Economist Galbraith Keynoter At IMIC-6

Judge New Disks With 'Psychographic' Testing

By CLAUDE HALL

LOS ANGELES--A unique group of peer image leaders is being assembled by a new research firm here to provide record companies with a "psychographic" testing ground on new product.

Steven J. Gaspar, a research specialist for programming consultant Buzz Bennett for more than three years, has launched Radio Music, a survey research firm that will capitalize on the "Top 40 universe," says Gaspar, "that surrounds pop music stations."

Several record companies have expressed strong interest in the research firm.

MacDonald Clark of CBS Records, says, "We're excited about the idea."

Several record companies have expressed strong interest in the (Continued on page 14)

Los Angeles--John Kenneth Galbraith, world renowned economist, will deliver the keynote address at the first day of meetings May 7 at Billboard's Sixth International Music Industry Conference at the Royal Hawaiian Hotel in Honolulu.

Galbraith, professor emeritus at Harvard, will speak on "The International Economy And Its Prospect" to launch the Saturday morning sessions.

Author David Noer, vice president for personnel with the Commercial Credit Co of Baltimore, the second non-industry expert signed to participate in IMIC-6, will discuss "Multinational People Management--The Do's and Don'ts Of Staffing Foreign Offices Or Subsidiaries" Sunday morning, May 9. "Multinational People Management--(Continued on page 52)"

Latins Firm An Antipiracy Texas Meet

By RUDY GARCIA

NEW YORK--A major meeting of Latin record manufacturers, distributors, dealers and retailers will be held in El Paso, Tex., April 21 in an effort to plan and execute a program to deal with the burgeoning problem of tape piracy in Latin product in the Southwest.

The internationally flavored meeting will bring together representatives of such major labels as Orfeon, Mauser, GAS, Cotonio, Mismies, Farma and Latin International, and will include sales and marketing executives from several countries.

Also taking part in the conference, scheduled at the Travelodge Hotel, will be federal and local officials, including congressmen, state legislators, (Continued on page 77)

U.K. Station Airs 1st Eur. Single-Transmission 'Q'cast

By STEPHEN TRAINMAN

NEW YORK--Radio Piccadilly in Manchester, one of the first commercial stations in the U.K., provided the first single-transmission quadruphone broadcast in Europe April 3-4--a dramatic example of the keen interest by European broadcasters in the growth of matrix soundcasting.

Unlike the first tests by BBC-1 and BBC-2 last summer utilizing transmitters at both stations, and two stereo receivers in each house, to get the "channel 4" effect, the recent test used a Sansui QSE-50 broadcast encoder to play discrete 4-channel tapes. QS quad disks and in the syn-thesizer mode, to enhance stereo programming.

The weekend quadcast from 5 (Continued on page 62)

Midland Intl Scoring Without Acts Touring

By RADCLIFFE JOE

NEW YORK--Extensive concert tours as a tool to assist in the possible nationwide breakthrough of records is being mixed by Bob Reno, head of Midland International Records, a fledgling independent label that has enjoyed two monster successes ("Fly, Robin, Fly," Silver Convention, and "Doctor's Orders," Curved "Douglas") without either act ever going on tour.

Reno adheres to the philosophy that in this age of big, impersonal record companies, the "mama and papa" concept of record merchandising remains an important tool in (Continued on page 77)


At UNESCO Meeting Draft Duty-Free Disk Agreement

By BRIAN MULLIGAN

LONDON--More than 25 years after the approval by UNESCO of the Florence Agreement which allowed the duty-free importation of books and works of art, the way is clear for similar concessions to be extended to records.

At a UNESCO meeting in Paris, attended by intergovernmental technical and legal experts, approval was given to a new version of the agreement.

It still has to be submitted for final ratification to a general conference of UNESCO in Nairobi in November of this year, but this is regarded as just a formality. Acceptance by UNESCO of the principle that all records have an equal "educational, scientific and cultural" value to books, where previously they qualified only if imported by a government-approved organization, successfully ends five years' lobbying by IFPI, the record industry's international representative body.

Latterly the IFPI efforts were helped by those of the European Broadcasting Union and the International Federation of Film Producers' Assn., which have sought to produce similar concessions with respect to films and recorded broadcasts.

Gillian Davies. IFPI assistant director general and campaign planner, says: "The decision two years ago to join forces with the broad-

(Continued on page 69)
"Cry Tough — pull down your soul
You just need another shot of Rock N' Roll..."

NEW FROM NILS LOFGREN ON A&M RECORDS & TAPES
WASHINGTON—The question of multi-speaker performance of music to entertain customers at hotels and bars, hotels and department stores was thrashed out at length during Thursday's (8) copyright revision meeting. The proposed rule on the House Subcommittee on Courts, Civil Liberties and the Administration of Justice.

Suggested were made by subcommittee members to add wording, either in the revision bill itself or in the subcommittee report, to further define the requirements, or exemptions, or conditions that would constitute "a further transmission." The Senate-passed bill which is the basis for the present House markup, would reverse the Senate decision. S.22 makes any "further transmission" beyond the one permissible home-style receiver, liable for royalty payment. The Senate decision is supported clearly by giants. Multi-speakers would constitute "a further transmission."

WASHINGTON—Washington. It is the case of multi-speakers by the smaller bar or restaurant, made famous in the Aiken case in 1975. The Supreme Court not only ruled Aiken's favorite, the Elbow Inn, did not infringe under the 1909 copyright law, although its single radio set was hooked into a number of speakers. The court case was influenced by an earlier cable car decision, which held that cable systems do not infringe because they do not "perform."
LITTLE DAVID PLOY

Label Prefers TV As a Promotional Medium

By JEAN WILLIAMS

LOS ANGELES—Television as opposed to radio is the major avenue used by Little David to sell its records, according to Monte Kay, label president.

It's a policy that is in accord with a somewhat unusual approach to marketing records that pays off in the long run because a primer TV effect has real value on the consumer.

Therefore, the label is buying extensive time to use Little David's serial, "The Return of Little David," a package that includes the exception of pop-jazz singer Kenny Rankin—raking in gold records on the combining acts from its TV marketing concept, he declares.

Kay contends few comedy acts attain gold records, explaining that these acts are difficult to sell.

He points out a recent case where in South Carolina, timing and details created an international excitement in the Roxy Theater house.

Little David, in conjunction with Atlantic Records (distributor), further backs its acts (Flip Wil-son, Franklin Ajaye, Carin and Robert Rankin—take their acts to 13 cities across country, promoted well in advance of the performances.

CBS Disques Firms U.S. Seminar For 180 Dealers

By HENRY RAHN

PARIS—CBS Disques Francophone had organized a special seminar for 180 French, Belgian and Swiss record dealers and distributors interested in the West Coast May 2 to 10.

The tour, which will hit San Francisco, Los Angeles and the Grand Canyon, will combine visits to record dealers, seminar conferences, meetings with CBS artists, rackets, dealers, retailers, jukebox operators and others with some tourism sightseeing.

A concurrent disk promotion.

Charles Bobbitt Indicted By U.S.

NEW YORK—A four-count income tax indictment naming Charles Bobbitt, associated with the James Brown organization, was handed up in Federal Grand Jury in Atlanta Wednesday (7).

The charges, the latest to be leveled in the government's ongoing racketeering probe, involves three counts of failure to file a return and one count of willfully filing a return.

It's alleged that Bobbitt failed to file a personal return on income of $22,015 for the 1969 tax year and $22,015 for the years 1969 through 1971, respectively. It's also charged that in one year he failed to pay $4,763 in excess of the $16,000 reported.

It's understood that charges facing Bobbitt stemmed from investigative activities centered in the Newark U.S. Attorney's office.

Bobbitt's name was mentioned in courtroom testimony in the government's recent case against Nat Tar- nopol and other Brunswick label execs. Spirio Biliouris, president of Soul City One-Step, Los Angeles, testified that Bobbitt was among those from whom he had bought product for cash (Billboard, Feb. 14).

James Fagan, assistant U.S. Attor- ney for the Northern District of Georgia, is prosecuting the case. An arraignment date has not been set.

Probation Revoked

Continued from page 2

full two-year sentence if they violated their probation.

The five artists pleaded guilty to five counts of tax piracy in the sec- ond trial. Norman D. James, assistant U.S. attorney presiding on the prosecution for the government.

Sweet City To Epic

NEW YORK—Sweet City Rec- ords has formed a production deal with Epic. First signing under terms of the pact brings Cleveland group Wild Cherry to the CBS label.

Sweet City, headed by Carl Mar- di, is a division of Belkin Productions, Inc., Midwest concert promotion firm.
The most beautiful girl in the world.

The last time Charlie sang about her, he sold two million records. Now he's doing it again, in a song as beautiful as she is. "America the Beautiful." The new love song from Charlie Rich. On Epic Records.
BILLY JOEL 6 New York Observer

NEW YORK – Billy Joel, who will perform his first show in the city in 15 years, is set to play two shows at Madison Square Garden on October 28 and 29. The concerts will be the final two in his current tour, which kicked off on May 19 in Chicago and has since been rescheduled due to illness. The two shows mark Joel’s return to MSG, where he performed sold-out shows in 2015 and 2017.

Joel will be joined by his band, which includes keyboardist Tim Schmit, bassist Robbie Kondor, and drummer Mark Rivera. The band will also feature special guests such as guitarist James Pankow and saxophonist Brian Blade.

Tickets for the shows go on sale to the general public on September 15 at 10am. Pre-sale tickets for American Express cardholders are available now, with a limited number of tickets reserved for the American Express Cardmember and AE Cardmember presale.

The shows are part of Joel’s ongoing tour, which has been rescheduled due to the ongoing COVID-19 pandemic. The tour was originally scheduled to begin in May 2020 but was postponed due to the pandemic.

Joel has been performing regularly in recent months, including a sold-out show at the Greek Theatre in Berkeley, California, on April 30.

He is also set to perform at the first-ever edition of the New York State Fair on September 8, where he will be joined by special guests such as John Oates, Pat Benatar, and Hall & Oates.

Joel’s latest album, “Sail Away,” was released in September 2020 and has been well-received by critics and fans alike.

In addition to his music career, Joel has also been involved in various philanthropic efforts, including the Billy Joel Scholarship Foundation and the Billy Joel Talent Development Camp.

Joel’s MSG shows are sure to be a highlight of his tour and are not to be missed by fans of his iconic music.
We've got our acts together.

On the air.
Up the charts.
And down the aisles.
'KNOW THE RISKS'

Music Industry a Fertile Field For L.A. Bank VP

By JOHN SIPPEL

LOS ANGELES—When you walk into Lou Horwitz's office, you immediately think you're in a typical record industry executive's office. There's a quality stereo tape-LP component set, the walls are festooned with LP covers and autographed pictures of acts.

Surprisingly, Horwitz's office is on the second floor of the new u

transmodern First Los Angeles Bank in Century City here, where he's sen-

sory, Horwitz says, that Horwitz's quarters are probably visited by more music industry people than any other bank office in town.

Horwitz shepherds an estimated $5 million portfolio of loans and a corresponding number of savings and checking accounts, of all which stem from his eight-year pioneering of music industry project financing. And that $14 million is a vital part of the bank's financial picture because it is a single independent bank, competing with the state's many long-lived billion-dollar bank and savings and loan chains.

It's no surprise, though, that Hor-

owitz zeroes in on record acts. Eight years ago, Dom Frontiere, at a promising film music composer, walked into the defunct Beverly Hills National Bank here Horwitz was a loan executive. Frontiere wanted a six-figure personal loan to float an additional to his home.

Horwitz assessed his collateral possi-

bilities: "You can make a good loan provided you know the risks. I learned my harshest lesson years ago as a loan adjustment officer for the Union Bank here. One look at this BMI sheet and I knew I'd be on the phone to the BMI office here. I checked around and came up with substance on the validity of the BMI guarantee. I took the loan pro-

posal to our legal department. Fron-
tiere assigned the amount of his loan to BMG at a rate of 5 percent for a year until his loan was paid. Dick Kirk, who was then at BMG, really believed in the referrals from that first loan are incredible," Horwitz says.

"Perhaps 35% of the approxi-
mately 1,000 people and companies in the record-tape industry with whom I deal annually are writers or writer/performers. BMG makes it so easy. I wish ASCAP would come around. They don't have the bank collateral guarantee in their writer contract. They also allow the writer to change his mind and don't back up the bank which makes the loan the ways BMG does." "In an industry which conservatively lends money, the 41-year-old Banker hews to the line: 'I think a music industry loan is the safest ven-

ture in the entertainment realm. It offers the strongest collateral. For example, BMI and the recording industryacre..."..." a good writer that a member writer gets a better, lower interest rate on a loan, and contracts are great collateral in my experience. We lend money on producer's contracts, personal accounts, mostly to the only established clients, concert contracts where a valid promoter has a superstar act coming in. In a business climate which has already earned in my experience. Some-

times, it's a long-time contract still paying at the end of their life. Labels of-
ten come to us for loans offering for-

eign affiliates agreements as base for loan. They know that equipment we take as collateral is high-end recording studio equipment. We sometimes rely on exactly the same collateral.

Then there is always the old standby, good investments, stocks and bonds.

Horwitz says the $9 million in sav-

nings and checking accounts from music industry people is a base for a loan request. An interesting byproduct of the steady record/tape industry clientele is the show it aura it provides the bank. "Our cus-

omers think it's great when a recording star is in the bank. And our employees get even a bigger charge out of it," Horwitz reports.

While the largest number of refer-

als have come from writers telling writers, the most prolific person for referrals come from a business or personal manager or attorney who advises record/tape acts, Horwitz says. Label executives like Neil Bog-

gart, president of Casablanca, have assisted Horwitz. He became ac-

quainted with Bob Zappa when the band "The Mothers of Invention" was formed. From that friendship came business deals with Kiss, the Pointer Sisters and that other band.

Horwitz works with a staff of three girls, headed by Irene Weaver, who has been with him eight years. He doesn't have his recording industry staff set. He holds seminars on the industry. He goes to recording sessions and concerts. He laughsly takes his operations selling

(Closed on page 79)
RAY STEVENS has made a habit of hit records. In the past 14 years he's hit the pop charts 15 times with such records as "Everything Is Beautiful," "Misty," "The Streak," "Mr. Businessman" and "Ahab The Arab."

Just For The Record, Warner Bros. Records is pleased to announce the signing of Ray Stevens and the release of his first Warner Bros. album.

Just For The Record
Including the single "You Are So Beautiful" (WBS 8198) and nine others. Arranged and produced in Nashville by Ray Stevens.
**Quartley Tape Sales Up**

LOS ANGELES—Financially troubled Certron Corp., magnetic tape manufacturer, which has lost money in its last two fiscal years, posted a first quarter loss despite higher sales in the period ended June 30. The company lost $112,000, or 4 cents a share, on sales of $3,552,000, compared to a $372,000 deficit, or 13 cents a share, on sales of $2,975,000 in the year ago quarter.

In the previous two years, ending Oct. 31, Certron reported losses of $575,000, or 20 cents a share, on sales of $14,356,000 in fiscal 1975, and $2,121,000, or 74 cents a share, on sales of $16,481,000 in fiscal 1974.

The company is anticipating an improved economy, a resurgence in the computer plastics business, and the development of a mini-cassette for the dictation equipment market to reverse its negative trend.

To assist in the turnaround, Certron recently announced a restructuring of its debt with its banks.

Specifically, the terms of the restructuring agreement call for payments of $125,000 monthly during fiscal years ending Oct. 31, 1976 and 1977. Payments will increase to $150,000 monthly, beginning Nov. 1, 1977, until principal is paid which should occur during fiscal year ending Oct. 31, 1979.

Thereafter, payments will continue at $150,000 monthly until all accrued interest is paid to the bank. The agreement also calls for the issuance of warrants to the banks to purchase 30,000 shares of Certron stock at $1.50 per share.

At the company’s recently held annual meeting, where it re-elected its board of directors, three of Certron’s highest paid officers agreed to a 5% reduction in their annual salaries. Edwin R. Gasson, president, Ray Allen, vice president marketing, and Graydon S. Carlson, executive vice president, went from $82,750, $66,000 and $50,000 per annum, respectively, to $78,613, $62,700 and $47,500, respectively.

Since separating from the music and rack merchandising fields several years ago, Certron has been concentrating on two markets: magnetic tape and related products and computer plastics products.

In magnetic tape, which includes consumer branded blank cassette and 8-track products, Certron has posted sales of $7,300,000 (1971), $9,040,000 (1972), $10,115,000 (1973), $11,829,000 (1974) and $11,433,000 (1975) in the last five fiscal years.

**ABC $28 Million Loss**

*Continued from page 8*

ABC’s 25% interest in the company, which was sold to ABC for $43 per share in June 1969, but would have been selling for $7.29 per share at the same time, assuming investors knew about the alleged irregular accounting practices going on, Dr. David K. Eiteman, professor of finance, graduate school of business administration, UCLA here, said.

Eiteman explained his intricate concept of investor buying habits, based upon the future growth and safety of an investment. He made his valuation assuming the investor lacked confidence in the integrity of future financial statements.

If investors had been fully informed of Capitol’s negative returns, the vulturing investors, the disclosure of the existence of subjective interpretations, the potential stock purchasers’ confidence in the integrity of future financial statements would have been so shaken that “reason-
America's Finest:

Hideaway
BS 2932
Their seventh Warner Bros album
Produced by George Martin
Best Harman Quarter Ever

NEW YORK—Harman International Industries reports record second quarter results, with sales up 56% to $334.3 million for the three months ended Feb. 29, and net income showing a 69% gain to $2.485 million, compared to 1975.

For the six-month period, the manufacturer of professional audio and hi-fi equipment under the Harman-Kardon, JBL, Rca and Tannoy labels, had sales over $673.5 million, up 27%, and net income of $4.5 million, a 48% rise from the prior year.

President Sidney Harman attributes the record results to access-the-board gains in all operating divisions, selling in 51 countries with its own network of distributors in France, Germany, Belgium, Holland, Denmark, Canada, Australia and Japan. Harman also benefited as the world's largest supplier of side-view mirrors to the audio industry.

RSO To Remain a Small Label—Coury

LOS ANGELES—Al Coury, new president of RSO Records after an 18-year Capitol career, says his goal is to see RSO develop into one of the more important smaller labels on the U.S. scene.

"I expect RSO to become a fully rounded record company with a complete staff made up of some of the strongest people in the business," Coury says.

Meyer Davis Dead

NEW YORK—Meyer Davis, one of the most prominent society band-leaders and a White House favorite, died April 6 at his home here. He was 81.

Davis, who played at seven Inaugural Balls, did a series of LPs for Epic in the 1960s which were nonstop dance tracks. He is survived by his widow, two sons and 11 grandchildren.

Lou Alexander Productions

is proud to announce the exclusive representation of
Pratt & McClain

Congratulations on your hit single

"Happy Days"

Discount Records Loss Cuts Net For CBS Group

NEW YORK—An $8.11 million provision for estimated losses in the phonograph by CBS of its Discount Records operations, with $6.13 million reflected in the fourth quarter, had a depressing effect on the otherwise good picture for the CBS/Columbia Group.

As noted in the CBS Inc. annual report, net income for the group—which includes Columbia House, Musical Instruments, Retail Stores (including Pacific Stereo) and Creative Playthings—rose $1.2 million, or nearly 8% from 1974, to $16.5 million.

Sales for the division in 1975 hit $352.7 million, a gain of $37.8 million, or 12% from the prior year. This reflects a combination of all-time high memberships in Columbia House's 20th year and expanded home video offerings, rising overall sales in the Musical Instrument division's seven product lines, and continuing growth in the Hacienda Hotel and audio chain of 65 outlets.

Emphasized in the annual report is that sales and income for the entire CBS/Columbia group both increased despite the fact that "of the four CBS operating groups, it felt the effects of the recession most keenly due to the nature of its consumer products businesses."

