orchestrated merchandising strategies of audio equipment manufacturers and their dealers, over “rebates” – the hottest word in this cold economy.

Enterprising audio equipment dealers see the rebate program (there is a modified version of the much-vaunted program being pushed by domestic car manufacturers) as a traffic builder and product mover of great potential.

On the other hand, many manufacturers smugly contend that their industry is not really hurting and there is no real need for the program in the home-audio market. Some (Continued on page 36)

Famous Pays $1 Million For Glaser Titles

By ROBERT SOBEL

New York – Famous Music Publishing has acquired the assets and the copyrights of Glaser Bros., for a sum in excess of $1 million.

The deal is the first by Famous in securing country material from a large publishing company. Previously, it had received country copyrights from Dot Records when the label was part of the Gulf & Western combine.

The firm affected are Glaser Bros. Publishing, Glaser Bros. Music, Glaco Publishing and GB Music. The Glaser brothers, however, will retain the names of the four companies, but these will be liquidated in time.

(Continued on page 41)

$1.29 Single May Plunge To $1.19

By JOHN SIPPEL

Los Angeles – Momentum behind a move to drop the last price of singles to $1.19 or less as a growing as the sales slump, which began when prices jumped to $1.29 last summer, continues.

It is known that executives of vertically-oriented labels specializing in r&b and country have been discussing a move to drop the wholesale price so that singles can be sold at under $1. Major labels are split. Several feel they must maintain the $1.29 list to continue a workable profit. One admits it is studying the possibility of a drop, which it favors. Several others have acknowledged (Continued on page 12)

Kids Bang Doors – Hawking Records

By IS HORIZON

New York – Hundreds of young people are selling records door-to-door in an ambitious merchandising program being tested by the RCA Music Service and the Reader’s Digest Quality School Plan (QSP).

Early results of the test, which has fund-raising groups ringing doorbells in selected areas across the country to push recorded product, (Continued on page 16)

Proposed World Jazz Ass'n. To Be Set At L.A. Meeting

By ELOI TIEGEL

Los Angeles – The formation of an international jazz association built around a nucleus of professionals in 15 interest areas will be discussed at an organizing meeting April 4-5 at the Ambassador Hotel here.

Groundwork for the proposed World Jazz Ass'n has been going on during the past several weeks by a number of local professionals who were brought together by Hal Cook, the project coordinator.

The organization would join the artistic and commercial aspects of jazz into a trade group which would work for the growth, expansion and betterment of jazz, similar to the way the Country Music Ass'n is a strong (Continued on page 35)

1st Home Videodisk In German Market

Hamburg – TED videodisks and videodisks are being launched here March 17 and together comprise the first over home video disk system to be marketed in the world.

Retail of the TED videodisk will be less than $60, less than half the price of a videodisk recorder. And TED disks, with a playing time of up to 10 minutes each, will be priced from $4.97. The initial launch will include more than 50 titles and by the end of the year it is expected there will be more than 350.

The system has been jointly developed (Continued on page 36)

Audio Dealers, Mfrs. Split Over $ Rebates

By RADCLIFFE JOE

New York – A split is developing in the usually well-orchestrated merchandising strategies of audio equipment manufacturers and their dealers, over “rebates” – the hottest word in this cold economy.

Enterprising audio equipment dealers see the rebate program (there is a modified version of the much-vaunted program being pushed by domestic car manufacturers) as a traffic builder and product mover of great potential.

On the other hand, many manufacturers smugly contend that their industry is not really hurting and there is no real need for the program in the home-audio market. Some (Continued on page 36)
GOLD!

*As certified by the RIAA

JEFFERSON STARSHIP

FEATURING THE NEW SINGLE
"CAROLINE"

Produced by Larry Cox and Jefferson Starship
Dealers Average 59% And 68% Disk Tape Markup
By BETTY & JOYN SIEPP
LOS ANGELES—The average U.S. independent music retailer takes a 59 percent markup on LPs and a 68 percent markup on prerecorded tapes, continuing a survey of 40 such dealers.

The higher the price of the recorded product, the greater the markup on the product, the study in¬cludes.

Particularly marked is the fact that in this first retailer research is the ab¬sence of singles from 11 of the 40 stores (see separate story on the de¬cline in singles in this issue).

Retailers responding were as fol¬lows:

<table>
<thead>
<tr>
<th>LP</th>
<th>Price</th>
<th>Discount</th>
<th>Markup</th>
</tr>
</thead>
<tbody>
<tr>
<td>$5.98</td>
<td>$5.68</td>
<td>69%</td>
<td>$0.30</td>
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<tr>
<td>$7.48</td>
<td>$7.28</td>
<td>74%</td>
<td>$0.20</td>
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<tr>
<td>$8.98</td>
<td>$8.58</td>
<td>80%</td>
<td>$0.40</td>
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<td>$10.48</td>
<td>$10.08</td>
<td>80%</td>
<td>$0.40</td>
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</table>

Expected average retail price was $5.98, with a retail markup of $0.30.

(Continued on page 51)

WASHINGTON—Jazz continues to grow at a steady rate on the na¬tional recording scene, and at the recent Nego TV convention in Philadelphia, the music was held on the NBC Air¬

A panel that included Howard Finoff, president of the New York Jazz Museum; moderator Glenn Casis, agent Carl Shank from the jazz program; and representatives from RCA Victor, the music was held on the NBC Air¬

Economists mentioned by Fischer as participating in this program in¬cluded Ira Gitler, Stanley Dance and Dan Morganstein, and topics of¬

Another thing we do in other to promote this melodic idiom is to up¬

New day meetings Sunday (3) that will likely set the tone of the entire con¬

The largest number of exhibitors to display at NARM—more than 65 companies including several dozen labels—is indicative of the combina¬

(Continued on page 27)

BUSINESS & THE ECONOMY

Selectivity Key To Profits—Mel Posner
By NAT FREEDLAND

LOS ANGELES—Elektra—Asylum and Posner do not see any recession cutbacks at the la¬

The rest of the industry is becoming more like us,” says. “First un¬

Asylum has always been highly se¬

Now other record companies have to look harder at how they’re using their dol¬

who oversees E/A administra¬

The real¬

We do wish they could produce more.”

Elektra/Asylum has an official roster of about 40 but only 25 are conside¬

album list product of $5.98 and

The new statute protects the im¬

A/E will junk a finished master rather than use a rejected song of the key label personnel have faith in its potential, says Posner.

LOS ANGELES—The Academy of Country Music here will celebrate its tenth anniversary this week with the tapping of its annual awards show Thursday (27) at the Aquarium The¬

The awards show, set to air March 5, 11:30 p.m.-1 a.m. on ABC-TV’s “Wide World Of Entertainment” marks the second time the program has received network bill¬

There will be a number of differ¬

While there will be a number of differ¬

We’ve also set the stage to look more country, including patchwork.

This year, the performing artists will feature the following acts:

(Continued on page 61)

END TO SAN REMO FESTIVAL HINTED
By GERMANO RUSCITO
MILAN—A much-propounded theory here is that the San Remo Festival will “die” on its 25th anni¬

Orti Cordis, Fosit-Cetta and Carzana are the three national record companies attending the festi¬

The streaming of the songs on the tape side, $6.98 and $7.98

CBS Adjusting Military Prices
By JIM MELANSON
NEW YORK—CBS Records’ interna¬

Album list product of $5.98 and

The new statute protects the im¬

A/E will junk a finished master rather than use a rejected song of the key label personnel have faith in its potential, says Posner.

 Antonio Drive Revs Up In Mich.
By ROBERT SOBEL
NEW YORK—The U.S. attor¬

The drive, headed by Ralph B. Guy Jr., U.S. attorney for the Southe¬

The drive, headed by Ralph B. Guy Jr., U.S. attorney for the South¬

The drive, headed by Ralph B. Guy Jr., U.S. attorney for the South¬

(Continued on page 61)

Antipiracy Drive Revs Up In Mich.
Cherry Hill, N.J.—Elton John tops the list of nominees for the 1974 NARM Awards, given annually for the previous year’s best product based on actual sales of discs and tapes to consumers. The MCA star has earned 14 nominations in two categories, while other multiple nominations included RCA’s “Caribou,” the Newt- on-John and Bachman-Turner Overdrive, each with three in two categories, Charlie Rich, three in one category, and Steve Wonder, two in one category. John’s awards will be presented at the NARM awards banquet which climaxizes the 17th annual convention May 18, 1974, at the Los Angeles Coliseum. For the first time an industry executive, Warner Bros. president Joe Smith, will serve as emcee, and Helen Reddy will be the sole entertainer.

NARM regular members vote for the award winners, with votes based on actual sales in their wholly owned and operated retail outlets, leased departments and in departments serviced by rackjobbers. This year’s categories were determined as a result of meetings of the NARM convention committee, the manufacturers’ advisory group and the NARM advertising committee and a special awards committee. Awards will be given in 17 categories, the first time, in addition to a write-in vote on the individual ballots.

There are 13 categories and their nominees, including label and distributing label.

Sire Will Handle Immediate Disks

New York—Sire Records will distribute England’s Immediate label to the U.S. through ABC Records and its subsidiary label, Immediate.

This agreement was reached last week by Sire’s managing director Seymour Stein and David Loog Olmo, who founded Immediate 10 years ago in London.

Immediate was the first of the progressive rock labels in the United Kingdom at a time when virtually the entire recording industry was controlled by Decca, Philips, EMI and Pye. Among Immediate’s top 10 current acts are the Jam, Mungo Jerry, Ben E. King, the Small Faces, Traffic, the Spencer Davis Group, Graham Chapman, Gino Hynon, Mena, Wood, the Isley Brothers and the T-Bone Chicago.

Immediate was the first label to sign young, unsigned English acts, and it is considered the greatest label to come out of England. The band’s recent successes, the Rolling Stones, Cream, the Who, the Yardbirds and Deep Purple were all formed by Immediate.

Immediate’s future will be determined by the success of “Tubular Bells,” a 15-minute free-form work written by Mike Oldham, who has served as the manager of Immediate, and the LP has been a sales hit in England as well as America.

Immediate’s immediate goal is to have been its first falloff (Feb. 18) weekend here when a Lou Reed concert turned into a full-scale riot. At least 15 persons were injured, 30 detained by police, and $1,000,000 in damages were reported.

The concert was part of the first major turp of Italy by an international rock music performer since the tragic events of September 13 in Zappata, which also ended in violence. The riot tour was an attempt by the group to stage concerts for two back rock concerts in Italy on a regular basis. While Zappata is still being investigated by police, a attempt to go on tour here last week, he is facing a stiff uphill battle.

Rome concert by Lou Reed, Reed at the time of writing.

By Roman Waschko

Rome Concert by Lou Reed Results in Injuries

Rome, Italy—Big name rock entertainer Lou Reed suffered what has been its first fallo (Feb. 18) weekend here when a Lou Reed concert turned into a full-scale riot. At least 15 persons were injured, 30 detained by police, and $1,000,000 in damages were reported.

The concert was part of the first major tour of Italy by an international rock music performer since the tragic events of September 13 in Zappata, which also ended in violence. The riot tour was an attempt by the group to stage concerts for two back rock concerts in Italy on a regular basis. While Zappata is still being investigated by police, a attempt to go on tour here last week, he is facing a stiff uphill battle.

Rome police, who as much as any- one responsible for the hour-long, ear-piercing, rock and bottle battle outside the Palazzo Dello Sport are being brought in by the local in- terdiction, and vandalism charges against the perpetrators.

Police believe the action was taken by a group of “kids,” 12,000 strong, who were cut off in the stadium hall where 7,000 spectators were watching the show, causing a stampede for the exits.

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New Boyd Agency Has Nashville-West Coast Tie

Los Angeles—Major goals of the newly formed William Boyd Agency here, according to Boyd, include representation of West Coast and Nashville when booking country acts and giving new pop artists “a shot.”

Boyd, who formerly served in Capitol Records’ promotion department in 1958, says: “We can help furnish Nashville acts places to play here and we would help them if they give us the same help. We are interested in going in any opposition to any of the Nashville agencies.”

Boyd is currently handling country artists such as T.G. Sheppard, Kay Austin, country-owning Jerry Ray, Borden Burnett and Lee Lewis. Some of these acts are exclusive others are to be booked on the West Coast.

In addition, Boyd will handle Ray Charles, Little Richard and the New Kingston Trio in the Western part of the country. Boyd has also formed a group called the Sandbats, which he calls “a kind of country Osmosis.” We’ve already got them in a number of fairs for this summer.”

Boyd will also be booking artists in Alaska, which he feels is “a great place to place new and established acts;” Australia and Europe. Naylor is set for a month in Europe in the near future.

Another plan in Boyd’s future is the establishment of a monthly compilation about country concerts and dance at the Hollywood Palladium. The shows, to begin in March, will feature a top admission price of $5 for the evening.

NARAS-Universal Tie Up

Los Angeles—The National Academy Of Recording Arts & Sciences (NARAS) opened its temporary Hall of Fame at Universal Studios here Friday.

The Hall of Fame is for outstanding records released prior to the first Grammy Awards in 1958. Last week, Coleman Hawkins’ “Body And Soul,” Nat King Cole’s “The Christmas Song,” Bill Whitten and George Gershwin’s “Rhapsody In Blue,” Louis Armstrong’s “West End Blues” and Bing Crosby’s “White Christmas” were named as honorees.

The site for the permanent Hall of Fame will be chosen at a national trustees meeting which is to be held in May. Eight of the chapters which have expressed interest in the presented proposals are Atlanta, Los Angeles, Memphis, Nashville and New York.
Beyond anything you've heard before.

MAHARISHI ORCHESTRA

Visions of the Emerald Beyond

Columbia Records

You've heard it, but are you ready for this?

Cosmic Sound on the Way Home to Earth

Lelia Dance (Can I Stand Your Funk)

Eternity's Brother Parts I & II

Produced:

Maharishi Orchestra

Mohan, The Maharishi Orchestra.

Walden, Ralph Armstrong, and Gary

John McLoughlin, Jean-Le Fur, Randy, Michael

Influential band in music—Maharishi

The most important album yet by the most
COUNTRY TRENDSETTER—George Hamilton IV, right, accepts a Billboard Trendsetter Award from presenter Joel Siegel, WCBS-TV personality. Ray Carlson, Trendsetter Coordinator, stands at left. nueston were honored in connection with a country music tour in the U.S.S.R. last year.

Judge Rules Billy Walker
Not Donna Fargo Producer

LOS ANGELES—Billie Walker cannot claim co-producer credits for his work on four tunes recorded by Donna Fargo, according to a decision by Nashville circuit court judge Steve North. An earlier Billboard story out of Nashville said that Walker was receive co-producer credit as part of the final items in a civil suit he filed against Ms. Fargo and her husband and their businesses.

Judge North ruled that there was no agreement between the parties as to whether or not Walker was to receive any credits for the records in question.

Judge North pointed to an oral agreement between the two parties that Walker would be paid a share of the net royalties derived from the songs in question by performing the songs of "Nothing, "How Close You Came To Being Gone," "Happiest Girl In The Hole USA" and "Society's Got You."

The court document states that Walker's attorney, swing producer and musical arranger and in addition "to perform some of the functions of a co-producer and assist in opening doors in the Nashville music industry in a cooperative effort to sell the recordings to a major label."

Seize 3 In Illinois Raid

ELK GROVE VILLAGE, Ill. — Three men have been arrested on charges of violating the federal copyright law, and thousands of alleged infringing tapes and recording equipment have been seized here. The men, Lowell B. Greenwood, Andrew R. Moore and Benjamin I. Neihart, doing business as Irvin Benjamin, were identified as principals of Kelly Plastics, 28-25 Higgins Road here.

Acting chief judge James B. Par- sons ordered U.S. attorneys to seal the premises of Kelly Plastics to prevent further sales or use of the tape duplicating equipment. Announcement of the arrests and seizure was made by James R. Thompson, U.S. Attorney for the Northern District of Illinois.

Schroeder Acquires Lalo Schifrin Score

NEW YORK—A Schroeder Interna- tional Ltd. has expanded in publishing of its Latin music section and signed a contract with the Film Music Orchestra of the film "The Girl From U.N.C.L.E."

The contract provides for Schroeder to expense and assist in making the film, in addition to signing a contract with the film's music composer, Lalo Schifrin.

Distrrib Deals Firmed By Epic

NEW YORK—In two separate moves, Epic Records has acquired distribution rights to National Lampoon's Salo, the Salo Records project. Under the terms of the National Lampoon pact, all future recorded product from the national humor publication will be handled exclusively in the U.S. by Epic. A "Gold Ticket" offer, in which the first product covered by the deal, is now scheduled for early March release.

The agreement, being Epic's first Latin soul musical deal, covers all product on the Salo label, both the "Salo Blues" and "The Chelsea Girl of the Botte," and also album, "Babac Fearno- fillopinio," by Joe Barraza. Salo, a division of Cayne Industries, says that they have its logo on all of its product released by Epic in the U.S. its parent company is presently exclusive distributors of CBS Latin product in the U.S.
LOS ANGELES—There are several bullish factors emerging in the economy to give the stock market a short-term lift and restore consumer confidence at retail.

One, easier money conditions—point cut in the prime lending rate—is encouraging and, two, there is a reassurance on Wall Street that the downturn in interest rates is continuing.

For long-term gains, however, the market is waiting to see what Congress plans to do before making any lengthy commitments.

In turn, music and tape industry stocks are reacting sluggishly to economic news, but even there the advances overshadow the declines.

For example—Integrity Entertainment Corp., owner of the Warehouse, a chain of 51 discount record and tape stores operating in California, plans to open nine additional stores by June.

The company reports second quarter sales of $9,069,683 and earnings of $262,691, or 8 cents a share, for the period ended Dec. 31, compared to $9,678,273, and earnings of $178,676, or 6 cents a share, in the same period a year ago.

For the six months, sales were up 38 percent to $15,142,148 and earnings rose 62 percent to $432,171, compared to $8,995,466 and earnings of $266,301 for the same period a year ago. Per share earnings rose 62 percent from 8 cents to 13 cents a share fully diluted.

—Despite lower earnings in the third quarter, ended Jan. 31, profits more than tripled in the last nine-month period at Ampex Corp.

The company reports sales of $191,199,000 and net income of $16,184,000, including a $6,111,000 tax-loss carry-forward, or $1.49 a share, in the nine months, compared to sales of $195,571,000 and net earnings of $4,108,000, including an extraordinary credit of $1,330,000, or 38 cents a share, in the same period a year ago.

In the third quarter, sales were $63,344,000 and net income was $1,487,000, including a $645,000 tax-loss carry-forward, or 14 cents a share, compared to sales of $66,883,000 and net earnings of $2,183,000, including an extraordinary credit of $840,000, or 20 cents a share, for the same period a year ago.

—Audiofetons Corp., North Hollywood, Calif., manufacturer of audio and video equipment, says it has increased sales and earnings for the second quarter and six months ended Dec. 31.

For six months, sales were $5,392,000 and earnings $254,000, or 30 cents a share, compared to sales of $3,746,000 and earnings of $116,000, or 14 cents a share, in the same period a year ago.

Don E. Werner, president, says sales and income gains were led by the company's increased promotion, which predicts continued sales gains in the final six months, "resulting in another record sales year."

—CBS—CBS says "1975 will be another fine year," Arthur R. Taylor, president, told security analysts.

The company posted record earnings from continuing operations of $70,257,000, or $3.00 a share, on sales of $1,751,341,000 for the year ended Dec. 31, compared to earnings of $94,564,000, or $3.22 a share, on sales of $1,199,055,000, or $3.39 a share, a year ago.

Earnings in 1973 were reduced $1,661,050, or 5 cents a share, as a result of a court ruling. Sales for the CBS Records Group were $420,000 in 1974, with earnings before taxes of $44.8 million.

—Memorex reports its reduced net loss in 1974 compared with 1973, because of improved demand for its products. "The continuing demand should provide the basis for profit recovery," the company said.

The company lost $9 million, or $2.08 a share, on sales of $217,600,000 for the year ended Dec. 31, compared to a loss of $119,100,000, or $27.63 a share, on sales of $176,900,000 in 1973.

—GRT Corp., Sunnyvale, Calif., reports sales of $25,558,000 and net income of $1,189,000, including a $582,000 tax-loss carry-forward, or 33 cents a share, for nine months ended Dec. 31, compared to sales of $25,437,000 and earnings of $1,476,000, excluding an extraordinary income of $714,000, or 40 cents a share in the same period a year ago.

In the third quarter, sales were $8,910,000 and earnings $516,000, including an extraordinary gain of $250,000, or 32 cents a share, compared to sales of $9,619,000 and earnings of $814,000, including a tax-loss carry-forward of $506,000, or 5 cents a share, 22 cents a share, in the same period a year ago.

"Despite the recent downturn in the economy, basic consumer demand for prerecorded music tapes approximately held up as the economy is expanding," says Alan J. Bayley, president.

"However, product inventories in the distribution channels are generally lower because retailers have been drawing on their existing stocks," he feels, and "thus has reduced manufacturers' shipments to some extent."

Survey Reveals

Dealers Prefer

Non-Brand Buys

LOS ANGELES—Record manufacturers who distribute through branch operations have an advertising and promotion job ahead of them with the nation's independent dealers.

In answer to a question in a Billboard survey which specifically singled out distributors, branch operations, racks, one-stops and others as to possible buying sources, 33 out of 40 or 82.5 percent said that they buy from distributors, while only 15 or 37.5 percent reported doing business with "branch dealers" or dealers who market to independent dealers, could signify multiple buying sources on the question.

Forty-seven percent of the 37 independent dealer response stated record salesmen call on them weekly, 15 percent said they see a salesman every two weeks while 12 percent said they see a salesman every six months.

Distributor Signed

SAN FRANCISCO—Arrangements have been finalized for Fa- derik Records, a subsidiary of Eric Hilding's Apollo Records, to be dis- tributed via International Record Distributing Co.
DOG SOLDIER IS ON THE ATTACK

With critics and audiences raving, Dog Soldier is conquering America:

ON TOUR NOW.

February 28 Richmond, Virginia/March 1 Washington, D.C./March 2 Long Island, New York
March 3 and 4 New York, New York, Bottom Line/March 6 Atlanta, Georgia
March 7 Orlando, Florida/March 14 Fort Wayne, Indiana/March 16 Indianapolis, Indiana
AND MORE TO COME!

On United Artists Records & Tapes

UA-LA405-G
Since the remarkable success of Earth, Wind & Fire, it seems as if a hundred groups have appeared with a similar sound.
But they aren't in a similar league. The first group to successfully combine all the elements of seventies music is still, by far, the best.

Earth, Wind & Fire. The new album, "That's the Way of the World," widens the gap even further. It's instant gold, of course.

"That's the Way of the World" - the spectacular new album by Earth, Wind & Fire, including their hit "Shining Star."

On Columbia Records® and Tapes
MOMENTUM GROWING FOR SINGLES TO DROP

**Continued from page 1**

They are ready to roll back the price, but don't want to be the leader.

"Forget about the overused T-shirts, posters, sweaters and that kind of stuff," says Joe Martin of Apex-Martin, N.J. entity which racks, distributes and has retail holdings.

Martin feels the money from such merchandising should go into building basic singles promotion to where it was a decade ago. "We need singles to break artists. It's the surest way." He feels the price increase was a bad mistake.

Martin, who racks singles in the Two Guys chain through the East from Vermont to Baltimore, says he and buyer-president Lou Mandelli are in the midst of a nine-month 69 cents single sale, finishing Sunday (22). The drastic price drop meant a hefty profit dip. Martin feels he stocked the stores with large quantities of from 50 to 100 of the hottest singles in each area. Radio activity was carefully studied to afford a locally-popular mix. Most stores ran out by Saturday night (15). Martin has experimented in his own New Jersey retail outlets, dropping price from 98 cents to 89 cents. A 50 percent increase in sales resulted.

George Schnake, marketing director of the 64-store Record Bar chain, feels better fill is essential. His stores are not centrally warehoused. His managers carry new singles over difficulty selling non-breaking singles.

He is impressing managers to work closely with local radio programmers. Tom Bieth, who operates three Records Unlimited stores in central Pennsylvania, cultivates the young, novice record customer, who he feels is a singles buyer.

Billboard's recent first retailer survey reported 80 percent of the nation's independent retailers stocked singles. At Franklin, general manager of ABC's leisure time retail record chain of six stores, reports he has dropped singles from over $1 to 94 or 96 cents, depending on local and state tax, to keep the price under a buck.

R.A. Harlan, vice president of buying for ABC Records & Tapes, feels the price must come down. He sees no upturn without a price incentive. "Steve Kagel, national sales manager, is preparing a singles sales drive for the rack and distributing chain, which now ranks third nationally.

**Disk Stars Set To Appear At Grammy Awards**

NEW YORK—More than two dozen recording personalities are scheduled to appear on the Grammy Awards hour-and-a-half live telecast March 1 on the CBS network.

The show, which emanates from the Uris Theater here, will be hosted by Andy Williams. Set to participate either as performers or presenters are David Bowie, Harry Chapin, Rita Coolidge, David Essex, Roberta Flack, Aretha Franklin, Marvin Hamlish, The Los Hooper Big Band, Waylon Jennings, Tom Jones, Andre Kostelanet, Kris Kristofferson, John Lennon, Moms Mabley, Ann-Margret, Bertie MIdler, Anna Moffo, Anna Murray, Tony Orlando and Dawn, Paul Simon, Kate Smith, the Spinners, Ray Stevens, Rudy Vallee, Paul Williams, Stewie Wonder, and members of the cast of the Broadway musical, "The Magic Show.

Jack Elliot will conduct a 50-piece orchestra on stage.

Several Recording Academy chapters will hold pre-television presentation ceremonies to announce Grammy winners in categories not covered in the broadcast, according to Bill Lowery, national president.

A national dinner for the purpose will be held in New York's Americana Hotel, just prior to the telecast.

In Los Angeles, Academy members will meet at the Beverly Wilshire Hotel. The San Francisco chapter will gather at the Golden Gateway Hotel, and in Chicago the scene of festivities will be the Continental Plaza Hotel.

**Program One-Stop In An Expansion**

UNION, N.J.—Program One-Stop has opened a branch in Sayreville, N.J. The new site was chosen because of its central location in order to cover accounts in the upstate New York, Hudson Valley and Western Massachusetts area.

Mitch Rapoport of the company says that the one stop will be stocked with new releases, current hits, standards and title strips.

**General News**

**Launch Country Disk Club**

**Continued from page 1**

Field follows successful tests begun at the first of a number.

A TV package offering similar to Dynamic House.

A negative opinion record/tape club with an ambitious editorial/product publication each month.

Both he and Klemes emphasize that the important factor in the project is that country is not readily available at the retail level. They desire to draw the analogy to the start of Columbia House 20 years ago, before shopping centers and major department stores broadened record/tape distribution.

They also insist on "pure" country only, although already have had protests from some die-in-the-wool fans about including an Olivia Newton-John release in the first club offering. "Crossover artist product will only be included if it is in demand," Klemes says.