The Heilicher Bros.—J.L. Marsh division of Pickwick International recently acquired the 50 Discount Records outlets, with the other sold to a local Seattle mananger.

Vegas Jazz Org. Offers 'Easter Double Header'

LAS VEGAS—The Las Vegas Jazz Society will present what president Monk Montgomery, Inc. "Easter Sunday Double Header" concerts April 18.

The first gig will take place at 2 a.m. at the Sands Hotel on the Strip, with the second show slated for 7:30 p.m. that afternoon at the Las Vegas Theatre Center on the Univ. of Nevada, Las Vegas campus.

Headlining at the morning show are Phineas Newborn, Harry "Sweets" Edison, Jerome Richardson, Jake Hanna plus a local quintet.

4th Quarter Turnaround For Sam Goody Inc.

NEW YORK—The highest sales quarter in history for Sam Goody, Inc., "Easter Double Header" concerts April 18, and a 34% increase in profit resulted in a 5% increase in the net income for the fourth quarter of 1974, to $39,722, or 29 cents per share on 132,000 shares outstanding.

Net income for the first nine months of the fiscal year to Dec. 31, 1975, president Sam Goody reports.

$3 Mil Payoff To Schacka Creditors

NEW YORK—Schack Electronics, the Minneapolis-based hi-fi chain in Chapter XI for about a year, will pay its creditors more than $3 million in a court-approved settlement. This also allows the financially troubled firm to continue its reorganization plans under provisions of the Chapter XI bankruptcy law.

The plan, endorsed by Bankruptcy Judge Jacob Dim in St. Paul, offers unsecured creditors over 100% payment with 6% interest, or 60% cash on confirmation.

According to Howard Patrick of Robbins, Davis & Lyons, attorneys for Schacka, the deferred payment plan will provide 30% cash on confirmation, and the rest in installments of 12% a year. This will be available either as quarterly payments, or as a yearly pro-rata share of 75% of net profits, whichever is greater.

Conrad Dubenstein, attorney for the creditors' committee, assures that both his clients and Schacka are confident that the ailing firm can operate profitably under the terms of the agreement.

International Record and Music Publishing Company

is looking for a young executive with experience in marketing or promotion formerly New York office.

Job will entail close liaison with main distributors and radio stations and involve some travelling.

Salary in $20,000 to $30,000 range, entirely based on experience.

BILLSBOARD, Box #850
1515 Broadway, New York, N. Y. 10036
Warner Bros. Records is pleased to announce that Leon Russell's Paradise Records will be distributed by Warner Bros., starting with Leon and Mary Russell's Wedding Album.

Leon and Mary Russell on tour:

May 2 Memphis
May 6 Washington, D.C.
May 7 Philadelphia
May 9 Cincinnati
May 11 Cleveland
May 13 Springfield, Mass.
May 14 Long Island, N.Y.

May 16 Chicago
May 17 Detroit
May 19 Atlanta
May 21 Tulsa
May 23 Ft. Worth
May 24 San Antonio
May 25 Houston

May 28 Fresno
May 29 Sacramento
May 30 San Bernardino
June 3 Los Angeles
June 4 San Diego
June 5 Santa Barbara
June 6 Berkeley
Radio-TV Programming

'Psychographic' Tests Of New Disks Offered By Research Co.

*Continued from page 1*

What Gaspar has done is obtain a list from several Top 40 radio stations of the people who phone in requests. Right now, he's working with 300 radio fans in 10 cities, but hopes to expand to 20 cities within the next two months and perhaps a total of 5,000 fans within six months. It isn't as easy as it sounds, since every person on his list that he will use for his record testing must first be psychographically tested. Gaspar questions them on their record-buying habits, what magazines they read, what times they listen to radio, what kind of records they buy, their age, etc.

Armed with this detailed study of a given individual, Gaspar can now provide readout on almost any kind of disk.

The record company supplies him with at least 125 copies of the single or LP to be tested, but he prefers to work with 250 copies, because that number gives you a better sample.

Gaspar sends the records out, along with a special questionnaire about that particular record.

"Record companies have been hearing requests against the wall lately on account of the tight playlist situation at most Top 40 stations."

"Now, however, a Ray Anderson at United Artists Records will be able to survey specifically the appeal of a given record ethnically, geographically, as well as by habit. They can for instance, test a single with the people who buy albums but not singles or with the people who buy singles but not albums."

Then, this will serve as ammunition when a promotion man visits a radio station with that particular record, because he can have precise information, for example, from potential listeners of that particular radio station.

His primary list of fans came from several radio stations who gave him request callers and a list of the people who own prizes in station promotions.

"If these people are fans enough to ask for a record, and are ubiquitous busy signals just to reach a radio station and participate in a contest, it must be easier to participate in the surveys that Radio Music will be conducting."

Of course, there is a hitch: they are testing as sort of payment for their services.

Gaspar says he has tested over 500 additional names of fans that he has not yet obtained a psychographic profile of.

The testing has many uses. Gaspar says. For instance, a record company executive may arrive at a record has crossover appeal, what age group it appeals to, and even which particular chart is the best in a given album for a given market.

More importantly, the psychographic profile that Gaspar has obtained is separated between passive and active music fans—the passive people being the ones who listen to radio but don't buy records.

A computer is being used to compile information from the questionnaires. Gaspar's partner is Ernest Burke, who has an MA degree in marketing research and a minor in computer sciences. If Eve joining Buzz Bennett and helping him program such radio stations as the HFC chain. Gaspar was in charge of the record and wholesale record business in San Diego.

AID Serves To Aid Italian Disk Jockeys

ROME—Italian disk jockeys, whether looking for new job opportunities, medical insurance, or merely ideas on what disks to play, can now turn to AID to help them. A yearly membership of 20,000 strong, AID is the Asso. of Italian Disk Jockeys, with headquarters in Rome, but with offices throughout the country.

Gianni Noso, AID vice president, and one-time Radio Monte Carlo disk jockey, says we are a non-political, professional organization of our members, about 850 are working in discotheques around Italy, some 80 are journalists who write about music, and the rest work on radio. There are now about 200 radio stations in Italy.

"To join AID, an applicant needs to bring a copy of his work contract or a letter from his employer and a tape of his work as an introduction to the limited Italian citizens but we do accept foreign residents who have lived in Italy for more than five years."

Noso adds: "We've just set up a group health plan for our members. If a club owner needs a disk jockey or a disk jockey needs a job, they get in touch with us and we help them through a clearing house. We publish a news bulletin every month, preview new records, and establish the professionalism of disk jockeys in the country."

"We have schools in four Italian cities, Rome, Messina, Parma and Ancamara, where we teach those who want to become professional disk jockeys. Our school has been for seven or eight months and are technically very comprehensive. If we have 40 people, you can take them for four or five end the course. Altogether we have had about 20 graduations altogether.

"As Noso explains it, being a disk jockey in Italy can be a prestigious and lucrative profession for a couple of dozen who work the most popular discs or have a radio following. They can earn up to two million lire (around $2,500 a month). But there are many others who work for $2 an hour or "just for the experience."

Bu it is in the areas of previewing and promoting records that AID is most effective. AID's biggest promotional splash has been their "Diciamo Mare-Dove" campaign for Snow for Records for Sea."

Says Noso: "I convinced the record companies that if they gave me 1,000 copies of each of the 30 singles we picked out of about 150, we could get the disk jockeys to push them in their clubs."

"We started the campaign in December and the promotion continued until the end of February. It is not a contest, but we have taped a show for the RAI network presenting the most popular eight records, and that show is for transmission in April."

"That covered the 'records for snow' part of the winter campaign. In June we start the 'records for sea' aspect."

"Noso says that some of the records for snow' had been very successful in the Italian charts—notably Van McCoy's "The Duke Kids", Gimme Some", "Mambo Italian Boogie", by the Jimmy Castor Bunch, and Luciano Rosati's "Senz'Armonie."

"He says: "These records were successful because of us. We have no real problems in AID but what we would like is for the U.S. record companies to know we are here. Via Puglia, 12, in Rome, and we are the first ones able to break new product in Italy."

Programming Comment

Bob Henabery, President
Bob Henabery Associates
New York, N.Y.

Wille Nelson and many other country music artists are going to be played on both progressive rock and country music formats—thereby opening a new audience for them.

Country music is about a year away from being the next big format. Specifically, the progressive type of country music—the Willie Nizzles, Waylon Jennings, the Eagles—should see a large increase in audience.

I don't know Chuck Dunaway, program director of KAFM in Dallas...but I do know he just bomed in the ratings. But stay with him...and with the format. If they just have enough guts to hang in with it for a year, it'll pay off.

Brew Behind New Country Format

DALLAS—There are 37 legit songs that mention Lone Star Beer, thus Cee Lo Green's "Louie, Louie, Pervy, Pervy" problem brewing the brewery behind a new progressive country music format that involves only a cult that hasn't mass developed, but everything from belt buckles to T-shirts that isNeill.

Dick Starr, general manager of the 1JD jingles and syndication firm, says that the new programming service, created by Chuck Dunaway, program director, and Bob Shannon, music director of KAFM, Dallas, will be launched as soon as an agreement is signed.

Any station signing up for the automated programming service will have the belt buckles and other promotional items available for sale. Dick Starr's company, program director, and Shannon have been laying out the basic music list. Rusty Weir has cut jingles to fit the format. Tom McNulty, Creative manager, believes that he already has at least two stations interested.

The format was unveiled at the NAB convention, Chicago, and Lone Star provided beer for the occasion.

Century 21 syndicates promotions and the well-established 2-formats, which is now being featured on 21 radio stations in 14 cities in California, Miss., N.Y., and Ohio.

Starr's career includes programming KYA, San Francisco, and WQAM, Miami.

Des Moines' WHO Paring Country Fare

DES MOINES—WHO, country music friend of truck drivers coast to coast, is switching from its coarse country music but will keep its long-running all-night show hosted by BillyCole.

For the past many months, the station has also been programming country music throughout much of the day; previously it featured some talk shows in the daytime. But nighttime country music was a mainstay of the station's national audience, which the NICRO/People for Radio famous national face as host of the program.

Program director Robert Gifford says the station has been losing listeners. KSO is a full-time country music station in the market. Morning and afternoon music shows hosted by Don Warren and Cal Stout will drop country music in favor of adult contemporary music by such as the Carpenter's and Olivia Newton-John. Talk shows will be featured during the day.

WHO is a non-directional 50,000 watt station at 1040 on the dial.
IN 1974 BTO SAID THEY WERE "TAKIN' CARE OF BUSINESS." (THEY DID)

IN 1975 BTO SAID "YOU AIN'T SEEN NOTHING YET." (YOU HADN'T)

IN 1976 BTO SAYS THEY'RE "LOOKIN' OUT FOR #1." (LOOK OUT BILLBOARD)
THE HOLLYWOOD HUSTLE

More To Promo Man Than Disks

By FRANK BARRON

LOS ANGELES—There's more to being a record promotion man than promoting records, as Bruce Wendell of Capitol Records can testify. "Our job is to give a record the best chance, and to build stars of tomorrow." Among other things, the big thing, of course, is to promote the label, the artist, and the record. And Wendell feels that Capitol has done an excellent job, overall. His philosophy is to back a radio station and the artist heavily, when a Capitol act gets airplay.

He points out that Paul Drew of KHJ here "picked 'Rhinestone Cowboy' out of the box. It became a hit here. We then worked with a station with every conceivable radio station across the country to get airplay. Sales then did a super hit where record sales were sold." Wendell admits that Capitol worked a little harder, too, because it was Glen Campbell. "Everyone worked a little harder. Some stations wanted to pull the record because the record didn't sell at first. But we stayed with it. You have to work and push—but you can't force a record. And you need the cooperation of the radio stations.

"When you get a 'sales pattern' on a record, you can do it. We've done it with a lot of our product where other companies might have backed off. We once worked eight months on 'Magic for Pilot.' We reserved it, due to nibles, where other companies may not have done it. It got a big break in Boston and then nationwide. And became a million seller."

The vice president of promotion also acknowledges that "when you have a big roster of artists, the stars have to get top treatment, but new artists get the same treatment to get in the position of a Helen Reddy or a Paul McCartney. But we don't just work on our top people. We worked hard with National and the Airplay, and the Grammies. And we're working hard with Tavares and the Sylvers."

Wendell says when record sales results show up, and there is airplay, the label "follows through with a blitz campaign. We give our artists full commitment. We chase when we see daylight. What it all boils down to is selling albums and exposing singles."

Havening served as music director at WINS in New York, as program director at KDAY here and the former KBLA in nearby Burbank, Wendell admits he has a "pretty good ear for a record or an act. A street ear." He was with Koppelman and Rubin as vice president, West Coast, and worked with many top artists for that firm. It was at that point that Al Coury brought him into Capitol.

With Capitol since June 1972, Wendell likes to think "we do some things differently from the other record companies," but he refuses to divulge any trade secrets.

Bruce Wendell: His trade is building the stars of tomorrow.

While working with Coury he visited the music trades regularly to learn how trade charts are run. "And I wanted to make the chart people aware of what was happening with our records."

A national promotion man "has to work closely with A&R, sales—about communicating closely about stock, advertising, marketing plans. From A&R I get feedback on records." The record company, he adds, "sets up merchandising, marketing, advertising, publicity and promotional campaigns behind certain acts. We have lots of money invested. I don't think that every record company can do that with every artist. And I try to be honest with artists and management on the subject of record sales and record push."

"It's very competitive out there."

Another major function of a good promotion man is to attract an act to join the label, Wendell states, and then to continue working with that act.

Some of Wendell's personal opinions are that "top stars start a person's career. I also feel that this year will see top talent emerging—not just a rush. And the old stars will still sustain themselves. I think Sweet will happen this year. They sell albums and singles."

And he points out that Capitol "has more albums on the Hotline and charts in Billboard than any other label."

Hard rock stations are now shooting for higher age demographics, and the music is not as hard rock as before. "Music is getting better again. Top 40 now is more of a melting pot. The music is now more legitimate. Not as gimmicky. We are getting back to music. The words are meaningful. The disco scene has been sensational. It has busted open some good pop-soul music, and people are getting up and dancing again."

Billboard
Continental U.S. & Canada
2 years ($140) $100 1 year $65 1 year (52 issues) $60 6 months (26 issues) $35

CANADA
1 year (52 issues) $70 □ payment enclosed □ bill me 1 year—First Class $120

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□ New
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Minneapolis WLOL Now 'New Country'

MINNEAPOLIS—WLOL has switched to a 24-hour live personality country music format, billing it as "New Country." Management says the format will feature a blend of top current hits with the best of country oldies. For the past several years, WLOL has programmed MOR. The 5,000-watt AM station is managed by Larry Bensont. No format change was announced regarding the FM, which is MOR and features the same call letters.

200,000 Leaflets Used To Promote Thames Valley Radio With U.K. Dialers

LONDON—Thames Valley Radio came on the air here, amid a promotional campaign engineered by Graham King, who master-minded the relaunch of the huge-sellin- dalepaper 'The Sun.'

The campaign, which included a door-to-door drop of leaflets to 200,000 homes in the listening area, was one of the biggest yet seen at any of the independent local radio stations.

And yet a certain reiteration of con- fusion surrounded the station name. Radio Kenton was the name of the company which won the franchise for the area, though disaster struck when the executives realized financial backing just wasn't going to show.

Managing director then was Neil French-Blake who says: "We tried everything. I wrote the application for the franchise almost by myself and then had to try and raise money at the worst possible time.

"I tried public subscriptions, offering 350,000 £1 tickets so people could buy for £700,000 worth, but nobody seemed interested. We were on the verge of not being able to open at all, when Rupert Murdoch and News International came along to put a sub-

stantial sum in. Their backing attracted other companies, including Thames Television and EMI, who between them took 25%.

The company was restructured, and original stuff levels reduced by one-third. But just over 20 people are employed full time. French-Blake is now program controller, with last week's resignation of Michael Moore as sales manager.

The station itself has already made a name for itself being the only ILR station to ban record requests and dedications. The music policy is MOR, flavored with country.

The program controller has over- all control of the music, which is very casual, reeling for the 30s and green for the 20s "nostalgia" oldies. And French-Blake retains the right to veto any record which doesn't fit in with his ideas.

Thames Valley Radio's program operates from 6 a.m. to 6 p.m. when the specialist programming takes over. So far the percentage of local advertising has been high, with the vast majority of the commercial being scripted and produced at the station.

3 HOURS A WEEK

Diamond P Launches 'Country Gold' Program

LOS ANGELES—A new three- hour weekly show has been launched here by Diamond P's "Harry Newman's Country Gold." The format of "Dick Clark's Solid Gold" three-hour weekly syndicated show which the firm licenses and which is now in about 20 markets.

Harry Palash, president of the syndication firm, once produced a three-hour show called "Continental Country" that was aired on more than four dozen country music stations; it passed out of the scene about a 1½ years ago.

Newman does the 9-noon show daily on KLAC locally, one of the nation's most successful country stations. Executive producer is the famed Furino of Diamond P. The program is produced and written, along with Newman, by Les Magnus.

The format allows each hour to stand alone, or they can be programmed back-to-back. There are six two-minute commercial in each hour.

Newman tapes the show live on Tuesday afternoon. Each particular
They recorded their first album in 1969. Twelve gold albums and nine gold singles later, and once again, the entire country is putting on the "Dog!"

It's the new "American Pastime."

(ABCD-928)

On ABC Records and GRT Tapes
Produced By Bob Monaco
THE FOCUS IS ON STARDOM!

JOSE FELICIANO

"ANGELA"
A Single That Explodes With That Special Feliciano Feeling!

PRIVATE STOCK RECORDS, LTD.
20

13 Q-WKQ - Pittsburgh
BELLAMY BROS. - Let Your Love Flow (W.B./Cap)
PETER FRAMPTON - Show Me the Way (Columbia)
DR. HOOK - Only Sisters (Capitol) 17-12
KXOK - Houston
GLEN DAVID JOHNSON - Don’t Pull Your Love (Capitol)
CATE BROTHERS & Union Man (Capitol)
STEVIE B - Be村子 MUSIC (Capitol) 12-6
JOHN SEBASTIAN - Welcome Back (Reprise) 7
WCR - Columbus
PAUL ANKA - Anytime (U.A.)
BEATLES - Help! (Capitol)
JOHNNIE TAYLOR - Girl Lady (Atlantic) 12
STEVIE B - Be村子 MUSIC (Capitol) 9-1

COMMODORES - Sweet Love (Motown) 12-9
KWIN - Topicks
HEART - Crazy in You (Mammoth)
WINGS - Silly Love Songs (Capitol)
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 32-27
OLIVIA NEWTON-John - Come On Over (MCA/13-11)

North Central Region

TOP ADDS:
WPSH - Silly Love Songs (Capitol)
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 32-27
WCRB - Heartbreak Around and Far in Lucy (Capitol) 3-13

BREAKOUTS:
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 32-27
STEVIE B - Be村子 MUSIC (Capitol) 16-10

WIBO - Grand Rapids
JOHN SEBASTIAN - Welcome Back (Reprise)
HENRY GROSS - Shannon (Atlantic) 14-6

PETER FRAMPTON - Show Me the Way (A&M) 10-7

1-590 (FM/WM) - Grand Rapids
RICHARD COCOON No - Where Has Gone Away (Columbia) 18-9
WINGS - Silly Love Songs (Capitol)
DARYL HALL & JOHN SEBASTIAN - Sara Smile (Capitol) 16-7

WIBO - Cleveland
ABBA - Do, Do, Do (H.B.B.)
DILLER - You Really Hurt Me Without You (Motown)
ELVIN BISHOP - Footed Around and Fell in Love (Capricorn) 27-15
STEVIE B - Be村子 MUSIC (Capitol) 15-4

Northeast Region

TOP ADDS:
WMMNW - Falling Apart At The Seams (Atlantic) 16-2
JOHN SEBASTIAN - Welcome Back (Reprise) 23-14
STEVIE B - Be村子 MUSIC (Capitol) 18-13

BREAKOUTS:
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 38-19
WCRB - Heartbreak Around and Far in Lucy (Capitol) 3-13

WIBC - Boston
NEIL DIAMOND - Love in the Shadows (Capitol)
MAXINE NIGHTINGALE - Right Back When You Started (U.A.) 7-4
WJZ - New York City
HOT CHOCOLATE - Don’t Stop It Now (RCA)
DANA ROSS - Love Hangover
WINGS - Silly Love Songs (Capitol)
DR. HOOK - Only Sisters (Capitol) 16-7

WISP - Hartford
DONNY AND MARIE OSMOND - Deep Purple Days (Capitol)
WORD - Temple S.C.
SAM WASHINGTON JR. - Rarely The Theme (Atlantic) 10
DONNA SUMMER - Count It Magic (Cissy)
RICKY NAYLOR - Don’t Stop Shout Of Satisfaction (Mercury) 15-10
ELVIN BISHOP - Footed Around and Fell in Love (Capricorn) 27-15

Southeast Region

TOP ADDS:
WPSH - Silly Love Songs (Capitol)
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 38-19
WIBO - Cleveland

BREAKOUTS:
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 38-19
ELVIN BISHOP - Footed Around and Fell in Love (Capricorn) 27-15
STEVIE B - Be村子 MUSIC (Capitol) 15-4

Mid-Atlantic Region

TOP ADDS:
WINKS MUSIC - Rhiannon (Reprise)
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 38-19
NEIL DIAMOND - Love in the Shadows (Capitol)
MAXINE NIGHTINGALE - Right Back When You Started (U.A.) 7-4
WJZ - New York City
HOT CHOCOLATE - Don’t Stop It Now (RCA)
DANA ROSS - Love Hangover
WINGS - Silly Love Songs (Capitol)
DR. HOOK - Only Sisters (Capitol) 16-7

WISP - Hartford
DONNY AND MARIE OSMOND - Deep Purple Days (Capitol)
WORD - Temple S.C.
SAM WASHINGTON JR. - Rarely The Theme (Atlantic) 10
DONNA SUMMER - Count It Magic (Cissy)
RICKY NAYLOR - Don’t Stop Shout Of Satisfaction (Mercury) 15-10
ELVIN BISHOP - Footed Around and Fell in Love (Capricorn) 27-15

WOBX - Atlanta
WINGS - Silly Love Songs (Capitol)
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 38-19
WIBO - Cleveland

BREAKOUTS:
PRATT & McCLAIN - Be村子 MUSIC (Capitol) 38-19
ELVIN BISHOP - Footed Around and Fell in Love (Capricorn) 27-15
STEVIE B - Be村子 MUSIC (Capitol) 15-4

WBGQ - Memphis

DIE & SILVER CONVENTION - Get Up and Bounce (Midland Int’l)
DANA ROSS - Love Hangover
O’TAY - Luci For The Weekend (Paisl Int’l) 29-15
ELVIS PRESLEY - Hurt (RCA) 21-13

WMP - Memphis

GLEN CAMPBELL - Don’t Fall Your Love
WINGS - Silly Love Songs (Capitol)
ADAM & THE ANGELS - You Were Meant For Me
ELVIN BISHOP - Footed Around and Fell in Love (Capricorn) 27-15
ELVIN BISHOP - Footed Around and Fell in Love (Capricorn) 27-15

WMMW - Nashville
HENRY GROSS - Shannon (Atlantic) 16-9
WINGS - Silly Love Songs (Capitol)
JOHNNIE TAYLOR - Only One Lady (Atlantic) 16-9
JOHN SEBASTIAN - Welcome Back (Reprise) 10-9
NEIL DIAMOND - Love in the Shadows (Capitol)
MIKE BUSH - Cute (Capitol) 12-7

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WHAT VINNIE BARBARINO IS DOING TO MAKE "WELCOME BACK KOTTER" ONE OF THE BIGGEST TV HITS OF THE SEASON,

JOHN TRAVOLTA WILL DO TO MAKE HIS DEBUT ALBUM ONE OF THE GIANT RECORDING SMASHES OF THE YEAR.

JOHN TRAVOLTA. THE HOTTEST ACT OF THE YEAR AND TV HERO TO MILLIONS OF FANS ACROSS AMERICA. SHIPPING NOW.
Top Add Ons-National

**Top Add Ons National**

**Top Add Ons: National**

- LED ZEPPELIN—Presence (Swan Song)
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**Top Add Ons Promo:**

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**Midwest Region**

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**Southwest Region**

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**Northeast Region**

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**National Breakouts**

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PAUL McCARTNEY interview.  (Part 1)

The week of APRIL 11.

Because of the postponement of his tour, all RATW Network stations may keep this very special PAUL McCARTNEY show and repeat it when the WINGS tour hits your area.

THE ROLLING THUNDER REVIEW

Interviews and music (documentary) featuring: JOAN BAEZ, ROGER McGUINN, MICK RONSON, and original unheard DYLAN material sung by ROB STONER. Also featuring HURRICANE CARTER'S last interview before release.

(Rolling Thunder Review (Part 1) The week of APRIL 25.)

THE ROLLING THUNDER REVIEW

The week of MAY 2. (Part 2)

PAUL McCARTNEY interview.  (Part 2)

Call Danny Lipman or Eddie Kritzer at 617-536-7625
1108 Boylston Street, Boston, Ma. 02215

www.americanradiohistory.com
LOS ANGELES — Panns has literally exploded into action. Dennis Meeks, sales manager, reported through the mill's radio network. For much of the week in KCLW in Detroit, they were working on the 40 package. And for WCGAR in Cleveland and WLS in Chicago, the packages, plus selected cuts from the new and customized that Meeks didn’t even have a name to call them yet. “That is the biggest deal of the month,” Meeks says. And joining PAMS are Tom Parma, formerly with the magazine and the Bob Parfury, who has worked at stations such as WQBQ in Memphis, and Bobby Meeks, from KMOL program director in the Rust radio chain.

Visiting Billboard last week were Ron Blaine, chief engineer for the 25M Group of radio stations in Australia, and Noel Wesley, station manager of Radio Avon, Christchurch, New Zealand. Farrell Duffy, a former leading program director of the new Boy’s Network, the promotion department of 20th Century Records. He’s road manager for the Beach Boys, a Duffy once programed WPCG, Washington; WMEX, Boston, and later KMET. Los Angeles’ Police Powk has left KJJO in San Francisco and is driving weekends at KSFO, San Francisco, and working with Concept Production in the May release of a new album-oriented format called Concept III. Five major San Francisco bands are featured on the new syndicated programming service operated by Dick Wagner.

There was a little bit of a tiff last week in Houston because KILT-FM got an exclusive one on the new Rolling Stone. Ralph Barnes, former general manager of WOXY, Milwaukee, is not interested in the station. Ken Summers, program director of WFFA in Dallas, took the KILT station to a rock format the other day. But that’s the point, plans and intends to make a dent in the market.

Steve Frech has been named chief engineer at 2KA, Penrith, Australia; he’d been in the same position at 2ignty, Gold Coast. Australia. Robin Steelman, 614-852-0932, is looking for a news and production job in any major market, has three years of experience.

Lineup at KZ0Z, San Luis Obispo, CA, has changed around with the older Mike Stallings 6-10 a.m., Jeff Riedel 10 a.m.-2 p.m., music director D. Rick Williams 2-6 p.m., Jim Dee 6-10 p.m., Frank DeSalvi 10 p.m.-1 a.m., and Larry LaFollette 1-6 a.m., with writer/producer, Mike Williams. De- dine Speach, Ken Goto, Kevin Archer and Anna Bokina. CRVE in Los Gatos, Los Gatos, CA, who had been a MOR sound, says program director Ralph Brown. Staff features Greg Speck, who’s music director, Ron Dunlap 6-noon, Brian 2-7 p.m. The rest of the broadcast day is devoted to foreign language programming.

Carl Keller is the new morning drive personality at KHAS in Hastings, Nebr., this week. He was program director of KSEN in Shelby, Mont., says he plays three-to-six hours an hour “and this has been quite successful for our format.” He’s looking for a good oldies source. Okay, here it is: Talk to Warren, Va., at Nef, Distributors, Los Angeles; Wayne will send you a catalog. Navy ships working on the WTBG in Bullock, Long Island, reports that the adult contemporary station has a playlist of about 35 records, with one addition from a new and promising LPs. The line-up features program director Chris Michaela 9-9 a.m. Moore 2-6 p.m. and Brian Scott 2-7 p.m. and Paul Richards 7-9 p.m. Ed Norberg, program director at WFTQ, Port St. Lucie, believes the ARB in Los Angeles is “heading East.” Feels that the station is not quite right in the survey area.

Robert Reider, 59, president of Radio Inc., died recently of an apparent heart attack. Stations operated by Radio Inc. include WJPL-FM, Bowling Green, WKTN-FM, Kenton, WLKR-AM and FM, Norwalk, and WZRF-FM, Port Clinton.

Dave Homer of KCMO, Kansas City, Mo., took over as morning drive deejay at WGBS in Columbus, Ohio, replacing Bob Conner who resigned to return to his old afternoon post. Homer intends to get a new station in the city. Homer, who began his career at WQW, Ft. Wayne, Ind., also served WMS in Chicago and WOAR, Des Moines, before going to Kansas City. Dee Burrows, selected in January from among more than 3,000 applicants as Conner’s “Perfect Partner” in a well-publicized campaign, also departed but with Homer in charge, the station is back four weeks after making her air debut. The personable blonde mother of three, who had been shifted to an afternoon co-host position with Art Ortega, found it impossible to combine her household responsibilities with p.m. air duty.

Rus Roberts, WJMA in Orange, Va., says that since Williams has a few beats on the road, the best idea I’ve heard all week. A Bring and Beautiful record list would be superb. Programming a true MOR station is becoming increasingly difficult because of such things as county, disco, rib, and rock. Another person that I enjoyed meeting during the NAB was Al Bennett of Sagi. Bennett has a cosmic "Brown" in Chicago, and was looking for a news and production job in any major market, has three years of experience.

One of the persons who visited the Billboard suite during the NAB was Adeline Pietrzak, who just happens to be the wife of John Stagg. First thing I knew, I was on the phone with Stagg, who is now operating a retail record store called Recorded Sound in Skokie, Ill., and also has a record production firm on the side called Elephants Productions. He’s at 679-7210, or old buddies would like to call him.

Ralph Barnes is leaving WOXY, Milwaukee, a radio station he has managed for several years. It’s probably the most successful radio station in Milwaukee. He’s a good friend and was extremely important in organizing last year’s large national Radio Programming Forum held in San Francisco and is a member of the advisory committee again this year. I don’t know his immediate plans, but he’s a damned good deejay and you can probably reach him via the radio station if you have a position you think he’d be interested in. WJRZ, an FM station in Ship Bottom, N.J., is looking for an air personality. It’s a new station. Call vice president Brent McNaught at 609-579-1101.

Gene Cimarronti, 213-968-2285, has been doing a Latin music show for APRTS for about three years now, has been with the Martin Don radio school. While he is bilingual (Spanish and English), I think some of his shows in a MOR-oriented station should consider him. Medium market like San Antonio or Houston should give him a look. Has good knowledge of both rock and Latin music....Buzz Bennett is reported to be in New Orleans. I thought of Buzz when I heard the other day that in England radio stations have limits on how much money they can give away on air—the total prize must not exceed $200 and the individual prize value must not exceed $50. For Buzz, that would be pocket change; you can imagine Capitol Radio, London, scattering $50,000 as Buzz did a couple of times.

Machine Gun Kelly, air personality on KJL, Los Angeles, will be in a movie called “A Star Is Born” starring Barbra Streisand and Kris Kristofferson, he plays the role of a disk jockey. Joe Goddard, 312-882-3500, is looking for a radio job—shows promise. He has been an engineer at KWB, Chicago. Chase is now managing KVIN in Vin- nita, Okla., he’d been program director at KWB, in Wichita. His station plays progressive country and rock and “we’ll be glad to audition any and all tunes from cosmic to progressive.” Staff features Dave Boyd 6-10 a.m., Chase until 2 p.m., Bill Clark 2-5 p.m. With Chase and Jeff Jr. and Scotty B. Littlefield on weekends.

Bubbling Under The Top 100

101. (Out) THE TREMBLING MAN, Mant- quaders, Nat tractor 1397 (ARCH)
102. (Out) JUDGE HUSTLE, Fatback Band, Event 220 (Polydor)
103. (Out) FROM US TO YOU, Staircase, Dark Horse 13,086 (A&M)
104. (Out) GRAZING, Blue Magic, Alco 7046 (Jobete)
105. (Out) THIS IS ME, Wilbert, Robin 519 (ABC)
106. (Out) DANCE SQUAD, Edna May, (Out- of- Print)
107. (Out) I’M GONNA GET MY WHEELS, Nilson, RCA 5626 (ABC)
108. (Out) SHE’S A DISCO QUEEN, Party Hart, Ohio, K 946 (Northland)
109. (Out) STAR MAN, David Cassidy, Arista 7618 (Capitol)
110. (Out) NIGHT & DAY, John Davis & The Monster Orchestra, Sam 5902 (Out- of- Print)
LOS ANGELES--R&B vedettes here will add a record company to its fold shortly, with the Tattoo label set for distribution through RCA.

The firm also has two of its musical clients set for network TV series, is planning a world tour for Neil Diamond following his successful Australian tour and is looking into motoring across the United States for drive-in clients.

"After a number of years of not having the time or inclination for a label," says partner Sherwin Bash, "we decided it was time to get into the field. We reasoned there was a place for our clients if we believe in them and we feel have exhausted other practical outlets."

Alan Tisch, partner to the firm, said, "that personal management and labels should work close in proximity. For the simple, management can ensure an act working steadily, building that artist as an in-person draw. When a major tours comes along the label is ready. Working in tandem, a major career can be launched."

Ricky Hobbs, who released an MCA album several years ago, is the first Tattoo artist. Her LP, "From the Heartland," will be released shortly. Also due shortly is the announcement of an executive to head Tattoo.

In other areas, John Davidson and the Captain & Tennille both have TV series coming up. Davidson's will be a four-week, one-hour mini-series this summer on NBC-TV, while the Captain & Tennille will star in their own one-hour regular season series in September on ABC-TV.

"They are a perfect pair for television," Bernard says. "Daryll's lack of conversation and seeming lack of personality is what makes Tom's bit work. And they are, of course, a fine musical act with a solid string of major hit records. They seem to appeal to almost everyone, and they are the kind of act that most of the viewers can identify with.

"As for John Davidson, through 'Heartland,' and the Tonight Show, as well as a lot of live appearances, he has built up a steady audience. He is a salable artist, who relates, like the Captain & Tennille, to a great many audience segments."

Neil Diamond is preparing for a major tour, and Bash says the Australian tour is the first in a series he has sold more than 650,000 units in that country. We didn't feel there was anyone to compare in size, but in that area, and the tour also gave us a chance to find out a lot of things we will need for the rest of the year's calendar. Europe, South Africa, maybe Israel, and of course the U.S."

Mace Neufeld, who handles a label of the firm's film work, feels "the movie industry has not yet started to properly explore the music business. I don't understand why films like 'Tommy' and 'Woodstock' can be such major successes yet we still find pop music ignored to a large extent."

"There is so much lip service about pop music films or films involving pop personalities," he adds, "but nothing is ever really done about it. There is a huge audience here if anything is done."

Musical Shows For Mexico City Hotels

By MARY FISHER

MEXICO CITY—An experiment of presenting show musicals in hotel cabarets is starting in Mexico this summer, according to the earliest returns of "El Show De Terror De Rocky!" ("Rocky Horror Show") at the Hotel Del Prado's Las Versalles. Since its opening in early March, "Horror" has played to solid audiences and wide critical acclaim.

Package Rene Leon, co-sponsoring the adaptive of the show, with star-producer Julissa, not only feels it will be a click in the Del Prado, but that the idea of presenting musicals will spread to other hotels, as well.

Leon was the innovator a few years ago of moving standard attractions from straight-line cabarets into hotel salons. Everybody since the late 1960s then started concentrating on the larger, more adaptable hotel showcases in the Aristos, Maria Isabel, Fiesta Palace, Camino Real and Del Prado.

"It will just be a matter of time before the public becomes accustomed to the idea of seeing a legit show here in the hotels rather than in the usual theaters," Leon says. Actually, there are only three places where standard musicals have been shown in recent years—Teatro Incurseus, Teatro Faroencanto and Teatro Marforo.

Fabregas. "Consequently, there is a shortage of houses to showcase such book musicals," adds Leon.

What is making it attractive for the public is the price of 75 pesos ($6) which is more or less the same as people would pay to go to a theater. "By coming to the hotel, they can sit and eat and drink and watch the show all at the same time," Leon points out. A separate tab of 135 pesos ($10.80) includes two drinks. Food service, also available, is extra.

Besides Julissa, one of the outstanding personalities of the show is Gonzalez Vega who interprets the campy role of "Dr. Frankenfurter." His energetic and driving portrayal has labeled him by many local critics as a star of the future in this country. The biggest problem is getting the public used to coming on Sundays as they would to the conventional theater, says Leon. "However, if the Sabbath doesn't work, we'll do it on the regular hotel showroom policy of Monday to Saturday."

Another hitch is the musicians' union not being sure which rates to apply. "But within three months" time it all will be straightened out and running at a fantastic clip, I am sure," Leon optimistically concluded.
**‘FONZI’ SET FOR DATES**

NEW YORK—Henry Winkler, “Fonz” on television’s “Happy Days,” moves over to the music indus-
try side of the fence to host a series of four or more rock ’n’ roll con-
certs being produced by Century Concerts. Providence, R.I., production firm.

Tom Braun, Century president, says that the talent lineup for the shows includes Jay & the Americans, Bo Diddley, Danny & the Juniors, Del Shannon and the Chiffons.

Dates already firmed are the Providence Civic Center (14,000-
seater) April 24, the Springfield, Mass., Civic Center (10,000-seater) (25) and the Hartford Convention Hall May 2. Tickets for the dates range from $6 to $7.50.

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**Desert Calls Rivers**

**Resumes Nev. Showroom Bookings**

By JACK MCDONOUGH

LAKE TAHOE—In 1966 when Johnny Rivers played Las Vegas—at the Riviera with Nancy Wilson—he broke existing audience records. Now he’s about to try the desert showroom again.

The first step in that direction was an early February appearance at the Sahara, a one-nighter for the Fifth Dimension, a group he discovered and whose biggest hits he produced last decade. The Tahoe weekend, says Rivers, “was an experiment, an investment,” and in effect, why he has been away from such venues for so long. “There was a time when it wasn’t considered very hip to play Vegas. Back when I started I was wearing coats and ties and I played Vegas and even played the Copa. But then I got looser, and I was making so much on concerts and one-nighters that I passed on Vegas. And I stayed away so long that when I finally called them they said, ‘Hey, we haven’t seen him in years, is he still in the business?’ And so I said, ‘Give me three days in Tahoe and I’ll show you I’m still in the business.’

Which is exactly what he did. The Sahara’s 2,000-seat showroom, said Rivers, was the result for the weekend he was there, and “sometimes the room was filled beyond capacity—we had to close the doors back for an April date which Rivers declined because of previous comm-

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**Slade Mixes Clubs With Concert Halls**

**Continued from page 3**

Slade got into this concept of juggling club and concert dates last tour because of an unusual success story in the St. Louis market. Slade had played concerts in the area, generally co-billed on various packages, and established a local identity.

However, Slade became a byword in St. Louis only after a three-night SRO stand at the club called Concerts South. Unfortunately, the nitty closed shortly after Slade’s appear-
ance because of bad word of mouth complaints about the crowds drawn by the group.

In hot spots like St. Louis, where less-established acts may be the result of having a market penetration in St. Louis of 500% relative to 2% of total U.S. sales will go in that ur-
basin.