"Conversely, if someone like Johnny Rodriguez makes a Broadway show album, it will be mentioned for those 'complete disco-geometry' fans, but not featured."

With the continuity package offered in either a $7.50 or $8.50 flat fee, each response thus far has been about 50-50, Country notes. But the club tests either four records/tapes at $1 each/buy four in two years or 12 records/tapes at 99 cents/buy 10 in three years—have pulled over 60 percent 8-track, about 10 percent cassette and less than 30 percent LP. Both responses bear out the continuing direct market shift to tape noted in recent results from both Columbia House and RCA (Billboard, Feb. 15).

**Hassett Heads New Tony Bennett Label**

NEW YORK—Tony Bennett and several business associates have formed an independent record company, MBM, one of the major majors. A decision has yet to be made if the enterprise will market through independent distributors or affiliate with a major manufacturer.

Officials of the firm are William D. Hassett Jr., president, Jack Rollins, vice president and Richard Roemer, secretary and general counsel.

A material for a first album has been recorded and is now being edited, according to Rollins. Company offices are at 130 West 57th St. here.
SUZI QUATRO ARRIVING WITH HER HOTTEST SINGLE YET - WATCH OUT "YOUR MAMA WON'T LIKE ME" WILL ABSOLUTELY KNOCK YOU OUT!

ON ARISTA RECORDS
SHURE SR PROFESSIONAL SOUND REINFORCEMENT EQUIPMENT
When Opryland undertook the recent, eminently successful U.S. State Department five-city, 27-performance tour to Russia, soundman Tom Moores faced an overwhelming array of uncommon problems that called for an extraordinary sound system. Fail-safe reliability was a must due to time factors and remoteness—the nearest source of U.S. repair parts or equipment was often over 1,000 air miles away. Sound quality requirements were a matter of International Prestige. The system he chose consisted 100% of Shure SR Professional Sound Reinforcement Components and Shure SM54 microphones!

"... SIZE TO PERFORMANCE, THE BEST I'VE EVER SEEN"

Years of research and development—plus four years of field-testing in every conceivable big sound application, coupled with in-depth consultations with a Who's Who of sound installers, soundmen, road managers, and auditorium technicians went into the design of this rugged, reliable, professional equipment. SR components can be used as a system (or inserted as individual links within a system of quality componentry) in virtually unlimited combinations with assurance of uncompromising quality—in power, intelligibility, musical purity and controlled coverage. SR is already in use as the main sound system in many Vegas hotels, Chicago auditoriums and hotels, churches, and giant amusement parks.

A WHOLE NEW SPECTRUM OF AUDIO TOOLS

The Shure SR101 audio console accepts eight balanced low impedance microphones (two channels switch to high level inputs), each with individual controls for volume, reverb, high- and low-frequency equalization, and input attenuation. The SR105A 200-watt continuous (RMS) power amplifier with bridging capabilities to obtain 400 watts (RMS) permits either direct speaker coupling or direct- and transformer-coupled output for 70-volt lines. The SR108 is a wide-response, wide-dispersion speaker system, has biamp capability, and is suitable for permanent or temporary installations. And an array of custom accessories add further flexibility.

*Tom Moores talking about SR equipment.

Call collect for
Technical information, the name of your dealer, and sound installation application guide and catalogs.

SHURE HOT LINE
(312) 679-8565

Send technical information, name of dealer, and sound installation application guide and catalogs.

Name ____________________________
Address __________________________
City _____________________________
State ____________________________ Zip

☐ Call me (Tel. No.): ________________________________

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

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
The NARMinations Are In!

Billboard Is The Best Place For Your Message At NARM March 8 Issue

Ad Deadline: February 26

'The Delicate Negotiations on Ampex-London Tie In Jeopardy

By RADCLIFFE JOE

NEW YORK—Ampex Music Division (AMD) which once boasted a near total monopoly of the tape duplication and distribution business in this country, is in the middle of a contractual struggle to hold on to London Records, one of its last remaining major accounts.

Although the details of the contractual differences have not been openly aired, spokespersons for both London and AMD agree that they are in the middle of some "delicate" negotiations on the terms of this contract which is due for renewal within a few weeks.

While London officials remain tight-lipped about how they view the progress of the negotiations, Ampex people express confidence that despite the "differences of opinion" the deal will be renewed.

For Ampex, which has been slowly losing whatever grip it had on the home entertainment industry (it shuttered its home audio and video hardware divisions, as well as Ampex Records about three years ago) the retention of London Records and its affiliated labels is important, if only for prestige.

As recently as 1973 AMD enjoyed exclusive duplicating and distribution rights to the tape catalogs of such prestigious labels as the WEA Group, MGM, and Polydor, and the Buddah Group, Polydor Records, and Vanguard Records, among others.

However, new economy drives by some labels, new marketing and distribution strategies by others, and in some cases the change of label and duplicator, resulted in a gradual withdrawal by many labels, leaving Ampex now with London as the lone biggie, along with a number of small, specialized jazz and other labels.

In the case of WEA, AMD is still under contract to duplicate product, but all distribution in now done by WEA. Polydor Records, along with MGM is being duplicated by the individual labels, and distributed through Phonodisc, the distributing arm for both, Motown is being duplicated in-house; the Buddah Group recently switched to GRT (General Recorded Tape) which now has exclusive duplicating and distribution rights in the U.S. and Canada; and AMD terminated the Vanguard contract last year after a 15-year association.

Axton TV Taps Craig Promotion

LOS ANGELES—Fresh off a TV spot campaign with major recording stars Leon Russell and Billy Preston, Craig Corp. is nationally sponsoring a star-packed syndicated special built around Hoyt Axton set for 30 markets around June and pushing its Power Play car stereo product.

The use of major recording stars in TV programs aimed at its target buyer 18-34 audience is positioning Craig is in a broader product position, says Lauren Davies, vice president and sales manager. Already set to push a home product line, Craig will be on at NBC.COM its entry into CB radio, though not paired with car stereo, he says.

Craig will also advertise to its existing line of four Power Play car units.

Continued from page 3

"Be able to have an office in England that knows what market as well as we know the U.S. market here."

Until now, 20th has had only a label director, but he was really a part of the Pye organization. Two men and a secretary will be hired to operate the new 20th office in London.

The office is not really the first step of a multi-faceted increase in European activities. Within the next two or three weeks, 20th Century Records will be handled by Randy Edelman of England and Europe and this will be followed with a similar tour by Rita Jean Bodine in April.

"You can't just send records to England or Europe and expect them to happen," Pasternak says, "but if you believe in the artists and work properly with him or her, you have to spend it." Both Edelman and Bodine will be conducting press receptions, making TV appearances and it's likely that Edelman will perform for radio and press executives.

20th is directing stronger drives at both the Australian market and Pasternak may be visiting that country with an artist about mid-year— and Japan. With the Japanese market, Pasternak is again doing special "tailing" of product.

For example, the market there leans especially toward soundtracks and big band material. Thus, Mau- ri McCovery's product in Japan is soundtrack related, such as her "We May Never Love Like This Again" single which she performed in the movie "The Towering Inferno." That film clip from the movie, incidentally, has been sent to the more than 35 licensees of 20th around the world and is being used by McCover as a worldwide class act.

Pasternak points to the dominance of Barry White and all of the White-produced product. "He's undoubtedly the leading soul artist around the world." And now Pas- ternak, who was named international director only six months ago, is laboring to build that same kind of popularity for other label artists.

The Test On Selling Records

Continued from page 1

Product offered is selected from the pool of material in the RCA Records catalog. Private sale items also taken from the Reader's Digest catalog.

While the marketing formula is thought to have great income potential on its own, RCA's prime motive is to build participation choices club, according to David Heneberry, di- visional vice president in charge of the music service.

Similar projects by the Digest plugging other merchandise have attracted significant revenue. Bill Nieclos, who runs the newly-established QSP music division for the Digest, points to results achieved by the QSP candy and magazine subscription divisions. Latter have been in operation for many years. "Each of these divisions grosses about $30 million a year," he says. With reference to the music wing, he adds: "We think it's a winner."

Marketing formula has school groups and other youth organizations pick or sign contracts to buy records and tapes listed in a special brochure prepared by RCA. Con- sumers are told funds earn for youthful sales persons will finance community projects such as the purchase of band uniforms, or a school trip to the state capitol.

The brochure states on covers that in the past "over $88 million has been earned by schools and organizations for their activities" via QSP fund-raising programs.

For its efforts, the soliciting groups receive 40 percent of the gross, with all product sold at suggested list prices. Fulfillment is by the RCA Music Service, which follows up each sale with a club enrollment mailing.

"We feel the plan exposes product to thousands of households in a favorable way," says RCA's Heneberry. "As media availability shrinks, we must find good ways to attract audience for mail-order.

All product lined in the sales bro- chure is cataloged. Records, cassettes and tapes titles carried, only 41 carry the RCA logo, with the remainder representing as many as 15 other labels. Top artists are featured in a number of musical categories, including pop, country, clas- sical, jazz, etc.

Records must have been available for at least three months before being eligible for catalog listing, ac- cording to Heneberry. They are chosen for longevity potential, since the plan is to use only a single brochure edition to be distributed during any specified period.

62% Of Dealers Do Not Discount

LOS ANGELES—Sixty-two per- cent of the nation's independent music dealers do not special dis- count, adhering to regular store prices.

Twenty-one of 34 dealers who re- sponded in a Billboard survey said they did not special discount. The remaining dealers were split. About half offer weekly discounts over and above their store price. Most of this discount averages about $1.50 off regular price and holds only for a week or two. The other half offer sporadic discount specials.

$7 Mil Total Since 1960

ASCAP Grants Disclosed

NEW YORK—ASCAP's special awards panels have voted additional cash grants totalling $78,600 to writer numbers of the society. This amount is in addition to $665,250 and $550,000 voted in August and has raised the total distributed since 1960 to more than $7,100,000.

Company receiving awards in the standard field include Jack Be- son, Louis Calabro, Lukas Foss, etc.


Other winners in the popular field are David Nichiern, Ken As- hman, Peter Snow, Irv Wilson Jr., Marvin Harnsich, Janoce Torre and Fred Spielman.

Also recognized by the independ- ent awards panel are Jacob Brack- mann, Johnny Britool, Mary F. Cain, Dave Palmer, Luigi Creatore, Hugo Peretti, Tim Moore, Lee Loughnan, Ray Parker, Betty Duke, George Fis- choff, Doo Severinsen, Christine Ya- rian, Ira Kody, Alan O'Day, Marty Cooper and John Riggs.

Bricusse Signs With Chappell

NEW YORK—Chappell Music and writer Leslie Bricusse have signed a long-term co-publishing and administration agreement through Chappell's firm, Stage and Screen Music.

As part of the agreement, Chap- pell will also administer Taradem Music, firm owned by Anthony Norman, Chappell's president.

Bricusse's catalog of songs includes "My Kind Of Girl," "If I Ruled The World," "I Saw The Candy Man" and "What Kind Of Fool Am I?" He's currently working with Julie Stynes on "Oleander," musical adaptation of Tennessee Williams' "The Rose Tattoo." For film, he recently completed the screen adaptation for "The Great Music Chase," for which he adapted the music of the "Nuttercracker Suite" and wrote original lyrics.
"WHAT AM I GONNA DO WITH YOU" TC-2177

A NEW SINGLE BY THE MAESTRO BARRY WHITE

WHAT ELSE CAN WE SAY?

WHERE HIS PERSONAL FRIENDS ARE!

PRODUCED BY BARRY WHITE

A BARRY WHITE - SOUL UNLIMITED PRODUCTION
MARCH 11, 1976, BILLBOARD

Bay Area's KRE Starts a Trend

By JACK MCDONOUGH

"We're playing the music," says Singleton, and I think we're heading down the right road. Progressive rock as a dynamic force in music is slowing down and jazz-related music is very strong, I think it's a new era.

Previous to this jazz-soul format, KRE played only smooth and was not getting anywhere. The bad ratings, combined with a late 1973 announcement by long-time station personnel purged, provided the opportunity to try something different.

KRE had already begun the experiment in the spring of 1973 of mixing jazz, R&B and soul. As a good example.

"KRE MIAMI is AM soul instrumental station Comedy Contempo during the week excepting on the weekend. And talk station WCAU in Philadelphia, but dates back to WHEN in New York, which was an MOR station. Actually, previous program director Ron Felts hadn't done a bad job with the station music approach or ratings, he'd taken off to Tahiti a week ago to recoup face. Al Funky Bob Bankroth, who'd been doing afternoon drive at WCCG in Hartford, Conn., is now at WAKP in Kingston.

"I think the whole truck is to surround yourself with good people, you can find, people whose musical tastes are in accordance to whatever the station's format. How well they love their work." Tom Krimmier does the music played on KRE.

Stedman, whose musical tastes are in accordance to whatever the station's format. How well they love their work. "I think the whole truck is to surround yourself with good people, you can find, people whose musical tastes are in accordance to whatever the station's format. How well they love their work," says Stedman.

"We've been building good rapport with record companies. "if you can't get along with them comfortably...[then] you might as well forget it. Record companies have just about come in and thrown their product at us, but we're playing the music we like, and if we're not playing their new product, that hasn't been aired in this format. Radio stations don't exist without record companies and those same record companies can't exist without us," says Stedman.

Although still in its infancy, Zeta 4 is going to make itself an integral part of the Bay Area music business. "We've been working hard," Singleton says. "For instance, we picked up information on Warner Bros. and got to hear the new "Under the Cherry Tree" by Janesville, which is looking good."
Thank you, Columbia, for believing.

This week our first album, "Aerosmith," (released Jan.'73) is 181 Bullet.

Our second album, "Get Your Wings," (on the charts 42 weeks already) is hot again at 167 Bullet.

It includes our new single, "S.O.S."

AEROSMITH

Including:
Dream On/Make it/One Way Street/Somebody/Mama Kin

AEROSMITH

Including:
Same Old Song And Dance/Woman Of The World/S.O.S./Train Kept A Rollin'/Seasons Of Wither

Aerosmith. On Columbia Records and Tapes

Management: Leber-Krebs, Inc.
Agency: I.C.M.
1. **ADD-ONS:** The two key products added at the radio stations listed, as determined by station personnel.

2. **PRIME MOVERS:** The two products regulating the greatest proportionate upward movement on the station's playlists, as determined by station personnel.

3. **BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Movers information to reflect greatest product activity at Regional and National levels.

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**Pacific Southwest Region**

### TOP ADD-ONS

- **WINNIE RIPERTON—Lovin' You (Epic)**
- **PHOEBE—Poetry Man (Atlantic)**
- **MAURICE MARSDEN—Mama (Atlantic)**
- **OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)**
- **NEWTON-JOHN Have You Never Been Mellow (MCA)**

### Pacific Northwest Region

### TOP ADD-ONS

- **LEON SALTAR—Long Tall Glasses (W.B.)**
- **MELINDA—Love You (Epic)**

### BREAKOUTS

- **LABELLE—Lady Marmalade (Epic)**
- **FRANKIE VALLI—My Eyes Adored You (Private Stock)**

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**TOP AD-ONS—NATIONAL**

- **WINNIE RIPERTON—Lovin' You (Epic)**
- **PHOEBE—Poetry Man (Atlantic)**
- **MAURICE MARSDEN—Mama (Atlantic)**
- **OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)**
- **NEWTON-JOHN Have You Never Been Mellow (MCA)**

### TOP PRIME-MOVERS—NATIONAL

- **LEO SALTER—Long Tall Glasses (W.B.)**
- **MELINDA—Love You (Epic)**

### BREAKOUTS

- **LABELLE—Lady Marmalade (Epic)**
- **FRANKIE VALLI—My Eyes Adored You (Private Stock)**

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**Breakdowns**

- **HIT CHART—Prime Movers**
- **BREAKOUTS**

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**TOP PRIME-MOVERS—Regional**

- **LABELLE—Lady Marmalade (Epic)**
- **OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)**

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**Regional Breakouts & National Breakouts**

- **MINNIE RIPERTON—Lovin' You (Epic)**
- **JACKIE GATES—Don't Let Go (W.B.)**
- **LABELLE—Lady Marmalade (Epic)**
- **OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)**

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**Top 100 Add-Ons**

- **WINNIE RIPERTON—Lovin' You (Epic)**
- **OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)**
- **NEWTON-JOHN Have You Never Been Mellow (MCA)**
- **RUFUS—Once You Get Started (ABC)**
- **FRANKIE VALLI—My Eyes Adored You (Private Stock)**

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**Breakouts**

- **LABELLE—Lady Marmalade (Epic)**
- **OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)**

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Blue Swede

HUSH/I'M ALIVE
HUSH/I'M ALIVE
HUSH/I'M ALIVE
HUSH/I'M ALIVE

Their new SMASH single!
Radio TV Programming

Vox Jox

- Continued from page 18

Bay Area's KRE Starts a Trend

Bay," says Robertson, "and there was essentially only one station, KDJ, aimed at that. In what we would call white radio there was a special community that could be reached only through easy listening and country to the various shades of heaviness in rock programming.

But in the jazz-blues vein there was one traditional jazz station, KJAZ in San Francisco, and its producer, Sonny Rollins, Billy Cobham and Stanley Clarke. Many of the singers are from the same artists, but the single lists included Jimmy Witherspoon, Bill House, Clark, and Sonny 5310.

The KRE logo today is a double profile of a young black man with a face looking in each direction, with the words "Mellow" and "Jazz" on either side. "It wasn't as though one day we came out with a new station," continues Robert. "It was an educational process because a lot of us weren't that tuned in yet to contemporary jazz. Plus the fact that a lot of the artists are just now making a name for themselves. So, we started by blending in as much mellow new stuff as we could find."

KRE has since, of course, reached a well-defined point. "Our basic direction is set," says Singleton. "We're just refining it. We're heading in the direction jazz is going—electronic stuff, groups rather than big bands. We're loose enough that we can program anything we feel in our basic feel. If a record's good and fits what we do, we'll play it. We don't wait for it to be charted. Conversely, if a record's No. 1 but doesn't fit, we don't play it unless we get overwhelming demand."

This sometimes causes problems with some local record stores "because they aren't used to us and we don't necessarily play what's in the trades. We may be playing a record no one's ever heard of and getting good response. So a listener will check a record store and the store will say they've never heard of the record. Our playlist has helped us in that regard."

The playlist comes out every two weeks, contains a list of 3 LPs and about 48 singles and, says Singleton, "our basic job is to keep listeners to, they'll know what we're playing. The jocks are by no means held to it. We try to do it once an hour so by the end of the day they all get played, but it's not a heavy rotation. We also have a "conquest" playlist which are just the newest albums that get the most play. But we play many more albums than are on the list."

One of the biggest differences between us and other contemporary stations," says Robertson, "is that in what we would call white radio there was a special community that could be reached only through easy listening and country to the various shades of heaviness in rock programming.

The playlist dated Jan 20 lists records by Fire, Rufus, the Spinners, the Temptations, Funk Inc., Aretha Franklin, Power, Ramsey Lewis, Rusty Bryant, Bobbi Washington, Herbie Hancock, Miles Davis, Simon and Garfunkel. Sone Rollins, Billy Cobham and Stanley Clarke. Many of the singers are from the same artists, but the single lists included Jimmy Witherspoon, Bill House, Clark, and Sonny 5310.

Unmink Communications Corp. of Califor-

Horizons tried for a time a MOR format called Radio Eastbay, with heavy emphasis on local newscasts, but it did not attract two minutes of community news each hour to the five minutes they take from the ABC network.

Robertson and Singleton both work on the air Monday through Friday, Robertson 11 a.m. to 2 p.m., Singleton 2 to 7 p.m. The other regular announcers are Max Smith (6 a.m.-11 a.m.), Bob Temple (7 p.m. to midnight), and Roy Freeman (midnight to 6 a.m.). Weekenders are K.C. Davis, Michael Criddle and Lou Schneider.

Miami's Zeta 4

- Continued from page 18

Ron and Howard Albert, engineer-producers of Criteria Recording Session, were trying to establish a greater rapport between industry people, other Miami radio stations, record companies, artists and management, both on a local and national level. Criteria draws top talent in the country and top producers. There must be some reason why the creative forces in the music industry are here. Zeta 4 is going to be part of the Miami sound. And our entire direction is to coordinate. We're not doing this to be the center of attraction, but because we feel it has to be done."

The FM station went on the air on Valentine's Day 1949 and in 1957 it became one of the first stations on the West Coast to broadcast in stereo.

From 1963 to 1970 the station was owned by Wright Broadcasting which changed the call letters to KPAT to follow with their successful WPAT in Paterson, N.J. But they never gained a foothold...
The group began playing the campus circuit through Variety Artists, and in late 1972, the representative of the booking firm called Daley, a veteran who has managed the likes of John Denver, the Beach Boys, the Everly Brothers, the Everly Brothers and Randy Sparks in the past, and asked if he would like to take over the reins of the band.

"Larry Hosborn was now lead singer for the boys and doing a lot of writing," Daley says, "and they were beginning to make a name for themselves on campuses. At the time, with no record contract and no new producer in several years, they were still pulling in between $800 and $1,000 a night. But they began working regularly and we decided to keep up the college work."

Around this time, says Daley, requests began to come in to record in areas where the band had performed for "Busin' Out" the second LP. RCA then began reserving the LP in areas where it was requested. Eventually, in the middle of last year, the title called Daley and negotiations began to re-sign the group.

In August of 1974, the group took two months off from its college schedule and cut a new LP. Due to legal problems, however, the group was not signed right away.

"Still, Daley stresses, "RCA kept supporting the group wherever it played, making sure LPs were in the stores and having people there when we went to our shows." This impressed us a great deal, and we continued to negotiate with them."

Meanwhile, Pure Prairie League had played 142 colleges in 15 months, working three to five universities a week. Its current average payday is between $4,000 and $5,000, and there is still new LP."
Have You Never Been Mellow

A new single and the title for Olivia's just released album featuring Goodbye Again, It's So Easy, The Air that I Breathe and more.

Olivia Newton-John

Album: MCA-2133  Single: MCA-4034

MCA RECORDS

Four American Music Awards! Congratulations Olivia, MCA honestly loves you.
Residual Rights

Blire, Stern took a different approach: "The first thing to do is get into a union. You can do anything else. That's for your own protection."

Several commercial tunes were played interminably, with the objective being to demonstrate the creativity involved in writing for commercials. In addition, the panel made some commercials going in every English-speaking country, said commercial arrangements can be exquisitely complex but very simple, and are still the same goal. Stern feels that a great portion of the creativity involved is natural ability, and he adds, a good songwriter does not necessarily make a good commercial writer. Often, the songwriters do not make the transition to commercials.

In selling commercials, said Blire, "You must first realize who you are trying to sell to, and you reach out to them on their terms musically and intellectually. The attitude is the most important thing—the attitude of the product and the people you are trying to reach. The job of all advertising is to sell, and you must reach the people on today's terms."

"Roger (Miller) took the 15 and 32 bars and threw them out; he has been really successful with it. For years certain rules were not broken, but they are now being broken with impunity."

The idea is not to forever employ persons who can sing with professional overtones. When singing a commercial, as was demonstrated for Chicken Delight, Blire searched for a person without the basic quality needed to sing, then suggested he sing to the best of his ability. The result is a rustic, scratchy sound that would be offensive were it not funny. The Chicken Delight commercial is successful.

In the 60's music commercials were referred to as jingles, and the major advertisers like Coke, Chevrolet, General Motors and Procter and Gamble, all relied heavily on music commercials.

The area changed when new contemporary arranger/composers who came from records moved into the field and were able to supply their talents in the music commercial areas. In recent years the trend is to use television and radio commercials as a vehicle to break new songs, and hopefully come out with a phonograph recording, said Stern.

"Financially, the reward from a commercial is probably equal to the musical hit," said Miller. "He has made all of the mistakes, and given away many songs, but says, 'I have never had any self doubts about myself as a performer. Come in with a great song and doors will open for you,' he advises.

Added Blire: "One good thing about commercials is that you get paid for them then and not in royalties."

All members of the panel agreed that many commercials are presented in bad taste, how-ever, said Blire, "When people like your commercial, they will buy some form of osmosis think that your product is better. People respond totally emotionally. When you try to reach them intellectually, it just doesn't work."

Blire said honesty is very important in advertising, and his biggest objection to commercials is that they try to be something that they are not. He does not like to sample the product being advertised, because he does not want to be hindered if the product is not all that the commercial says.

When doing commercial music, you try not to sell it, advises Blire. Once you get a sound that will work for you, license it for a period of time, and at the end of that time you can sell it again and again, he said.

The visual portion of a commercial is usually planned in advance of putting the music to the spot, Stern noted. When doing an animated spot, the voice or music will be prerecorded.

"If you want to write music, commercials is a good place to start, but because of the unemployment situation, radio and television have become very closed, said Stern. The union is the first place to go, and if you have an opportunity to get into it, have a tape made and take it to the advertisers, said Stern.

The panel was asked what is the difference between a good commercial and one that sells merchandise?

"They are both the same thing, although you can have a perfectly lovely commercial that sells nothing, while an atrocious one that will sell a lot of product," said Stern.

How would I present myself to you was asked of Stern.

"Via tape," he said simply.

"How would you suggest a person with music experience in New York break into the business in California?"

"It's the same method all over, just a matter of pounding on advertising agency doors, or get a representative behind you, said Stern. Either that, or coming up with a series of his commercials in New York, because advertisers all over the world will buy success.

Why do advertisers use the same singers and musicians for most commercials?

"That's not really true anymore," said Stern. "Out here (L.A.) they hire the musicians to fit the particular job. They do not use the same soul musicians for a country commercial. We see rhythm sections changing constantly, as singers change according to the nature of the job."

Do the agencies have staff writers, or do they bring in freelance writers to do their commercials?

"The project usually starts at the creative level inside the advertising agency," said Stern. "The odds are 1,000 to one that a free lance writer will walk in and have his material used."

The odds are 1,000 to one, Blire injected, but that one chance does exist. It is difficult to even get them to look at it, because advertising agencies are so often being sued because someone says that they have stolen their idea. "The unsolicited idea is hard to present but if it's strong enough, it will work. The thing to remember is that advertising companies are six to eight months ahead of the time you're going on the air, so they may say to you, 'I love that idea and maybe we can use it in our campaign for next year."

What is the most important lesson that you have learned since starting your career in commercials? Miller was asked.

"I would give away half of my writers' royalties just to see my name on a record. Naturally, I no longer do that. That was my first lesson, I would now take my songs somewhere else."

Would a writer or producer when going over your songs, change any part of them and take part of the credits?

"They are called 'song doctors,' if they just add a few words, and they should not get any writer credit," said Miller.

Being familiar with the rip-offs of the industry has given Miller an education from the ground up to his present status, he said.

By JEAN WILLIAMS

When you're a novice in the business you may get taken, but don't give your songs away, is the advice bestowed on promising songwriters by Chuck Blire during last week's seminar directed at music commercials.