But Slade has in the past carried stories about what appears to be an impending phenomenon: the con-
temporary concert and nichey audi-
ences. In a growing number of in-
stances, well-recognized record artists such as Kenny Rankin may draw better in a nightclub where the pa-
trons can do or dine in a compar-

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**AOBA MIXES CLUBS WITH CONCERT HALLS**

**Continued from page 25**

that could be built for contemporary music films, films with the kind of musical ideas a lot of us had as kids. Now there could be a tremen-

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**A BNB LABEL**

**Continued from page 25**

all three partners point out that this type of business, they are in business and this is what they feel makes the management firm unique. "You can’t just rely on trying to get artists to go in their own direction," Bernard says, “and help them along in that direction.

“...you cannot zero in on only one facet of entertainment and push an artist’s music, you add, “You put things in combinations. Tastes change, the public likes different things than you used to, but you can’t have No. 1 songs forever. The successful artist changes with the times.”

Other artists set for major concen-

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**Chippewa Lake**

**Continued from page 25**

dance and concert facility. Opening weekend April 2-3, two local, bands, Mr. & Mrs. Beck Diner, and the Bluegrass Revue, Wednesday April 4, admission will be $3.50 to $5 for dancing.

For concert attractions, Michael Stivic, business manager 30 (40) and the Dedapogod Dodger, April 23 admission, will be hiked to $3.50. Capacity for dancing is 2,000, with 500 more for concerts.

Stanley is set for two shows, 7 p.m.

For high school kids serving only soft drinks, a 10 p.m. set for young adults with liquor served. Operational hours normally are 9 to 1 a.m.
LAURA NYRO
JOHN HAMMOND
Carnegie Hall, New York

This tour marks an important change in Laura Nyro's career: not just a return to the stage after several years' absence, but a return to a different form. The image of the eccentric, lachrymose personality and the concomitant of constant ripostes with electric control is wiped out completely. At her early show March 31, Nyro held a stage with grace and dignity. The show was aired and recorded to fine detail and flowed like a continuous thought. There was a large group of musicians on stage--the arrangements included vibraphone, guitar, bass, flute, saxophone, trumpet, congas and drums--and the excellence of which those artists failed to support each other was extraordinary, though Nyro was the center of attention, the music was a group effort, sensitively textured and richly evocative.

It's impossible to classify Nyro's music, since it is a stylist of such stumping originality that she can draw on genres without entering into them. Some of her best moments come when she takes a fairly lightly structured song (her friend or her newbies) and reminds it with the 'redeem commend of her voice. The soaring diva vocals, the balance between sharp and free, make for music that is ideally sensuous and not at all comparable to anything else.

The Carnegie Hall audience recognized almost every song from almost the first note. They knew Nyro's entire Columbia catalog of her songs to "Smile." But unlike most colossus of fans who come to hoot and holler indiscriminately, Nyro's audience really listened. It's a tribute few artists receive.

Opening was John Hammond, who did a credible solo set spiced with some fine blues and flemish guitar work. While Hammond most congratulated his faithfuls to tradition, blues, his set is a whole came over as he stiff and cold. He barely spoke to the audience, and through the music can be regarded old-fashioned, the singer really can't. It is unusual to hear unadulterated hours coming to a young white performer that some extra emotion seemed called for, but the singer is content with his material and indication of mending's own personality would have helped to warm up the audience's interest in his music.

LOGGINS & MESSINA
GARY WRIGHT
CECILIO & KAPONO
Forum, Los Angeles

Loggins & Messina here emphasized the acoustic music that first led them to popularity four years ago, and Indeed devoted most of their 80-minute, 80-song set to a brilliantly arranged brand of pop April 1. The intelligent, imaginative and appealing arguments made full use of six backing musicians. In fact, the live nature of the music combined with the fact that they were carefully stepping to the front of the stage to sing, as they have become more like young men than a traditional backup band. The touches of vioin, flute, sax and harmonica almost invariably enhanced the songs. While Loggins & Messina's show relies heavily on the supporting musicians, the ultimate triumph rests on the singer.

The closer was an extended guitar version of "Blessed." After a long standing ovation the group again to encore with a fun medley of "Carisma Don't Dance" and a couple of rarely played "Squirchie Spender," before finally "I Don't Want." Loggins as they went off the house lights on, despite the fact that the audience was wildly enthusiastic, as if he had been through the entire show. This caused more than a few bass from the rear comfort crowd, and brought an unnecessarily abrupt end to an otherwise stellar show.

Special guest star was Gary Wright, whose 60-minute turn mixed songs from his current top 10 album "Dream Weaver." Wright is a keyboardist who specializes in full-bodied and competent, but rather ordinary, synthesized space rock.

Opening was the Hawaiian duo Cecilio & Kapon, whose 30-minute set met with fair response. They opened with three acoustic songs that featured rather flat vocals, but impressingly familiar with the final three selections which had a fuller sound and were more mid-tempo in nature.

HOYT AXTON
Palomino, Los Angeles

Axton is one of those somewhat unfortunate entertainers who, although brilliant, is not enough within any specialized category of music to easily gain mass appeal. He's a bloody artist, however, since he is the author of a lucrative string of hits for other artists--Three Dog Night with "Joy To The World," Ringo Starr with "The No No Song," and others.

As much country as he is contemporary pop, Axton was welcomed heartily at this country venue April 2 at the start of an extensive national tour behind his latest A&M LP, "Fearless."

The big, hearty entertainer was as zany and winningly eccentric as he has been reported to be (Continued on page 30)

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3 Vie To Stage Concerts At Big Asbury Park Hall

ASBURY PARK, N.J.—At least his three concert promoters will be vying for the exclusive rights to stage a summer series of pop concerts at this resort's Convention Hall. At a meeting of City Council last week, city officials heard plans projected by John Scher, of Monarch Enterprises; Robert C. Monaghan, owner of the Stone Door in nearby Long Branch, and Jim Nameth, of Promotions Unlimited. It is also expected that Henry R. Croft will be an interested promoter. He is the mayor of Long Branch and has promoted events at Convention Hall in the past.

City Council said that all interested promoters will have to submit sealed bids after the resort advertises the contract, which will be limited to a maximum of 13 concert dates for the summer season. Last summer, the city received 260,000 for a 14-date concert contract. While the councilmen said they were interested in the financial return to the resort, they stressed the fact that they also want the concert promoters to be able to operate safely and efficiently.

The three promoters, in presenting their proposals to City Council, all expressed interest in a long-term contract. Each said he would like to see the summer season extended to take in spring and fall months.

Scher has already promoted concerts at Convention Hall as well as at the Asbury Park Casino last summer for Hal Gertisch, the Casino's lessee. In addition to a variety of concert names of the caliber of Janis Ian and folk singer Judy Collins, Scher suggested that some free concerts could also be presented with such sponsors as recording companies picking up the tab.

Monaghan offered a schedule of country-rock and various stars, mentioning such names as Bruce Springsteen, Todd Rundgren and Tammy Wynette. He also urged that Convention Hall be made available to the promoter for year-round concert promotions and not limit the presentations to the summer months only.

Nameth's proposal provided for a

(Continued on page 36)

**Talent In Action**

**Page 3 of 29**

Billy Taylor Troy, New York

Taylor is probably one of the most toweringly gifted pianists in jazz as an pianist of the purest sense of the word, with a fine for his craft that manifests itself in every gentle stroke of the thumb.

Taylor at the keyboards weaves a magic that holds and enraptures an audience. Fingerings effortlessly across the keys, bowing to the music, he creates an atmosphere of intimacy that the listener feels privileged to share.

Taylor's magic is best suited to smaller rooms like Hoppen's. He feels into his music, his fingers caressing the keys with such lifting, such tenderness, as "They Can't Take That Away From Me" and "It Was a Very Good Year," as well as some of his original compositions.

**ANDREW GOLD**

Gold is a masterful pop instrumentalist whose work is uniformly intelligent and well executed. As a sideman for Linda Ronstadt, he is responsible for the arresting guitar lines that grace such recent hits as "Heal the World," "You've Got to Be There," and "Open Your Eyes."

Gold stepped into the spotlight March 23 and delivered a 35-minute full of engaging pop ditties, carefully crafted with the AM playlist in mind. "Heartaches in Heartache," his current single, was one of four chosen openers. Lyrically vivid, the song succeeded in the strength of its melody. And "I Love You," which was enhanced as well, was one of the songs, by the able vocal harmonies of Kenneth Edwards and lead vocalist Brock Walsh.

The top songs among reviews were Gold compositions. Highlights included "I'm A Gambler," "Hang My Picture Straight" and "Endless Eyes," which dealt with his admitted fear of flying.

Gold's stage demeanor, of calculated in-dentity, complemented the intimate atmosphere of the Roy. His voice, somewhat reminiscent of J.D. Souther's, was effectively utilized. Of his compositions Gold from the Land of Eagles-inspired singer is his ability to support catchy melodies with strong arrangements. This ability was showcased throughout the show.

**WILLIAM THOMPSON**

**BILL WITHERS**

WITHERS has been on the road only three weeks, but already has a hit song, "How Glad I Am" that explains his strained rapport with his audience for the first three shows of his two-night engagement.

Comment and response from the audience March 30 were taken as a deliberate distraction and lack of respect, but were only a show of ego in the SKO crowd. After a half-hour interval or "—nothing but an active thing which could have been delivered without quite so much obscenities," Withers seemed to relax and get a lot more into his music as the night went on.

Not only is Withers one of the finest voices of today, but a unique stylist who performs with his songs with such deep feeling that the listener is totally involved without a word left with the feeling that it has just lived.

He performed most of the tunes from his new Columbia album, including "I Can't Make You Love Me," "I Wish You Well," "Why Do I Love You," "I Say A Little Prayer," "Use Me," and more.

At the end of the second of his audience, the standing ovation as he closed with his "I Wish You Well" was proof of what they thought of him.

**VIKVI CARR**

**ZARAS**

Hilton Inn, Memphis

Carr used her Mexican-American heritage, her strong vocal projection and emotional feel for a song to enchant one set of crowds to her first supper club appearance in Memphis. The result was an absolute downpour of thunderous applause from approximately 1,500 at two shows a week-long engagement at the Hilton Inn.

She delighted the appreciative audience with a medley of Spanish songs and then brought amazing musicality and sotto voce delivery to the hits, "I Must Be Him" and "With Pen In Hand."

It was during his rendition that she affected a straining change from scotch-yielding to scotchy scotchy to a setting up of tears for her trademark candy into play, tears from the eyes of all. Carr was in superb form voice wise and stage wise as she moved smoothly and professionally through the two sets. She was praised by Zaran, an 8-piece group from the north of Spain headed by brothers. The group completed with refreshing performances of American pop songs and some selected Spanish tunes.

**ELTON JOHN**

**ALVIN CROW & THE PLEASANT VALLEY BOYS**

Cain's Ballroom, Tulsa

It is easy to see why Crow and his band have become one of the pillars upon which rock and roll in Nashville country music now stands.

His voice and fiddle provide a well-rounded two-and-a-half string section.

Crow's strong, brittle voice possesses a resonance which allows it to float across the crowd and room with a kind of unique distance and backgroound noise. He also uses his own voice well and is either full of feeling or in good order to sound more country. His vocal style is country but of the type that was nurtured by rock and blues.

On the subject of his fiddle, he should be said it is refreshing to hear someone play the fiddle as a dance band as opposed to a stage prop. Crow has been playing fiddle since age seven although he is currently making the rounds in Texas and parts of Oklahoma.

His versatility on fiddle can be seen with such tunes as "Rear View Mirror," "Chains On Me" and a few of the Will's favorites such as "Milk Cow Blues," "San Antonio Rose" and "Faded Love." Crow has the feeling of a western swing player. Grows the fiddle with high rank.

"Rear View Mirror" which was written by band member Bobby Earl Smith, provides several opportunities for a hardworn type fiddle combined with good solid brass licks. This may be part of the key as to why his is such a good fiddler. Each musician appears in ample share in the construction of the line.

In addition to playing a lot of material, somewhat similar in rhythm and lack of respect, but were only a show of ego in the SKO crowd. After a half-hour interval or "—nothing but an active thing which could have been delivered without quite so much obscenities," Withers seemed to relax and get a lot more into his music as the night went on.

Crow and the Valley Boys seem to have found a once-in-a-lifetime home at Cain's. They are good people. They are good people.
**Auditoriums (Under $20)**

1. **SUPERFRONT-Walt & Rossmeier, Civic Auditorium, San Antonio, Texas**: March 31 (5) $62,584
2. **JERRY GARCIA BAND/UNCLE VINCE-Monarch, Virginia Beach, Virginia**: March 20 (3) $57,782
3. **SUPERFRONT-Walt & Rossmeier, Civic Auditorium, Santa Monica, California**: March 20 (5) $57,273
4. **SUPERFRONT-Pacific Presentation, Warner Theatre, Washington, D.C.**: May 9 (3) $52,240
5. **BACHMAN-TURNER OVERDRIVE/WISHBONEASHMAN**
   - Boston, Massachusetts: May 10 (5) $51,874
   - Cleveland, Ohio: May 11 (5) $51,874

**Summer Concerts**

- **KINGFISH-PURPLE WATCH LEAGUE-Ron Delanier, Beacon Theatre, New York, New York**: May 3 (2) $50,000
- **LOGGENS & MESSING/JULIE MELVIN-Pacific Presentation, Old Spanish Days, Santa Barbara, California**: May 3 (2) $50,000
- **NEIL SEDARA/KIM CARPS-Sound 70, Memorial Auditorium, Chattanooga, March 30**: May 5 (2) $50,000
- **KEVIN BISHOP-Pure Prairie League, Memorial Auditorium, Sacramento, April 3**: May 7 (2) $50,000
- **NEIL SEDARA/KIM CARPS-Sound 70, Grand Ole Opry, Nashville, March 22**: May 4 (2) $50,000
- **PETER FRAMPTON/STEVIE GIBBONS BAND-Rick Kay, Rose Arena, Mt. Pleasant, Michigan**: May 5 (2) $50,000
- **JIMMY CASTILLO/KEITH & DONNA-Carnacada, Palacete, Havana, Cuba**: May 6 (2) $45,000
- **PETER FRAMPTON/STEVIE GIBBONS BAND-Rick Kay, Rose Arena, Mt. Pleasant, Michigan**: May 5 (2) $50,000
- **JESSE COLIN YOUNG/MARIA MILUARD-Rick Kay, Hill Auditorium, Mt. Pleasant, Michigan**: May 2 (2) $35,000
- **JESSE COLIN YOUNG/LEO KOTTE—Contemporary Productions, Ambassador Theater, St. Louis, April 1**: May 3 (2) $30,000

**Film-TV Music In Demand at Schools**

NEW YORK—Although live talent still controls much of the overall entertainment on campus, many schools turn to film and video as an acceptable and economical alternative.

Some colleges find the cost of presenting live concerts too expensive for dwindling entertainment budgets and look to a wider range of film and video concerts as a way of presenting a well-balanced student schedule.

Perhaps the most extensive catalog of recorded concerts is serviced by the Video Network of New York-based firm. More than 400 schools already belong to VTN at a cost geared so that all student bodies—$125 for schools with fewer than 900 students and $250 for all others.

After the affiliation fee is paid, the school has a choice of various program packages and NEC-member schools receive a 10% discount.

In-concert tapes offered by VTN reach into all parts of the country. In another, a major musical area and the Rolling Stones, Gladys Knight & the Pips, Little Richard, Slim & the Harrisons, the great trombonist, and Roberta Flack and Donny Hathaway, the Star Spangled Spook, and the Bay City Rollers, John Dr. and Stamato, Charley Brown, Cold Blood, Bonnie Koloc, Loggins & Messina, Pablo Casals, Jim Croce, John Hartford, Bill Quaterman, Roger Daley, Rodo and Groove, Lighthounds, Barry Manilow, Johnny Mathis, John Davidson, Thelma Houston, Richard Pryor, Tony Orlando & Dawn, Van Morrison and several others.

Concept concert programs include the “Nashville Sound” (Johnny Cash, Flatt and Scruggs, Charlie Pride and 35 other stars) “Bluegrass Omnibus Special” (Jimmy Witherspoon, the Spinners, Esther Phillips, Ray Charles, Mahalia Jackson and others), “New Country” (Kris Kristofferson, Rita Coolidge, Hoyt Axton, Johnny Rodriguez and others), “Rockin’ In The U.S.A.” (The Family and the Story, Celeste and Crofts, Billy Joel, Eddie Kendricks, the Steve Miller Band, Jimi Hendrix) and “Souf Of The City” (a 30-minute showcase featuring the latest disco hits and dance steps).

Other innovative programming include a series of interviews by James David, a staff writer for WNET in New York. Featured on these shows are Sarah Vaughan, Dave Brubeck, Isac Stern and Aaron Copland, among others.

Another important video company serving campuses is a new line Video Link. Among their musical catalog items are “Scruggs” (featuring Earl Scruggs, Joan Baez, Merle Haggard, Dylan, Doc Watson and the Byrds), “Grouper” (with Joe Copper, Ten Years After, and others) “Television Special” (with Terry Reed), “Jimi Plays Berkeley” (Jimi Hendrix), “We’re An American Family” (Great American Magic Tour” (The Beatles), “Journey Through The Past” (with Neil Young, Crosby, Stills and Nash, Buffalo Springfield and others) and “Sing-Sing Thanksgiving” (Voices of Earl Harrington, B.B. King, Joe Barz and Mimi Farina), among others.

Among the companiesgearng for the campus movie screen are Universal/16, Films Incorporated, Swank Motion Pictures, Warner Bros Film Gallery and Audio-”
**Sound Business**

**Wishbone's New Studio Complex**

By GERRY WOOD

NASHEL-the $10 million 25-gallon gas tank storage for an echo chamber and a 25-unit lodge are two unique aspects that make the new studio complex complete in the talent rich
Musical Shoals, Ala., area.

Wishbone Studio, the product of the professional music
production of three men—Stephen Schwartz, Tim
Henderson, and David Meeker—was built in
recording and producing himself.

The Enacton Truck is finishing up the gunnery and soil test of the New York
soundtrack to "A Star Is Born," with
Barbara Streisand and Kris Kristof-
ferovich playing and singing. The truck
then moves across the town to the home of Linda
Robbins, where the tape is finished
and being worked on by producer Peter
Asher. The family is expected to join in
on the final stages of the project. Next,
the truck heads north to North Carolina
to cut an Alex Harvey album,
with Ben Tallent producing and engineering.

**Demo Tapes A Bargain In Philly**

PHILADELPHIA—Although
they don't necessarily advertise
the fact, a number of local sound
rooms are finding plus dollars in
offering their facility for demonstration
sessions at special prices.

Queen Village Recording Studio, which
has been used by such names as
Steve Wonder, Harold Melvin,
Bobby Womack and Gene Barry,
will take $50 per hour for a one-
track session on their four-track.
Walt Kahn, studio chief, says a
well-rehearsed group should
complete a two-hour session to
cut a proper demo.

At the Sound Room, which
has had Bette Midler and Al Stewart
in recent months, the rate is
$75 per hour for a one-track
session for their next LP at Chips Young's
Universal Sound Facility in
Philadelphia. Although the studio
also offers a 12-track service,
its regular rates are $100
an hour.

Jeff Lein is at Opal Recording Studios
in New York with singer/ songwriter/ producer/ actor, Jackson
Haskell did some arranging and
conducting for Fred Bongusto,
with session performed by
Chet DeWald and Bobby Hart at Los
Angeles' Sound Factory. Unfortunately
for Jimmie, busy schedule kept him
from traveling to Rome for more
work on the project.

Herman's Hermits are in
Connecticut Recording Studios
in Bridgeport cutting a single with
drummer/ singer/ producer/ engineer, Al
Salim. Ronnie Balsch and Billy Rose
II are at the controls. Steve Chapin
is also there, continuing work on the
Assemblies of God LP. With 12 new LP's
and a new TV show, signature
music is in demand.

**3 New Items Prod. By MCI**

**LOS ANGELES—MCI, a leading
U.S. manufacturer of professional recording sound equipment, has been
producing on three new projects.**

The products include: the JH-116 series of reel to reel recorders,
utilizing one tape and two
tracks for up to 24 tracks; the JH-288 series which use the
MCI recorder to any other recording
device, and the JH-500 series automate
programmable pro audio mixing
desk.

Jerp Harned, company president, says
the increased use of 3K tape
led to the development of the JH
transport. The new unit is en-
tirely DC internally.

**Once a Band, the Roberts Now Turn Out More Hits**

LOS ANGELES—The Roberts
were a family band during the
1960's, but it's a safe bet that
Bruce, Joe and Dee Roberts are
in far different musical climate
than they ever dreamed of in their
group days.

"We're interested in the current suc-
cess, Bruce, Joe and Dee, along with
Con Merton, got involved in the
independent circuit, and were
back with a one-room facility in the
San Fernando Valley.

Today, they are the proud part-
ners in 'Cage,' or C & D, a three-
room operation that caters to some
of pop's biggest artists and produc-
ers. "My brothers and I were cutting a
lot of demos five years ago,"
says Joe, "and we were spending a
lot of time and money in the studio.
So we thought, why not buy a 4-
track studio? We have some
friends in other businesses, includ-
ing a lot of friends, began going in.

As the Valley facility became busi-
er, it was "not feasible to continue
building demos," Bruce says.

"And we had no room to
expand. We bought some land in
topanga, but building permits kept
us around that time, however, the MGM
studios in Culver City was found and that
came our new facility.

"As far as the future, says Robert, "we
are producing records now
and then and a 24-track and we had
no time to cut ourselves anymore.
We don't have time to record mu-
sic, so we decided we were in
the studio business.

But the Roberts continues, "was
to gear a studio toward the artist and
offer a totally comfortable recording
situation. We know we had not al-
ways found as artists. We wanted
our clients to feel as if the studio
was theirs.

"As the Valley facility became busi-
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was theirs.
Bass, Middle & Treble Controls giving 12 dB of cut or boost so a pre-amp is not required.

Set your voice level with its own Volume Slider.

The Tape Input allows special effects and tapes to be added.

A Master Volume Slider to set overall system level.

Pre-Cue play one turntable while curing up the other or the tape.

Headphone Output from 400 to 10K impedance.

Mic Input accepts any impedance microphone.

Talkover Button with its auto-fade recovery makes voice talk-over easy.

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34

Soul Sauce

McCooc And Davis Seek New Image

By JEAN WILLIAMS

LOS ANGELES—Former Fifth Dimension members Marilyn McCoo and Billy Davis are striving to rid themselves of the MOR-ly tag in an effort to gain across the board acceptance.

To accomplish this, the duo is including r&b discos in its repertoire.

The ABC act is planning to produce records, as well as acting, performing and recording.

The duo is currently in the studio recording its first LP since splitting with the Fifth Dimension.

McCoo explains that the first album will be converted to a solo album. &quot;We don’t want singles picked from the LP with only one of us on it,&quot; she asserts.

"By the time we are ready to record our second album, we will be in a more fully developed concept. We will get into solo endeavors.&rtid="}

"We are moving into a more funky, groovy, area that are not feasible for the Fifth Dimension,&quot; injects Davis.

The pressures are greater with a duo than with five members. Our voices can be in top condition at all times because we no longer have to worry about three vocalists to fall back on," he adds.

Davis who plays saxophone, has an eye on producing an instrumental album.

"Now that we are a duo, we have time to develop our voices. We could not do this with the group because we had the schedules of others to consider," he notes.

The duo billed as Marilyn McCoo and Billy Davis has changed its name to McCoo &amp; Davis, producer, stage and appearance.

The pair will no longer do the costumes that have become the trademark of the Fifth Dimension. Instead, slickly gowned suits and tuxedos will be the attire.

Dick Broder, manager of Tony Orlando &amp; Dawn and the Staple (Continued on page 15)
New York—Syl Johnson is a blues-based performer who wants to be known as something more than just the last of the veteran Delta Records. People sometimes view him as an imitator of Al Green, but one look at the man and his background of Johnson and all of that disappears.

For more than half of his 31 years, Johnson has been working as a singer-guitarist-harmonica player around his native city of Chicago. Throughout most of his early career, just as now, he was constantly under the influence of the blues.

“I find that people, wherever I perform, want us to hear a sampling of the blues and people that know me and my music always request we play it,” he says, “I gained a lot of knowledge of the blues working the clubs of Chicago and it still reflects in my singing and stage appearance.”

His father was a Delta blues musician, while two of his brothers (bassist Mac Thompson and guitarist Jimmy Johnson) are still active performers playing the blues on the South and West Sides of Chicago.

Although Johnson is complimentary of Al Green and his recording talents, he feels that playing on the same label sometimes causes bad perceptions among the public and critical world.

“I’m always being compared to Al and I don’t really think that it’s fair because we are different,” he states. “Other than the fact that we both use the same style of rhythm and section, that’s about as far as it goes, because I’m blues-influenced and he’s gospel-influenced.”

During the past year, almost half of the time Johnson and his group were traveling across the country playing one-nighters in small towns, as well as major cities. In addition, during the past year, he broke the ice by traveling to Europe and by playing during Dancetour.

Although I’ve yet to have a large crossover hit, many people now know me because I’ve been on the charts for years with Twilight Records as well as his, he says. “Among my fans the past label is R&B. I’m Black, ‘Come On Sock It To Me,’ ‘Different Strokes’ and ‘Dresses Too Tight.’

Johnson’s talent is not exclusively in the vocal area. He’s an accomplished guitarist and blues harp player and as he describes it: “This gives the audience three shows in one.”

Comedian Mayo Opens Disco Lady Club

Continued from page 33

an extension of “what is commonly known as a disco.

Disco Lady is also a cultural center that will in the near future present entertainment other than recording acts.”

He adds that recording acts will be his main attraction at the club, in addition to disco spinners.

Marcel Enterprises, parent company of New York-based R.U.F. Enterprises, is opening a Disco Lady 2 in Oakland.

Mayor explains that Marcel Records, also under the Marcel Enterprises umbrella, was formed three weeks ago with its first release “Movin’ On Up” by Gentlemen Quarterly due shortly.

He points out that the label headed by Sal Watts, former owner of SalWA Records, is distributed by independents, adding that the label is looking to sign new acts.

He notes the record company will be directly tied into the disco through its acts.

“We will have talent contests at the club in search of new talent to sign to the label,” says Mayo.

In addition to noted acts, the new artists signed to the label will be showcased at the club.

“We can initially offer new acts more because we hope they can sign with a club and where they can gain exposure. He declares.

The club and acts will perform in a room setup especially for that purpose. The main room features dancing while the third room has been converted into a lounge.

Goodman Soloists

Madisonville, Ky.—New product from the Goodman Family-owned Electric Arts Studio will spotlight two soloists in the group, Rusty Goodman and Jerry Clower.

Goodman’s first album, “The Singer” was originally slated for release late last year. The album was just shipped the end of March on the Canaan label. Tenor Cook’s second solo album for Goodman Records also just released, includes “The American Trilogy,” a patriotic song which Cook sings as an introduction to the roadshow “God & Country Spectacular,” which features the Goodman and Jerry Clower.

Cook’s album features all types of material with a definite contemporary gospel sound appealing to the young. Cook himself is only 26.

Duncan Productions Goes To Camarreta

Houston—Sam Camarreta, president and chairman of the board of Professional Management International, has acquired the catalog of the defunct Jimmy Duncan Productions, Inc.

In partnership with Zanton, Ltd., this takeover includes all music publishing and master tapes of Jimmy Duncan Productions, Inc., as well as all the publishing companies: J.A. Duncan, Longhorn Music, Soundview Music, Gulf Music and Little Prince Music, along with more than 500 copyrights and 200 songs written by Duncan, best known for “My Special Angel.”

The entire catalog will be administered by Music International, Inc., the music publishing division of PMI.
New York - The trimmings. Where the Happy People Go. LP. The week's. The cuts are all apprentices. The concept consists of "i'm ready to live," are all new. "pamela searching time" and "ninety nine hall," both very, very have some red, while "do disco party," the longest cut, has a good, proper sound. We do not Topo Giglio, full rhythm, a sort of rhythm for Mature Manni. Harris. And, finally, the most unusual cut on the record is "I'm live!" which sings: "I'm live! A rhythm for the rhythm and bass. The only other instruments used are a guitar and fender markets. That's all. "Where the Happy People Go," the title cut.

"rain forest," the title of a new bid, offers us (uncharacteristically) cut: "Doc chic chic chic chic," with a latin foot. "Ride with your Line," harder sounding and in the 45 sec. "Lars," a typical Bidus fashion, and "rain forest," the group's current, with local musicians. But for years, in town already have singles and the audience response has been good.

Chicago - an extended version of the sum & dove classic: "soul man." on Warner / Specter. Jimmy James & The Vagabonds have a hot one for Atlantic. Unfulfilled. "peo." the song has the same kind of duets as last single "i am somewhere." will davies

Houston Taxes Spark a Conflict

Chicago - Music and amusement. Operators in Houston have squared off against the city government over interpretive ordinances regulating all coin-operated amusement machines.

Co-written by Music Operators of Texas and the Houston City government, the ordinance went into effect Jan. 1 and has been eyed as a model by other Texas communities. However, its co-authors do not agree on provisions regulating purpose of tax on coin-operated machines. In dispute is the constitutionality of a $25 percent being levied on amusement operators whose machines have been sealed by the city for what the city claims to be improper placement. According to the statute, Houston operators must display a $13 tax stamp, a $7.50 Harris County stamp and the $7.50 tax sticker.

MOA officials met with Houston mayor Fred Hofheinz and city tax assessor Gary Webb April 5, in an attempt to clarify points in the ordinance. In the meeting, one Houston operator, Dixie Distributing Co., has filed suit in the state district court, claiming that the city ordinance is unconstitutional. Dixie also argues that the ordinance is unclear in its placement specifications. According to Dixie, the city has sealed 20 of its machines and wrongly collected approximately $6,400 fines since the beginning of March. In addition to the $25 penalty, operators are required to post a $150 delinquent fee. In its case, Dixie claims, vandalism most often accounts for the improper display of the machine’s tax stamp.

New York

Music

Tony Show Acts... Set By League

New York - Ben Vereen, Leslie Uggams, Michele Lee and Hal Linden have been tapped by the League of N.Y. Theaters and Producers to perform at this year’s American Theatre Wing’s Tony Awards. According to Alex, ex- producer, the structure. It will be telecast live from the Schroeder Theater here April 18 on ABC-TV.

Vereen, Uggams, Lee and Linden will perform selections of songs from past "hit" Broadway musicals which did not win Tonys. The musicals, "Chorus Line," "Chicago," "Pacific Overtures," and "Bubbling Brown Sugar," are leading the race for honors in this year’s Tony balloting. (Billboard, April 3)

There will be several special awards, among them the Lawrence Langner Award for distinguished achievements in the field of music, to 88-year-old George Abbott. He is currently appearing in "Music Is," a musical adaptation of his classic "Night and Night," his 117th Broadway show.

A special Tony also will be presented to Mathilde Pincus, consider one of the Broadway theater’s most prolific music copyists. Other special Tonys will go to the Arena Stage, Washington, D.C., and the Circle-in-the-square theatre here.

Landscape

New York City

Rock LP Best Sellers

As of 4/17/66

New York's Pinball Ban Ends Soon

By ISHORowitz

New York - Jakeboke operators here are looking forward to new economic opportunities as the 35-year-old ban on pinball games appears destined to come to an end shortly.

Moves to lift the ban have been pressed during the past year by the Music and Amusement Assn., the organization to which most operators belong here.

A revision of the ordinance outlawing pinballs was recommended by a committee of the City Council here Friday (2), and will soon go before the full council for action. One of the prime supporters of the revision is Eleanor Guggenheimer, commissioner of consumer affairs, who maintains that licensing of the games will provide much needed revenue for the city. The new plan would place a license fee of $50 annually on each game operated in the city. They could legally be placed in theaters, motels, and any location which holds a liquor license.

It has been estimated that about 4,000 machines are now scattered in such locations and that only a small number without license. Games have legally been permitted in relatively few "parlor" type establishments.

Bobby Freeman Sues Roulette

Los Angeles - Recording artist Bobby Freeman is suing Roulette Records and Roulette Records in Superior Court here. He claims her own name is more than $100,000 and is being withheld by the label for that much time.

Freeman claims he was signed with Roulette as a minor through his manager, W.J. Hawthorne, whose address is given as a vacant hotel, San Francisco. His royalty deal was $5% of the records sold.

Kansas Opts To Convene In Wichita

Chicago - Improved commissions, employ training and benefit programs, and operator's opposition to the national kindness council are responsible for the activities of leaseholders, will head the discussion agenda at the first Kansas Amusement and Music Assn. meeting of 1976. The meeting convenes April 24 and 25, at the 9th East Kellogg Ramada Inn.

According to Ronald Cazel, KAMA vice president, the "lucky" statute is of particular concern to Kansas operators because many of them have been deprived of this in which their machines are located. Recently, Cazel had to post $3,000 bond when charges were brought against certain of his tenants. "The operators," Cazel says, "are forced to poach on each other." KAMA president Ted Nichols and executive vice president Fred Gran will attend the meeting.

"We haven’t had one for quite a while," Cazel says, "and we’re trying to get the ban lifted on the stick."
A dynamic music industry celebrates the year of the dragon, the honorable symbol of activity and good fortune, as Japan approaches its 20th centennial.

'76
THANKS A MILLION FOR

1,000,000 ALBUMS
1,000,000 SINGLES
A TIME OF CHANGE FOR
JAPAN'S MUSIC INDUSTRY

In this last nation to use price maintenance on records and tapes, the appearance of "discount tickets" ushers in a new era. Soaring inflation, rising costs. Record companies are feeling the crunch. However, mechanical royalties are rising and this is good news for publishers, lyricists and composers—mechanicals may go up 8% by 1980. Meanwhile, the让我们 long drawn out creative recording session is here at last. It's called "new music." But while all this happens, the importing of record-
s from abroad adds to the complexity of the Japanese market. Then there is the "private recording" situation as more and more Japanese "take" their music from broadcast on tape recorders. It is going to be a most interesting year.

By BEN OKANO
(Chairman, Tokyo Lido)

One thousand firms go bankrupt every month in Japan. The Japan disk record industry was also greatly affected by the current economic recession. The annual production of records which never once declined in the last 15 years, actually decreased in 1979. Some 1,737,000 records were manufactured in 1975, which is a decrease of 5% when compared with 1974 when 1,816,599 units were manufactured. Domestic production in 1979 reached 3.6 million, an increase of $315 million in 1973. However, the rate of increase is the lowest in the last 15 years.

The unit cost of records in Japan has increased steadily. Per unit cost of record sets in 1979 was about $1.76. The figure increased to about $2.40 in 1979. Manufacturers tried to cope with soaring costs by passing the prices on to consumers. In fact, Crown Records raised the retail price on singles to 600 yen ($2) from 500 yen ($1.67) two years ago. But at that time no record manufacturer followed Crown Records.

However, King Records raised the retail price on a domestic and foreign singles in March 1976. It is clear that other men-
ufacturers will follow King Records in a price hike this time.

Until three years ago, the average wage on 1.5 was 2,000 yen ($6.7), but the average price on LPs is almost 2,500 yen ($8.33) now. The feeling in the industry is that the price hike is "unavoidable."

Current inflation and soaring of various costs are the main reasons for the price hike. Soaring costs for personnel, pro-
duction and distribution nullified the strikes major labor-
ized operations. The result is the price hike.

Under such circumstances, mechanical royalties and copying fees for masters are expected to increase. Mechanical royalties on both singles and LPs are expected to rise 6% by 1980. The rate has been set by the Japanese Society of Rights of Authors, Composers and Publishers (JASRAC) and the Japanese Phonograph Record Assn. (JPRA). The percentage will be ap-
plicated to the retail price after subtracting the commodity tax of 10%. This means that collections from mechanics royalties will increase together with an increase of the retail price. This fact further puts record manufacturers in bad position, but certainly it is good news for music publishers, artists and com-
posers.

It is not strange to see an increase in the licencing fee for masters. The style of producing records has greatly changed in the last 10 years. Until then, most lyricists and composers were exclusively contracted to record companies. Record produ-
cers directed everything by record companies. How-
ever, this practice started to change about 10 years ago when independent production companies started to appear and rights masters began to belong to the music publishers. When record pro-
ductors were totally handled by a record company, it could do anything to rationalize its production activities. However, working with an independent production company, it becomes necessary for a record company to meet the demand of the market and keep up with the market. This fact added another burden on a record.

In the past, the licensing fee for masters was about 8% of the retail price (excluding the commodity tax of 15%). Currently, the rate has increased to almost 10%.

A lot of money is spent on produc-
ing so called "New Music." It is very difficult to explain this new genre of music. In the simplest words, the genre includes the compositions produced by singer-songwriters like Bob Dylan. These artists do not believe in "head arrangements" and do everything in a recording studio which means that they have to maintain a large staff and a lot of studio time. Also they have to pay a lot of money to the members of an orches-
ta because of the time they spend in a studio. However, record companies do not try to cut on these expenses because these artists have been having the largest share in the LP market for the last 20 years. Also, a lot of recordings are done in Los Angeles or in London and each recording in a foreign country requires a staff of more than 15 persons. An increas-
ing number of recordings abroad contributes to the soaring pro-
duction costs.

The licensing fees for foreign masters are also increasing as a result of an increase of the number of record companies. In the past, the rate was 10% and now it is reaching the rate of 16%.

Inflation is another big problem that a record company is facing with. Inflation greatly affects the demand of con-
sumers for records which in turn is affecting the sales.

An increase of unemployment and a cut in wages resulted in the decrease of expected sales for leisure. Of course, it does not mean that the number of music lovers is becoming smaller. People just started to look for other ways to "obtain music." This is a problem of "private recordings." Some for the indus-
try. A report released by JPRA points out that "The rate of increase of the number of playback equipment was higher than that of records. In the listening demand for records is an urgent subject for the whole industry." It is clear that the greatest use for tape recording is "recording of records or music broadcasts" and these privately recorded tapes are re-
placing records in many cases at this time of inflation. It should be emphasized that this practice of private recordings is greatly affecting the record industry in Japan.

The sales of domestic records in 1979 reached $323 million, which is a slight increase when compared with $321 million in 1974. Con-
sequently, the market share de-
clined from 60% of 1974 to 58% in 1979.

On the other hand, sales had a healthy increase in 1979 and reached $1.7 million. Sales in 1974 was $1.5 million. Record companies expanded their share from 40% of 1974 to 45% in 1979. Until 1974, domestic records had steadily been ex-
porting their market share, but the trend stopped in 1975. It is very difficult to predict whether this "new breed" will con-
inue. At the moment, Japan is a strong domestic market.

As for tapes, the production of cassette tapes exceeded that of cart dge tapes in 1975. This fact is not only limited to Japan, but I think that we are in the "era of cassettes." The production of cartridges declined to 12,160,000 units in 1979. In the other hand, the production of cassettes increased to 14,000,000 units this year. The production of reel-
to-reel tapes declined from 111,000,000 units in 1974 to 43,000,000 units in 1979. The sales of pre-recorded cassettes increased at record stores and at the same time cassette playback sys-
tems for cars generated the market.

The figures stated above are based on the production of manufacturers which are the members of JPRA. When the production of non members are added to these figures, it is expected that 40% of the market for pre-recorded tapes is held by cassette tapes.

Most of the pre-recorded tapes contain instruments and the piracy is very limited. For records, piracy is non-existent. Similar to record manufacturers, tape manufacturers are also coming with soaring costs.