Blire is founder of Chuck Blire Creative Services, winner of every commercial category of the international broadcasting awards competition and generally regarded as one of the pioneers in Top 40 radio.

Roger Miller, songwriter/performer, and Charles Stern, artists' manager and founder of the Charles H. Stern Agency, formed the panel with Blire in an effort to give insight into music commercials and how they affect listeners.

"There are two kinds of effective advertising commercials," said Blire. "The irritant method, which is advertising that stamps the product and brand name into your memory bank, although the commercial may be physically irritating. And the affirmative emotional response, sweet, gentle and well received, with the results in accordance with the irritant method."

During a question and answer session, the panel was asked ways and means of opening doors for new artists. If you're bright and good, go and knock on the doors, said Miller, but, he warned, be true to yourself because you can't hype yourself. Attitude is the most important thing, but the goal is to sell, added..."
"Jazz is becoming more and more of an encouraging venture for us," according to student Brenda Basili of Glassboro (N.J.) State College. "In the last year we have had a number of signs pointing to the growing success of jazz on campus," Ms. Basili said. "More than 250 people signed up for our course on the development of jazz with a large number turned away and our four-day jazz festival with Chuck Mangione, Manny Albam and others was a large victory."

The importance of keeping campus jazz concerts and festivals stocked with contemporary and modern artists was pointed out by a number of student contributors. Still, a number of discussion participants said that traditional jazzmen should not be ignored. "Jazz is and will always be an art form," Fisher said, "and it was really unheard of 15 years ago to call a musician like Dizzy Gillespie a traditional jazzman," as one student stated.

This statement was presented as an answer to one student who mentioned that some of the older, "traditional" jazz musicians had not done very well at his school. The failure of these acts was not because of the era from which they came, but instead because of the school's overall music program.

Unfortunately there is a bias toward some of the more traditional groups like Dizzy Gillespie, because we got killed on Count Basie, partly because we also had other traditionalists like Duke Ellington and Count Basie," he said. "Because of this we are continuing to diversify our entertainment schedule with more and more contemporary acts like Gato Barbieri, Larry Coryell and Chick Corea."

Tom Maitki of Westchester State College said that one of the problems with presenting jazz on campus is the definition misconception that exists. "As soon as people find out what jazz really is then there is no problem presenting it," he said. "One of the things that we really like about presenting jazz artists is the fact that they are much easier to work with than most of the rock acts we come across."

Another side of jazz discussed dealt with setting up jazz concerts utilizing local jazz artists. Mudge Ellis, programming assistant at Detroit's Schoolcraft College, said that it is usually very easy for most schools to find jazz musicians willing to play for the student body. "Many times there are jazz musicians on campus willing to perform at lunchtime mini-concerts and although this is usually a lot of hard work, it pays off," she stated. "With the help of the local musicians' union and council for the arts, jazz can usually be put on at a very reasonable price."

Giving students a taste of jazz is usually the key to getting a successful jazz concert program started was the general consensus of opinion at this seminar.

Other discussions at this meeting included ways of choosing the right jazz acts for the specific campus, ways of getting free advertising on local radio stations by choosing the jazz aficionado disk jockey as emcee, ways of gathering support for full-time jazz programs on campus and the importance of portraying a jazz artist as a real person on campus by making him available for a variety of other events like a short lecture.

WASHINGTON--The importance of promoting and publicizing contemporary entertainment on campus was pointed out during a seminar at the NEC convention. Leading the discussion was John Marotta of Harry Lip Productions, and he was joined at the head table by several other knowledgeable music people including A&M Records campus chief Rob Wunderlich and Rod Essig of Variety Theatre International.

Another point of the major debates of this two-hour meeting began after one activities programmer related a story about the lack of record company aid in helping to promote their artists on campus.

Barbieri, Larry.. Lumino 8. Ursula Dudziak
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Righteous Bros. Bow To Disk Promotion

BY LAURA DEND

LAS VEGAS—The Righteous Brothers, who got their start in 1962, broke up in 1968 and reunited a year ago, attribute three recent chart records to something other than promotion.

"Rock 'N Roll Heaven" was pretty much of a natural," says Bobby Hatfield. "The vocal felt wasn't quite so natural, but everyone else at Capitol liked it." 

"We didn't think it important to do a promotion record so we were heard at Capitol," says Bill Medley.

"This is the kind of band that we have ever been with that covers all bases," continued Bobby. "They kind of do things that are behind us to do things.

"You don't mind going off to do promotions and interviews because you know that they are doing their part," says Medley. "With other companies you feel that they are just throwing you out there in the street like a dart. Hopefully you'll do something and something will happen. But Capitol is different." 

Their Las Vegas engagement at the Riviera with Dionne Warwick made them think of the old days. "We don't want to go back into a lounge," says Hatfield. "We want something we can work on every night in the same room and 10 years later go back into a lounge. We've spent a lot of years in a lounge. We've worked with Dionne in concert. We both thought it would be a good package. We've had several offers to work in a lounge rooms with other people." 

Bobby named an act. "We felt they needed a deep name. It states. "It wouldn't have been right. We'd have could in with (he names two comedy stars) but the people that would have come to see them wouldn't have come to see it. It has to do to the right combination. The people that would come see Dionne would also want to see us." 

In the years that they were apart both worked as separate acts, with Bobby claiming to have "mostly slept." I even got a little bit hither and yon. Mostly yon."

"We broke up because basically wanted to do sketches, and we go out on our own," repins Bill. "When Bobby and I got together we were solo performers or the leading individual groups. At the time that we broke up our record company and everything else was a standout. Everything just seemed to bog down and stop, so we decided to go out on our own and see what would happen that way." "I played the Sands and the Hillbilly Inn, remember. I was with a band that had a hard rock band with me and they were long-haired guys. Great musicians, a great band, but a little loud. Now to

Righteous Brothers: finding "Rock 'N Roll Heaven" is just one thing with strong promotion efforts.

Talent

Knight Group & O. Newton-John Gather Awards

LOS ANGELES—Olive Newton-John and Gladys Knight & The Pips each took four of the 15 awards at the ABC-TV's second annual "American Musc Awards," tying for most points taken by a single act on the show.

Charlie Rich, with three awards during the show, had a major production Feb. 18, was a close second.

The four award categories left over went to John Denver for favorite pop-rock male vocalist, Stevie Wonder for favorite soul female vocalist and Conway Twitty & Loretta Lynn as favorite country duo or group.

Winners were decided from 40,000 ballots selected at random throughout the U.S. A Distinctive Honor Award for contributions to music went to Motown president Berry Gordy, Jr.

Rich's three wins were for male country vocalist, the "Behind Closed Doors" album and "The Most Beautiful Girl in the World" single in the country category.

Olivia Newton-John took favorite female vocalist in both pop-rock and country. Her "I Honestly Love You" was the year's favorite pop single and "Let Me Be There" took country album honors.

Gladys Knight & The Pips were favorite duo or group in both pop-rock and soul, plus winning for soul single, "Midnight Train To Georgia," and soul album, "Imagination.


c

Elton John Sidemen Plot Solo Projects

LOS ANGELES—Elton John's single, "Only One Woman," which entered the Hot 100 this week, marks the first of a wide new offering of solo projects from the sterling side of Elton John. However nobody is planning to ditch Elton, especially since the sweepy rhythm section gets royalties for all their records together.

"When we get a hit record, we can imagine any of the others leaving. Most of us have been together for six years and we're like brothers," says John.

The recording session for Olsson's single came about somewhat accidentially. During the recording of the "Caribou" LP at Mike Gervisco's remarkable Colorado studio complex where Elton has done his last two albums and had studio time available and Elton offered the facilities to Nigel for the drummer Rocker Records lease.

Not only was the full all-star Elton back-up group available, but also on the spot was the superstar's fine producer, Glen Tilbrook, working on his latest product is a tightly, driving ballad that makes effective use of Olsson's high-sounding vocal.

"Only One Woman" is an old song by the Gibb brothers, but was surprisingly never recorded by them as far as Nigel. Nigel had the group called the Marvells had a hit with it in England seven years ago. An Atlantic camp called "Nigel Olsson's Drum Orchestra" was part of the first and ill-fated mass release on Elton's Rock Records label, which was the wrong time for me," says Nigel. "Elton's own records were just taking off and it was hard to see everyone's efforts were focused on. Now all not the first Rocket release, but all the early records went down."

"Continued from page 24

The Los Angeles Times is keeping tabs like this before the audiences who approve them. However, the press had turned out this particular week because of high record sales with the album topping at No. 1 in the week, and Elton now is sixth on the Daily Billboard chart, but he's been solid for Olsson's single."

Fragile LP, "Roll Out The Highway," have a few songs from that collection, inc- luding the core back "Rock 'N' Roll Heaven" and their version of the "Raindrops Keep Fall- ing on My Head," which is far superior to the ATRD ID. The band benefitted from the work of Swan Son and done a lot of their own things under the title of Acousa Voice System for this show. Acousa. Vance's is the trend toward solid is the particular acoustical properties of the building so that peaks in response caused by the hall are reduced and the frequencies are all in that particular building. Most times this is done with a band's monitors but it is not often done for the entire house system of a hall."

JACK MCDONALD

SANDLER & YOUNG THE RHODES KIDS

Flamingo Hotel, Las Vegas

Las Vegas entertainment craftsmanship at its best was pulled off in this week's production of Sandler & Young, the Rhodes Kids. The famous Kids from Houston, by way of New Jersey with 5-year old Ricky doing a couple of bits as kids could have anything necessary to succeed big in the fancy market following the footsteps of the Osmonds, Jackson 5 and De Franco Family. The Kids have their own mental backups with competence and service, including two Rhodes Sisters on keyboards and drums, and 13-year old bassist Brett. Each Rhodes does some lead singing and comedy impersonations. But the upbeat does have the apparent validity itself to the fact of a powerful second male singer (Mark, 11) to hit pre-adolescent record buyers who buy. The Rhodes Flamingo was extremely well turned out for Vegas requirements and delivered with maximum cheer and orgy. "It was the递日 to pass along the latest sales and airplay news and incourage how the interviews were going for Olsson.

Nigel is hoping to cut an album before May when he rejoins Elton for the third straight Caribou Ranch album which is a very necessary to have the Elton band on my album but everybody has scattered during Elton's recent projects or recrea-

"I'm hoping Elton may produce me himself and I've been talking with the Average White Band about playing the sessions." 

Dave Johnstone, Elton's guitarist, is also starting work on a solo album that this spring and the remainder of the band is kicking around their spinnos.

Talent In Action

New On The Charts

CORONADO, New York

The purveyors of sophisticated family fax, the Coronado, say, "I think the world's one of the hottest concerts to see. They are well armed and have entered the incongruously effective Projects - The Year's Best Country, the Hot 100, the Careers and Edsels. Each Rhodes does some lead singing and comedy impersonations. But the upbeat does have the apparent validity itself to the fact of a powerful second male singer (Mark, 11) to hit pre-adolescent record buyers who buy. The Rhodes Flamingo was extremely well turned out for Vegas requirements and delivered with maximum cheer and orgy. "It was the递日 to pass along the latest sales and airplay news and incourage how the interviews were going for Olsson.

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Mike's is a kind of a single record that is being hyped for the upcoming Rodeo Kids. The names appears on this week's Billboard listing.

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LOS ANGELES—Up at Wally Heider's in San Francisco, June Hendricks is in cutting an LP for Artusa, with Ben Sidran and Steve Backer producing and Ken Hopkins working the controls. The next Headhunters album is completed for Columbia. David Rubinstein handled production while Fred Catero did the engineering. Finally, John Shines has finished up an LP for Columbia with Bruce Goode and Jeffrey Cohen producing and Catero working the boards.

At Heider's in Los Angeles, Bones Howe has been working on a number of projects, including Tom Waits for Asylum, Carlton and Durio for A&M and the Mob and the Addrisi Brothers, both for Private Stock. Giving Bones a hand is his son Geoff. Tony Orlando & Dawn have been in with producers Hank Medress and Dave Appoll putting in time for LP projects and pre-taping of the trio's current TV series. Peter Granet has been the engineer, with Jerry Stroud helping out.

In news from around the country, Dan Fogelberg is cutting his next LP at Golden Voice Studio in Illinois. Minnie Riperton is in Heider's Los Angeles facilities with Stewart Levine producing. The Eagles are finishing up their fourth LP for Asylum at Los Angeles' Record Plant, with Bill Szymczyk handling production.

At A&M Studios in Los Angeles, Jan & Dean are finishing up their first work together in nearly a decade. The pair, who along with the Beach Boys, helped move the West Coast surf sound across the country in the '60s, are finishing up material for Ode. Sitting in on the project are musicians such as Ben Benay, Hal Blaine, Pete Jolly, Larry Knechtel, Joe Osborne and Don Randi. Working with the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and the pair are Toppy St. Martin and 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Kipnis in New Angel Pact; Croat-Country Tour is Set

LOS ANGELES—Harpsichordist Nigel Kipnis of New York has signed a three-year contract with Angel Records, and has made recordings under that contract of Monteverdi’s “Orfeo,” “The English Harpsichord,” presenting music from the anonymous composers of the 18th century through Byrd, Farnaby, Tomkins, Purcell, Handel, Arne and J.C. Bach.

The new album was prereleased in New York to coincide with Kipnis’ New York Philharmonic debut in which he played both the Falla Concerto and J.S. Bach’s fifth Brandenburg Concerto under the direction of Pierre Boulez.

Soon after its four performances of the program, Kipnis has canceled the last three in Washington. Other appearances are scheduled through the summer.

Kipnis, who played the organ in the Detroit Symphony Orchestra and is presently a member of the Chicago Symphony Orchestra, was a pupil of the late Myron Dantzig.

Broude Named Foreign House Agent in U.S.

NEW YORK—Alexander Broude has been appointed exclusive American agent for a number of catalogs of Breitkopf & Hartel-Leipzig, Deutsche Verlag Fur Musik-Leipzig, Hofmeister-Verlag-Leipzig and Pro-Musica-Verlag-Leipzig. These houses, well-known as the original publishers of Bach, Beethoven, Mozart and Brahms, will be represented by Broude in all catalog aspects: Sales, rental, manuscript and performance.

The longterm agreement, negotiated by Robert J. Alshire, Mr. Broude, Michael Letters, and Sidney Tarparian, means that original editions of the masters will be readily available and priced competitively with reprint editions.

Classical Notes

Angel’s Seraphim Records has released two of Leopold Stokowski’s records from the long-discontinued Tol Classics series. These are “Carmina Burana” and “Stokowski Plays Bach.” For the first time, Stokowski, director of the National Symphony Orchestra, was awarded the Cross of the Chevalier des Arts et des Lettres by France. He received the medal in Washington.

Leonne Ryskind will undergo surgery in Europe and cancel her Metropolitan Opera season. Birgit Nilsson will replace her in three of the scheduled six performances.

Seiji Ozawa, music director of the Boston Symphony, conducts works of Beethoven and Ravel at the orchestra’s new York concert of the season March 12 and March 14 at Alice Tully Hall.

The Concert Artists Guild received a significant grant from the Mobil Foundation. A name tracker (mechanical-action) organ is being installed in Lincoln Center’s Alice Tully Hall for its lab-instrumental performances in April. It’s a gift from Alice Tully. . . . Soprano Marilyn Nyson and duo pianists Phillips and Renauld will perform with the annual program on March 2 at Alice Tully Hall. Program is called “George Gershwin and Two Friends, Maurice Ravel and Arnold Schoenberg.”

Audiofidelity Enterprises is planning a limited release of “Raisins and Almonds,” new release by Robert Peters, was ordered in initial ordering period. Sine Qua Non Productions, Fall River Mass., firm, has released a four-record album of music by Tchakovsky. Album features composer’s last symphonies and his “Romeo and Juliet” and “Bolero” of 1973 and 1975 with the Utah Symphony under baton of Maurice Abravanel. . . . The Cleveland Institute of Music holds the Robert Casadesus International Piano Festival Competition on Aug. 25-31.

Michael Leirnir will be first American classical guitarist to tour U.S.R.R. He’s set to tour there in March. “The Moscow Times” gives two defections to be held there in summer. . . . William Denton has been reappointed managing director of the National Symphony Orchestra. Los Angeles.

Violinist Daniel Heifetz plays a program of music and opera favorites, on March 2, on PBS television, on March 2. It’s the first time a television camera without orchestra or accompaniment.

ROBERT SOBEL

Ashire Displays 21 Classical LPs At NARM Confab

BURBANK, Calif.—Ashire International has released 21 new classical albums backed by elaborate packaging on its Audio-Spectrum label.

The 21 releases will be introduced at Wissahickon’s display booth at the NARM confab to be held this month. A sizable advertising budget for dealers and recordjockeys has been set and planned are ads with large users of classical product in major cities.

The last price of Audio-Spectrum will be $25 for a full dealer, distributor and recordjockey markup.

The records include the Beethoven "Eroica" with the London Philharmonic led by Sir Adrian Boult, opera performances, works by Tchaikovsky and Brahms. The label will release at least "at least more in the next six months," according to Sherman.
BACK TO EARLY CROSBY

Rare Old Records Pay Off For Ops

By ANNE DUSONT

CHICAGO—Keeping copies of old records is paying off for opera-
tors these days, with the price of new records high and the renewed interest in nostalgia.

Francis Wieland, with Midwest Records, announce that he is offering a collection of early records in the Chicago area. He has been specializing in Latin Band Creation, 75 (Velvet) coming to Colombia to play in the coming weeks.

Before going to Venezuela, Tipta 73 played a weekend date at the Rusty Tulip and a Dinner Key Auditorium. Sound Triangle has released LPs by Luis Sanfi and Los Jovenes del Hielo, and the label is well received. It is a Florida Sound-Florida by Secco Records.

Borrinque has new product by Olagnia, Felix de Rosario, Pelin Rodriguez, Zocciak and La Seleccion. The situation of counterfeit tapes is getting worse by the day, according to many major distributors here, but steps are being taken to put a stop to it.

Armada and Rodriguez are distributing Res product from Miami in the U.S. and Neda has a new LP by Los Pastores Verdes (from Peru), and Chaito is preparing his new LP. Audio Leeme has also released a LP by Oscar de Lugo, who is appearing at the Castaways on Miami Beach. Coco Records has Sidney and local groups with international names. Fajardo and his group, and Orch. Broadway.

Currently at Montemarte is Marco Antonio Muniz, while at Centro Espau Hugo de la Cruz is finishing his engagement, and Blanca Rosa Rosa (Fania International) follows. The

COUNTS Offers All-Spanish Syndication

LOS ANGELES—A major move to produce a weekly syndicated Spanish-language radio program has been undertaken by Counts Production of Salt Lake City.

"So Casa" was produced in the studios of Bonneville International, also of Salt Lake City, and will be offered to a network of 40 stations, two, and three-hour segments. Local air personality Carlos "el puro" has been added to the program, and the progressive Spanish language program over three years, will find the program in the Latin West.

Each weekly broadcast will feature new record previews, "Caronco De Ayer" (Spanish Gold), En- rire record news and interviews. The artist interview with two-way dialogue) and selected features of interest to listeners. The "So Casa" package will emphasize new material with a careful blending of popular stand-

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ern West Virginia this year than ever before. As newer artists and operators have told him that the car-

nels are more competitive and that the customers for a better brand of radio have been found. But the other entertainment is indeed a problem, and the selection of good records for the jukebox is not easy. In any case, the problem is becoming more acute as two-three for a-quarter box.

Urban renewal and interstate highway construction. Besides being in the throes of urban renewal, Charleston is the place where three Interstate highways are converging. Disruptive to any city, these forces are especially so to Charleston, since it is located in a valley not much more than a mile wide. Literally dozens of the best jukebox locations have been obliterated. The fewer the boxes, the fewer records needed to program them.

Unacceptable record charts. El-

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thing better than the charts to direct his buying, Elkins says he has to rely on them. Often, he buys records he cannot sell at all or sell only in negligible quantities.

Mary Herzog Feted By 300 Polka Pals

SAGINAW, Mich—A roast for 30-year veteran polka musician Mary Herzog was held Feb 6 at the Saginaw Civic Convention Center, with about 300 friends attending. Among the speakers were Joe Siedlik, editor of Polka World; Carl Rohwer, editor, The Michigan Polka News; Gene Shell, president, Greater De-

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Latin Scene

MINneapolis
From Miami, Conjunto Universal (Velvet) played at the name in the 1960s. An interest in Latin American music, the period's most popular genre, led to the formation of Latin Bands Creation, 75 (Velvet) coming to Colombia to play in the coming weeks.

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sentative of the International Polka Assn.
Griffey on Promoting: Use Science

By JEAN WILLIAMS

LOS ANGELES—"Even in times of inflation, if I have a concert and it doesn't sell out to capacity, I am disappointed," says Dick Griffey, nationally known concert promoter. "This year has been the most profitable of my career," he adds.

Griffey is also personal manager to Don Cornelius, and talent coordinator for the "Soul Train" television show. Cornelius and Griffey are in the process of formulating the Soul Train record company.

When asked about the risks involved in promoting concerts in several parts of the country simultaneously, he says, "the risk is taken out of the promoting when you can guarantee people $2 worth of entertainment for $1. That is my method. Of course I must study the talent trend and book the acts that will sell in a particular area.

"A top headliner alone is not always enough, a strong supporting act is usually needed to sell a package. Many promoters lose money because they do feel that promoting acts is a gamble."

Griffey is basically an r&b promoter, but he says, "I will book any act from Johnny Cash to Stevie Wonder because it is a part of promoting to have proven successful for him. "A promoter should study the popular culture and economy of the area. We must know where to go with what acts. If we have any doubts about the success of a show, we should not do it," advises Griffey.

"A promoter should consider that in the larger cities, the more expensive tickets are the best sellers, but in smaller areas the least expensive seats are more likely to be first. In many sections of the country, the new trend is for uncrowded theaters, only general admission."

Griffey does not favor this system, saying, "a lot of people will not attend because they feel they cannot see the acts (Continued on page 33)"
Westbound Shares Costs Secret

The record business is "tough out there today and if you don't have product you believe in, 150 people, you shouldn't release it," he says. Thus, he's keeping his artist roster a minimum and concentrating on them. This includes Etta James, Houston Person, Melvin Sparks, De'Neer LaShae, Junior (Walter Morris), the old Ohio Players and Catfish Hodge. This concentrated effort is evident by the nine months that Catfish had worked on "Pay What You Can". The Ohio Players, they had earlier been on Capitol, Catfish Hodge had previously been with Epic.

"I'm not saying those other companies were bad...but I felt that wasn't the time for the artists to happen until they got on Westbound. But I felt that by keeping the overhead down, keeping the staff small, we can devote more of our resources to the artist," he says.

Westbound Combines Odd Sounds With Musicianship

LOS ANGELES—Al Jarreau is a distinctive vocalist who has mastered the art of re-creating the sound of instruments.

He has taken the art of scat singing way beyond the norm. On Hendricks left off 10 years ago. He is a unique blending of all these techniques and he is one hell of a visual show.

Jarreau, who was recently on the bill at the Troubadour with Les McCann, has been singing professionally since 1968 and is given liner credit for "vocal effects" on two tunes on Quincy Jones' best seller "Body Heat." But the LP in no way comes close to what Jarreau is capable of doing.

Jarreau has been the subject of record company talent scouts, with his manager indicating that Columbia seems the most interested.

Jarreau says that Hendricks was indeed his "meat and potatoes," adding Johnny Mathis, Carmen McRae and Sarah Vaughan to his other influences. Brazilian samba music is an additional influence on his stage presence.

Ostage Jarreau plays a cabaca, a percussive device similar in sound to a maraca.

He writes all his own tunes and on one, "You Don't See Me," he recreates the sound of a walking acoustic bass, his fingers picking out the notes as he creates them. On "Lock All The Gates," he slams his fingers out, slides, flat like a flute, to a cello sound then and gets into the lyrics.

Jarreau's style involves this instrumental tradition with interpretations of his lyrics. He sweeps from an instrument right into the sound of the king's voice. he adds sometime a consonant or vocal sound, some breathy sound, something which is tacked onto his previous effect.

Of the six songs presented, only "Take Five" was a familiar title but, here, too, he expands the new gem of interpretation with a mercurial scat of the words. "45321, 45321," he sings, linking the numbers together, and then creating a conga drum sound replete with fingers flaying and one elbow rim shot.

The sound of "Got By," Jarreau infused the sound of a tenor saxophone within the arrangement. His voice is useful and soft, and sympathetic and understanding.

Yet Jarreau admits that he's had to dumb down from labels because of his style. Yes, he's been told he's too advanced.

Now it seems the times are catching up with the "jazz" thing. Mo Ostin of Warner Bros. was in the club several nights after this reviewer caught the show and was impressed enough to sign him.

Al Schmitt will produce Jarreau sometime in March.

The brand new Troubadour which saw his set on the night of this review was the paying public—not the freebie crowd—and his reputation's with his unqueses. With the support from a pickup trio (which played beautiful music), he set the stage for a strong finish.

With WBY's promotional expertise, Al Jarreau should become available to more than just patrons of the Troubadour. He's worth hearing. 

MUST BE HEREDITY

Music Industry Stopped? Cliffie & Kids Flourish

BY DAVE DEXTER JR.

LOS ANGELES—When you add "em up, it looks as if the music industry is becoming Stopped. Most everyone on the West Coast knows about Cliffie Stone, the poppy bass player, personal manager, promoter, general gofer of Grandi-

Records and boss of the count- down of AT&V Music Corp.

He is the son of the late Herman the Hermit, who made many records in the 1940s as a bongoist, bassist and pianist.

And now Cliffie's three sons and a daughter are professionally involved in pop music.

Son Steve is 30, and a partner of Mike Curb in Curbstone Productions following a five-year stint with Capitol Records' country division. Steve Stone produces Dorsey Burn-

ette, with the band, and teaches singing at the University of California at Berkeley. His father, Mike Curb, is the producer for the act.

Steve's brother, 26-year-old Corky Stone, is a graphic designer and also involved in music production. He produces a band called the "Skin Tights," a current hit producer, and one of the more successful acts in the country.

Corky, 22, is a record producer for Warner Bros., and has produced his own band, "The Skin Tights," a current hit producer, and one of the more successful acts in the country.

Cliffie's son John is 21 and working in Nashville as a songwriter under Cliffs's mur-

nous guidance. He also doubles as a drummer. Daughter Linda Sings, plays gui-\n
tar and piano and reaches singing in Pacifica, and has a record out in progress.

That's three generations of Stopped and soon there will be a fourth. Cliffie's son quite often manages situations, and it won't be long before he'll be setting up record dates for Kay Starr, Moby Bee, Tex Williams, Carolee Hester and Kay Adams. If ever he can

Griffin Utilizes Science

- Continued from page 22

heded around like cattle. They want to know where they are going to be seated, and it isn't easy for the promoter to go to a concert, they should know where they are going to sit.