The export of records in 1979 did not even reach 1% of the total production. During the year, records worth $1.7 million were exported and this is an increase of 27% when compared with the previous year. Even though it is an increase, the amount is still small.

A total of $333,000 worth of records was exported to the U.S. British record importers either get cassettes which are a ready deleted from the catalog in the U.S. and in Japan. In many cases they look for country records or "Live In Japan" records. In Japan, there are a couple of different markets, for instance, one is the domestic market per se in Japan.

Imports of records in 1979 reached $10.7 million, which is an increase of 27%. In some cases, these imported records appear in the Japanese market faster and at a cheaper price than those released by the Japanese in domestic market. These imported records create a problem for Japanese music sub-publishers because royalties are not paid on pre-recorded tapes. The biggest exporter of records to Japan is the U.S.

The number of foreign labels represented in Japan was 102 in 1971, but this number had increased to 168 in 1979. One of the reasons for this is that the number of record companies has increased during these years. The other reason is joint venture record companies in Japan are actively concluding label deals with those foreign labels which are not included under the wing's of their parent's business. The business itself is becom-
ing more internationally oriented.

It is difficult to list an exact percentage of records sold by direct mail. However, the biggest problem in this field is also that of soaring costs. Postage was recently doubled. However, most of the advertisements are now placed in print media. The price on records sold via DMC's are somewhat lower than that of records sold in retail shops. This fact often creates trouble between

(Continued on page 58)
There are 31 music festivals held each year in Japan. This means there is one festival for every 11.7 days. Even though there are 31 festivals, there are not 31 “distinct” festivals. One festival may be divided into two: one held during the first half of the year and the second part held in the second half of the year. However, artists do appear at both events and people do treat each of these “sub-festivals” as one big event. Among these events, 13 are sponsored by broad-casting stations. Television and radio stations play an important role in exposing new songs and new artists. Therefore, these festivals have considerable influence and people in the industry pay a lot of attention to them.

From the historical viewpoint, the Japan Record Grand Prix with a history of 17 years is the oldest. Originally, the event was sponsored by the Japanese Composers Society. Tokyo Broadcasting System (TBS) had been cooperative with the event since the time when the festival was not as authoritative as it is today. TBS has been televising the event exclusively since seven years ago and the TBS staff joined the administrative committee of the festival at that time. Up to that time, the event was held in November. However, when TBS joined in the administration, the new date was set up and since then the event has been held on Dec. 31 every year. There was reason for this. Japan Broadcasting Corp. (NHK, semi-governmental) televises the Year-End Singing Competition on December 31. TBS set Dec. 31 as the date for the Japan Record Grand Prix and tried to make it a rival program of NHK’s Year-End Singing Competition, which is not a music festival but simply a music program. About 20 male vocalists and the same number of female vocalists appear on the Year-End Singing Competition and sing their hit songs alternately. The winning team, Red’s

Michel Polnareff

Sal Adamo at autograph session.

Nini Rosso shows Japanese grammar school pupils how to play a trumpet.

Graciela Susana.

World Popular Song Festival.

Japan ‘Heavenly’ For Foreign Acts

Karen Carpenter couldn’t make a concert date because of illness but Richard Carpenter came to Japan anyway and held a press conference to tell why the tour was cancelled. It was a good will coup in this polite land that is a “heaven” for visiting foreign recording artists.

More than 100 acts visited Japan in 1975. It is a heaven for foreign artists. There are a number of foreign artists who clearly consider Japan as “their” market. For example, the Ventures. They visit Japan every year and hold nearly 100 concerts per visit. In Japan they are considered “the fathers” of electric guitar players and the Japanese youth come to their concerts to learn new techniques.

Nini Rosso, Claudia Ciari, Paul Mauriat, Sam Taylor, Salvatore Adamo and Perez Prado are among the artists who visit Japan regularly. Songs composed by the Ventures became hits. Claudia Ciari and Sam Taylor did recordings in Japan and these records had substantial sales here. There is a female vocalist from Argentina who also has been coming back to Japan every year. This singer, Graciela Susana who is also well known in her home country, has a recording contract with Toshiba EMI and has recorded a number of songs in Japanese.

Graciela’s alto voice, combined with her Spanish accented Japanese, sounds charming. One of her albums has been on an LP Top 20 chart for the last 2 years. She spends six months in Japan and six months in Argentina.

During 1975, 70 acts came from the U.S., six acts came from France, eight acts came from England, 15 acts came from Italy, two acts came from West Germany and one act came from Holland, Argentina and Cuba.

A large number of rock and soul acts was noticeable among the acts from the U.S. Shanana, Three Degrees, Ray Charles, Rick Wakeman, Wings, Ash, Lou Reed, Millie Jackson, Grand Funk Railroad, Three Dog Night, Crosby & Nash, Stylistics, Gladys Knight & the Pips and Kool & the Gang are among them.

Many jazz artists come to Japan. Ella Fitzgerald, Peggy Lee, Sarah Vaughan, Carmen McRae, Art Blakey, Milt Jackson, Ray Brown, Oscar Peterson and McCoy Tyner are jazz artists who visited Japan last year. Ray Brown signed a contract with Alfa Music and he will be producing jazz records in Japan. He will be working closely with the No. 1 Japanese jazz pianist, Norio Maeda, and a large number of rock and soul acts was noticeable among the acts from the U.S. Shanana, Three Degrees, Ray Charles, Rick Wakeman, Wings, Ash, Lou Reed, Millie Jackson, Grand Funk Railroad, Three Dog Night, Crosby & Nash, Stylistics, Gladys Knight & the Pips and Kool & the Gang are among them.

Buddy Guy, Junior Wells, Otis Rush and Big Joe Williams were among the blues artists who visited Japan in 1975. Among pop artists who came here from the U.S. were Helen Reddy, Glen Campbell, Jose Feliciano.
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and sales.
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Director: Hirobumi Tokumitsu
(Executive-Vice-president of Victor Company of Japan Ltd.)
(Non-full-time director)
Statutory Auditor: Kokichi Matsuno
(Statutory Auditor, John H. Rich, Jr.)
(President, Victor Company of Japan, Ltd.)
(Vice-President, RCA International, Ltd.)

Director, Kenneth D. Glancy
(President of RCA Records (Non-full-time director)
Director, Robert D. Summer
(Vice-president of RCA Records, International)
(Non-full-time director)
Director, Tokugen Yamamoto
(Director, Regional Market Development, Asia-Pacific, RCA Records)
(Non-full-time director)

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Recording engineers are finally being recognized in Japan and there is a real trend to more independent producers getting involved in the thriving studio scene. Already, one studio is reporting an increase in hours of 20% beyond a year ago as the rush for multi-track capability is definite going for U.S. made consoles.

The first recording studio in Japan appeared about 50 years ago. At that time, it was almost exclusively used for recording sounds for motion pictures. Unlike now, it was not equipped for any soundproofing and outside noise often interfered with the recording session in process.

There were already a number of so-called rental studios in early '30s. Their main business was to copy the sound from a particular sound source.

In the early '40s, studios started to be designed with soundproofings. The recording engineers in Japan started to develop rapidly after 1951 when the first commercial station went on the air. With the development of commercial broadcasting, commercial stations started to use rental studios as their subcontractors in producing commercials and programs.

Audio equipment improved together with broadcasting equipment. Record manufacturers improved their studios to come up with better quality of recorded music. Rental studios improved their facilities to record music for movies, radio and TV programs. Thus, the efforts for a better quality recording music were geared at both ends of the recording business. As a result, Japan is in the midst of the multi-track recording era today and it is a must for a recording studio to be equipped with facilities for multi-track recordings.

Equipmentwise, recording studios in Japan are not inferior to those found in the U.S. or in the U.K. A lot of improvements has been made for the atmosphere of a studio so that an artist can exert his creativity to the maximum. Many studios are equipped with a psychadelic lighting system and a lot of attention is paid to the interior in order to create an "at home" feeling to artists and musicians.

Good sound comes from mixers who use the modern equipment installed in these studios. However, the biggest difference that exists between recording studios in Japan and in the U.S. or in the U.K. is an appreciation that is given to the mixers working at these studios. It does not mean that their hard work is not appreciated. The point is that their work is not appreciated properly. It is only recently that an album cover of a domestic LP started to carry the name of a mixer who worked along with the names of the artist, the producer and musicians. A point is made by Kei Ryuzoji, studio manager of Onkou Haus, which is one of the major recording studios in the world's second largest record market - "For every record that is recorded at our recording studio, we ask the record company to state on the record cover "Recorded on Onkou Haus." This gives us a larger studio, it is also a chance for mixers who are working here. We also ask record companies to carry the name of our engineer on a record cover whenever the record is recorded at our studio. We are trying to improve the position of studio engineers. Their work should be highly appreciated. A mixer plays an important role in creating music and it is only natural that he be recognized for a mixer in Japan is $10.00 which is low when compared with that in the U.S.

He points out that more and more recording studios are using U.S.-made consoles being used for multi-track recordings. Victor Studio (studio manager Kihiyo Okumura) has recently replaced its JVC console with a Quad Eight console. Multi-track recordings necessitate re-mixing which result in extended studio hours, which turn gives more business to rental studios. An average LP in Japan was completed in 80 hours in the past. The multi-track recording increased the number of

hours for the completion of an average LP to 120. Increased studio hours are caused by Toshihito Seguchi, managing director and general manager of recording engineering of Mouri Studio. He reports that in 1975 independent producers account for 57% of the studio time, while in 1974 that figure was only 53%. Mouri Studio has two studios known for modern equipment and high engineering standards.

Its executive studio has an area of 260m² (2788 square feet) and can accommodate as many as 60 musicians. Basic equipment of Studio No. 1 comprises an audio input, 16 output, Quad Eight QE2082 mixing console, five tape recorders (Scully 288-16B, Ampex AG-440-6, Scully 280-4, 2 Ampex AG-440-6, 3 Scully 422), five monitor speakers (Ampex A7X), and it in the control room, five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the control room, five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper. The rental fee per hour (as of February 1976) is $90 between 9 a.m. and 5 p.m., $100 between 5 p.m. and midnight and $117 between midnight and 9 a.m.

The smaller studio, No. 2, with an area of 120m² (1291 square feet) accommodates as many as 40 musicians. The studio has a 16-channel B-structure Quad Eight QE1682 mixing console, four tape recorders (Ampex AG-440-6, 4 Ampex AG-440-6, 1 Ampex AG-440-6, 3 Scully 282-4), five monitor speakers (Ampex A7X) in the control room, five monitor speakers (Ampex A7X) in the studio proper and five monitor speakers (Ampex A7X) in the studio proper. The rental fee per hour is $70, $80 and $90.

Special equipment for Studio No. 1 and Studio No. 2 include echo machines (EMT Reverberation Units EMT 1410T, AGX BX 20, Quad Eight Reverberation System TVR 10, Oto AT-065), microphones (6 Neumann M 49c, 10 Neumann U 87, 5 Neumann KM86s, 4 Sony C-5000, 6 Sony C-37Ps, 10 Sony C-38As, 5 RCA 77DXs, 4 Electro-Voice RE-50s, 20 Electro-Voice RE-42s), a Dobly (M-16) noise reduction system, a Stellavox (Type SQ-7) quadrasonic portable tape recorder (Quad 7100), anmotion mixer, a Quad Eight (TM-499) digital audio delay, a Countryman (Type 968) phase shifter, an Electro-Voice 106 Large Size Monitor, a Quad Eight (Auto Mix 23B) limiter, a Spectra Sonicans (Model 610) compressor.

Seguchi says that recording engineer who has been concerned with the position of recording engineers. "At last the independent producers are finally being recognized by the people in the industry. And at the same time, I have to point out that the ability of mixers working for rental studios improved a lot. One of our mixers, Naohiro Kobayashi, who was the Japan Record Grand Prix song of Akira Fuse (King) and received an engineering award for a recording he produced at the work to be performed in rental studio received such an authoritative award and it is encouraging for other mixers," says Seguchi. "Even though the number of independent producers is limited, there are already some independent producers in Japan.

The recording engineers are working to succeed to have some common standards. Seguchi, who is also one of the directors of the Television Film Sound Recording Council of Japan, is working through the council to standardize the terms used in recording studios, recording sessions for multi-track recordings and small speakers for monitoring. By setting up these standards it will be easier for recording engineers to work and maintain the quality of multi-track recordings.

Seguchi says that Japan was invited to join FICS (The Federation Inter nationale Des Chanteurs Des Disques) which newly established this year in Switzerland. This may be a valuable place for the Japanese engineers to exchange views and opinions with foreign engineers.

RVC opened its new studio (chief engineer Eiji Uchiuma) on February 4, 1976. The stu

By ALEX ABRAMOFF

(Chief of Overseas Relations, Music Lab)

Studios Spin With Multi-Track Growth

The ‘Genuine A&R’ Expert Is Recognized

The term A&R is not widely used in Japan. The words that are used instead are “producer” or “director” which do not have any difference in meaning. In the past, most of lyricists and composers used to be exclusively contracted to record companies. They sang songs, wrote songs and pu called “ari” which means a relationship between a lyricist/composer and a producer.

In the past, A&R was most important in the American or European sense. Most of them worked for music publishers such as Watanabe Music Publishing, Nicholson, Tokyo Music Publishing and Shinbo Music Publishing. These music publishers had a distinct ari division and producers being long to a music publisher to produce masters. Record companies have their own “directors” but a number of hits created by them is small. The fact is that it is becoming increasingly difficult for a hit to break out of a corporate structure. Many folk and rock, so called “New Music” artists prefer not only to write their own songs by themselves, but also to record their original songs alone. In other words, they are considered to be masters by themselves. They want to record with a producer that they can believe in. Under these circumstances, Polydor K.K. has established eight related independent production firms. Polydor officials strongly feel that composers cannot possibly create really new music. It is creatively by the independent producers who are able to work outside the corporate structures.

In order to increase the fame and status of their producers, the company has a policy of setting up a special label for one producer. As the beginning of putting this policy into practice, Polydor is launching a new label, Kin, at one of their independent production firms, Kitty Music.

The independent producers have realized the importance of producers in the creative field and Polydor is having success by putting this theory into daily practice.

It seems that Japan will have genuine independent producers in near future and their will be an independent studio of record companies will not be small.

Hiroshi Ito (Tokoma), one of the top Japanese singers, who will be performing at Las Vegas Hilton this summer, records at the Mouri Studio.

The ‘Genuine A&R’ Expert Is Recognized

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It seems that Japan will have genuine independent producers in near future and their will be an independent studio of record companies will not be small.
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DOUGLAS MACARTHUR

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AND

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BRANCH OFFICES: KYODO OSAKA/hasimoto, ohta, amano, sano, kumada, saeki, kawamura, goto, okada, kawase, shinoda, yamada, toshio, goto, kobayashi, hirayama, kawamura, yamauchi, yamada, sugiyama, watanabe, nishio.

KYODO TOKYO/Kamio, urata, ohtsuka.

KYODO OKINAWA/suzuki.

MAIUI: TAIYO MUSIC/kai, hideo, fujii, shirou, honda, koyama, maria, emon, yuki, iwanaga, yoshinari, ishimoto, yamada, morita.

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hat do you leave out in calculating ro-

yalty Payments? Broadcasting sta-

tions have one idea and the royalty

society have another. Meanwhile, record manufac-

turers are concerned about royalties paid on one

side. Then there is the budget LP question. And in the mea-

time, the print music business bur-

gons to say nothing of exciting prod-

ucts such as books that include the scores, photos, biographies and discog-

raphies of the recording artists.

Since April 1975, all mechanical royalties in Japan are based on percentages. Up to that time, it was either 7.20 yen (2.4 cents) or 2% of the retail price, having deducted 15% commodity tax for one side of a single. However, this rule has been revoked and all me-

chanical royalties are based on percentages now. This development is progress for copy-

right owners.

Even though the percentage will be raised to 6% for two sides of a single and an LP by April 1979, the rate will be increased every year until it reaches the targeted 6%. In other words, between April 1975 and March 1976 the mechanical royalty for one side of a single is set at 2.2% (4.4% for two sides) and 2.6% (5.2%) for one side of an LP. From April 1976 the rates will be increased to 2.4% (4.8%) for one side of a single and an LP and the rates will be effective until March 1977. From April 1977 to March 1978, the mechanical royalty for one side of a single will be 2.7% (5.4%) and 2.8% (5.6%) for one side of an LP. The rate will be 2.9% (5.8%) for one side of both singles and LPs between April 1978 and March 1979. From April 1979 to March 1980, the rate will be 3% (6%) for one side of both singles and LPs. The Japanese Society of Rights of Authors & Composers (JASRAC) and the Japan Phonograph Record Assoc. (JSPA) will negotiate on the percentage of the mechanical royalty to be effective after April 1980.

There is one condition for putting a new rule into effect. The condition is "If blanket royalty payments for broadcasting are not made until April 1977, then the royalty rates will be kept at the level of April 1976-March 1977 and will not be raised any further."

Record manufacturers are reluctant to pay the royalties one-sidedly. In fact, blanket royalty payments for broadcasting are put into ef-

fect, the amount will be uncomparable to the broadcasting ro-

yalty rates of the past.

For some budget LPs, the royalty may be-

come smaller. However, the overall income of music publishers, lyricists and composers from mechanical royalties will increase.

The biggest interest for the Japanese music

publishers is the enforcement of blanket royalty payments. In 1975, a committee was formed between NHK (Japan Broadcasting

Corp., semi-governmental) and JASRAC. A similar committee was also formed between National Assn. of Commercial Broadcasters in Japan and JASRAC. At these committees, negotiations were held on blanket royalty payments for broadcasting. The conclusion was reached that both NHK and commercial stations would make a provisional payment (for the period between April 1975 and March 1976) and the negotiations for the adoption of blanket payments will be held again some-
time in the first half of 1977. The provisional payment is made up of: $2,270,000 which will be paid by commercial stations, and $627,000 which will be paid by NHK. The total provisional payment amounts to $2,897,000. This is an increase of almost 50% when compared with the provisional payment of the previous year. Therefore, it could be said that there was a certain prog-

ress on the part of copyright owners. How-

ever, certain officials of JASRAC are dissatis-

fied with the outcome of the negotiations.

Why they had to settle for a provisional pay-

ment? There was a big gap between the opin-

ions of JASRAC and NHK or JASRAC and Na-

tional Assn. of Commercial Broadcasters in Japan. NHK did not even want to sit at a ne-

gotiation table if the adoption of blanket payments were assumed. (However, some offi-
cials of NHK are starting to second the idea of blanket payments.) Broadcasting stations wanted to keep their payments to "the min-
imum" and copyright owners wanted to get "the maximum." This resulted in hard feel-
ings which could not be resolved by logic. There is a little hope for a concession from ei-

ther side.

In 1973, the overall income of commercial stations was about $1.18 billion. According to JASRAC, $470 million of this amount should be used as a basis for calculating the blanket royalty payments for broadcasting. If the rate of 2% as in the U.S., were applied, then com-

mercial stations will have to pay about $9

million as the blanket royalty payment for broadcasting. NHK holds "1/4 or 1/2 of commercial stations" to be a reasonable rate for them. Even if the rate of 1/2 were applied, NHK will still have to pay more than $2 million as the blanket royalty payment for broad-
casting. The total payment from commercial stations and NHK would exceed $11 million. The overall income of commercial stations has been increasing since 1973, and even when 1973 is taken as an example, they would have had to make a payment which is six times greater of what they made.

There is also a big difference in opinion be-

tween JASRAC and broadcasting stations on what should be excluded from the amount to be used as a basis for making calculations from royalty payments. Broadcasting sta-

tions insist on excluding the items which make up nearly 80% of their total income. On the other hand, JASRAC agrees to exclude the items which make up only about 20% of the total income. Therefore, their views are 180 degrees opposite of each other. Commer-
cial stations hold that the income for produc-
tion of programs and income from commer-
cial spots must be excluded, among other items, from the basic amount subject to blank-
ety royalty payments for broadcasting. JAS-

RAC sees no room for any concession parti-
cularly on these two points.