Griffy's roster of acts is constantly evolving, but he has no idea who is in demand. "Unfortunately, there is no college where you can learn the promotion business, so you just get out on the streets, make your mistakes, and you learn.

"It takes a lot of money to be in this business. We may have to put out at least $5000 before the first ticket is sold, and our many black promoters have that kind of money. The credibility of the promoter can help in eliminating some of the front money, but we still have to worry," he says.

"In this business, you should be able to sell in volume. There are times when I have 20 shows in a month. I may have three shows in one city at the same time, utilizing people in each area, using a popular disc jockey, to pull the shows together. Just like any other business, the secret is to sell your promotion in "volume," he concludes.

Are the RCA recording artists, the Main Ingredient contemplating a career expansion? We hear they are reading three movie scripts.

Jimmy Wonder, music director of WBOK in New Orleans, announces the appointment of Davey Brooks as the new program director and 4-8 p.m. personality.

Roland Range, new music director of KAGB-FM, Los Angeles, in reconstructing the format of the station and is extending more music explosure of albums. Experimentation is underway to enshrine the AM method of broad band recording in the FM format.

Remember...we're in communications, so let's communicate.
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_{Ronald Phillips_}

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Japan's Song Festivals
Open Vistas For International Recognition...

Wile the Japanese popular music/record market is the second largest in the world, sophisticated artists and composers realize that it's as difficult to penetrate as it is lucrative. Those who have tried to establish a reputation in Japan can attest to the many pitfalls the cultural and language barriers create. They also know that the song festival is a way to leap the hurdle.

For the international recording artist the Yamaha Music Foundation's World Popular Song Festival in Tokyo is undoubtedly a most effective introduction to the Japanese market, as past experience proves. In 1970 Hedua & David were virtually unknown in Japan. After the Israeli duo's "I Dream of Naomi" won the festival prize, it sold whopping 1,900,000 records in English and Japanese. The next year Andre Popp's "Un Jour L'Amaur" sung by Martine Clementeau went on from festival success to sell 310,000 disks. Another song from that festival saw 870,000 records sold at latest count. All told, the five most popular songs from the first three festivals accounted for record sales of 3,200,000 in Japan alone. And these were not the only massive sales generated by the annual festival.

In addition, it seems relatively certain that, without the World Popular Song Festival in Tokyo, none of these original compositions could have been introduced to the music-loving Japanese public. Part of this is due to a particularly Japanese situation: the public is very fond of foreign songs and singers, yet ignorant of all save the most famous. Once an introduction is arranged, record sales, recording contracts and promotional arrangements follow quickly. That is why all participants in the World Popular Song Festival in Tokyo are so busy — and why so many often stay on for days or even weeks after the festival.

And just in case the participants neglect to make their own arrangements, they can call on the full strength of the Yamaha publishing, production and promotion sources. The World Popular Song Festival in Tokyo is sponsored by the Yamaha Music Foundation (President: Genichiro Kawakami) and supported by the Yamaha Foundation of Foreign Artists, the Tokyo Metropolitan Government, Jap. A Air Lines, Nikkan Gekki and 37 other enterprises including Nippon Columbia, Victor Musical Industries, King Record, Techich, Polydor K.K., Toshiba-EML, To
duka Musical Industries, CBS/Sony, Nippon Phonogram, Canyon Records and Warner Pioneer. It is broadcast over the Far East Networ of the American Forces' Radio & Television Service, Nikko Hoso (JOL) and Fuji TV.

Yamaha also sponsors the (Japan) Popular Song Contest twice a year in which the best are selected to represent Japan at the World Popular Song Festival in Tokyo. Sheet music, scores and songbooks from the festivals, contests and other musical events are distributed by Yamaha Publications, Japan.

One of the most eagerly awaited winners of the fifth festival that was held Nov. 15-17, 1974, was "You Made Me Feel I Could Fly" with music by Kristian Lindeman and lyrics by Johnny Saenz. This version of the hit song won the Grand Prize of $3,000 for the song, plus $1,500 for the performance in perfect English by Ellen Nikolaysen. She has also won the Most Outstanding Performance Prize of $1,500 for "H multis" Kimi Wa" — one of Japan's five final entrants.

(March 1, 1975, Billboard)
FM is QS.

More than 40 FM stations in the U.S. are today transmitting QS 4-channel stereo up to 24 hours a day.

Obviously, they're on to the simple profit-making facts. Among them: any 4-channel source, including live recorded productions, discrete reel-to-reel tapes, QS cartridges, or even demodulated CD-4 discs, can be fed into the four inputs of the QSE-5B broadcast encoder.

And this lets the listener at home receive the original four channels of sound with more than 20dB of inter-channel separation, when the new QS vario-matrix decoders are used.

More facts:

The broadcasts are fully compatible in 2-channel or mono, too.

And since the amount of software available in any given format is limited, Sansui has developed the QS Quadraphonic Synthesizer. It lets the station feed regular 2-channel signals into the encoder and obtain encoded signals for broadcast. They, too, can be decoded at home for startling 4-channel realism.

The point here is that there is a shortage of QS 4-channel records as far as the FM stations are concerned. They're waiting for your QS product.

Has there ever been a better time for you to get into—and profit from—QS?

If you think your competition is getting all the FM exposure now, make the change to QS.

Think about it now. And write Sansui today. We'll help.

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### STATIONS USING QS 4-CHANNEL

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QS 4-Channel Stereo. QS Are you listening?

*SQS is a trade mark of SANSUI ELECTRIC CO., LTD.

SANSUI ELECTRIC CO., LTD. 14-1, 2-Chome, Izumi, Sugarnami-ku, Tokyo 168, Japan
Japan Grows To Talent Crossroads For The World

By ALEX ABRAMOFF

Despite uncontrolled inflation, Kyodo Tokyo is trying to keep the top ticket price at 3,000 yen (about $10) and has no plans to increase its maximum admission in the near future. Also, it is offering "Teen Seats" specially to students. They can buy these special tickets at 700 yen each upon showing their student ID card at booking agencies and box offices anywhere in Japan. During the past year there has been a noticeable decrease in the number of junior high school students and college students going to concerts.

Tsuneyoshi Kamiyo, Kyodo Tokyo's concert manager, says: "I think that 1979 is turning out to be the year with the largest number of foreign acts performing in Japan. In January, there were 18 foreign acts in Japan and they hold about 35 concerts in all. More than one concert a day. This of course means an increased rivalry among the promoters and at the same time increased competition among the artists for audiences.

"Japan is a market where an artist can draw a big audience any time he (or she) comes back, if it is worked out the right way from the beginning. We're not charging high ticket prices and that's why we are successful. The artists we bring into Japan do cooperate—and they are satisfied. Some of these artists have even adapted themselves to the Japanese market."

On the other hand, Fats Domino, Wilson Pickett and the Four Tops could be more successful in Japan, the young concert manager says. Even though it is often said that soul is very popular in Japan, the people are not yet ready to pay money and go to soul concerts: there is no solid base for soul music in Japan, he says. Kyodo Tokyo is out to create such a base on its own initiative and the "Black Sounds" campaign was launched this year. This nationwide campaign, backed by Coca-Cola, is being mounted in a very similar way to "Love Sounds" and embraces soul artists including the Three Degrees, the Four Tops and the Supremes.

(Continued on page J-22)
WANTED:
International Recording Artists
in the World's Second Largest Record Market

The World Popular Song Festival has established Tokyo as a new birthplace of international hits. The very first festival, six years ago, produced a million seller in "I Dream of Naomi", by Hedva and David (Israel). The 1971 Grand Prix winner, "Song of Departure", by Tsunehiko Kamijo (Japan), was released in 16 countries and sold 600,000 copies. And the 1973 Grand Prix song, "I Wish You Were Here With Me" sold more than two million copies for young Akiko Kosaka. Also we have been enjoying again beautiful responses with '74 Grand Prix songs. The 1975 World Popular Song Festival is coming up, and we're looking for internationally-minded singers, so start making plans. It could be your big year.

World Popular Song Festival in Tokyo '75

Arranging Popular Music...
Now Anyone Can Do It

Learning to arrange popular music used to be a trial and error affair -no simplified, systematic teaching methods existed. This situation has been rectified with the publication of ARRANGING POPULAR MUSIC: A PRACTICAL GUIDE. This book explains every aspect of arranging in a concrete, easy-to-understand manner, and includes a wealth of examples. It is so complete that it can be used as a dictionary as well as a textbook. Anyone involved with music, amateur or professional, will find this book to be an invaluable guide.

For further details, please write to;
YAMAHA MUSIC FOUNDATION
1-1-1 Ebisu-Minami, Shibuya-ku, Tokyo, Japan
Telephone: Tokyo 719-3101 Cable: WORLDFESTIVAL TOKYO
Telex: 246-6371 YAMAHA J
UD-4
NEW DISCRETE 4-CHANNEL SYSTEM!
WAIT NO LONGER—UD-4 IS HERE AT LAST!

UD-4 records and UD-4 demodulator / decoder (UD-100) on first sale in Oct 1974. More albums are scheduled to release continuously.

Newly developed by Nippon Columbia Co., Ltd.
UD-4 is the ultimate 4-channel system. In its software (i.e. records) and hardware (i.e. production and playback equipment), the UD-4 system offers the following advantages:
1. Low distortion
2. Good signal-to-noise ratio
3. Wide dynamic range
4. Uniform, equally good separation between all channels
5. Distinct localization of sound sources
6. Matrix 4-channel (with only two channels needed for transmission) possible; code-named "BMX"
7. Matrix 4-channel with three transmission channels also possible; code-named "TMX"
8. Discrete 4-channel with four transmission channels also possible; code-named "OMX"
9. Good compatibility with monophonic reproduction
10. Good compatibility with stereophonic reproduction

The UD-4 system has been demonstrated to the U.S. Audio Engineering Society as well as at the Berlin Radio and TV Exhibition and the London Radio Show, where it has won high acclaim for its sound-quality and the distinctness obtainable in the localization of apparent sound sources.

4-channel systems presently in use include matrix and discrete systems, each with certain advantages and drawbacks. The UD-4 system, based on an idea jointly conceived by Professor D.H. Cooper of the University of Illinois and a group of engineers at Nippon Columbia, is basically a combination of matrix and discrete methods; in addition to matrix base modulation, it provides a third and fourth signal which enable discrete quadraphonic reproduction.

The matrix used as the base provides the high sound quality characteristic of all matrix systems, but also features a type of processing with precisely equal treatment of all channels, so that channel-to-channel separation, phase relationships and energy distribution are finely balanced to obtain an overall effect of balance and sound beauty.

This also means that, when third and fourth signal components are added to obtain discrete quadraphony, it is essential only to provide information of “source locale.” Because of the characteristics of human hearing, this information need only cover a bandwidth from about 100 Hz to several kilohertz. The third and fourth signals, added as frequency modulated (FM) carriers, can thus be limited in bandwidth, giving a wide dynamic range and eliminating those extreme band areas which are prone to distortion and noise. In all aspects of sound-quality – distinct localization, distortion, signal-to-noise ratio, dynamic range – the UD-4 system provides extremely satisfactory results and a high degree of “musicality.”

Of equal, perhaps even higher, importance is the fact that one-and-the-same UD-4 record can be reproduced as discrete quadraphonic, matrix quadraphonic, stereo or mono, depending on the playback equipment used. Compatibility is, in a word, complete. For the record manufacturer, this means that a program need only be produced in a single format to cover all existing modes of playback.

The UD-4 system also constitutes a major advance in regard to the feasibility of 4-channel broadcasting. Among the several systems now under consideration by NQRC (the U.S. committee concerned with deciding upon a 4-channel radio broadcasting system), the UD-4 system is deemed one of the promising candidates for adoption as the standard.

The Name “UD-4”
The acronym UD-4 stands for Universal Discrete 4-Channel System. In a nutshell, this name sums up the chief characteristics of the system.

Universal, in this context, refers to the fact that, with this system, the number of channels can be determined freely: from single-channel (mono) to 2-channel, 4-channel, 6-channel and so forth. As the number of channels increases, precise localization of sound sources in the sound field becomes ever more distinct. (A secondary meaning of “universal” is that the sound, surrounding the listener from all sides, constitutes a truly universal sound environment.)

Discrete connotes a 4-channel system in which the channels are completely independent from each other, without “leak” or crosstalk between channels.

The number “4” simply indicates that this is a 4-channel system.

The Aim of Developing the UD-4 System
There are a number of 4-channel systems in use today. Although they each have their own particular advantages and disadvantages, they have been subjected to various criticisms on the grounds of inadequate sound-quality, noise, poor localization of sound sources, and limited dynamic range, and also of poor compatibility with normal mono or stereo reproduction.

There is no doubt that these various problems are obstacles to the artistic aims of the writers of lyrics.
The Basic Principles of the UD-4 System

The UD-4 system gives a sound field in which the precision of the location of the various sound sources increases with the number of channels.

In other words, the certainty with which we can identify a given sound as coming from a given direction is controlled by the number of channels. It takes a minimum of two channels before we can have any directional information (2-channel stereo), and as this number increases to 4, 5, etc., so the reproduced sound field approaches closer to the original.

In order to record the original sound field in its entirety, we need at least fourfold the number of speakers, so a radar bean "sweeps" over the whole radar field. The audio field is converted to electrical signals (matrixed), and the electrical signals consist of the following elements.

1st. Directional Matrix Signal T1...Sent Over Channel 1
2nd. Directional Matrix Signal T2...Sent Over Channel 2
3rd. Directional Matrix Signal T3...Sent Over Channel 3
4th. Directional Matrix Signal T4...Sent Over Channel 4

On playback, if the number of reproducing speakers is the same as the number of channels, then when one of the original sources is located at one of the speaker positions, there is no leakage of sound from the other speakers, thereby creating a virtually discrete reproduction. It follows that although the system is essentially a combination of matrix operations, it does, in fact, give a truly discrete result, a unique feature of the theory.

The UD-4 system, which is a 4-channel system based on this principle. The matrix base used gives uniformly equal treatment of sounds from all directions, so that all sounds can be evenly and continuously recorded. The result, as far as the listener is concerned, is as if he were surrounded by a circle of a large number of speakers, so natural is the overlapping of the separate sounds. (See Fig. 1.)

By exploiting the advantages of this principle, 2-channel transmission can give the degree of fidelity possible within this limitation; conventional matrix 4-channel reproduction does just this. With one additional channel, there is a further increase in fidelity of sound field reproduction. With three speakers, 3-channel discrete reproduction is possible. The theory is universal in that the process can be extended to 4-channel, 5-channel, and 6-channel operation, and so on indefinitely, with a corresponding increase in the fidelity of sound field reproduction (See Fig. 2, 3, 4).

UD-4 Discrete Recordings

The Base Band - Matrix

Cutting is performed with the 1st matrix signal T1 and the 2nd matrix signal Tn. A large proportion of the musical information, which is essentially the same as the information contained in the musical information. In this way the problem of cross-talk, which is a serious disadvantage of matrix systems is eliminated and a discrete system obtained.

Special Carrier-Disc Method

Over and above the base band, at frequencies above the limit of human hearing, frequency-modulated (FM) cutting of the 3rd and 4th signals, T' and T", is performed using a carrier frequency. These two signals carry mainly the directional information of the musical information. In this way the problem of cross-talk, which is a serious disadvantage of matrix systems is eliminated and a discrete system obtained.

Carrier-Borne Signals (Tn, T") Have Limited Bandwidth

The range of frequencies which the human ear uses to determine directionality is from 100 Hz to several kilohertz. The use of these frequencies will, therefore, be able to establish directionality, fully discrete, with no problem at all. Such a limitation of frequency bandwidth has the advantage of enabling avoidance of the extremes of low and high frequencies which tend to be the most subject to distortion and noise using a disc with FM carrier. (See Fig. 5, 6, 7.)

Smooth Reproduction with Wide Dynamic Range

Because the musical information is, as indicated above, basically included in the base matrix, the supplementary signals can be turned to good advantage in securing a full dynamic range. This restricted frequency range has considerable advantages over full-range frequency modulation, making it possible to give a disc high-quality and wide-ranging dynamic quality of sound reproduction.

Special Features of the UD-4 System

Because the UD-4 system consists of a base matrix system which has spherical symmetrical characteristics, equal in its response to sound from all directions, and a discrete system built on this, it possesses a number of unique advantages. In particular there is a distinct advantage in comparison with the many problems associated with discrete 4-channel recordings on the production side.

1. Low Distortion
2. Low Noise
3. Wide Dynamic Range
4. Fully Balanced Separation
5. Sound Sources are Sharply Localized

Sound originating from the direction of the speaker positions do not "leak", but out of speakers in other directions, and a definite localization of the sound is assured. In addition, however, sources located BE-TWEEN speakers (directly in front or to the side of the listener) are extremely sharply defined. This phenomenon is unique to UD-4. Just as with other conventional methods, a sound originating between the two front speakers is synthesized from sounds originating in both of the two front speakers.

6. Gives Outstanding Mono Reproduction

Compatibility with respect to monaural systems consists essentially in ensuring that the reproduction in mono should retain the same audio "balance" as heard in the 4-channel mode. This condition is completely met by UD-4. There is absolutely no instance of part of the sound being reduced in relative level or cancelled out completely. There is therefore no need to curtail artistic freedom by demanding special arrangements of siny choice and placement of musicians, instruments, etc., in order to achieve this kind of effect on playback.

7. Superb, Compatible Stereo Reproduction

Sterophonic compatibility means exactly what it denotes: for monaural compatibility, the audio balance must be retained unchanged. But also there is the problem of determining the location at which the combined sound of left/right and front/back speakers will be heard mostly between the two stereo speakers. The UD-4 system retains overall audio balance in stereo just as it does in mono. As for source localization, the same directional sense is retained for the two forward channels, but the two rear-channel sound localization is effectively folded back upon itself.

When this system was first developed, opinions were voiced that this type of source localization might cause an apparent shrinkage of the total sound field. So it was feared that the constitution of the center-front signal, which is made up of left and right signals, with a 90° phase shift between them, might cause a somewhat unnatural listening impression. Both these problems have been solved by advances in encoding techniques and the relevant theory was presented at the May Radio Show in London. (See Fig. 6.)

8. 4-Channel Matrix (BMX) Reproduction

The UD-4 system is based upon matrixing. It follows that a phono cartridge which does not register the high carrier frequencies, or which does, but is not followed by a demodulator that can use the output to recreate the original signal, will only give the two channels which form the UD-4 system base. The result is that matrix 4-channel reproduction can be enjoyed. (See Fig. 7.)

9. 4-Channel Reproduction from 3 Transmission Channels (TMX)

We have already seen how three transmission channels can give discrete 3-channel reproduction, but it will also give a cross-talk between speakers of one-twelfth when four speakers are used for 4-channel reproduction. (See Fig. 3.)

In the application of this configuration of the system to FM 4-channel broadcasting, the frequency bandwidth requirement is reduced by some 30%, an extremely important advantage in areas where the broadcast bands are crowded. The system is also comparatively unaffected by reflected (multipath) signals, a very desirable feature from the point of view of high-fidelity reception.

We can fully recommend UD-4 to all music fans and musicians.

Announcing the debut of a totally new, discrete 4-channel system!
The biggest news for the music industry in Japan was the closing last year of the Folster office at the end of December. It was a “shocking” development, especially since the 25-year-old collection agency was officially recognized by the Commissioner of the Agency for Cultural Affairs of the Japanese Ministry of Education.

Mrs. George Thomas Folster, president of the agency, and her associates have not made any public comment on this unexpected development. However, the Cultural Agency’s approval included the clause “only as long as Mrs. Folster remains as president.” Thus, they did not have any great prospects for the future and, in order to avoid confusion, they decided to close down, industry sources say.

Many Japanese in the music business regret the closure of the Folster office. Appreciated most highly is the fact that it played a vital role in spreading among the Japanese the need for copyright protection on music compositions. In comparison with The Japanese Society of Rights of Authors and Composers (JASRAC), it was considered to be far more efficient in the collection of mechanical rights.

The Folster office and JASRAC have concluded an agreement with which the latter will clear up the remaining business for the catalogs on hand and 18 employees from the office to work for JASRAC as they wish. However, the biggest problem is with the foreign catalog that was handled by Folster: whether JASRAC will continue the care of their own foreign music publishers conclude new agreements with the Japanese copyright clearance organization.

Another possibility is that foreign music publishers, via the Harry Fox Agency, may ask Japanese sub-publishers to collect mechanical rights for them. In this case, JASRAC will naturally be involved. However, if foreign music publishers establish branch offices in Japan, they will be able to collect without JASRAC as a “go-between.” In any case, the Japanese are carefully watching the moves of foreign music publishers.

Still another problem is that, with the closing of the Folster office, JASRAC has become the only collection agency in Japan, and the Japanese are concerned that this may turn out to be a burden on JASRAC’s operations and services, “already slow” in their opinion. Japanese music publishers have not been too satisfied with the “speed” of JASRAC’s service. “With no rival,” JASRAC’s position may be stronger. However, demands on the Japanese collection agency from “outsiders” will be stronger, they say.

During 1974, because of the energy crisis and inflation, it was anticipated that JASRAC’s income and the amount of royalties collected would decrease. In fact, sales of pre-recorded cartridge tapes dropped because of a decrease in the sales of cars and an increase in the costs of motorizing. As a result of the decreased income, night clubs had much less live music. In addition, there were no late shows on TV. All these affected the volume of royalties collected and the business trend was “downward” until the spring of last year. However, the situation improved and in April and September the total amount of royalties collected increased by as much as 170 million yen and registered 4,240 million yen. Royalties from broadcasting, motion pictures, publishing and jukeboxes declined. However, the income from other sources increased. Although the income increased by only 4 percent, since it was anticipated that “a decrease is inevitable” it must be said that the result was fantastic.

The trend of Japanese music publishers recently is their rapid development and the increase of influence. Traditionally, Japanese musicians, lyricists and composers had exclusive contracts with record companies (still, this way of business remains) and the record companies paid them royalties. Therefore, the need for music publishers was not great. Even five years ago, only 20 percent of the rights on songs of “hit” clients on master tapes were held by music publishers. However, from about four years ago, the royalties increased by exclusively contracted lyricists and composers could not sell and disks by “non-contracted” songwriters started to sell well. Thus, the number of music publishers started to increase and they began to have influence.

Today, it is almost impossible to think that a Japanese music publisher does not have a right on the master tape recording of a particular song hit, and 73.4 percent of all royalties collected in December of 1973 was distributed to music publishers in Japan. It must be considered as “big news” for the Japanese music industry and it very well illustrates the development of Japanese music publishers, if one considers the “peculiar” situation in Japan.

The share of royalties distributed to Japanese music publishers in December of 1974 is not yet known. However, it is anticipated that the share will show an increase.

As of September 1974, there are 358 music publishers in Japan. An official of the JASRAC musical copyright clearance organization says “the number of music publishers will not increase greatly from now on, but they’ll have to compete among themselves.”

One of the reasons for the increase of Japanese music publishers’ influence is the establishment of MPA. In Japan, there were two associations of music publishers, NOSK and JAMFI, but they were unified in September of 1973. In the past, these two organizations could not agree on many points. However, since they were unified into one association, it became possible for the Japanese music publishers to yield greater influence.

During the past year the MPA undertook many activities both nationally and internationally. The association was unable to increase the number of member offices in JASRAC. However, its effects are shown in an increase in the number of hit songs, an increase in the share and a raise in the rates of various music copyright royalties and fees.

This year will be an important one for music publishers. The rate of mechanical royalties on recordings is more than likely to be increased after three years of negotiations between JASRAC and the Japan Phonograph Record Association (JPSA). The musical copyright clearance agency is asking for an increase in mechanical license fee to 4 per cent of the retail price of a phonograph record per composition from the long established 2 per cent or 7.20 yen (whichever is higher) for one composition on one side of a record.

Publishers eagerly seek exposure for material by artists at Japan’s many festivals. Here is Hiroshi Itsuki, Minosuke recording artist.

Growing Japanese Publishing Industry Faces Multiple Challenges

By TAKESHI AKOJIMA

Exciting graphics and performers highlight music industry in Japan (counter clockwise): music cartridges, singer Michiyoshi Azusa, traditional and contemporary, Dawn with Japanese art (above), singer Junko Sakurada, The Tonosama Kings clown at JVC pressing plant, RCA artist Hideki Saijo.
These are trumps in the Japanese Cards

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J

apans is the second largest music market in the world following the U.S. People living here are sur-
rounded with music at any time of the day: at home, in offices, in school, in cars, in restaurants, in air-
planes, etc.

The Japanese now have become very sensitive to the “quality” of sound. They may buy a record with
inferior sound once—-if they really like a recorded song—but not twice. The Japanese have ears to dis-
tinguish “good” sound from “bad” sound and the people in volved in the music business are very much aware that they can no longer satisfy the general public simply with “sound.” They must supply sound of “high quality” to their public. Therefore, it is only natural that there is a demand on the part of the music industry for facilities where its members can pro-
duce the “high quality” sound strongly demanded from them by the consumers.

Last year, some new recording studios were opened in Ja-
pa1. These recording studios are equipped with up-to-date sound recording facilities in no way inferior to those of the U.S. or Europe. Cunous Japanese, including those in record-

ing business, are travelling around the world, trying to find something that they can “absorb” for their own use in their home country. In other words, they are trying to take the “cream” of what there is in the U.S. or in Europe and adopt it for themselves. It is the short-cut method which proved to be so effective for the entire post-WW II Japanese econ-
omy and also which is proving itself to be successful for Ja-
pa1’s sound recording business.

Most of the people in charge of the newly opened studios in Tokyo visited the U.S. recording studios before they started to construct their own. The results are fantastic. One of the world’s best recording studios is now concentrated in the world’s second largest city. It’s no illusion that the world’s top artists will come to record in Te

The world’s best recording studios are now concentrated in the world’s second largest city. It’s no illusion that the world’s top artists will come to record in Tokyo.

Of course, there is not only a bright side of it. The current “inflation-cum-recession” is affecting every industry and every-

The recording studios with outdated facilities find it incre-
singly difficult to compete with the other independent recording studios. It is said that a recording studio has to up-
date its facilities every 3 to 5 years, otherwise it will not be able to compete. However, in order to renew its equipment, it needs a lot of money. But where can a studio get enough money to up-date its equipment if its business is declining? But, if it does not update its equipment, it will lose in competition. It is a vicious circle. It is becoming almost impossible to establish a recording studio without strong financial backing. Fortu-
nately, all of the independent recording studios that were es-
tablished in Tokyo last year have very strong support.

After 2 years of construction, Onkio House (President: Kin-
osuke Makiba) was opened on December 10, 1974, with

95% of its corporate shares held by Hébon Shuji, a trading firm, and Heiban Publications, one of the largest publishing houses in Japan.

Its largest studio, 1st Studio, with an area of 160m² has its walls lined with cork, 1.15m thick, imported from Portugal. The floor is made of teak imported from Java. The studio has booths for drums, piano, and separate 2 booths that can be moved from place to place according to need, for in-

strument work with weak sound effect. The studio is equipped with three sound chums for the speakers of electric guitars. The 1st Studio can accommodate 25 musicians and is used for disk recordings, recordings of radio, TV, commercial, and film music. It is equipped for quad-raphonic recording. Basic equipment of the 1st Studio comprises a 24-input, 16-output custom-made Quad/Eight QE 2816 mixing con-
sole, five 4-input and six 2-input consoles (Shure 3208B, 3208B-2, Scully 3208), 3-head tape echo processor (Philips LBC 7100(1)/01), 4 monitor speakers (Altec 9846-4) in the studio proper, small speakers in the control room, cue speak-

ers in the studio, 4 monitor amplifiers (Altec 9477B), in the control room, 2 monitor amplifiers (Altec 9477B) in the studio, a Dolby M-16 noise reduction system, 2 echo machines (EMT 240 and AKG BX20), 4 condenser-type microphones (2 Neumann 87s and 2 Sony 38s) and cue headphones. The studio is mainly used for the production of master tapes. The hourly rental fee is 18,000 yen between 9 a.m. and 11 p.m. and 15,000 yen from 11 p.m. to 9 a.m.

The 4th Studio has an area of 37m² and is mainly used for film recordings, narration, dubbing of commercials, TV programs and feature film music. It has a 4-input, 2-output Tamura TS-2421 mixing console. It has 10 tape recorders (4 Scully 707s, a Sculll 3208B-2, Sharp 5000-IIs, Sony 2070 FCS), 2 monitor speakers (Altec 8866A) in the studio, and the 1st studio; 2 monitors amplifiers (Altec 9477B), 10 micro-

phones (5 RCA 77DXs, 2 RCA BKS2s, 2 Sony 38Bs), a Dolby-301 noise reduction system, a DN-302F record player, FU BOX (equipped with microphones and field microphones), seven projector (35mm Shinkyo GR X35 and 16mm Eilo LX-1020). The hourly rental fee is 12,000 yen from 9 a.m. to 11 p.m. and 10,000 yen between 11 p.m. and 9 a.m.

The cancellation charge for all studios is 100 percent of the rental fee on the scheduled day of the recording or one day before, 80 percent two days before, and 50 percent three days before.

Engineering fee for a mixer per hour between 9 a.m. and 6 p.m. is 3,000 yen (4,000 yen on holidays), 4,000 yen (5,000 yen on holidays), 2,000 yen (3,000 yen on holidays) between 6 p.m. and 11 p.m. and 1,500 yen (2,000 yen on holidays) between 11 p.m. and 9 a.m. Hourly charge for an operator between 9 a.m. and 9 p.m. is 1,500 yen (2,000 yen on holidays), 1,000 yen (1,500 yen on holidays) between 9 p.m. and 6 a.m. 2,000 yen (2,500 yen) between 6 a.m. and 11 a.m. and 2,500 yen (3,000 yen) between 11 a.m. and 9 a.m. Hourly fee for a projector is 1,500 yen (2,000 yen on holidays) between 9 a.m. and 6 p.m., 2,000 yen (2,500 yen) between 6 p.m. and 11 p.m. and 2,500 yen (3,000 yen) between 11 a.m. and 9 a.m.

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

Steinway B-211 piano 3,000 yen; Yamaha C-3 piano 2,000 yen; Yamaha U3-H piano 1,000 yen; Sparharco cunei 15,000 yen. Fender electric piano 5,000 yen; B-3 Ham-
mond organ 8,000 yen; DeAgua 1100 Aurora 2,000 yen; Mus-
ser 150C-C marimba 2,000 yen; DeAgua 1558 Glockenspiel 1,000 yen; Ludwig Hollywood drum set 2,000 yen; Fomin-
contrabass 1,000 yen; Ludwig Symphony-891i2i 2,000 yen; Mustel 40-C celesta 3,000 yen; Nishimura 160 conga 500 yen; Latin rhythm instruments 500 yen each.

Onkio Haus recording studios were designed by Takamichi Suzuki who also designed the Mouri, Atta and Victor recording studios in Tokyo.

A 14-year veteran in recording business and studio man-
ger of Onkio Haus, Iroyzu says, “the recording studio is not a factory to produce sound, it is just a place to create sound. We are working with people, and we are making art. To be able to really do their best. That is why we also designed a psychedelic lighting system, sound chums and mobile booths.”

Located near a station of the Japanese National Railways’ Yamamoto line is the new P.S.C. (Pioneer Sound Creation) Center.

Opened on Oct. 1, 1974, it is mainly used as an experi-
mental recording studio. Designed by a project team headed by Dr. Takao Yamamoto of Pioneer, its floating structure shouts off soundproofing. The cost is an astronomical 110 million yen (excluding cost of equipment) recording studio is made of pure cypress. Its area is about 100m². There is a specially des-

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1974 Japan Disc Grand Prize,
   Grand Prize-Shinichi Mori with “Erimo Misaki”
   Outstanding Performers Award-Akira Fuse and Kenji Sawada
   Most Popular Performer’s Award-Michiyo Azusa
   Most Promising New Artist’s Award-Teresa Teng

1974 Japan Popular Song Grand Prize,
   Grand Prize-Shinichi Mori with “Erimo Misaki”
   Most Popular Broadcasted Performer’s Award-Michiyo

THE PEANUTS
MIE NAKAO
MICHIO AZUSA
MARI SONO
NANA KINOMI
HIROKO CHIBA
RUMIKO KOYANAGI
MARI AMACHI
SUSAN
OH YANG FI FI
YUMI AYUKAWA
AGNES CHAN
MIYOKO AI
YUKO NAKAMURA
HIROMI OTA

KENJI SAWADA
SHINICHI MORI
AKIRA FUSE
SHINYA AIZAKI

CANDIES
SANRINSHA

HAJIME HANA & CRAZY CATS
KENICHI HAGIWARA
THE DRIFTERS
songs and artists

Azusa

EVA
ANN LOUIS
AYUMI ISHIDA
TERESA TENG

SHIN WATANABE
MISA WATANABE
M any top officials of the Japanese music industry say that this year, or 1975, would be a difficult year. Of course, such a prospect is not limited to Japan. The Japanese music industry as a whole faces a severe crisis, and the industry has its own difficulties besides those of a general economy. Mechanical royalties on records were increased, the commodity tax on pre-recorded cassettes increased, too, from May of this year. There will be a complete liberalization of foreign capital in Japan in May of this year. It is only those foreigners interested in the Japanese market who are very much interested in Japan’s liberalization of foreign capital investment, too. Here, we will try to analyze the activities of the Japanese music industry for the past few years.

If Japan is compared with other countries, it is possible to have various analyses and decisions for the Japanese market and started to manufacture records. It is only natural that songs with Japanese lyrics are preferred by more Japanese than the songs with English lyrics. In fact, “hard rock” can never spread among the Japanese.

Foreign rock music has been adopted as dance music. However, the number of discotheques in Japan in comparison with the number of young people is very few. They have nowhere to dance. They cannot listen to music at high volume in Japanese houses, which are too small for that purpose. Meanwhile, many Japanese go to higher academic institutions and study if they have the time to dance. Even if they listen to records at home, it is for their “rest and relaxation.”

This is the reason why foreign rock is not so widely spread in Japan.

Another point to be mentioned is the high international record labels’ fee. Also, a high fee for master tape recordings. From 10 to 20 percent of retail price (excluding tax) is demanded by a licensor. Even for a music publisher, the share between an original publisher and sub-publisher is 9 to 1. Thus, it has become more and more difficult for them to handle foreign repertoire.

A Japanese licensor can not spend enough money for promotion. The radio stations have decreased the number of music programs, which makes it even more difficult for those concerned to handle foreign repertoire. Now, let us touch on cost. Increases in workers’ pay, pressing fee and jacket price are noticeable. On the other hand, decreases in Japanese record manufacturers’ promotion and advertising expenses is also noticed. This is because music publishers and independent producers are manufacturing master tape recordings and spending their own money on advertisement and promotion.

In order to cope with increasing costs, the record manufacturers in Japan are now naturally trying to rationalize their business operations. Starting in 1971, the companies began laying off their employees. However, this layoff program has reached its limit. The companies are concentrating on cost reduction. But is it wise to raise prices under the current circumstances?

This is a most difficult problem.

We have been talking about the prospects of the Japanese music industry in Japan. In Japan, it has been said that the record industry is not affected by a recession. The reasons why the Japanese used to say so are:

- Records comprise the least expensive form of leisure. As recession spreads, people turn to the less expensive forms of leisure and ultimately choose records.

- In the past, the Japanese who owned phonographs were considered the “big spenders.” They were buying records regardless of the economic situation.

- However, these two points are incorrect, at least in Japan. People aren’t natural record buyers. This is shown clearly by comparing Japan’s Gross National Expenditure (GNE) with Japanese expenditure on records. As the GNE increases, the expenditure on records also increases. When the GNE declines, the country’s spending on records also decreases. In 1965 only 9 percent of Japanese homes had stereo sets. In 1973, however, this rate of diffusion increased to 44.4 percent and was still rising in 1974. Moreover, it is necessary to consider the structure of income and expenditure in Japan. It is noticeable that the age group between 15 and 30, the group that buys records the most, will decrease. It will be necessary for the Japanese record manufacturers to cultivate record fans among elder people. However, these are long-run problems of the prospects for 1985.90.

There are problems that the Japanese record industry will have to face in the near future.

Starting in May of this year there will be a complete liberalization of foreign capital investment in Japan. As we have already mentioned. There has been no noticeable move made by Sony or Toshiba EM, both of whom have 40-50 percent ventures. However, it seems that there are talks going around RCA, which has a contract with Victor Musical Industries, and Nikko Phonogram. The problem which is associated with the liberalization of capital is that of records with foreign repertoire. These records of course cannot be produced in Japan (under the license). Foreign firms will start pushing their catalogs of product manufactured in their home country very strongly. Thus, imports of records into Japan must also be considered.

One big Japanese importer says: “Even now, the classical records of Europe are cheap and we can do business importing them there’s a risk associated with the returns. Our business will normally be affected once foreign manufacturers (in Japan) start to import records.

Merely, a Japanese music publisher: “We have to sell records at the price set by the manufacturer. This system may be destroyed, however, once foreign record companies start to operate in Japan.”

Some international record company officials who have attended IMIC and MIDEM, and heard that there is no discounting in Japan, say “it’s wonderful.” Thus, it is very interesting to us what kind of tactics foreign firms will use in order to cope with such a business practice.

However, the foreign firms will be most interested in having records produced by Japanese staff with local artists for sale to the Japanese music lovers. Moreover, the current trend in the Japanese market is inclined toward domestic repertoire, as we have already noted.

Some people say: “It’s not like Kentucky Fried Chicken. Records are something that appeal to the heart of the people. Only the Japanese can produce something that appeals to the heart of the Japanese.”

Others say: “Employers’ salaries are soaring. Personnel administration is also becoming difficult. It is very doubtful if foreign firms will be able to do record production in Japan.”

Still other people point out: “The biggest problem will be discounting. Be it on retail price or wholesale price, it will then be impossible to raise record prices.”

Meanwhile, the Japanese Government’s commodity tax on pre-recorded music tapes will be increased to 10 percent, starting from October of this year, from the current 5 percent. Although, the problem is not so simple, however. If tapes are sold at the current price level, the tax will be included in the retail price. If prices are raised, no one knows what will happen to the demand. The Japanese music industry already finds itself in difficulty over “private recording.”

The increase in mechanical royalties also is “bad news” for the record manufacturers in Japan. The new rate is not applicable.

(Continued on page 3-20)

Closeup: Yukio Sugita Family
In Its Suburban Tokyo “Danchi”

Japan, the most popular country in the world today, is finding it more and more difficult to maintain the standard of living they reached in the period of high economic growth. The residential planning complex of west Tokyo is the home of the Japanese national family, Yukio Sugita, 34, a member of the Sugita family. He is a successful composer and also the owner of the Dorin printing plant, his wife, Mrs. Yukio, 32, and their son, Yasutaka, 3.

The Sugita family is one of the few cases left of what is known as a “danchi” Japan.

Yukio Sugita, 34, a member of the Sugita family, is a successful composer and also the owner of the Dorin printing plant, his wife, Mrs. Yukio, 32, and their son, Yasutaka, 3. Starting in 1974, Yukio has been an active publisher with the Japanese record companies. His big hit was “Dann ” recorded with the Chieko Kusaida, who is the wife of Yukio’s purchasing agent. Although the consumers will be interested in buying “budget” imported albums or second-hand records, like other Japanese audiophiles, Yukio is a very particular about disk sound quality. And music instructor Hiroko, too, knows nothing about audio. Their baby boy, the way is destined to become an audio “maniac”-he has already learned how to operate a portable cassette recorder and the family TV, a Sony KV-1821 console with hi-fi speakers. Last year, Yukio tired of his Sanyo compatible 4-channel stereo in his Sanyo compatible 4-channel stereo at home and sold it off to a "quad" enthusiast Mr. Sugita now

he picks a winner in the horse races. “My wife and I would like to have an album of the Three Degrees,” he says.

Although Yukio’s purchasing power has been much reduced by the high cost of living, he is still interested in buying “budget” imported albums or second-hand records. Like other Japanese audiophiles, Yukio is a very particular about disk sound quality. And music instructor Hiroko, too, knows nothing about audio. Her baby boy, the way is destined to become an audio “maniac”-he has already learned how to operate a portable cassette recorder and the family TV, a Sony KV-1821 console with hi-fi speakers. Last year, Yukio tired of his Sanyo compatible 4-channel stereo in his Sanyo compatible 4-channel stereo at home and sold it off to a "quad" enthusiast Mr. Sugita now

owns a high grade 2-channel “Otto” stereo system, including Sanyo FMT-250 AM/FM tuner, DCD 450 integrated amplifier, TP-6005 belt driven turntable, and a pair of Wharfedale “Melton” 2 speakers, besides his Sanyo RD-4300 cassette recorder. Although the consumers will be interested in buying “budget” imported albums or second-hand records, like other Japanese audiophiles, Yukio is a very particular about disk sound quality. Anki, too, knows nothing about audio. Her baby boy, the way is destined to become an audio “maniac”-he has already learned how to operate a portable cassette recorder and the family TV, a Sony KV-1821 console with hi-fi speakers. Last year, Yukio tired of his Sanyo compatible 4-channel stereo in his Sanyo compatible 4-channel stereo at home and sold it off to a "quad" enthusiast Mr. Sugita now

(Continued on page 3-23)
The 4th TOKYO MUSICAL FESTIVAL

July 13, 1975

WARNER-PIONEER CORPORATION JAPAN

MARCH 1, 1975, BILLBOARD
Japan Spins Blank Tape Export Whirlwind Soaring 50% Upward

The U.S. demand for blank tapes from Japan, though comparatively small, seems endless. Last year, the 1973 exports of sound recording tapes to the U.S. increased by 52 percent in volume and 40 percent in value—546,000 yen to the U.S. dollar—over 1973, surging by the f.o.b. shipments made to date. During last year's first half, Japan exported 618,901 kilograms (1,36 million pounds) of sound recording tape worth 2,468,152,000 yen or $9,047,395 for the whole of 1973 (1st half: 406,655 kg at ¥1,031,909,000; 2nd half: 588,612 kg at ¥1,436,243,000). At this rate, Japan's 1974 exports of sound recording tape to the U.S. totaled over 1.5 million kilograms or $12.7 million worth (at ¥300 to US$1).

Added impetus to Japan's exports and U.S. imports of blank tape is the weakening of the yen in relation to the dollar. Before the end of this year the value of the U.S. dollar is expected by Japanese exporters and American importers to reach 308 yen, i.e., the central "Smithsonian" rate of exchange prior to the devaluation of the dollar and the floating of the yen in mid-February of 1973. The exchange rate averaged 285.60 yen to the U.S. dollar for Japan's exports during this year's first half and 272.80 yen in 1973 (1st half: ¥276.93; 2nd half: ¥268.67).

As usual, however, Japan's shipments of sound recording tape to the U.S. during last year's first half comprised about 24 percent of total exports of this premium commodity in quantity and 22.5 percent in value. In the same period of six months (January-June 1973), Billboard's Tokyo news bureau estimates, the Japanese manufacturers produced between 6,380,000 and 6,778,000 miles of magnetic tape valued at over $55 million, or about 50 percent more than in the first half of 1973. At this rate, Japan's 1974 production of blank tape soared to a record 13.5 million miles in terms of 1/4 inch width and $132.4 million in value. Japan's total exports of sound recording tape during last year's first half amounted to 2,567,129 kilograms worth 7,077,995,000 yen or $24,782,900, f.o.b.

The Japanese customs bureau says, compared with total imports of 573,443,000 yen at 1,377,069,000 yen or $4,821,980, c.i.f. Though Japan's production and exports continue to overwhelm imports, the Japanese manufacturers are faced by keen price competition. Some have raised their list prices but are afraid to go any higher, despite ever-increasing costs of production, packaging and shipping. Generally speaking, the six major Japanese manufacturers of blank tape are offering a 10 percent discount at the retail level to consumers who buy cassettes, for example, in lots of three. However, retail outlets and discount stores often go so far as 20 percent off for any Japanese brand-name cassette. Current retail price of an OEM blank loaded C-60 cassette tape is 180 yen (about 60 cents), usually available at any discount store and at Tokyo's Akihabara and Osaka's Nipponbashí wholesale districts.

However, the Japanese market for blank loaded tapes, especially cassettes, is continually widening—from general consumer to educational, commercial, institutional and industrial. One Japanese importer goes so far as to predict that there will eventually be a shortage of blank loaded tape for electronic data processing in Japan. And Nippon Tape, which has been distributing prerecorded music tapes, plans to import blank tape from the U.S. to meet increasing demand for cassettes in the educational and EDP fields.

The blank loaded cassette tape has already surpassed cartridge and open-reel among member manufacturers of the Japan Phonograph Record Assn. During last year's first half, the JPRA says, they used exactly 5,425,477 cartridges, up 3 percent from the first half of 1973, 5,340,801 cartridges, down 24 percent; and 80,501 open-reel blank tapes, down 32 percent. Reflecting the popularity of the Philips type, Japanese music tape counterfeiters and pirates now use only blank loaded cassettes. In Japan, the Lear Jet "stereo B" cartridge appears to have passed its peak and JPRA member manufacturers also are phasing out production of prerecorded open-reel music tapes.

Thus, apart from the comparatively few Japanese who are altruistically—or commercially—interested in high fidelity sound recording and reproduction—TDK's new line of Audia open-reel tape has met with little enthusiasm. Presumably this is because the consumers were not informed of its list prices, then discovered that they were much higher than the manufacturer's own "SD" line of high output, low noise tapes. Anyway, most retail outlets and discount stores are offering the Audia line at 10 percent off. (In the U.S., the first import shipment reportedly was a quick sellout.)

Due to the ever-widening Japanese market for the Philips-type compact cassette, most consumers are not interested in new coating per se and, of course, are taking a dim view of the technical problems of bias calibration and equalization. Though Sony says demand for its new Quad ferrichrome cassette exceeds supply, Japanese retailers believe that the double coated tape will be hard to sell until all stereo cassette decks are equipped with FeCr switching.

However, Sumitomo 3M is introducing, "Made in U.S.A." Scotch Classic C60 cassette blanks of double-coated tape to the Japanese market, despite the growing apathy of audio retailers and general consumers toward the 'hi-fi' and higher priced formulations. Best seller of 1974, Japanese retailers say, was the C-46 blank loaded cassette tape, presumably because its 46 minutes' length is usually enough to record both sides of a 12-inch LP or an hourly FM radio program without the commercials and announcements. Introduced by Maxell, a member of the Hitachi group of companies, the C-46 also is being offered by Fuji Photo Film in its new line of "FX" (pure-ferrin) blank loaded cassette tapes.

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Multiple quadraphonic systems in Japan include Denon's UDA-100 UD-4 demonstrator with 10 UD-4 LP's. Sony, developer of SQ matrix, is not abandoning stereo as with the TA-4650 V-FET integrated amplifier (right). Sansui's QSC 9050 pre-amp for 4-channel is seen below.

By HIDEO EGUCHI

The 4-channel disk systems adopted up until now have their own particular advantages and disadvantages, most record makers admit. And quadraphonic disks have been the butt of consumer criticism on various grounds: poor sound quality, inadequate localization of sound sources, limited dynamic range, noise and poor compatibility with stereo and monophonic reproduction.

Undoubtedly, too, the various problems encountered in adopting phonograph records as a medium of 4-channel sound reproduction have been obstacles to the artistic aims of lyricists and composers, singers and players, in communicating with music lovers. At quadraphonic recording sessions, limitations have been imposed on the relative locations of singers and musicians. And these unnatural restrictions have tended to dampen their initial enthusiasm for 4-channel sound.

All those who have had anything to do with the production of phonograph disks and the manufacture of record production or playback equipment are aware of the need to resolve the problems of using vinyl disks as a medium for 4-channel sound reproduction. Without economic solutions to these practical difficulties there can be no further development of the systems or quadraphonic stereo broadcasting either. It is against this universal background that research and other endeavors have been directed for several years.

One result has been to establish theoretically that the UD-4 system, building a discrete 4-channel system on a matrix base, combines the best features of both kinds of system, virtually eliminating all of the problems encountered to date. Starting from this theoretical basis, technical development of the "universal discrete 4-channel" system began, culminating in a presentation of the results to the Audio Engineering Society of the U.S. last year.

The UD-4 system of 4-channel sound recording and reproduction—and FM stereo broadcasting—is based on the technology developed by Nippon Columbia and Hitachi from an idea conceived by Dr. D. H. Cooper of the University of Illinois and a group of Nippon Columbia engineers. In both its software and hardware aspects, they say, the UD-4 system offers the following advantages:

- Low distortion
- Good signal-to-noise ratio
- Wide dynamic range
- Uniform, equally good separation between all channels
- Distinct localization of sound sources
- Good compatibility with monophonic reproduction
- Good compatibility with stereophonic reproduction

Basically a combination of matrix and discrete systems, UD-4 provides two signals (third and fourth) enabling discrete quadraphonic reproduction in addition to matrix base modulation.

The matrix used as the base provides the sound quality characteristic of all matrix systems, but it also features a type of processing with equal treatment of all channels, so that channel-to-channel separation, phase relationships and energy distribution are balanced.

Quadraphonic Development Looks To A Universal Format

When two (3rd & 4th) channel signals are added to obtain discrete quadraphony, it is essential only to provide "source locale" information. Because of the hearing characteristics of the human ear, this information need only cover a bandwidth from about 100 Hz to several kilohertz. The two (3d & 4th) signals, added as frequency modulated (FM) carriers, can thus be limited in bandwidth, giving a wide dynamic margin and eliminating those extreme band areas that are prone to distortion and noise. Thus, in all aspects of sound quality—distinct localization, distortion, signal-to-noise ratio, dynamic range—the UD-4 system provides satisfactory results and a high degree of musically.

Of equal, perhaps even greater, importance—the one-and-the-same UD-4 record can be reproduced as discrete quadraphonic, matrix quadraphonic, stereo or monophonic, according to the playback equipment used. This means that a program need only be produced in a single format to cover all existing modes of playback.

The UD-4 system also constitutes an advance in regard to the feasibility of 4-channel radio broadcasting and quadraphonic music cassettes.

Because UD-4 consists of a base matrix system—with spherically symmetrical characteristics, equal in its response to sound from all directions—and a discrete system built on the base matrix, it possesses some unique advantages, particularly in comparison with the problems associated with the production of discrete 4-channel (CD-4) disks.

- Noise can arise from any and all of the processes between the original recording and the ultimate reproduction. Although the carrier channels (3d & 4th signals) would normally be responsible for a large share of this noise, the fact that the UD-4 signal bandwidth is restricted means that the noise level is effectively reduced.
- Because there is no need for the two (3d & 4th) signals to take up an extremely wide frequency band, the depth of modulation can be correspondingly greater.
- Because the UD-4 base matrix system is symmetrical with respect to all directions within the original sound field, the separation is the same for all directions in the reproduced sound field.
- Sources located between speakers (directly in front or to the side of you) are sharply defined. This phenomenon is unique to UD-4, according to Nippon Columbia. Just as with other systems, a sound between two front speakers is synthesized from sounds in both of the front speakers.

(Continued on page J-23)
In view of the world-wide politico-economic uncertainty, the Japanese manufacturers of video recording equipment are expected to push the “pause” button this year prior to pushing exports again. In the meantime, they will be re-evaluating the seven VTR systems and looking closely into the three video disk systems (VLP, TEC, RCA) that were demonstrated in Japan last year.

Despite unexpectedly poor consumer VTR sales and export production cutbacks in 1974, the Japanese electronics manufacturers seem to view the business situation as a temporary setback as far as video recording equipment is concerned. In fact, Sony is expected to announce the development of a half-inch version of its “U-matic” color video cassette recorder this month.

In Japan, it seems, there will always be a market for video tape recorders, but not players. Consequently it’s the manufacturers of software, not hardware, who face the most crucial problems. And, because of the language barrier, their initial enthusiasm over the video disk has waned. Unlike phonograph records, non-Japanese material would not sell, they say.

The Japanese Video Association (JVA) now comprises 38 members (including four associates). Its secretariat is located within the headquarters of Ponny, Inc. on the 24th floor of the World Trade Center building. The fledgling JVA had 39 mem-

ners and/or producers of video software when it was formed on June 1, 1972.

Only nine of the 19 members of the Japanese Phonograph Record Association (JPPRA) are also members of the JVA, namely (in order of JVA membership) Nippon Columbia, Ponny, Polydor K.K., Tokuma Musical Industries, Toshiba EM, Teshiku, Asahi Music Service, Apollon Musical Industries, and Victor Musical Industries. However, Toho Records is represented by the Toho motion picture company and King Record by the Kodansha publishing house, their respective parent organizations.

Musically speaking, the most active members of the JVA are Classic Ponny, Toshiba, Pony, Pack-in Video, Nippon Eizo Shuppan, Toho and Victor Musical Industries. With a total of 75 items listed in the JVA’s 1974 catalog of video software, list prices range from 8,700 yen ($29) for a 10 minute classi-
cical program on cartridge to 180,000 yen ($600) a complete opera. Classical Ponny offers 12 of its 15 minute selections now 2½ in all, on “U-matic” cassette at 12,000 yen or $30 each. Nippon Columbia lists a set of two 25-minute reels of “Gagaku” (ancient court music of Japan) at 70,000 yen ($233.33) on open-reel cartridge and 76,000 yen ($253.33) on cassette.

Japanese consumer interest in home video recording con-
tinues at a very low ebb, following the general public’s poor attendance at the 13th Japan Electronics Show and the 2nd Japan video Information Fair. But, industry sources say, this is only to be expected with the cost of living in Japan at a record high.