The negotiations are done by in-

dependent production companies. There-

more, the money that is related to productions is not subject to blanket royalty payments for broadcasting. However, in Japan, 50% of pro-

grams are still produced by broadcasting sta-

tions themselves.

NHK has a national network. Commercial stations have their own networks, but these networks are not really the networks in the American sense, but the results of contracts between a key station and local stations which are completely independent compa-

nies from a key station. Also as stated above, half of the programs in Japan are pro-

duced by broadcasting stations themselves. These facts which are special to Japan add to the difficulties in conducting negotiations for blanket royalty payments for broadcasting.

The negotiations between JASRAC and NHK, and between JASRAC and commercial sta-

tions will start again soon. Since there is little chance for a compromise, the Cultural

Agency may step in as an arbitrator. Nothing really can be predicted at the moment.

The policies of JASRAC for this year in-clude an increase of the rate of perform-
ties, which has been the same for the last 3 years and setting up a rule on the ro-

yalty rates of imported records.

Nothing so far has been done with the royalties on imported records. JAS-

RAC will be designing the means as to how to deal with these problems.

Each year, negotiations are made on these two aspects, col-

ections from them will be no way com-

parable to those from blanket royalty payments.

In any case, the adoption of blanket royalty payments is the main point of interest for the Japanese music publish-

ers in 1979.

A point should be made on the printing business which has been developing in Japan for several years. And mu-

sic publishers, which had little or no interest in this field, started to turn their interests to the printing business.

Especially after the war, a big weight was given to the education of classical music in Japan. In the early 1950s there was a substantial printing business for classical music sheets and folios. However, the market for printed popular music was very limited and music publishers and book publishers, except a few, were not interested in this field. The reason is that most of the singles were sold as a sheet of printed lyrics inside a sleeve. Also, most of the magazines for youth have songbooks at tached to a magazine supplement. At the same time, for so-called "Kayoukyoku" (Japanese pop songs), lyrics are considered more important than melody lines.

However, since two or three years ago, Japanese-made folk and rock music rapidly expanded, in popularity among youth and in 1975, they greatly increased their market share under the title of "New Music." Be- cause of this trend, a number of guitarists in-

creased among the population and this re-

sulted in an increasing demand for music sheets and scores. Records, instruments and scores became inseparable for many current hits.

Books on Japanese stars started to be pub-

lished in Japan. A book includes scores, photos, stories and a discography of a par-


cular artist. Books on Yumiko Hase, Kei Ogura, Kaguyahime and Akira Fuse are selling well together with their records. It is said that the printing business in Japan expanded by three times in the past few years.

Ongaku No Tomo Sha, Shinko Music Pub-

lishing and Zen-On Music started their busi-

ness from printing. These are considered as the "big 3" in this business. Nichion started its printing business six years ago. Alfa Music, Toshiba Music Publishing, April Music, Pacific Music Publishing, Intersong and Toyota Music started to be involved in printing in the last one or two years.

This "new business" gives the Japanese music publish-

ers a chance to expand and they are starting to recognize the im-

portance of this new business.
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The myth that "music programs on television create stars" has been revised in Japan. At least until 1974, music programs on television gave the most important exposure and were the shortest route to stardom for Japanese artists.

Most of these one-hour shows were "Best Ten" type where the artists whose songs were charted on magazines like Music Labo appeared.

From the viewpoint of television stations, it was economical to use these artists because their pay for TV appearance was extremely low when compared with their concert appearance. Also, it was very easy for them to produce these shows because the time spent for rehearsals was almost none when compared with dramas. Because they had hit artists on their shows they could keep relatively high ratings.

In 1965, Tokyo Broadcasting System (TBS) launched a successful music program called "Songs Grand Prix" and the style was soon followed by other television stations such as Nippon Television Network (NTV), Fuji Television, Nippon Educational Television (NET) and Tokyo 12 Channel. The golden hour, between 6 p.m. and 9 p.m., any day of the week, was flooded with such stanze.

Record companies and talent management agencies viewed these top 10 shows as the main medium to promote their artists and thus, highly valued them. As the matter of fact, an artist who mainly worked on television could achieve enormous popularity in a short period of time. An artist would happily appear on television even for low pay because his appearances were reflected in the sales of records and guarantee payments for his concert appearances soared together with his popularity.

In 1969, television and radio stations in Tokyo and Osaka started to establish music publishers as their subsidiary companies. Record companies and talent management agencies tried to reserve a place for their artists in music programs by giving to these music publishers the publishing rights on new songs. Of course, not all music publishers of this category look for such "promotion fees," some of them are as creative as other music publishers and are trying to establish themselves by managing their compositions.

In 1971, NTV started a show called "Birth of a Star." This is an audition for teenagers and the winners are introduced to record companies and talent management agencies by NTV. This show created current top artists such as Masako Mori (Tokuma), Momoe Yamaguchi (CBS/Sony) and Jimbo Sakurado (Victor) within two years after it was launched.

These music programs brought forth "the era of good-looking singers" or "the era of teenage singers." When it was felt that all these music programs became stereotyped, Fuji Television created a show where artists not only sing, but also act, meet with longed-for friends and seek his/her sweetheart by a computer. This new type of a top 10 program is called "Evening's Hit Studio" and reactivated the interests of television fans to music programs.

It was thought that the days of music programs would continue. However, people started to get tired of these top 10 shows where they saw the same faces singing the same songs on every station. The ratings on such programs went down extensively and resulted in the loss of sponsors. The number of music programs decreased after April 1975, and in October of the same year, It took "Songs Grand Prix" off the air.

Whereas key television and radio stations in Japan hold a monthly audition for new artists where the winners receive a... (Continued on page 57)
Tip entertainment organization in Japan

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- Mori Suzuki
- Nana Kimomi
- Chiyo Okumura
- Hiroko Chiba
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Recorder Industry Picks '76 'First Year For Video'

By SUKEKAZU Tanaka

Though VTR sales have declined in the past two years, industry optimism is widespread. Formats are switching from open-reel to cartridge and cassette. Moreover, the Sony Betamax is seen as auguring in a whole new era of home entertainment.

Blank Tape Giants Spawn U.S. Plant Expansion

TDK's California plant and Sony's in Alabama point toward new involvement for Japanese manufacturers in both audio and video tape.

TDK is the only Japanese blank tape manufacturer which has its own factory in the U.S. The factory, TDK California, was opened in October 1972 and it has been manufacturing 500,000 units of blank tape monthly since the spring of 1973. The factory has the capacity of manufacturing one million units of blank tape per month. In its initial stage of planning, the factory was supposed to manufacture enough units of blank tape to meet the total demand in the U.S. However, according to an official of TDK, the production of the factory is still at the level of 1973. All tapes that are produced at the factory are for music recording. TDK specializes in manufacturing of audio blank tapes. However, its high-class blank tape, 'SA' tape, is still manufactured in Japan and is transported to the U.S. When the factory was opened, it had a lot of mechanical troubles, but all these troubles have been corrected and the production is going on smoothly now. The sales of the TDK tapes in the U.S. market is growing steadily.

Sony is constructing its first tape manufacturing factory in the U.S. This factory in Alabama will be opened in the spring of 1977 and will concentrate on manufacturing blank video tape. The factory will be producing 300,000 units of blank video tapes monthly. Currently, Sony Magnetic manufactures the blank tape which is supplied to the U.S. market.

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(Continued on page 37)
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Japan Heavenly
• Continued from page 40

Sergio Mendes & Brazil /77, the Lettermen and the late Percy Faith.

By looking at the above-mentioned names, one can imagine the importance of black music in Japan.

From France came Michel Polnareff, Miraille Mathieu, Charles Aznavour, Gilbert Becaud, Adamo, Raymond Lefèvre and Paul Mauriat orchestrations.

Even though England is the most influential market in Europe, more artists came to Japan from France than from England last year. From cultural and historical backgrounds, the Japanese relate to Paris when they think of Europe, This is reflected in the popularity of French artists in Japan.

Among the British acts who visited Japan in 1975 are Jeff Beck, Suzi Quatro, Eric Clapton, Rory Gallagher, Bad Company, Deep Purple and Queen. The only pop artist who came to Japan from England was Shirley Bassey.

Japan used to have many artists from Italy. However, in 1975, only six Italian acts visited Japan. One of them was a rock act, RFM.

Darin Martin's concert tour was planned, but it did not come off.

Also, Paul McCartney & Wings planned their visit to Japan, but the Japanese Immigration Office did not give necessary visas.

The Carpenters were also scheduled to visit Japan in 1975, but their tour did not materialize because of Karen's sickness. However, Richard came to Japan and held a press conference to explain why the tour was cancelled. His trip was highly appreciated among fans and the press in Japan.

In the past, many artists were promoted by concert associations like Min-On, On-Kyo and Ro-On. However, the promoters nowadays are taking more responsibility for the artist's tour in Japan. One of the major promoters in Japan, Kyodo Tokyo (President Jiro Uchino) is using a radio program, "Sound With Coke." sponsored by Coca Cola, in publicizing the artists they promote.

A demand for good music in becoming stronger every year and promoters have to spend more and more money on PA systems. Also, the rental fee for the largest hall in Japan, Nippon Budokan, was raised from $10,000 to nearly $12,000 per night. Promoters are pressed here already by soaring costs. Therefore, it seems that there will be more and more outdoor concerts held in Japan.

There is an increasing number of Japanese artists who hold outdoor concerts in summer, Kenji Sawada (Polydor), Hideki Saai (RVC) and Takuro Yoshida (For Life) all pulled a large audience at their outdoor concerts. In fact, a joint outdoor concert held by Takuro Yoshida and Kagayashime (Crown) last summer drew more than 70,000 people.

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Multi-Track Studios

- Continued from page 42 -

Studio has an area of 33m² (359 square feet) and is mainly used for remixings. The studio has a 24-track, 16-output API "Auto Mix" mixing console, five tape recorders (16-track MCI JH-16, 4-track Studer A-80 mkii, 4-track Ampex AG-440C-4, 2-track Studer A-80 mkii, 2-track Ampex AG-440C-2), two echo machines (EMT 240ST), a delay machine (Pandora A-200-2B), a dual compressor (Quad-Eight AM-23B), microphones (2 Neumann U-67s, 2 Electro-Voice RE-20s, etc.) a noise reduction system (Dubby A-361), a record player (Victor JLP1000G), four monitor speakers (JBL 4311), two monitor amplifiers (AMERICANIC D-300A). The studio is exclusively used by VVC artists.

A rental studio in Japan has to have modern equipment in order to compete with other studios. The studios with modern recording equipment are enjoying healthy business, but those with outdated equipment are in severe circumstances and are finding it increasingly hard to survive.

Since rental studios are providing services, they must meet demands of customers as much as possible. However, it is becoming hard for a recording studio to meet all these demands for different types, for example film, tv, radio, of sound recordings because of the money it has to spend to install equipment. Therefore, the trend for recording studios is to specialize in a particular field of recording. Rental studios like Mouri are having success by concentrating on recordings of "phonograph music." Thus, more and more rental studios are starting to have their own characteristics. It seems that this trend will further continue up to the point when a particular studio will specialize in a particular type of music. Thus, a mixer will have to be a better knowledge of a type of music he mixes and will be able to contribute more to his creative role.

The size of studios is becoming smaller as the result of multi-track recordings. Since strings, brass and rhythm sections are recorded separately, it is not necessary for a recording studio to accommodate as many musicians as in the past. However, a multi-track recording requires more space for mixes down. Therefore, it is becoming necessary for a recording studio to allocate more space for mixdown rooms.

Rental studios in Japan which used to provide simply "place and equipment" are now at the step of providing creativity and advice in addition to "place and equipment" for a better quality of recordings.

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Component Audio Jumps As Quadraphonic Holds Back

By HIROKI MASAKI
(Executive Editor, Dempa Publications)

The "golden era" of component hi-fi is here in Japan. Sales are expected to range into the $800-$817 million area. Sales spurs are being seen at both the low and high end of the market. But quad sales are disappointing.

In 1975, the sales of audio equipment reached $882 million (at the manufacturers' level), an increase of 10% over the previous year. When these are divided into stereo sets and component systems, stereo sets accounted for $255 million, which is only 70% of 1974, and component systems made up for $627 million, which is an increase of 44% over 1974. The sales of stereo sets have decreased for two consecutive years, and in 1976, their sales is expected to reach only $157 million, which again is a decrease.

The decrease of sales of "ensemble"-type sets is particularly noticeable in the field of stereo sets. "Ensemble"-type sets were once considered as the main products in the audio market. The sales of "ensemble"-type sets merely reached $177 million (65% of 1974) in 1975. The sales is expected to further decrease in 1976 stopping somewhere at $177 million. Modular-type sets (average price over $177) are having relatively good sales among stereo sets. In 1973, they had the sales of $80 million, $90 million in 1974 and $77 million in 1975. It is expected that for 1976, their sales will be somewhere about $73 million. Also included in stereo sets are table-type sets and portable types, but their share is extremely small.

On the other hand, component systems are having a noticeable increase in sales. In 1973, they had the sales of $273 million, $438 million in 1974, and $627 million in 1975, and are expected to reach the range of $800 million and $817 million.

System components account for the most of component systems sold. Today is a "golden era" for system components.

In 1973, 500,000 units (the sum of pre-main amplifiers and receivers of component systems) were shipped from manufacturers. In 1974, the figure reached 700,000 and in 1975, it increased to 1,050,000. It is expected that the figure will reach 1,400,000 units in 1976.

Among the component systems shipped in 1973, system components made up only 50,000 units. However, in 1974, the figure jumped to 240,000 and in 1975, it further increased to 570,000. In 1976, it is expected that the figure will reach 900,000.

However, economic stagnation affected the audio market and the demand for audio products sagged. Therefore, in order to stimulate the demand, manufacturers had to come up with new products, with wider price range. A lot of attention was paid to the cost performance. Speaker systems within a range of $70 to $100 sold well. But at the same time, it must be pointed out that "expensive equipment" targeted at audiophiles is selling well, too. Therefore, the market is developing at both extreme ends and this trend will continue throughout the current year.

A lot of efforts are made to increase the power for pre-main amplifiers. FET amplifiers, which were introduced to the market in the second half of 1975, and are marked for high technical standards.

Since there are only a limited number of FM stations in Japan, there is little news on tuners. However, it is expected that a new commercial FM station will open in near future and efforts are being made for clearer separation and more precise tuning.

Most of turntables have a Direct Drive system. Their performance improved extensively.

As for the speakers, young have the tendency to choose the speakers which are most suitable for jazz and rock music. Also, a lot of attention is paid to their design. The largest share of decks are held by the cassette decks. Most of the stereo sets have cassette decks.

Technically speaking, Japan has been producing very good middle-class amplifiers, tuners and receivers. Japan has been exporting a lot of them and has very big market share even in the U.S. However, Japan has noticeably expanded its market share in the field of high-class equipment recently. The biggest problem that the Japanese manufacturers are having is with speakers. No manufacturer has ever succeeded in exporting speakers.

Imported audio equipment is not selling as well as it used to in the past. However, high-price pre-main amplifiers and speakers have deeply rooted popularity. Most of these items are imported from Europe.

As for quad, consumers are showing only a little bit of interest. The main reason for this fact is the high cost of quad systems. The systems were introduced when the economy was low and demands for all consumer durables, including home electric appliances, were low. Consumers reacted negatively to the high cost of quad systems. Lack of compatibility also affected the sales of quad systems.
passport to appear on their programs, TBS terminated such auditions at the end of the last year. The policy of the influential commercial station created a stir in music and broadcasting industries. Because the ratings on music programs went down, the merits for record companies and talent management agencies to have their artists on these programs decreased. However, there is no promotion medium that is as powerful as television that can replace it. Therefore, they will have to continue to depend on "a divine power" of television. But the fact is that the big hits for the last two or three years have their roots not in television but in other media like radio, cable radio, concerts and word-of-mouth communication. More and more people are starting to realize that television is not all-powerful. There is one super hit which was created recently from television. The record is called "Ooye Tayaikkuin," which came from a morning children's program of Fuji Televisions. The single sold more than 3.7 million copies, the highest sales figure in the history of Japan's record industry. A note should be made that the single did not come out of a music program. A president of one of talent management agencies points out, "It may be true that a song promoted by television does not become a super hit. However, it is possible to have something going with it when it is promoted via TV. Even hits which do not have their roots in TV have to be promoted by this medium in order to further increase their sales." However, this is a pessimistic view and quite different from what people felt a few years ago about TV. From the beginning of 1975, the phrase, "away with television" is often heard. The meaning behind this phrase is "television is no longer dependable as a means for promotion." It does not mean that singers are declining to appear on television. However, it is the fact that the people who are serious artists are starting to do away with television spiritually.

There are nine music programs on television today. This number is half of that of five or six years ago. Nine music programs by six television stations per week are not too many. The point should be made that the songs are sung also in programs other than these "specialized" music programs. Although wide shows and variety shows have singers appearing on them, they do not play a main role in such programs.

There is a 30-minute music program called "Music Fair" on Fuji Television. Many people called this show "too simple." However, it is the oldest music program in Japan today. Talented singers who appear sing Japanese as well as foreign standards. Foreign songs comprise the main part. It was launched in 1964 and the rate merely reached 10% at the best. One of the directors says, "We were not taken by fads and kept our own policy and our sponsor (which happens to be a pharmaceutical company in this case) has a deep understanding of our program. The main reason for its longevity is the fact that we kept the quality of music high." "Sound in S" of TBS is another program that is highly valued among people in the industry.

One producer says, "Probably, we did too many favors for the record industry. Our programs simply reflected hit charts and we failed to create our own songs or stars. The only way to survive is to produce programs where truly talented artists will be featured.

A producer at another television station points out, "Top 10 programs have done their job. Therefore, we cannot say at once that music programs are losing their popularity. We are always having problems with ratings."

One producer projects the future: "By having the artists exclusively contracted to a station or by having them exclusively contracted spiritually, it will be possible to produce a music program with a definite taste. This will not make TV fans tired of music programs. In any case, the fact is that producers of music programs must come up with something new." All key TV and radio stations, except Japan Broadcasting Corp. (NHK, semi-governmental) and Tokyo 12 Channel sponsor their own music festivals. TBS sponsors Japan Record Grand Prix and Tokyo Music Festival, NTN sponsors NTN Music Festival, Fuji Television sponsors FNS Music Festival, NET sponsors Your All Japan Music Festival, Nippon Cultural Broadcasting (JOCR) sponsors Shinjuku Music Festival, Nippon Broadcasting System (JOLF) sponsors Ginza Music Festival, Radio Kanto (JORF) sponsors Yokohama Music Festival and all commercial stations except TBS in association with the Broadcast Music Producers' League sponsor Japan Popular Song Grand Prix. Music reporters and critics view that "these are not the events, but simply music programs. Television stations had to come up with something new in order to keep up with ratings and came up with these festivals." In fact, these festivals register high ratings of between 30% and 40% and by broadcasting both nominations and finals, they can have at least two special programs of 2 to 2 1/2 hours. These special programs naturally give a substantial income to television stations.

However, because of this "festival rush," the value of an individual award declined and the meaning for nomination became somewhat vague. One sees the same faces who sing the songs at the same festival. The effect is the same as that of ten music programs of the past. Since an artist has to appear at all these events, if he or she is popular, an artist's concert schedule is packed.

It seems that the relationship that existed between record companies and TV stations is terminating. In this sense, 1976 is a start for a new era for both record and broadcasting industries.
Bl unt T ape Expansion

Continued from page 48

and the non-abrasive, surface-treated polyester. Have you ever, tapes with mercury dioxide. For example, TDK developed Avilyn tapes. These tapes contain cobalt ions in ordinary iron oxide particles and have very high coercivity. Other manufacturers developed tapes with a wide dynamic range without using a chrome coating.