The Electronic Industries Association of Japan (EIA-J) says that the total number of visitors to the ‘74 JES, held Sept. 18-
24 at the site of the biennial Tokyo International Trade Fair, was 450,000. This is about the same as last year. The EIA-J had hoped for 500,000 visitors with a spinoff from the People’s Republic of China’s Expoposition that opened Sept. 20 at the same site. The figure for the first 10 days of the 21 day China Expo ’74 was over 700,000 and surpassed a million before it closed.

Meanwhile, a leading Japanese manufacturer who particip-
ated in the 2nd Video Information Fair says that the number of visitors dropped far below the previous year. The 1974 fair was held from Sept. 27 through Oct. 2 at the main Tokyo de-
partment store, whose “elite” clientele is estimated to total 30,000 on a peak shopping day. Co-sponsored by the JVA as a public event marking the Japanese Ministry of International Trade & Industry’s “Information Week” the fair nevertheless was given little advance publicity. Anyway, it was held too soon after the ‘74 JES, whose consumer electronics pavilion was mainly devoted to video tape.

Eight major TV manufacturers—Hitachi, JVC, Matsushita, Sony—Sharp, Sony and Toshiba—demonstrated VTR units at the JES consumer products pavilion, while NEC and Hitachi Electronics (Shibaden) mounted only displays in the JES electronic components hall.

Taking part in the 2nd Video Information Fair were 11 Japa-

dese hardware manufacturers—Akai, Fuji Photo Film, Hitachi, Hitachi Electronics (Shibaden), JVC, Matsushita, Mitsubishi, NEC, Sony, TEC and Toshiba. Hitachi, who participated in the ‘74 JES despite advance re-

ports to the contrary, showed three “separate” (component) and “ensemble” (console) models of its first “U-matic” color video cassette recorder VT-7000 at 616,000 yen ($2,053) and 579,000 yen ($1,930) respectively. On the other hand, Hitachi Electronics showed its EIA-J Type I video cassette recorder SV-530 and player SV-531 but prices were unquoted. The former Shibaden displayed its version of the Philips VCR only at the ‘74 Broadcasting Equipment Show, Oct. 16-18.

Usually well informed sources bold Billboard at the opening of the 2nd Video Information Fair that Matsushita had put off expanding its Okayama plant for at least two years. Expansion of this VTR plant had been scheduled for 1974 and this year to boost production to 20,000 units a month. At present, the sources said, the plant, which went on stream in May of 1973, is turning out only 2,000 units a month, or only 40 percent of total production capacity. Also, they say, all VTR production at Matsushita’s Koamana plant has been phased out.

Among other models, Matsushita is offering Japanese con-

sumers two consoles of EIA-J Type I (CP-508 cartridge) at 598,000 yen ($1,993) and 618,000 yen ($2,060) respectively, also a “U-matic” console at 688,000 yen ($2,293) and the ¾ inch cassette deck only at 438,000 yen ($1,460).

Meanwhile, Hitachi, offering its tuner packages, such as EIA-J Type I color cartridge VTR, the “Melvin” CR-1000 with TV tuner and CR-2000 without, also three models of its EVP player, the VP-2000N, VP-2002N, and VP-255N, all prices unquoted to the Japanese public.

At the ‘74 JES, both Sanyo and Toshiba demonstrated their jointly developed half inch color video cassette recorder to the public for the first time.

Sanyo is offering its VTC-2730 deck at the retail price of 338,000 yen ($1,172) and Toshiba its KV-3000 at 325,000 yen ($1,083) to Japanese consumers. A Sanyo “cord” ensemble complete with 18-inch (U.S. 17”) color TV and video rack with tuner and digital clock costs 571,000 yen ($1,903). Toshiba is offering a 14-inch (13V) monitor at 139,000 yen ($463) and an RP unit, price unquoted. Both the Sanyo and Toshiba “cord” units can be operated at half speed to double the recording/playback time. Retail price of the VT-20C (20-minute blank) is 5,000 yen ($16.67), the VT 30C (30 minute) blank 5,500 yen ($18.33), the same as for “U-matic” blanks of equivalent length.

Also at the ‘74 JES, Sharp demonstrated its 2F (two field skip) EIA-J Type I cartridge color VTR with double recording/playback time at half speed to the public for the first time. It had been scheduled for marketing in Japan by the end of last year at the same retail price as other cartridge color VTR units, but the Osaka-based manufacturer was unable to give Billboard any pertinent details.
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Japan’s Festivals

tries—has won the Grand Prize total of $4,500 for singer-songwriter Yoshimi Hamada. He also has been awarded an Outstanding Performance Prize of $500.

Last year’s applications totaled 1,500 songs from 57 countries. France led all countries overseas with 52 applications, followed by the United Kingdom (48), the U.S.A. (41), Belgium (27) and the Netherlands (23). Costa Rica, Cuba and Zaire sent in applications for the first time, Yamaha says.

Each year has seen a growing number of young artists and new songs from countries throughout the world. According to the Yamaha Music Foundation, 541 original numbers were submitted for the first festival in 1970. The figure rose to 751 in 1971, to 1,038 in 1972 and over 1,400 in 1973.

Star of the 1973 festival was 16-year-old Akiko Kosaka. Sales of her prize-winning song “Arata” have topped two million, marking the first time in Japan that a new singer has achieved instant popularity. A million of the singles sold within six weeks after its release by Warner-Pioneer on the Elektra label.

Main emphasis of the festival is on amateur talent. Entries are selected from taped performances which are often quite unpolished because the international contest rules bar any published or publicly performed song. In addition, the judging committee is purposely composed of non-professional music lovers.

Linked to Economy

known yet. On the other hand, it’s “good news” for the composers and lyricists.

But, with all the bad news, why aren’t the Japanese thinking about exporting their original compositions to the music capitals of the world? This may be the biggest problem that the Japanese music industry will have to tackle in the future.

CREDITS

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Year Of The Tour

It's often heard that concert tickets in Japan are relatively expensive, that is, compared to admissions in the U.S. Considering the enormous distances that international artists must travel and the high transportation expenses of bringing them into Japan, the Japanese promoters cannot be blamed for charging a few dollars more than their counterparts do in the U.S. or in Europe. Of course, this does not mean that the Japanese promoters can charge "any" price for the concerts they promote.

"Tats" Nagashima, president of the Taiyo Music Publishing house and advisor to Kyodo Tokyo/Ueda Artists, says: "I think the top ticket price in Japan for a pop artist should be somewhere around $10. Charging $20 or $30 for a pop concert is nonsense—the individual affected would be the artist. It would affect the artist's record sales, for a start. In other words, if international recording artists want to sell their albums and singles in Japan, they must keep their concert ticket prices as low as possible and attract as large an audience as possible. This, of course, would contribute to "all-time" sales of the artists' records."

In the present Japanese market, the sales of records with A&R of international origin has declined to 40 percent of total product. Concerts, of course, may serve as a great stimulus to record sales in Japan, but international recording artists are handicapped by the fact that they cannot make personal appearances as often as their Japanese rivals. Therefore, their concert tours must be tied in with their recordings and supported more strongly by the record manufacturers in Japan.

And, by keeping concert ticket prices to the minimum, it would be possible for Japanese promoters to gather large audiences in most cases. This would, in the long run, prove more beneficial to the music industry as a whole.

Promoters bring in artists according to their popularity "in Japan"—an act may have top billing in the U.S. but its popularity may not be anywhere as great in Japan. Therefore, there are cases where it would be difficult, even foolish, for a Japanese promoter to pay as high a guarantee as the act receives in the U.S. For example, War, the popular U.S. vocal/instrumental group, played 11,000 seat Nippon Budokan before an audience of only 2,000. The top ticket price was 6,000 yen ($20).

Anyway, it's no longer enough for a promoter merely to "show the face" of the artist whose records have been selling well. The promoter must be able to create a "drama" between artist and audience in the same concert hall with music as a means of communication. It is hoped that the professional Japanese promoters will create such "drama" at the concerts they stage this year for international recording artists.

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ever, UD-4 differs, in that the rear speakers assist in the apparent concentration of sound between the front speakers. This supplementary sound from the rear is intimately concerned with the human faculty of recognizing sound source location, which depends upon the phase of the sound. In the UD-4 system, the results of audio-physiological research have been utilized to give a precise sense of sound image source localization.

- The UD-4 system retains over-all audio balance in stereo just as it does in mono. Nippon Columbia says. As for source localization, the same directional sense is retained for the two front channels but the rear-channel sound localization is folded back upon itself. When UD-4 was first developed, opinions were voiced that this kind of source localization might cause an apparent shrinkage of the total sound field. Also it was feared that the constitution of the center-front signal might cause a somewhat unnatural listening impression. Both these problems have been solved by advances in encoding techniques, Nippon Columbia says. (In the UD-4 system, the center-front signal is made up of left and right signals with a 90° phase shift between them.)

Nippon Columbia has released 10 UD-4 albums, four of them on its Denon label, at 2,500 yen or about $8.30 each, the same retail price as a CD-4 quadradisk with music of international origin. Retail prices of Nippon Columbia home stereo sets, marketed in Japan last year-end, range from 180,000 yen ($500) with built-in UD-4 demodulator and RM decoder to 300,000 yen ($1,000). The high-end model also has a build-in CD-4 demodulator and SQ decoder.

The UD-4 system was demonstrated at the 23rd All Japan Audio Fair, Nov. 6-10, following its introduction to members of the Audio Engineering Society in New York, Sept. 9-12, and to Japanese industry Sept. 2. Earlier last year, it was demonstrated at the London Radio Show and Berlin Radio TV Exhibition, also at the AES convention in Copenhagen.

Takami Srbouchi, president of Nippon Columbia, says that initial reactions were extremely encouraging. The UD-4 system has won high acclaim for its sound quality and the distinctness obtained in the location of apparent sound sources, he says. “We are confident that this system, the UD-4 system, will play an important role in the future of high quality 4-channel sound reproduction.

“Now’s the time for all good music makers to come to the aid of the quadradisk,” he quips. “UD-4 may lead to some confusion among music lovers, but I want them to have the best.”

Another result of research into the problems of using vinyl disks as a viable medium of 4-channel sound reproduction is the QS vario-matrix, an electronic circuit by which the predominant signal is always clearly defined by the basic QS matrix (RM in Japan) that separates the opposite channels to infinity.

Thanks to the incorporated vario-matrix circuit, Sansui says, QS makes possible distinct 4-channel sounds on a par with a discrete 4-channel tape from information recorded and/or transmitted via any 2-channel medium (disk, tape or FM).

The QS vario-matrix results from a matrix 4-channel encoding/decoding system developed by Sansui and officially approved by the RIAA on Sept. 12, 1973, as one of the three standards of quadraphonic disk recording.

All new models of Sansui 4-channel amplifier/receiver incorporate the QS vario-matrix decoder. It decodes QS-encoded 4-channel disks, tapes and FM broadcasts into 4-channel, and creates realistic 4-channel sound from ordinary 2-channel sources by means of the QS synthesizer. A Sansui QS decoder has the inherent potential to "read" or decipher 4-channel information "hidden" in the grooves of conventional 2-channel disks. Sansui says approximately 80 percent of the stereo records on the U.S. market contain such hidden information and the QS synthesizer can effectively derive a 4-channel effect from them. By adding a 2 4-synthesizer/encoder in front of the QS decoder circuit, the Japanese manufacturer says, 2-channel signals are processed so that they reproduce optimum 4-channel sound.

To enable audio equipment manufacturers to construct a compact, low-cost and high-performance QS vario-matrix decoder, integrated circuit chips have been developed jointly by Hitachi and Sansui engineers. There are three kinds: the HA-1327 phase discriminator IC, the HA1328 matrix IC, the HD1303P control IC. All three are available to interested manufacturers around the world on a licensing basis, Sansui says.

A QS vario-matrix decoder of Type A, which offers the greater inter-channel separation, utilizes two HA1327s and one each of the other two chips; a Type B decoder uses one each of the three chips. The virtues of the QS vario-matrix decoder, combined with the compactness now made possible by the IC chips, make it very attractive to prospective producers of 4-channel hardware and the number of licensees is steadily increasing, Sansui says.

“Our time has come,” quips Keigo Fujisawa, the president of Sansui Electric, “especially now that QS-encoded 4-channel records, FM and other software is so widely available.”

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BILLY JOE "The Promising One"

**Radio TV Mart**, 1515 Broadway, New York 10036

...Continued from page 28

Brinley and guitarist Larry Carlton. There is no individual voice present, as the spotlights at one time or another and everyone shines. Perhaps the best asset of the Crusaders have is that they are one of the few groups in that rhythm zone that knows exactly where its music is going. It has a unique, but sometimes Anglo-Saxon jazz usually subtle but always funny.

by comparison Charles Earland, the front man, who first played through for all the promise and all the con-
tained selections primarily in the progressive jazz rock area with Heathen Report or Herbie Hart-
ner's but that is all. Charles Earland is really all there is. the highlight of Earn's set was "I Can't Live Long". The only thing that can be said for Earn is that he should stick to what he does best which is playing jazz on the piano but as well as to get out and pay some attention to the drum pho-
cations and instruments, such as the soprano sax and the synthesizer that do not suit him.

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**BLEAK AVENUE**

...Continue from page 28

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HOTTEST WORD IN COLD ECONOMY

Stereo Reboots Stir Up a Storm

- Continued from page 1
others add that their products are truly priced for marginal profitability, and the subsidizing of a rebo- 
program would, at best, be unprofitable. However, many dealers insist that manufacturers are too often so far removed from consumer buying trends and the resulting dealer problems, as to be way off base on con-
sumer buying statistics.

The result of the tug-of-war is that a growing number of retail chains are independently offering cash rebates ranging from $2 to $100 on many home stereo items, and are re-
porting instant and positive buyer response in many cases. Without the manufacturer support, retailers are almost invariably forced to subsidize the rebate program with money off the top of their profits, but most do not mind it. The dealer can then maintain store traffic and better sales, it is worthwhile.

A spokesman at the Texas-based Radio Shack chain with close to 3,000 audio retail stores around the world, was not impressed with the dealers' explanation of their need for a rebo- 
program. He charges that like the auto industry, a lot of audio equipment on the market today is grossly over-
priced, and that rebates do not imply any special favors for the consumer, but merely bring price points down to their retail levels.

He notes that Radio Shack's policy has always been centered on "quality products at sensible prices," and insists that his company will not be caught in a rebate war.

Nevertheless, Hiss, Inc., one of the nation's leading department store stereo chains, is offering rebates on all of their inventory of goods in shops in Eastern Pennsylvania. The rebates, which range from $2 to $100 and represent up to 20 percent of list prices, are designed to help stim-
ulate confidence in the area's econ-
y, according to Gerald Mandell, executive vice president.

Stereo receivers, tape recorders and players, and all custom sound equipment are included in the re-
bate program. The cash rebate will be mailed to customers within a month of the date of purchase of the equipment. The Hess program is not source specific.

The retail chain of Sifo, Inc., along with its Audio World subsidiary, has also launched a rebate program at 23 of its retail operations in the Philadelphia area. The program is also being extended to five in Su-
per Hi Fi Audio World Centers. The rebate program was instituted in a move to boost lagging sales. Big ticket items in the $500 price range carry a $50 rebate. This slide down to $25 on units over $350, and to $15 on units over $200.

The program applies to all equip-
ment, including the most distant of fe-
trading items and floor samples. The rebates are being paid by checks within 30 days of the date of purchase of the product. All sales carry the chain's 30-day price guarantee.

Also in Pennsylvania, the York Lincoln Mercury dealer is offering its rebate in the form of a Motorola car tape deck free to every purchaser of a used car ticketed at $1,000 or more. He claims the offer has helped to perk up business. Here in New York the innovative Arrow Audio retail chain ran into a snag as, when, as part of an overall re- 
bate program, it offered $275 worth of blank tape free to every purchaser of the fair traded CE340S 4-
channel tape deck. TEAC, struggling desperately to maintain the controversial pricing policy it instituted in this area last fall (Billboard, Feb. 22), caught the offer and immediately requested that Arrow withdraw what TEAC officials termed an infringement of the pricing agreement.

At press time it was learned that Arrow had withdrawn the TEAC of-
fer, but was continuing a similar, though modified offer on the Ken-
wood KX301 cottage deck. Purchas-
ers of this item will qualify for more than $100 worth of blank tape over a 12-month period.

On car stereo equipment, Arrow is offering cash rebates of from $5 to

(Continued on page 39)

GE Compact Stereos In Mart Through '76

NEW YORK—Extensive long-
term sourcing commitments will keep General Electric's Audio Elec-
tronic Products Division in a com-
ponent stereo business at least until the end of 1976. At that time GE will re-
view the home stereo market and make a final decision on whether it should continue marketing compact stereo products.

However, the planned midyear closing of its compact stereo manu-
facturing facility in Decatur, Ill., will continue on schedule, as will the year-end closing of a distribution warehouse, also in Decatur.

GE's phase-out plans also extend to portable phonographs, low cost record changers and Shure Tell-a- 
v products for children. These products are expected to be offered off the market by the end of this year.

According to Paul Van, vice presi-
dent, Ord, general manager of GE's Audio Electronics Products Dept., phase-out of the lines was based on a mar-
ket survey which showed that the market for portable phonographs has been declining substantially for a number of years, and that Show 'N Tell viewers did not match GE's dis-
tribution strengths, and were more properly associated with the toy business.

Despite the fact that the Decatur facility earmarked for closure is the last GE-owned manufacturing facil-
ity of its kind in this country, com-
pany officials deny that this is part of a long-range plan by GE to dis-
continue itself from the audio business.

They stress that there are no plans to relinquish profitable tape recorder and radio lines which are, in fact, being expanded with new models planned for introduction in June. GE debuted its Monogram line of low cost, high performance audio products, along with "Loud-
mouth," its portable 8-track player line, at the January CES. (It has also been reported that GE continues to assess the feasibility of launching a car stereo line (Bill-
board, Jan. 18).)

However, the closing of the Deca-
tur plant appears to be an extension of a gradual phase-out which began in 1971 when the company closed a

Car Stereo

Panasonic Exec Hails Rebates

SAN FRANCISCO—The rebate program now being pushed across the country by major car manufac-

turers and radio dealers will need boost to Panasonic's au-
tomotive products, particularly its custom car division. This is the feel-

(Continued on page 40)

EIA DISCLOSURE

Jan. Audio Unit Sales Up But '71 Total in Decline

WASHINGTON—Most audio category unit sales were up solidly for January versus a year ago, but total 1974 sales declined. Consumer electronics exports (ex-
car stereo) increased in 1974, while all categories of imports were down—particularly from Japan (ex-
cept autodiscs and transceivers). The figures were released by the Electronic Industries Assn. (EIA) marketing services department.

TOD Hits Market With Videodisks

- Continued from page 1
velopieken and Rundfunk of Hanover, Teldec of Hamburg and Decca of London.

The product will initially be intro-
duced to the German-speaking mar-
ket, and also be experimented with in the U.S. NTSC and French SECAM versions of the TED system has been committed, and the company will now be of-
ered for all color television stand-
ards in the world.

In the first phase, TED disks will be sold under the labels of Tele-
funken and Decca (both Telsde), Ulstein, AV, Videophon, UFA, ATB and Teldec Internet. Programs are grouped into four main cate-
gories: travel/movie (hobbies, nautical, sciences, sports instruction and so on), entertainment, programs for children and young people, and school and advance training.

Programs will be available on single disk albums or Media Packs. The latter have three or more disks in a book.

The manufacturers believe the best outlet to insure a smooth mar-
ket launch (Continued on page 40)

EIA unit sales of all items (consumer) webbed audio and component systems, from the 4th quarter of '73 to the 1st quarter of '74.

In January, EIA reported unit sales of all items (consumer) webbed audio and component systems, up nearly 43 percent from the 4th quarter of '73, worth $37.2 million. Sales for the 1 st quarter of '74, from the 4th quarter, were down 42 percent and auto (including tape players) down 30 percent.

The manufacturers believe the best outlets to insure a smooth mar-
ket launch (Continued on page 40)

Optimistic Clark Jones, right, Panasonic auto products national sales manager, at recent NADA show with Cal Shera, left, Panasonic special products division vice president, and Bob Kuturo, Dalis Marketing, New York.

Panasonic photo

Paul Van, vice president, Ord, general manager of GE's Audio Electronics Products Dept., phase-out of the lines was based on a mar-
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(Continued on page 40)

EIA unit sales of all items (consumer) webbed audio and component systems, from the 4th quarter of '73 to the 1st quarter of '74.

In January, EIA reported unit sales of all items (consumer) webbed audio and component systems, up nearly 43 percent from the 4th quarter of '73, worth $37.2 million. Sales for the 1st quarter of '74, from the 4th quarter, were down 42 percent and auto (including tape players) down 30 percent.

The manufacturers believe the best outlets to insure a smooth mar-
ket launch (Continued on page 40)

Optimistic Clark Jones, right, Panasonic auto products national sales manager, at recent NADA show with Cal Shera, left, Panasonic special products division vice president, and Bob Kuturo, Dalis Marketing, New York.

Panasonic photo
TUCSON—With many of its workshops key to reducing costs and applying audio and video to effectively save money, the International Tape Assn.'s fifth annual seminar expects to exceed last year's 500-plus attendance, according to executive director Larry Finley.

More than 60 industry leaders are involved in the March 2-6 combined audio/video sessions, separate primary and advanced audio and video workshops, copyright panel and a lighting workshop, at the Tucson Community Center. Fifty-one supplier members will display products and services at Bammall Place seminar headquarters, and a variety of personalities will speak at the social functions.


"The Do's & Don'ts of Copyright And The Use Of Music” Thursday (6), chaired by Bill Orr, Orion Corp., and moderated by Sidney Diamond, special counsel to Kayo, Scholer, Ferrman, Hays & Handler, includes John Murphy, Dep. of Justice; Seymour Bricker, Kaplan, Livingston, Goodwin, Sorkowitz & Selvins. Prof. Melville Nimmer, UCLA Law School; Howard Smith, Mitchell, Silberman & Knapp, and Jules Yar- nell, Laporte & Myers, and special counsel on piracy to the Recording Industry Assn. of America (RIAA). Audio workshop highlights on Monday (3) include primary session chaired by Tony Bosworth, Dupont, and moderated by Bill Johnston, General Cassette, with Dick Kraus, Simtek Communications; Neal Hall, National Education Assn.; Dick Joy, Burroughs, and Bill Arthur, Cadillac.


Wednesday's (5) primary audio session, chaired by Paul McGonigle, (Continued on page 40)

**Expect 500 in Tucson March 2-6**

**Costs the Topic at ITA Meet**

**Hitachi Meeting Set for April**

COMPTON, Calif.—Hitachi Sales Corp. of America will hold its annual national sales meeting April 29-30 at the Sheraton-Universal Hotel, Los Angeles, with regional dealer shows set for May in New York, Chicago, Dallas and Los Angeles, president Makio Hiraoka announced.

According to Lou Kobayashi, merchandising manager, among new products to be featured are tape recorders, hi-fi components, radios and 9 to 25-inch solid-state TV.

The A-2340...

a stereo deck...

Play pre-recorded tapes, or make them yourself—tailored to your specific tastes, your changing moods.

a 4-channel deck...

Enjoy the exciting world of true 4-channel sound—four discrete tracks on tape.

a 4-track Simul-sync recorder...

If you play a musical instrument, or know someone who does, take full advantage of the A-2340's music making capabilities. With Simul-sync, you can record each part of the tune, one track at a time, in synchronization, until all of the music is the best it can be.

a superb machine for only $739.50...

No matter how you use the A-2340—to learn, to create, to enjoy—you can count on using it for a long time. It was made to withstand the paces you'll put it through. And that's as it should be.

We'd invite comparisons, and we'd like you to hear the A-2340, to operate it yourself. You'll find that our retailers are well informed and helpful in general, rare qualities so there can't be many of them. You can find the one nearest you by calling (800) 447-4700. We'll pay for the call.

*In Illinois, call (800) 322-4400.

March 1, 1976

**Tape Duplicator**

By ANNE DUSTON

The audiovisual communication industry finished 1974 with sales and service spending up an estimated 14 percent, according to reports released by Hope Reports, Rochester, N.Y.

Roman Catholic parochial school spending has jumped from six percent of the total spent by elementary-high school education to more than 25 percent in the current school year. Conversely, public school buying of AV media is dropping by 20 percent. Federal aid is expected to decline a little from the 1974 level.

The report shows that the largest medium in motion picture (almost $1 billion), followed by video (almost $100 million), filmstrip ($107 million), audio ($141 million) and slides ($53 million).

Big ticket items like entire video systems networks are being re-examined or postponed in budget tightening by business and industry, but spending is not being cut off from normal AV products, the Hope Report feels.

The Report predicts a surge of new product introductions toward the end of this year as manufacturers put more pressure on their re-search operations to rush new products into the marketplace.

(Continued on page 40)
Sears Sued On Warwick

NEW YORK—A $300 million suit has been filed in State Supreme Court here against Sears, Roebuck Co., Warwick Electronics, The Whirlpool Corp., and 24 past and present principals of the three firms, alleging the fraudulent wastage of Warwick's assets.

The complaint, brought by Joe Benaron, owner of more than $50,000 worth of shares of Warwick's common stock, charges that the directors and officers of Warwick, dominated by Sears and Whirlpool, negotiated to sell Warwick products below the market value.

The suit argues that this was done to increase the profits of Sears and Whirlpool, as well as for personal benefits of the individual defendants. The action further argues that all the individual defendants conspired with Sears and Warwick to waste Warwick's assets.

Benaron, through his attorney Michel Platnanz, contends that the losses damaged him and other Warwick stockholders by lowering the value of their stock, and that Sears became unjustly enriched by $300 million rightfully belonging to Warwick.

Daniel Gluck, attorney for Sears, dismisses Benaron's charges as being "without merit." He admits not hav- ing an opportunity to evaluate the facts of the suit, but stresses it was without merit and would be contested by the defendants.

Warwick supplies Sears with con- sole stereos and most of its color TVs. The suit claims that Sears and its related companies have accounted for 85 percent of the gross sales of Warwick's products.

Hi, Mid-Fi Top Chi Ad Lineage

CHICAGO—Stereo equipment retailers emphasized high and middle end product in ads appearing in Chicago newspapers during the first half of 1974, according to statistics published by The Chicago Tribune.

In a total of 917,173 advertising lines, the equipment in the $120 to $250 room accounted for 40 percent of the lines, and equipment over $350 represented 23.6 percent of advertising. Between $250 and $350, retailers spent 16 percent of their advertising budget, and below $120, 14 percent of the total. Most advertisers in the low end were mass merchants.

Of the 28 advertisers listed with ads of 10 lines or more, only two increased their advertising during the period over 1973—Goldblatt's and Jovovich, both department stores.

The largest stereo equipment ad- vertiser was Pacific Stereo, relegating Muscari to second place from its lead in 1973. Pacific Stereo placed 135,246 lines in the Sun-Times and Chicago Tribune.

While Sears, Roebuck was the leading advertiser in major home appliances, it was eleventh in stereo equipment ads, with 24,961 lines.

Steve Weil and Bernard Horowitz, principals of Audio Plan, Inc., report that their move to larger quarters at the same address is now complete at 3235 Park Ave., Westfield, N. J. (516-781-2222). The New York metro area rep firm for Naxos Electric, Ultralinear Speakers, Columbia Magnetics, and Solar Radios wavered for some time for more time to move large scale so that they could rent in the same building in order to maintain their current address and phone num- bers.

Weil explains, "This move will provide better systems and facilities to aid our customers and manufacturers. In addition, it's a great help for our entire team—Neil Springford, Howard Al- len, and our gal Lilian Reichman, who keeps the office going each day. My recent election as Audio Chairman of the N.Y. ERA Chapter required a little extra room, too."

The new Audio Tape-Makes move for repair of 8- and 12-track cassettes produced by Panick Produc- tions, Inc., are being reapplied now by the fol- lowing: Paul Stone Sales, 4262 Covenhoven Rd., Indianapolis, Ind., 46229 (317) 257-9117; for Indi- ana and Kentucky; Gene T. Clere Co., 706 7th St., Dowiers Grove, Ill., 60515; (312) 788-1750, for Illinois and Wisconsin; Lansing Sales, N. W. Chey Chese Dr., Gallaudet, D.C., 20037; for California; Raulson & Co., 1525 S.W. Eden Pl., Miami, Fla., 33144; for Florida, and E.R. Kau- soc, 1051 Old St., Easton, Pa., 18042; for Pennsylvania, N. Jersey, Delaware, Maryland, Virginia, and Washington, D.C.

The firm is looking at reps in New England and New York but hasn't made any commit- ments at this time.

Larry Plumlee joins the staff at Audio Elec- tronics Associates, Inc., Lakeland, Fla., brings his experience at tech rep and field sales rep to the firm headed by Ron Plumlee. This makes the total of seven men covering U.P territories 11, 12, 13, and 210 from offices in Tenn., S. C., and La.

Using a 24-ft motor home as a traveling showroom and meeting place is one way South Carolina Sales Co., Miami, covers the Florida market. The firm just opened an office in Tampa, with Mike O'Brien, former rep for the military market, as head man covering north and central Florida. Phil Rosen has been appointed to cover the south Florida market in audio and electronic re- tail outlets, president Ernest Sochin reports.

Cited as consumer rep of the year for 1974 by J.W. Hollensworth was Karl- Seenuco Associates at 6291 N. Comco, Chicago. Bill Swenson accepted a trophy from Hollensworth consumer sales supe- rvisor, R. H. McManus during a celebration pres- entation.

Morrin E. Coxe split the Florida territory in northern and southern areas, and added Robert A. Peterson, Fort Lauderdale, as district manager for the southern area. John Magnelli continues in N. Florida. The split was made for more concentrated coverage throughout the state.

New rep for Sanyo Electric in the Southeast for all consumer electronics is Leonard Elliott Co., 45 Armour Circle, N.E., Atlanta, Ga. 30324 (Phone 400) 875-9701. William Byrnes, Sanyo's vice president, says new rep firm will cover Tenn., Miss., Ala., Ga., N.C., and S.C.

Onkyo Sees Key Over-30 Hi Fi Market

NEW YORK—The high fidelity industry has been charged with the important over-30 home electronics buyer with preoccu- pation with "rock overkill" in its summer advertising package.

The charge comes from Charles Ray, marketing manager, Onkyo Audio Components, who feels that the over-30 age group represents a solid purchasing power that requires more serious attention from the in- dustry particularly in this time of a soft economy.

Ray claims that a recent Onkyo market survey revealed that disposable income for the 18-30 age group is softening, and that a gradual shift to 28 and older buyers was taking place.

Ray, with 25 years experience in the hi-fi industry, does not believe the 18 to 30 market constitutes a vi- able, numerical majority and feels manufacturers should gear their sales efforts to the broader, more varied interests of the entire audio re- market.

Meanwhile Onkyo has introduced a new AM/FM stereo receiver and a new FM radio system to retail at $519.95 and $129.95 respectively.

Ray calls the new stereo receiver, model TX-700, a "state of the art" unit, and points out that its RMS power output is 36 watts per channel, both channels driven.

Other features of the model TX- 670 include a multipath switch con- trol, an audible FM antenna tuning, phase-locked loop MPX circuitry, 4-channel output terminal, direct/parallel/differential ampli- fier circuitry, pre-main amplifier separable switch, and visual for us- ing three separate speaker systems.

The new speaker system is a two- way bass reflex unit with turned port for large cabinets. ("Total Energy Response") for what Ray calls broad dispersion of sound without loss of top response.

The unit features a 10-inch woofer which incorporates specifically Fabri- cated magnet for best re- sponse. There is also a three-inch free-edge design tweeter with dura- laminum cover for mid and high- end sound dispersion, and a bass reflex enclosure with tuned port to enhance efficiency in the low fre- quency areas.

New RCA Booklet

CAMDEN, N.J.—A new booklet described as "the proposed discrete quad FM stereo broadcast system, one of five soon to be evaluated by the FCC," including background informa- tion, is available from RCA Broadcast- cast Systems, Audio/Video Equip- ment Bldg. 2-7, Camden, N.J. 08102.

pfanstiehl's Needles give you more...
Audiobrain is staying clear of the already shaky fair trade program. They also agree that there is no real need for it.

One manufacturer says candidly that he thought the move by the audio retailers was a case of "monkey see, monkey do" and that they were merely aping the auto manufacturers, using the rebate hinge to stimulate store traffic in the same way they would use a regular ad campaign.

Panasonic Optimistic

and comes with adjustable shafts that mount in almost any dash. It can also be used for custom car mounting.

Another in-dash unit is the model CQ-309, an 8-track player with AM/FM stereo radio. This unit also comes with adjustable mounting shafts, and has such additional features as distant/local switch, vertical head movement system and separate volume, balance and tone controls.

Model CQ-742 is a cassette system with AM/FM/Multiplex radio that automatically reverses and plays both sides. It also has fast forward and rewind buttons that latch down, and an AM antenna trimmer located at the front of the unit for easy adjustments.

Another cassette car entertainment center is the model CQ-840. It also comes with adjustable mounting shafts, and most of the other features of the CQ-742. It also has precision engineered features and solid state devices for the reduction of heat and battery drainage.

The new line of custom car radios is now being offered with 8-track and cassette systems, and according to Jones there is at least one 4-channel system that can be custom installed.
Roman Hruska (R., Neb.), who seemed to be more interested in the case for price maintenance on brand name products, wondered where they had all gone since 1963, when the Senate was considering bills to strengthen, rather than kill, fair trading.

The bill's author, Sen. Edward Brooke (R., Mass.), told the subcommittee he felt the need to lower prices for consumers, and the tenor of these times, had made price maintenance by fair trade laws or any other devices, an anachronism. He noted that President Ford had urged an end to fair trade laws in January, and the House was soon to schedule hearings by its antitrust subcommittee on a bill by Rep. Robert Mcclory (R., Ill.), a duplicate of Senator Brooke's S-408.

Sen. Brooke's bill would nullify the depression-born exemption for state fair trade laws from both the federal antitrust and FTC laws. The 1937 Miller-Tydings Act and the 1952 McGuire Act permit manufacturers to sign retailers individually to fair trade contracts in some states, and to compel a price level throughout a state, once a single retailer has signed. Of the 36 fair trade states, 14 are the "consignor" variety, and cover "half the population of the U.S.," said Sen. Brooke.

Sen. Brooke said that the fair trade laws cost consumers between $1.3 and $3 billion a year, and prices are found to be an average of 21 percent higher than in free trade areas. As for small business, a survey has shown that bankruptcies were slightly higher in the fair trade than in free trade states.

FTC chairman Lewis Engman, and Antitrust Assistant Attorney General Thomas Kauper, said even free trade areas are affected by the "spillover" from fair trade practices.

FTC's Engman said retailers see price tags labeled "fair trade," and believe it. They are told when they can hold end-of-season sales, and how much reduction there can be under the law. Sen. Brooke's bill promotes the idea that price reductions are "improper if not illegal. The imagination of what manufacturers is limitless," said Engman.

Sen. Hruska wanted to know if a manufacturer can, after passage of S-408, still refuse to deal with certain retailers. The government spokesmen said he felt it would be a simple refusal. But circumstances can make it illegal if there is coercion or anticompetitive pressure.

They also said the manufacturer can ticket his goods with a suggested $750 price, and the retailer can use the manufacturer's ticket. If again, there is coercion involved, the manufacturer could get into trouble.

Sen. Hruska, having referred arguments for fair trade, and favorable Senate Judiciary Court decisions permitting resale price maintenance back in 1919, asked if it would be legal for a trade area to be affected by the "spillover" from the manufacturer's ticket. Again, if there is coercion involved, the manufacturer could get into trouble.

Sen. Hruska, referring to arguments for fair trade, and favorable Senate Judiciary Court decisions permitting resale price maintenance back in 1919, asked if it would be legal for a trade area to be affected by the "spillover" from the manufacturer's ticket. Again, if there is coercion involved, the manufacturer could get into trouble.

Brand CO. has introduced a line of self-sticking cartridge (Q5-8) and cassette (Q-C) tape splices for manual application. Above, operator removes tape splice from the Brady card, spots it over the splice in one continuous motion. CH-2 splice holding card shown is available at $7.95 each.

Shure Introduces Feedback Control

CHICAGO—A new feedback control unit for vocal or instrumental sound amplification systems has been introduced by Shure Bros. The Model 55A is designed to provide feedback and to provide feedback, through a special set of filters and roll-off switches. When the unit is used as a guitar preamplifier it can provide special effects through adjustments in each octave of the guitar's range. The unit is compatible with all amplifiers and mixers and lists at $190.

Audio Sales Off

Continued from page 16

A new product feature has been added to the CA127 Powerbooster Display, which demonstrates Craig's model 9290 Powerbooster coupled with Craig's model 3148 in-dash car stereo. The power booster is the newest addition to Craig's Powerplay line.

Stereo Cassette Play/rec cd rec from Channel Master with Dolby noise reduction system features a memory rewired that permits automatic return to any selected point on the tape. List, $215.95.

LE-BO PRODUCTS model 1350 record storage cabinet features speaker look, all walnut exterior and holds up to 50 disks. The suggested list price is $39.95.

W. H. BRADY CO. has introduced a line of self-sticking cartridge (Q5-8) and cassette (Q-C) tape splices for manual application. Above, operator removes tape splice from the Brady card, spots it over the splice in one continuous motion. CH-2 splice holding card shown is available at $7.95 each.

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‘Bumpkin’ Wayne Writer Of Year

NASHVILLE—Don Wayne, who authored the Country Music Assn. award winning song, “Country Road,” was named Writer of The Year by the Nashville Songwriters’ Assn. here.

There were no surprises at the annual banquet, as several “pop” writers were cited for their songs.

Wayne, 37, was born in Kentucky and moved to Louisiana when he was 16. He attended Louisiana State University, where he was president of the band. He eventually went on to become a songwriter.

Wayne was the first songwriter to receive the Country Music Assn. Writer of the Year Award. The award was established in 1965 to honor the songwriters who have made a significant contribution to the music industry.

Wayne’s song, “Country Road,” was recorded by Johnny Cash, who won the 1968 CMA Male Vocalist of the Year Award.

The song was also a hit for many other artists, including Waylon Jennings, Willie Nelson, and Dolly Parton.

Wayne’s success as a songwriter continued, and he went on to write many more hits for various artists.

Wayne died in 1976, at the age of 42, from a self-inflicted gunshot wound.

‘Positive’ Programs Projected By ACE

NASHVILLE—The Assn. of Country Entertainers (ACE), voicing the first of its promised positive programs, has dedicated itself to such projects as the Nashville Symphony Orchestra, the new Performing Arts Center, and the June Fair, a project of the Country Music Assn. and the Tennessee State Fair Board.

Chairman George Morgan, in the first of the organization’s meetings open to the press, also had its board of directors field questions of policy or action.

The 65-member group, now geared toward doing active work which will help country music generally and its artists in particular, also outlined tentative plans for the Fan Fair committee.

Porter Wagoner, who represents ACE on the CMA board, is on the Fan Fair committee. Dealt these plans in conjunction with the Nashville Symphony Assn. whereby a strongly produced show could be done for the consumers, not just for writers and the organizations. The two organizations would work together in the production.

Immediately following the taping is the Fair’s grand opening. Anyone buying a ticket at the Palladium will get a free ticket to the Palladium show which will feature Moe Bandy, Loretta Lynn, County Van Dyke, Crystal Gayle, Del Reeves, Mickey Gilley, Dorse Burnett, Cal Smith, Roger Miller, Donna Fargo, T.G. Sheppard (in his first appearance), Tom Bresh, Mel Timm, Eddie Dean and Jerry Navarro performing and hosting. Two thousand tickets will be sold for the entire show.

The Palladium show will feature Moe Bandy, Loretta Lynn, County Van Dyke, Crystal Gayle, Del Reeves, Mickey Gilley, Dorse Burnett, Cal Smith, Roger Miller, Donna Fargo, T.G. Sheppard (in his first appearance), Tom Bresh, Mel Timm, Eddie Dean and Jerry Navarro performing and hosting. Two thousand tickets will be sold for the entire show.

The following day the golf tournament begins at the Valdosta Georgia Country Club, with the Valdosta Country Club hosting the tournament.

Others in the tournament are Cliffie Stone, Pee Wee King, Chuck Keo and King Salmon.

Awards

PIRATE OPPONENTS—Hutch Carluck, left, chairman of the Country Music Association Anti-Piracy Committee, sees off a group headed for West Virginia to take part in the fight against piracy in that state. They are Diane Sherrill, Sandy Rucker and Mel Street, and Street’s manager, Jim Porter.

Dioramas Honor Veterans For Country Achievements

NASHVILLE—A four-year project reached fruition here last week when a series of nine miniature dioramas, chronicling the non-performing pioneers in the country music field, was given an official opening.

Each diorama depicts a single pioneer, two of them already members of the Hall of Fame, in a setting instrumental to the development of his career. Those shown are Ralph Peer, Fred Rose, Dave Kapp, Kapp, Eldon, Art Satherly, Frank Walker, Edwin Craig and J.L. Frank. Rose and Frank are members of the Country Music Hall of Fame.

The three pioneers were selected by a special committee of the Country Music Foundation, and are part of the 50th Anniversary of the NARM, provided further representation there.

Arts Battling Pirates

NASHVILLE—Antipiracy mission is a common occurrence for country music artists, working within the framework of the Country Music Assn.

Country artist Ronnie Milsap, appearing in Jefferson City, Mo., testified before a Senate committee hearing on antipiracy, and, along with NARM, provided further representation there.

Ralph Peer, Fred Rose, Dave Kapp, Eldon, Art Satherly, Frank Walker, Edwin Craig and J.L. Frank. Rose and Frank are members of the Country Music Hall of Fame. The three pioneers were selected by a special committee of the Country Music Foundation, and are part of the 50th Anniversary of the NARM, provided further representation there.

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It’s got ‘THAT FARGO FEELING’ and "IT DO FEEL GOOD" DONNA FARGO

from Donna’s latest album

Exclusively on ABC/DOT Records
Hot off Ray's great hit 'LIVIN' IN THE SUNSHINE OF YOUR LOVE' comes another smash single

Ray Pillow

'SIMPLE THINGS IN LIFE'

By COLLEEN CLARK

Freddy Weller has signed a recording contract with ABC-Dot and will be produced by Ron Chancey. Johnny Haliday, one of France's leading artists, is recording a country album in Nashville under the direction of Shelby Singleton. Shelby produced one of Haliday's biggest selling albums in Nashville four years ago. Merle Haggard set to appear in Hawaii on Feb 21 & 22. It will be Haggard's first visit to the islands.

Loretta Lynn is taping "The Mac Davis Show" to be aired May 8. Dorothy Jean recording in Nashville under direction of Gene McElroy end of Fusco Record Productions.

Both hits are in Ray's new album!

Ray Pillow Countryfied

COUNTRYFIED Ray Pillow/DODD-2013

Country Nashville Store

By COLLEEN CLARK

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COUNTRY BREAK-OUT

"I'LL STILL LOVE YOU"

BILLBOARD 28  CASH BOX 26  RECORD WORLD 37

JIM WEATHERLY, A MAN OF ALL TALENTS . . . WRITER OF MANY HIT SONGS FOR GLADYS KNIGHT AND THE PIPS AND RAY PRICE . . . NOW HAS A HIT ALBUM AND SINGLE OF HIS OWN . . . INCLUDING HIS VERSIONS OF "THE NEED TO BE", "LIKE OLD TIMES AGAIN" AND "ROSES AND LOVE SONGS"

FROM THE HIT ALBUM
"THE SONGS OF JIM WEATHERLY"
BDA 444

EXCLUSIVELY ON BUDDAH RECORDS—A SUBSIDIARY OF VIEWLEX INC.
Oldham, Speers Combine

NASHVILLE—Two of the strongest and most established acts in the field of Gospel music have teamed together to appear on a current record, with the recording written by the leading Gospel songwriter in the nation.

Doug Oldham and the Speers are making an all-out effort to reach an audience, hereafter, virtually untouched in the field, and to branch out for the good of the music form. It is not a package show, as is the traditional Gospel fare, but rather a concert utilizing this outstanding solo performing and one of the leading family organizations of all times.

In fact, most of the traditions are tossed aside in this concept, drawn together by writer-singer Bill Gaither, producer Bob McKenney and promoter Clarence Phair.

Utilizing showmanship to the hilt, the concert begins with both audience and stage darkened, and Oldham singing from a spot in the audience. Once the audience responds by joining in, the house lights come up, the stage remains dark, and the Speers enter the stage. They do some solo, together. Oldham introduces the Speers, moves quietly off stage, and then the concert ends with an upright tambourine. The second stand includes some medleys.

All of the appearances will be concert dates, and the bookings, by Sumar, already are heavy into the balance of the year. This includes a West Coast tour this spring and more recording sessions together. Already a woman has been released, "I Just Feel Like Something Good Is About To Happen." The tune was written by Bill Gaither, who has won every major writing award available in recent years. It is the theme song for the concert.

This is considered one of the largest promotional efforts ever undertaken in the Gospel field with the promotion handled by Neil Newton, formerly of the Benson Publishing Co., who has branched out on his own in many ventures.

Gaither and McKenney, meanwhile, have formed their own publishing company, but McKenney will continue to produce for Heart Warming and Impact Records, owned by Benson.

The West Coast tour begins March 4, and it will be followed by 20 additional concerts in the spring, which run from Tucson to Buffalo.

Gospel Act Home From African Gig

MISSION, Kan.—Overseas bookings of Gospel groups has become a massive and common occurrence, and another such group has just returned from a concert tour through Rhodesia.

Simple Truth, who record for Tempo Records based here, spent three weeks in Africa, holding nightly crusades in conjunction with their singing.

Now back in Simple Truth, on a schedule of concert tours through this country, plan to include a concert tour of Australia and New Zealand this summer.

The group consists of Paul List, Stan Adell, Rich Passer and Chad Watson.

Gospel No Preacher Programs On San Diego Gospel Station

SAN DIEGO—"There will be no preacher programs, no testimonies, no pitch for funds or any other distractions—just good gospel music. We're experimenting in a professionally programmed manner," says Dan McKennon, owner of KSON-FM here, which has just gone to a full gospel music format.

The programming has premiered modern gospel music in a Top 40 type format.

"We've done extensive research, and there's a hungry need for positive music on the radio that talks about the value presented in gospel music," McKennon feels the move, first reported in Billboard five weeks ago, has made the industry with KSON-FM with "wide-eyed amazement" and, needless to say, "a little panicism." It is considered a radical programming departure. But he notes that advertisers had the same skeptical feeling about reaching country music when his AM station pioneered sales with that form of programming 12 years ago.

"The advertisers' resistance will melt as soon as they hear what we're singing on our air, hear of the loyalty and demographic studies of the gospel music fans, and see the enormous numbers of gospel music fans who attend concerts all over the nation."

McKennon reports all the major labels in gospel music are sending representatives to San Diego to assist in setting up record distribution in major stores in the area, to tie in with the station programming. BMI has honored him with a luncheon in promotion of McKennon in Nashville with Gospel Music Assn. officials, and has enthusiastically endorsed the venture.

Bill Hudson, owner of Bill Hudson and Associates, a promotional and public relations firm in Nashville, helped coordinate the program with KSON-FM. Among other very clients, he represents the Gospel Music Assn. in an advisory capacity.

Album Firm Into Studio

CINCINNATI—Queen City Albums, Inc., leading custom presser and packager of gospel music, is putting its production facilities to a new 24-track recording studio which makes its official bow April 15, with QC Gospel. A joint project between six Bosken, playing host to gospel groups, area deejays and the trade press at the opening.

The new studio features the latest recording equipment, Bosken says, including a 24-input board and a full Dolby noise reduction unit on every track, including mix-down. This puts the firm's complete custom and packaging operation under one roof.

Shirley Hurndley has been named to head up the firm's new QCA Gospel Record Club, which features the products of many of the leading gospel groups.

MacKenzie, Gaither Collab In New Paragon Enterprise

NASHVILLE—Formation of Paragon Associates, Inc., a music publishing, and production company based here, has been announced by Bob MacKenzie, who has been director of the John T. Benson Publishing Co. since 1966.

Joining MacKenzie is a minority stockholder in the new firm is singer-songwriter-publisher Bill Gaither. Paragon, effective at once, becomes the agent representing the music of Bill and Gloria Gaither, one of the strongest catalogs in the gospel field.

Some of these are classics such as "He Touched Me," "The King Is Coming," "There's Something About That Name," "Because He Lives" and others.

Paragon will act as collection agents for all mechanical performance and publishing monies due Gaither Music Corp., and the Gaithers will continue personally, and will be actively involved in the creative exploitation of the major groups of the IASCAP. MacKenzie, a native of Worcestershire, Mass., holds a number of degrees, has been part of a music faculty at several various colleges and was general manager of the Nashville Symphony Orchestra.

At Benson, he published the works not only of the Gaithers but also Dottie Rambo, Lanny Wolfe, Steve Adams, Dallas Holm, Danny Lee, Ronn Huff, Derrick Johnson, Rick Powell and Don March. He produced hundreds of records, had many Grammy nominations, and won three Grammy Awards. He also was given a Billboard Magazine Trendsetter Award, and has won several Dove Awards.

MacKenzie will continue to be closely allied with the Benson company in production and promotion, creating several major artists for the firm's Heartwarming and Impact labels.

Shaped Notes

When James Blackwood and the Blackwood Brothers went to Hawaii, they spent nine days performing, and took 118 of their loyal fans with them. They've planned a similar tour there next December. By the way, RCA will reissue the Blackwood Brothers' Hawaiian Gospel album...J.D. Sumner underwent surgery recently over the holidays, but he's up and around again, and won't miss any dates...When the Stamps were in Hauppauge, N.Y., Leno Pickett of the Stamps and his wife Markie inducted into the Rock'n'Roll Hall of Fame, Spreng in Chattanooga came to the rescue, providing one for temporary use...The Stamps also did a "A Free Session" drawing, sponsored by Superior Sound Studios in suburban Hendersonville, Tenn., was won by the Jersey Singers of Hauppauge, N.Y. They'll do an entire LP at the studio, according to Ken Harding and Wayne Hilton.

Century II chairman Sonny Simmons has announced that Bety Kaye of Sacramento, Calif., has taken on the project of Jake Hess Sound, The Emeralds, and Tim and Monica, a brother-and-sister act, for exclusive representation in the state of California and the far west.
TAKE ME BACK,
ANDRAE CROUCH
AND THE DISCIPLES

AMERICA'S NUMBER ONE GOSPEL GROUP*
*Billboard magazine
October 1974-January 1975
DISTRIBUTED BY:
abc Records

IN CANADA: WORD RECORDS,
P.O. BOX 2500, VANCOUVER, B.C.
V6B 3W7
Wilde Rock Must Pay $2,400

LONDON—A company recently found guilty of copyright violations on 20 old records (Billboard, Feb. 15) has been ordered to pay $2,400 in damages to the Musicians' Union and Equity, it was revealed yesterday. The court, which is one of the many involving copyright complaints from 18 major record companies thatcopyrights had been infringed, halted the Radio One Rock promotions, and managing director David Borg, were also restrained from distributing any further tapes and ordered to surrender more than 1,000,000 tapes.

The company was found guilty of counterfeit recordings and was ordered to pay damages by the High Court, and the judge expressed his approval of the court's finding, which he said had been no discussion of any criticism of the record label. In simple court and pay $400 for a radio license and $48 for a TV license.

In Belgium, a radio license can be bought for $103.32. A television license is included in the $42.50 radio license charge. The total cost is $33.60 for a radio license alone and $64.80 for a television license.

Denmark has one combined TV and radio license, and fees are $63.50 for television.

Group May Challenge French Govt TV Monopoly

PARIS—The French Government's radio and television monopoly, the INA, has started legal proceedings against the state-owned television and radio company, claiming that the monopoly is illegal. The group's first operation will be to get rid of the monopoly which the Socialist leader has defended, until now.11

The group's leaders, including secretary-general Claude Estier, claim that monopoly is now a fiction due to the constant broadcasting from Luxembourg and Monte Carlo.

Last year the government gave Radio Monte Carlo, which is a private company, the right to set up broadcast installations at Romouli and the Socialist party has threatened to lift the monopoly. They claim that under existing law no private radio can broadcast. In March, France Radio will ask Parliament for its destruction.

The change of face will mean that the Left is now associated with moderate opinion which also wants to see competition. Several opposition political changes intended to make French radio and television more palatable have failed. The fact that each program is a separate and independent company appears to have made no difference and the public is dissatisfied.

There have been a spate of rumors suggesting that before the end of the year the Second Program might be opened up to private enterprise. If this were to happen it is too early to judge if it will succeed.

Phonogram Inks 10cc, Push Is Set

LONDON—After negotiations which began last November, Phonogram UK has signed the Manchester Group 10cc to a six-year worldwide contract.

The company swung into action on the back of the first album, "The Original Soundtrack," to be rush-released on March 5. Indicative of the importance with which the signing is being treated was the decision to take all Phonogram salesmen off the road to sell allSCP (Single Collection for Phonograms) for the new single album. Managing director Tony Morris said he was anticipating the support of 60,000 copiers of the LP.

From the Music Capitals Of the World

ROSS PUSH BY TAMLAMOTONW

LONDON—Tamlamotonw has completed arrangements for the monogram's new single, "I Don't Know Why," and is to release it on the plus Lp with Marvin Gaye.

It includes window displays, plus placed with deals to sell the EMI plus an extra 100 windows which company's tape division has special sample discs of 15 tracks from various albums, full-color posters and radio interviews.

Seven provincial newspapers are running competitions with the Ross sampler as a prize. And there is a new single, "Sorry Doesn't Always Make It Right," to tie in. To date, "I Don't Know Why" had better than 1,900,000 records and in the U.K.

INK CONTRACT ON ITALIAN SESSIONS

MILAN—A new agreement has been reached between the Italian Association of Phonographic Industries, S.P.A., and the Association's Union, representing the record industry.

The most important parts of the agreement are that all first-class musicians will be paid $11.85 an hour and second parts will earn $10.25. After the second it will be $12.35 and $10.75, respectively.

Vocal groups will be paid $11.85 an hour and second parts will be paid $10.25. After the second it will be $12.35 and $10.75, respectively.

In the case of vedette, or star performers, the exception of chorus leaders who will get first-class rates. In case a recording is used for a movie soundtrack or vice versa, the expeditor will pay $11.85 an hour and second parts will be paid $10.25 after the second it will be $12.35 and $10.75, respectively.

The recording will be divided amongst those who participate in the recording session.
Nine U.K. Assns. Set Up FOMIO Unofficial Group

London—Nine of the U.K.'s music industry associations, including the British Phonographic Industry and the Musicians' Union, have formed a joint—though as yet unofficial—body. It will be known as the Federation of Music Industry Organisations.

First plans were talked over in November 1974, when representatives from all sides of the music industry met under the chairmanship of Music Trades Assn. president Raymond Fox. Now, as well as the BPI and MPA, FOMIO will represent the interests of the Association of Musical Instrument Manufacturers; the Electric Organ Distributors Assn.; the Music Trades Association, and its offshoot training center; the Piano Manufacturers' Assn. and the PMA-funded Piano Publicity Assn.; and the Piano Trade Suppliers' Association.

Chairman of FOMIO is Dick Crockopp, an executive of the musical instrument firm of Fletcher, Crockopp and Newman.

For its first action, the Federation is likely to deal with two matters: the "adverse" effect the introduction of variable Value Added Tax (VAT) would have upon the music industry; and the Employement Protection Bill.

Italy Riot: Rock 'n' Bottle Fight At Reed's Concert

• Continued from page 4

The exit. This turned into the riot once the kids ran into the riot squad outside.

There were disturbances outside the Palazzo building before the concert, with an order from 500 gate crashers attempting to join the 6,000 ticket-buying patrons. Among the gate crashers were those identified by the Roman press as members of both the extreme right wing and left-wing youth groups. Ticket prices were $3.00 each.

Political violence has become a common occurrence in Italy. Demonstrations are also a daily event in the streets of Rome.

The concert was over by 10 p.m. After skirmishes between the police and gate crashers, Zard agreed to open all the gates for all concerned. However, by then a number of windows were already broken and there was the stench of burning and water on the floors from fire extinguishers in the halls and stairways.

Once the doors were opened the audience was peaceful. Zard came out on the stage and told the audience that they were there for the music, not the politics.

At the same time, an Italian singer-songwriter, opened the concert. He had to play with the hall lights completely turned off which did not help the audience. His set went by peacefully, and the hall lights were dimmed when the next performers, string driven thing, began to form. They got through about four songs before the serious violence erupted.

"Of course I'm still in business," said Zard after the smoke cleared. But he said that a tour by the Mahavishnu Orchestra scheduled for March has been canceled. If there

Rock Must Pay

• Continued from page 48

cracy else is doing and Wilde Rock can get on with its main business of promoting new releases.

Gibralter, producer of British Phonographic Industry, says the case had been brought against Wilde Rock because of the unlicensed duplication of tape was "highly dangerous" in the context of the BPI's fight against bootlegs.

While there was nothing to suggest that Wilde Rock had any intention other than to promote new recordings, Gibralter has threatened legal action.

Wilde Rock has also threatened legal action for breach of copyright.

International Tuntutun

Jim Tryon, sales director at Radiomobile for the last two years, and who played a major role in the launch of cassette and cartridge technology, has recently been appointed director of marketing for Tuckers. He takes over the marketing of clocks and watches, and like Radiomobile, a subsidiary of the Smith's Industries group of companies.

With Radiomobile, Tryon was primarily responsible for the company's expansion from a mono cassette player in 1968, followed by a cartridge player in 1969. His success in this field led to Jerry Lawrie, formerly field sales manager.

Gordon Collins, general manager of Radiomobile's Polymer division, as well as its Phonodisc manufacturing-distribution subsidiary where he has been appointed a director. The appointment is designed to create a closer working relationship and better integration between the music and the marketing companies Polydor, Phonogram and Contour.

Terry Yeawson has left World Wide in London, where he was label manager, and joined Power Exchange as an assistant.

Mafalda Hall has been appointed international manager at Bell in London and European management and assistant to managing director Tony Roberts.

Press said promotion in B&C/Charisma is now operating under a new administrative set-up. Although David Jarrett is continuing to handle all press information relating to Monocent, Trojan and the allied B&C labels, the Charisma press office now operates independently, headed by Jerry Gilbert and his assistant, Jan Greener.

Mary Rigby has been appointed European promotion manager for A&M Records, reporting to managing director Derek Green. Until recently she was working with A&M's Dawn Phillips in Europe, and previously was press officer for Atlantic.

Green says: "As more English artists signed to A&M travel to Europe, it has become necessary for us to have a person in London responsible for the exploitation of these records and to support our licensees' efforts.

Derek Sinclair, managing director of World Records, has been appointed to the board of MFP. During the last six months of 1974, World Records achieved their sales target for 12 months and were awarded six silver disks. And Betty Bourne, who is the sales manager for 12 years, latterly as sales administration manager with responsibility for personal, was recently appointed to the World Records' board.

Former sales manager for WEA for four years, Mike Golding has been appointed as Bell's U.K. sales and marketing manager, in charge of promoting the firm's new label, WEA, along with the EMI sales and marketing staff.

Bill Field has rejoined MAM in London after a break of two years, and his new position is head of a department responsible for the operation and liaison. He first joined the company in 1964 and left in 1972 to set up and manage the production and publishing companies.

Kathy Saker leaves Air-Edel at the end of January to work as personal secretary for Terry Ellis, co-managing director of Chrysalis, which is an associate company of Air-Edel. Ellis will continue under the direction of executive producer Maggie Douglas.

Is San Remo Festival Death Knell Ringing?

• Continued from page 3

Those singers are virtually unknown. Two "name" artists originally included were Rosanna Fratello and Richard Anthony, but both cancelled out when they realized the way the festival was going.

On top of these problems, it is possible the festival will also lose its already reduced television promotional appeal. Since two years ago, only the final night has been televised; before the semifinals were also transmitted. Now, the rumor goes, the Italian State Radio and Television Co. will snub the event completely because of the poor show of singers. At present, the final is to be taped and aired some weeks later at a low viewing time.

While there has been talk about the festival's original rules being "absurd" and being changed too late to allow reasonable participation, with claims that the $2,500 entry fee for each song and singer was too high, it is also admitted that most of the record companies and the state television company were looking for excuses to end the festival.

And, again industry heads claim, the decline in the singles' market, from an 80 percent market share down to 25-30 percent, means they cannot afford big spending to bring international stars to Italy.

Furthermore, various scandals and political involvements within the festival organization have forced the state television company to cut its support.

This year, the festival is organized by the San Remo Municipality. In charge of the a-side wars is Bruno Palaci, a long-time man with a wide background, as top singer, composer and record producer. The orchestra is being conducted by another "veteran," Enrico Simonetta.

Singers placed first, second and third take part in the UNICEF gala in the Casinu Theater, Sunday (2), a show hosted by actress Audrey Hepburn.

The gala itself will be televised through most of Europe.

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9. Hotels, discos, studios
10. Miscellaneous

Other Classification ___________________
MONTREAL—Capitol Records-EMI of Canada has restructured the French-side of the company with all French language artists on Pathé and the Canadian French artists on Capitol Records now being handled exclusively from the company’s Montreal office. The record company has also as-signed all its artist relations, advertising and A&R had been handled from the Toronto office.

With the reorganization, Bill Ros-ti, the company’s eastern region manager, is handling the Durbod’s album and the Ruba, the new-ly appointed assistant manager for French artists along with his duties. Ros-ti says that Durbod’s album “The Durbod whose title has been changed from a French title to their next album, which is due to be released in April.”

This will be the last full-length feature film that will be released by Capitol Records. “We have underwritten the production of Capitol’s new film, ‘The Love of Canada,’ says Wein-stein. “The film was shot in Michigan, Canada and the U.S. and it is to be released in April.”

Included in the sales and promotion package put together for the band is a book called “Children of the Uniform” for Canadian fan club members. The book has been well received and is sold out.

In addition to the book, the band’s next album, “The Seaweed Collector,” is due for release in April.

The band’s current 10th album, “Sing Us Far,” which sold close to 50,000 copies in the U.S. and over 100,000 in Canada. The album was released on February 15th and includes a four-track studio album and a four-track studio album released in the U.S. on May 26th. It is officially being put aside as Ian Tyson day in Toronto and is due for release on May 26th.

All the country radio stations across Canada contain a bottle of vodka and a special box of artists in Canada. In one single, “Save Your Soul” was released in February. The band’s first album, “Max-son,” which was released in March, is due to be released in the U.S. as a catalog single. The album, received favorable reviews on Capitol and EMI’s home market.

According to the band’s manage-ment company, Paul Levesque and Marty McIvor, the band is due to be released in the U.S. with Queen until March 18th. The band has won over 10 dates including Canadian dates with Queen through March 21st, Austin, March 22nd, Dal-las, March 23rd, Tulsa, March 25th, Oklahoma City, March 27th, and Los Angeles, March 28th to be confirmed. Frank Marcano, the band’s lead singer and guitarist, has been announced to make it law not to be ex-pected to be passed for a few months. There is still the distinct possibility of the band’s next album being released in the U.S.

The band’s next album, “The Love of Canada,” is due to be released in April. The album was released on February 15th and includes a four-track studio album and a four-track studio album released in the U.S. on May 26th. It is officially being put aside as Ian Tyson day in Toronto and is due for release on May 26th.
GENTLE GIANT: POWER AND GLORY

In their first Canadian appearances since two years ago playing to small houses on multiple bills, Gentle Giant returned to Montreal in January as headliners, leaving behind them a trail to ecstatic reviews and a general feeling that they will be leading the field among progressive rock groups.

The British quintet put on a show of constant movement, from their opening number, COGS IN COGS from The Power And The Glory, to the rather acrobatic finale that features a hilarious violin solo by Ray Shulman. Between the five of them they played an orchestra of musical instruments, allowing them to form a quartet on recorders one minute followed soon after by a part harmony piece on xylophones.

Despite the complexities of their music which rivals the most ambitious of their competitors, Gentle Giant never forget that they are entertainers; and quite the reverse being an end in itself, their instrumental fluence becomes a freeing agent that allows them to put on a show full of movement.

The Giant tour began at the Montreal Forum on January 14th, where they were supported by the local band Manège, and they earned top marks for good progress from the Montreal Star critic, Juan Rodriguez: "Since (their last appearance)... Gentle Giant have developed a musical style considerably more absorbing than their heavy-rock contemporaries."

On to Ottawa, where Bill Provick headlined Ottawa Citizen piece, "The Rock Stuff But Superb," observed that: "Gentle Giant defies labels, but it can be stomp and shout. It jumps, twists, and counterpoints. The notes from the synthesizers sometimes fly in tandem and other times rebound off each other... but there is a common beat and strong beat to hang on to."

Their Toronto date at Convoca-

tion Hall was a late addition to the non-announced and hummed replacement of a rented sound system, so newsmen reviewers were unable to make their deadlines. But Wider Pfenfield was there for CHUM FM and saw the Giant "working as hard as any band I've seen since The Who...I think Gentle Giant is going to be one of the most important bands on the Seventies."

The group finished the Canadian leg of their tour at Wilfrid Laurier University in Waterloo, where Kitchener-Waterloo Record reviewer, Victor Storton, called their appearance "one of the most dazzling displays of musicianship I've ever witnessed by a rock group."

According to Gentle Giant's Derek Shulman, the group will be returning to Britain at the end of their tour, "after working on a new album for midsummer release to coincide with their next 12-inch single release."

Gentle Giant enjoys a joke with Capitol's Scott Weeks, the man who said that in the use of dynamics to underline their musical message, they are creating a new approach to the Jethro Tull's Ian Anderson multipled by five. They also possess the lyrical grace of Yes. But as Yes tends to soar strictly in the higher ranges, Gentle Giant operates in the lower musical levels."

And: "Gentle Giant rock doesn't normally go much beyond 100% basis. The album for CHOM, Montreal's powerful FM rocker, which was a prize factor in the group's success, and to Bill Ro-
tani, Capitol's Eastern Region Manager, for the enthusiastic sup-
ports, he had to be sung and the group's third album, "Babe Ruth" (just released), is receiving heavy national exposure on FM stations, and is cer-
tainly their best to date.

Michel Theriault (with award) and Harvey Giatt of Treble Clef flank Babe Ruth's Ed Spedding, Jenny Hain, Steve Guri, Alan Shacklock and Dave Hewitt. The single is a finalist for the CHOM, Montreal's powerful FM rocker, which was a prize factor in the group's success, and to Bill Ro-
tani, Capitol's Eastern Region Manager, for the enthusiastic sup-
ports, he had to be sung and the group's third album, "Babe Ruth" (just released), is receiving heavy national exposure on FM stations, and is cer-
tainly their best to date.

The Tavares brothers paid us a flying visit on February 8th, donating their services at a benefit con-
cert for the United Athletes Asso-
ciation of Canada. 13,000 people turned out to Toronto's Maple Leaf Gardens for the show, which was to have featured Ike & Tina Turner and Marvin Gaye—but a last minute illness forced the Turner Revue to cancel, leaving the audience in a less-than-receptive mood as Ta-
vares took the stage.

The brothers' professionalism, however, turned the crowd around and finally earned Tavares a standing ovation at the end of a fast-
paced set containing their hit "SHE'S GONNA BE DONE AND IT OUT—

which extended into a ten-minute singalong with the audience clapping the beat and singing the re-
frain. Robert Martin, music scribe for the Toronto Globe & Mail, made these observations in his review of the show: "...finally some action... Tavares is a hot new act that spans the gap between soul and rhythm 'n' blues.

"Four different lead voices gave a great deal of depth to the perform-
ance... When the group did sing familiar numbers, it managed to give readings to the songs that were its own, and certainly as good as the original hit versions."

Backstage after the concert: Pooch Tavares, Arnold Gosewich, Barry Staf-
ford, Dave Evans and Tiny Tavares form a protective wall behind Ralph, Chubby, Butch and a captivated Bill Bannon.
CONDUCTOR / PIANIST DANIEL BARBER and the ENGLISH CHAMBER ORCHESTRA present
a program of chamber music and vocal music

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15

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The Florida Scene: Economy, a Question

By SARA LANE

MAMI—The current sluggish economic situation has its effects on the music business in Florida. There has been a decline in ticket sales and the demise of Zoo World, a national publication. However, Miami is experiencing the emergence of the "Miami sound" which may well re-activate the music industry.

This is the home of Criteria Recording Studios (Stephen Stills, Eric Clapton, Barrence and Red Speedo have been recorded there since the beginning of the year), T.K. Productions with Ben E. King, Latinmire, Betty Wright and George McRae have been pumping out new music.

New England-based promoters Shelly Finkl and Jim Kopchik have a Florida site, West Palm Beach Speedway, to present what appears to be the largest concert for Led Zeppelin on their American tour and which might prove to be the largest festival of the year and the biggest the South has seen since 1969.

"The current sluggish economic climate should not be a deterrent but a challenge to today's promoters."

World Jazz Assn. Planned

These fees will run $15 for an individual per year and $50 for a company.

The letter detailing the formation of this group is being sent to all industry trade associations as a point of information.

In the letter individuals are requested to phone Cook about attending the weekend meeting or to suggest someone else in the event they cannot attend.

Cook will be handling room reservations with the Ambassador.

The letter, written because of the initial contact work that has been made, the reaction to the association idea has been 100 percent positive.

Howard Rushmore, owner of Conrads By The Sea, and soon to be producer of a series of jazz concerts at the Ambassador's Grove nightclub, says: "A jazz association would be invaluable because it would provide more people for the music. It would lend great prestige and if it was responsible for just one national television show, it would be worth it."

Rumsey is one of the local area professionals who has attended one of the initial meetings. He still recalls NBC-TV's Sunday afternoon show, "Wide World Wide," beaming a six-minute segment from his nightclub in 1975. "Thirty-four million people saw it," he said, "and six years later people were still talking about it."

Tanner says a jazz association would bring the educators into close contact with the professional musicians and artists, and since there are records of high school and college students studying jazz, this marriage would be invaluable.

The goal of having major market stations statewide is parallel with the growing interest among young people in jazz music. Cook points to the fact that there are three full-time jazz stations in the country: KBCA locally, WRVR in New York and KJAZ in San Francisco. Scores of other outlets play it on an irregular basis.

Cook is working on the project out of Billboard's Los Angeles headquarters. In March he can be reached at 206-376-4741, Post Office Box 242, Orcas, Wash.
AGAC Will Hear Malcolm Klein

NEW YORK. The American Guild of Authors and Composers continues its series of "Tap sessions" here Wednesday evening. This fourth session will also feature Malcolm Klein, president of the American Song Festival, as the featured speaker.

Klein's appearance comes on the heels of a Clay Davis session two weeks ago, when Davis drew a big crowd. Davis was the first speaker in AGAC's 1975 series, touched on several topics during the evening, including the re-emergence of the jazz standards, the expansion of the song writer's role in the 70s, the opportunities open to songwriters today, the overall growth of the concert market, and the general health of the industry in economically troubled times.

The AGAC sessions are held at the Barbizon Plaza Hotel.
POOR SWEET BABY AND JEAN SHEPARD—Ten More Bill Anderson Songs, SLP 1022. The title says what's in the package, and it's Jeanne's interpretation of these great numbers that really make it come off. She probably has more success with tunes written by this craftsmen than any other she's done, and now she puts it all together in a great collection.

Best cuts: "It's Enough To Make A Woman Lose Her Mind" and "Thinkin' of Somewhere and Crying Toward Six." This LP contains not only four of her big hits, but good liner notes by Bill Anderson.

CAROL DOUGLAS—EP, Epic 3719. Mervyn in the airplay department has discovered this young lady coming through, and good for him. Carol Douglas is not only a good-looking, eager, pleasant, well-behaved teenage girl, but she has got the record.


RUSSELL & LORANGE, A & R, E.A.R. 1701. Better than average effort from a pair that manage to pick up most of the current lid back style so popularly emulated by Eagles, Poco and others as well as incorporating a smooth blues feeling. True harmony vocals with some equally well done solo singing. Best material is the slow, haunting type that reminds one of the easy rock stars but does not copy. More gayly the Logan's Messiah school and a lot rougher than the Eagles, the duo may be able to come a strong force for them selves. FM airplay should be broken down. Programmer gives this a solid "B."}

Billboard’s Recommended LPs

LUMA & DEREK VARN EATON—Who Do You Adore, MCA 4537. Another duo has a place on this LP. If you can imagine an ABBA a little bit older. hard rock's got a light touch here. Best cuts: "Baby It's You," "The Harder You Pull... The Tighter It Goes."  

KEITH & DONNA, Round 104 (Phonogram). A pair of the very few groups that still has appeal is coming through with a live, fun, solid sound. Best cuts: "Love's Theme," "You Can Count On Me," "Fly Away," "Yesterday You, Today."
A New Single from
The Kiiki Dee Band
"Step By Step"
by
Amoureux
(Produced by DuDGeON)

PRODUCED BY DuDGEOm
JOE FARELL—Canned Funk, FTI, C10533 (FTI). A very commercial confection blending obvious grand funk drums with sappy melodic and choral runs by the quintet. Tonetos-orange-bark export Farrell plays right down the center strip of the M-O-D era. Best cuts: "Canned Funk," "Rooftop Silence." 

SAM RIVERS—Hums, Impulse ASD 9307 (ASCAP). Top notch musician. Strong soloist with a swing that flows like molasses. It is an album of two tracks, one is the title track and the other is "I'm All Right," but it includes some of the best work of his career. 

BILLY BRICKER—Wishes Of The Wind, Crossroad, CR 3032. The lead guitar work in this way to a series of standards, originals and even a song that started at a country dance. Preface and lovely to listen to, and MOR and jazz should play result. Best cuts: "Tell Me About You," "Fanny's Time Stop, Stranger." 

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CONGRATULATIONS!
Gladys Knight and The Pips

on your new hit single,
"Love Finds Its Own Way"

BILLBOARD 78 CASH BOX 57

and

Your American Music Awards

★ Favorite Duo Group or Chorus
(POP or ROCK & ROLL MUSIC)

★ Favorite Single Soul Music
("MIDNIGHT TRAIN TO GEORGIA")

★ Favorite Duo Group or Chorus
(SOUL MUSIC)

★ Favorite Album Soul Music
("IMAGINATION")

FROM THE BUDDAH GROUP
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**STAR PERFORMER:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-0 Strong increase in sales / 1-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-50 Upward movement of 10 positions / 51-60 Upward movement of 12 positions / 61-70 Upward movement of 14 positions / 71-80 Upward movement of 16 positions / 81-90 Upward movement of 18 positions / 91-100 Upward movement of 20 positions

Mike Pinera. Duane Hitchings. Donny Vosburgh.
Bringing together the musical spark from Iron Butterfly, Blues Image and Cactus and creating an exciting new image. Thee Image.

Rock and Roll Ballads from Thee Image.
brought to you by Manticore Records.

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* For more information on Billboard Top LPs & Tape chart, please visit Billboard's official website.
FEB. 11 - ROCHESTER WAR MEMORIAL
FEB. 12 - WINGS STADIUM, KALAMAZOO - SOLD OUT
FEB. 14 - COBO HALL, DETROIT - SOLD OUT
FEB. 15 - CAPITAL CENTRE - WASHINGTON, D.C. - SOLD OUT
FEB. 16 - PHILADELPHIA CIVIC CENTER - SOLD OUT
FEB. 18 - INTERNATIONAL AMPHITHEATRE, CHICAGO
FEB. 20 - INDIANA CONVENTION CENTER, INDIANAPOLIS
FEB. 21 - CHARLESTON CIVIC CENTER
FEB. 22 - CINCINNATI GARDENS
FEB. 24 - MADISON SQUARE GARDEN, N.Y. - SOLD OUT

FEB. 25 - PROVIDENCE CIVIC CENTER
FEB. 26 - NEW HAVEN ARENA
MARCH 2 - COW PALACE, SAN FRANCISCO - SOLD OUT
MARCH 3 - FORUM, LOS ANGELES - SOLD OUT
MARCH 5 - FORUM, LOS ANGELES - SOLD OUT
MARCH 7 - SWING AUDITORIUM, SAN BERNARDINO - SOLD OUT
MARCH 9 - PHOENIX COLISEUM
MARCH 12 - HECE EDMUNDSON PAVILION, SEATTLE - SOLD OUT
MARCH 13 - P.N.E. COLISEUM, VANCOUVER, B.C. - SOLD OUT

PERSONAL MANAGEMENT
GAFF Management Inc.

TOUR COORDINATORS
PACIFIC PRESENTATIONS

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<td>John Coltrane</td>
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Hear Dick, Hear Jane, Hear Dick and Jane

Bobby Vinton does it again with his smash single, Dick and Jane from his "Melodies of Love" L.P. (ABCD-851)

Produced by Bob Morgan
VANGUARD CLAIMS VIOLATION
Coryell Dispute To N.Y. Supreme Court

NEW YORK—Vanguard Records has petitioned the Supreme Court here to end jazz/rock guitarist Larry Coryell and Commeton Productions, his management firm, from signing any recording and/or publishing agreements in “violation” of an October, 1972, contract between the label and Coryell.

Challenging Vanguard’s move, defendants are claiming that the label itself breeched the contract by failure to exercise a second option on Coryell’s work. The artist was under label “suspension” in 1973.

Thus, the validity of suspension clauses, standard to many artist contracts, will also be under the scrutiny of the court.

The clause allows a label to extend an artist’s contract for a time equal to a one-year commitment plus one additional year due to illness, injury, accident or refusal to work.

In court papers, the 1972 contract was for an initial period of one year with four one-year options. Each year Vanguard could renew the album minimum on Coryell’s part.

Vanguard exercised its first option in 1973, but classification of the label did not meet first year requirements. Subsequently, he was placed on suspension by the label until the minimum second album was completed.

Defendants state that the label has failed to exercise a second album for some eight months now and has refused to have any further to do with Cortell.

It further states that Vanguard actually failed to exercise a similar provision this past October, freeing Coryell from contractual obligations.

On the other hand, Vanguard claims that it was not obliged to exercise the second option because

Buy ‘Pretty Face’

CHICAGO—The Innovation II label here has signed another major act, the Family’s “Pretty Face” master and another by Eboni Rhythm Funk Capper titled “How’s Your Wife.”

Gus Redmond of the firm says his product now us is being distributed by 15 independents nationally.

Michigan Antipiracy Drive

Continued from page 1 of the antipiracy drive to a “superb job” because of its success in “giving you tips” or by other persons who cooperate in the initial part of the investigation.

In this regard the offices use as infor-

mant the retailer who has been selling pirate tapes.

Our action on the manufacturer and the distributor, both of whom we feel are the real offenders, will seek the cooperation of the dealer, especially when we believe that he isn’t selling pirate product, Guy says.

Naturally, each action is evaluated as infor-

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The Detroit U.S. Attorney’s office covers about half the state in terms of area, with a population of some six million.

Michigan has not yet approved a state statute, although it came close to doing so in December. The governor vetoed such a bill after it had cleared both state bodies.

To make it hotter on the pi-

rates, the U.S. office attempts to nail down a number of counties on them whenever possible. These range from charges concerning violations of the parallel trade traffic to conspiracy.

“We want them to know they’re playing a dangerous game,” Guy says.

All 10 convictions have been re-

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ness of the campaign. We think we’re walking into the court-

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Vanguard Anti-Piracy Drive

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Times are changing, and the talent on campus has come a long way from the do-it-yourself days! Today's colleges are booking more talent and more diversified talent. Year after year, Billboard's Campus Attractions—more than any other source—helps campus programmers to locate and book all their entertainment for the year! Here's why:

- A comprehensive listing of the many-faceted college attractions:
  - Popular music artists
  - Lecturers
  - A complete 16mm film section
  - Booking agents
  - Personal managers and contacts

- Expanded 1975 listings on:
  - Theatrical and mime groups
  - Dance troupes
  - Special booking agents

- Special editorial features on:
  - Country on campus
  - Campus talent from the booking agent vantage point
  - The $3 million dance scene
  - Jazz and Discos on Campus

And you'll reach the people you want to reach in Billboard's 1975 Campus Attractions—with a special mailing to over 3,000 colleges in the U.S., and special distribution at both the NEC Convention and the Association of College Unions International Convention! So if you're a part of today's campus entertainment, be a part of the book today's colleges rely on.

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