Sony, Fuji Photo Film and Scotch are manufacturing double-coated tapes. Sony has a gamma hematite coating on a tape base and then has a chromium dioxide coating on top. This greatly improves the dynamic range.

Maxwell believes it has the best possible new formulation with its pure ferric UDXL line, to be followed soon by an upgraded UDXL-1 and UDXL-2, which is combined with an improved package宗旨 both here and in overseas markets.

The company just entered the lucrative A/V market in the U.S., showing at both the January NAIPA and March ITA exposi-tions with reported excellent response. The new A/V cas-sette features free-running Derlin rollers for less friction, specia-lly impregnated slip sheets and a leader made of special non-abrasive, surface treated polyester.

Fuji Photo Film came up with double-coated tapes in order to improve the quality of cassette with the standard bias. Both layers are of iron oxide. The lower layer has the high sensitivity and the top layer has high reproductivity.

Scotch introduced “Master” tapes which are double-coated tapes with a gamma hematite coating over a tape base and a chromium dioxide coating on top, the same as those of Sony.

Betamax applies a high density color video recording sys-tem which made it possible to have the super slow tape speed of 40mm/sec. Because of this slow speed, the quantity of tape used in recording is cut extensively. By utilizing a high density color video recording system, it became possible to make the size of a cassette itself and a cassette tape more compact. It also realized a substantial cut in cost. The sales are good both in Japan and in the U.S. since the system was introduced to the markets in May 1975.

Betamax video cassettes were also introduced to the mar-kets in May 1975. A 60-minute blank, K-60, is sold at 4,500 yen ($15) and a 30-minute blank, K-30, is sold at 3,000 yen ($10). These blank tapes: 1) Are extra thin; 2) Have extra high output; 3) Have easier unimpeded movement. The tape has the width of 1/4 inch and the thickness of 20 microns and the length of 150m (492 feet). Just for the reference, EAI-J Type 1 cartridge blank with the same playtime has the thickness of 30 microns and the length of 258m (846 feet).

In January 1976, Sony changed the name of Sony Senda-factory, a factory which specializes in manufacturing mag-netic tape, to Sony Metallic and fortified its sales activities by integrating production and sales forces. The objective of the company is to increase the sales of video tape units. Of course, Betamax is the product that they will be pushing mainly.

A Time Of Change

Continued from page 59

record retailers and manufacturers but no resolution has been found yet.

As for the distribution, CBS/Sony and Warner Pioneer are cooperating in distribution, but other record companies have not followed the style yet. In Japan, there are many so-called “multi service agents” who distribute records. These men are not using national railways but their own trucks for distribut-ing records. They carry records, tapes and promotion pieces of different record labels around.

Japan is the only record market in the world which still pre-serves the retail price maintenance on records. However, a number of retail stores are giving to customers a “discount ticket” which enables customers to buy a record at a dis-counted rate.

Including this aspect of the record retail business, the in-dustry in Japan may undergo a number of changes in the cur-rent year.

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Telex:0222-4237TER Telephone: 03/50216651–8

Festivals Serious

Continued from page 40

to Yamaha’s World Popular Song Festival and is seen as a na-tional part of the international festival.

Another interesting music event is “Yusen Taihashi” (Grand Award of Wired Music). Many pubs and coffee shops in Japan have wired radios. A number of large cities have a “broad-casting station” for these wired radios. There are two net-works of wired radios in Japan and the grand award is se-lected by these two networks. The radios are considered very important for promoting Japanese traditional popular songs called “enka.” Record companies consider this medium an important one for exposing songs of this genre.

Because there are so many music festivals in Japan, com-plaints started to be heard from the Music Management Assn. of Japan. This is an alliance of talent management agencies and booking agents. It is becoming increasingly difficult for them to set up concert dates for their artists because there are just “too many” festivals. When rehearsals and time spent on road for these festivals are taken into account, an artist has to spend more than 60 days a year for festivals. The year 1976 may bring a few changes in this.

World Popular Song Festival, sponsored by Yamaha, and Tokyo Music Festival, sponsored by TBS, are two successful international events.

In case of World Popular Song Festival, a copyright of a par-ticipating song must belong to Yamaha. Many music publish-ers say, “The festival does not create any interest” because of this regulation. This is one of the reasons why not too many professional singers participate at this festival. On the other hand, many amateur artists participate and it is considered as an important source of new artists by many record com-panies.

A song “Wakatte Kudasai” of Akira Inaba, one of the award winners of this festival, was sold to Mam, Barclay, New Music Corp., Leeds Music, Global Music and Morning Music at this year’s MIDEM.

Tokyo Music Festival is a festival for professional singers and a national contest is held before the international festival. At this national contest three Golden Canany Award winners are selected and these Japanese winners participate at the in-ternational festival. One of Golden Canany Award winners, Ak-ira Fuse, won a Golden Award at the last year’s Tokyo Music Festival. He also won the 1975 Japan Grand Prix and the 1975 Japan Popular Song Grand Prix.

The Pointer Sisters, Natalie Cole, Rufus, Silver Convention, Van McCoy and Tanya Tucker have discussed the possibilities of entering the festival in 1976. Frank Sinatra, Sammy Davis Jr. and Shirley Bassey have appeared as guest singers in the past. Diana Ross will be appearing this year.

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EAR-CHECKS—Final step in quality control procedures for London's new FFR cassetttes, just now hitting the market Stateside. The ears tell the story as testers listen to product at the company's cassette factory in Shrewsbury, England.

MODERN STRESS
Odyssey Broadens Label Scope; Adds New Series

NEW YORK—Odyssey Records has launched a new "composer as performer" series. In addition to the Schumann and Mahler albums which have just been shipped to the field, quick release is promised of LPs featuring Stravinsky, Prokofiev and Hindemith in these dual roles.

All the material was available in prior years under the full-price Columbia logo, and a number of the sets date back to the mono era. These latter recordings are being issued in their original form without any attempt to enhance them for stereo playback.

Thomas Frost, Columbia director of classical a&c, says that catalogs of the films will be screened for other material that may figure in the series at a later date. The modern music series, once a prestigious facet of the Columbia catalog, is due to enter the Odyssey range in August. At that time eight new albums will be released, all of them new recordings.

Among the composers to be represented are George Crumb, Elliott Carter, Morton Feldman, Morton Oliver, Gunther Schuller, and Robert Sundensen. None of the works to be issued are available in other recordings, says Frost.

There is also a possibility that older recordings of contemporary American music will be added to the series eventually. In the 1950s, under the direction of Goddard Lieberson, a large catalog of such material was recorded.

Odyssey as a showcase for younger composers has more conviction, says Frost, and the designation of "composer as performer" implies a commitment that may not yet be ready to command a strong enough record audience to top-line disk prices.

Chicago Tapes 3 With Gulini

CHICAGO—New chapters in the Chicago Symphony's discography were written April 5 and 6 at the city's Medinah Temple auditorium. Maestro Robert Shaw and the orchestra had prepared the works for prior concert presentation.

Gunther Breart, balance engineer, Klaus Scherber, and technical engineers Klaus Bader and Volker Martin sessions were run in for the tapes along with a take-off of the custom DG equipment. DG scheduled 13 hours to record the three disk's worth of material. Gulini and the orchestra taped for DG, and the Mahler and Prokofiev were recorded for the first time by the orchestra, this is its fourth taping of "Pictures."

Penney DNagons

NEW YORK—The JC Penney Company distributed more than 29,000 portfolios of American music to schools across the country as a contribution to the bicentennial. The music, in performing editions for band, chorus and orchestra, ranges from William Billings' 1770 composition "America," to "Notes for Tom Paine," commissioned by the firm from Norman Dello Joio. Among composers represented are

Music Packets

Lous Gottschalk, Edward MacDowell, Stephen Foster, Ernest Bloch and John Philip Sousa.

Penney also offers a discount from school recipients indicates that one of the works, "The Battle of Trenton," composed by John William Johnson, chairman of Penney's bicentennial committee.
New Audio, CB, CLB Lines
To NARDA Dealers

By ALAN PENCHANSKY

CHICAGO—The National Appli-
ance and Electronic Contractors
Assoc. (NARDA) has stepped up ef-
forts to help members compete with
mass merchants, through the forma-
tion of a new audio compo-
nents division and with the avail-
ability of a new CB line as derived
through NARDA’s “traffic-
builder” program.

Both are buying programs offer-
ing “promotional priced” merchan-
dise to the association’s 3,000-mem-
ber independent dealer network.

However, the audio components
division may be the groundwork for
a full-fledged NARDA distribu-
ting group, a prospect given serious
consideration by the association at
its recent board-of-directors meet-
ing. A committee was established to
explore other audio offerings, accord-
ing to John Secrest, NARDA’s accoun-
table director. Within 60 days the audio division
will make available to members a
private label four-model speaker line, manufactured by Acoustic De-
sign Labs and dealer priced between $15 and $40.

NARDA plans also to tap the Xtal
catalog of Far East Electronics Lab for
its members. Ten Xtal trans-
formers and Xtal CB accessories will
soon be prime-time items through
NARDA’s “traffic-builder” plan.

This already offers to members the
most comprehensive line of AM/FM
multiplex receiver system compo-
nents available. Dealers pay $56 for
the receiver system.

The NARDA membership, repre-
senting 500 outlets nationwide, is
comprised largely of tv, brown
and furniture dealers. The as-
sociation hopes to allow members
to expand into audio or consolidate
their position as audio outlets.

8 NEW FACES

NEWCOM Nearing Sellout

CHICAGO—Only a few space
available remained for the ap-
pended NEWCOM exhibit areas at
the New Orleans Superdome as of
May 1. David Fishel, association
vice president of the sponsoring Elec-
tronic Industry Show Corp. reports
nearly 90% of the more than 300 individual companies rep-
resented first-timers at the joint expo of
EIA, NEDA and NARDA’s roll.

Among the more than 300 are
from the more traditional audio
blank tape, accessory, car stereo and building construction, he notes.

Latest list of exhibitors includes these audio-oriented com-
panies: V-M Corp., record
changes; and American Audio, in-
stallation and service.

(Continued on page 64)

AUTOMATED INDY PLANT

RCA ’77 Goal: 6 Mil Vidisks

By STEPHEN TRAUMAN

(That concludes an exclusive two-
part interview with RCA Selecta-
Vision vidisk staff vice president
Richard Sonnenfeld, for commen-
ting on the overall outlook in the Se-
l ecta-Vision vidisk industry, be-
tween builders to agree at the
NEDA and NARDA’s April confer-
ence.

At the 600,000-square-foot Rock-
ville Road plant in Indianapolis, pil-
lot runs of the RCA ’77 vidisk have
been coming through the automated lines at the rate of 750 an
hour, with an expected 1,000 an
hour on line production near the
end of June.

Sonnenfeld notes, in commenting
on the overall investment in the Se-
l ecta-Vision vidisk project that industry observers estimate at at least
$100 million.

Among the initial equipment “on
line” during the pilot runs, as de-
scribed in TV Digest and confirmed
by Sonnenfeld:

— Canadian-manufactured $1
million injection-molding machine, a 250-ton unit claimed as the first to make 12-inch disks, now
producing one every 20 seconds with a goal of 12-15 seconds. It is the first of four massive computerized
presses which operate continuously, with an anticipated 120,000 disks per
master, based on 1,200 disks per
sample run and up to 100 molds per
master.

— Compounding machine for the
tvidisk plant has capacity of
some 15 million disks per year in
a new special vinyl formula.

— Autosizer, a $3 million behemoth into which all four mold-
ers will feed 48 disks at a time via
conveyor belt. It coats disks under
a high vacuum with layers of metal, styrrene dielectric material and fine lubricating film. Current production is 750 per hour, with a boost to 1,000 by the end of the year.

— Quality control system utilizes 24 test positions at which one disk in
every 100 gets automatic and visual inspection which displays program on
monitor screen and protects tape output of defects. Also being used is a laser scanner which checks
disks for flaws at rate of one second
per side, or one disk every two sec-
onds.

— EBR—electron beam recorder—closer to audio applica-
tions—does use a diamond stylus has been developed which streamlines the
production (Continued on page 64)

NEW YORK—With a record 112 exhibitors—including more than 150 on hand for the first time on the West Coast—the 54th AES exhibi-
tion is in its third day and displays and demonstration rooms, a month before
its May 4-7 run at the Los An-
elss Convention Center.

Included are a growing list of fam-
ous hi-fi names determined to take
out a share of the growing semi-pro and professional markets—
the artist studio-at-home, broadcast, recording professional and
pro market with its new high-power-
ments shown at the Winter CES.

The joint booth of upright audio firms including AKG Acoustics, Al-
tech, Borax, Cerwin-Vega, Crown In-
dustries, dBx, Dobly Laboratories, Electro-Voice, Heil Sound,
JVC, JVC Cutting Center, JBL, Pana-
sonic, ReVox, Sansui, Sennheiser, Stanton Magnetics, Tandberg of
America, TEAC, U.S. Pioneer and Yamaha.

Also making their first West Coast AES debut are David Clark Co,
Furman Sound, Marshall Elec-
tronic Sound, Master Audio, Shi-
aga, King Electronics, Sound Rec-
er Electronics, and Trinitron
Corp., and Trident Audio Develop-
ment, in addition to the principal AES exhibits presented earlier (Billboard, Feb. 21).

Blank master tape and lacquer master improvements will be shown
(Continued on page 64)

 allegedfraudbyheadofmajor
frenchhifichain

BY HENRY KAHN

PARIS—Oliver Dewavrin, presi-
dent of King Music, a major com-
pany marketing hi-fi here, has been
charged with alleged fraud and false
publicity.

King Music comprises a 60-store
chain and claims it will have a turn-
over of around $7 million this year.
Just three months ago, Dewavrin
was offered a small shop in the center of Paris.

The action was brought originally by the French music industry, as a trio of
their majors claims the installation
of amplifier and equipment setup he was
selling to the end of standard as described in his catalog.

The magistrate in charge of the case, observed that apart from the
charges against Dewavrin, there should be taken about the equip-
ment, but did not wait for the ex-
erts’ advice before preferring
charges.

In his defense, Dewavrin claimed the attack was unjustified. He says
his objective was to "democratize" hi-fi and the amplifiers were made in
his own workshops to his specifica-
cations. He claims he is able to undersell
(Continued on page 63)

Audio Outlets Bid
For K&c Inventory

NEW YORK—Most of the re-
maining stock of the now-defunct
Kennedy & Cohen audio and appli-
cance retail chain has been sold at the
fifth of eight schedule auctions to
liquidate assets of the bankrupt
firm.

The auction, to liquidate inven-
tory of K&C’s Missouri and Kansas
City stores, netted $102,000 on a bid
by the Donegan & Frisbie Salvage Co. The stock was reportedly worth more
than $400,000.

Attracting such other bidders as
Sight & Sound of Texas, and Bor-
ning’s Appliances of Kansas City, the
auction featured turntables, recov-
ers, portable and console tvs, speaker systems and a varied num-
ber of appliances, from such manu-
facturers as Fisher, Kenwood, Dual, BSR, Garrard, Zenith, RCA and
Sylvania.

Other K&C auctions held to date
(Continued on page 63)
QS 1st Single Transmission Eur. Quadcast

Continued from page 1

a.m. Friday (2) through midnight Saturday (3) had full approval of the Home Office Broadcasting Dept. (similarly, TV there), the Independent Broadcasting Authority and the Independent Local Radio network to which Radio Picknicy belongs.

The station, which used the test to check its decoder, has reached an estimated one million listeners weekly.

Moreover, two million homes in the U.K. are believed to have stereo receivers, and perhaps 500,000 have single-channel capability. This potential includes the Haller speaker matrix system which uses a stereo receiver or am/fm plus a simple acoustic matrix network to achieve 4-channel decoding and is totally compatible with VQ encoders.

The stringent rules under which the quadcasts were approved included the use of a term such as “engineering tests on quadrophonic systems,” progress content and timing submitted to the Broadcast Authority two weeks in advance, no advertising of equipment sold for the purpose of receiving the 4-channel broadcasts during the quadcast, or encouragement of listeners to purchase such equipment.

According to K. Ishikawa of Sansui Audio Europe, based in London, there is a group of people who have been generated among listeners and other radio stations in our country. I recommend, he said, that official commercial stations about the availability of SQ encoders for similar tests, including one here in London.”

Although admitting that the U.K. and Europe are substantially behind the U.S. and Japan where both SQ and SQ 4-channel broadcasting is extensive, he noted that the first stereo broadcast at Radio Piccadilly set the wheel in motion for quadrasonic broadcasting here in Europe. “The BBC has been experimenting and doing matrix quadrasonic broadcasts over the last year,” he continues, “but most of these were unannounced to the listening public.”

Keen interest in quad was shown at a special seminar on matrix quadrasonic broadcasting, attended by members of the European Broadcasters Union prior to the recent AES convention in Zurich, Switzerland.

According to Joe Dash, a key member of the CBS SQ team on highly technical seminar attracted a large group of important station executives, representing programming and operations interests through Europe.

Individually and collectively, key broadcasters from virtually every European country are aware of the quad activity on a growing number of FM stations in the U.S. and are convinced that quadcasting is on the verge of a breakthrough in many of their own countries.

Audio Outlets Bid

Continued from page 1

have been in Dallas, Houston, Atlanta and Cleveland. They have netted just over $1.3 million in revenue from inventories valued at more than $3 million.

Audio Outlets of Baltimore, Maryland.

Computer cassette for digital use

All format audio Cassette cartridges

Noisecancel style boxes for automatic inserting machines

All item pack.

We are and we want to remain a first-rate company.

For this reason we point to the quality.

We know that quality is the result of controls.

and we guarantee it by means of test certificates.

We are the first do it in our field.
Dick Greasley has been appointed president of the Jack Berman Co., Ingwood, Calif., sales representative firm for manufacturers of electronic parts and audio equipment. Jack Berman, founder of the 23-year-old Southern California company, moves up to chairmanship of the board and will continue to be active in the company as well as within the industry.

Bachr, Greenleaf & Associates expands its coverage in the southern Ohio area with the opening of an office in Dayton, Ohio, at 3300 S. Dixie Drive, 45439 (513) 293 1102, under the direction of Thomas Kennedy. Assisting Roberta Zahn, secretary and administrator.

Jay Brewer joins NEW ERA Sales Inc. at headquarters in Indianapolis, 5209 W 16 St., Zp 4623, becoming the sixth salesman specializing in communications, consumer products and components for the Indiana and Kentucky area.

Outstanding sales achievements and personal contributions toward the growth of Morris F. Taylor Co. were recognized at the PC-78 show when John C. Wagner was awarded a 10-year Taylor Service pin.

Bi-State Marketers, 753 Bergen Blvd., Ridgefield, N.J., 07657, adds Robins Broadcast & Sound Corp. to its rep line for the metropolitan New York and New Jersey areas.

Mort Sumberg of Bi-State has written extensively and held sales seminars in the sound in

More Firms To Add dbx Circuitry

By RADCILFFE JOE

NEW YORK—A number of hi-fi equipment manufacturers will incorporate dbx noise suppression circuitry in their components by 1977, according to Larry Blakely, marketing manager of the Waltham, Mass.-based firm.

Blakely reveals that dbx is already in negotiations with close to a dozen major component manufacturers, and that between six and nine of these will be using the dbx circuitry in their products by next year in addition to the first TEAC/Tascam units now available.

Dbx is also widening its line of professional noise reduction systems. Among the first products planned for release in this expanded line is a stereo compressor/limiter, model 162, for introduction in July.

The unit, similar in capability to model 160 single channel compressor/limiter, is said to offer true RMS level detection. LED indicators show above and below threshold operation.

Model 162 also offers compression ratios from one to one up to infinity, and maintains low distortion performance even at high compression ratios, says Blakely.

The unit, which will carry a suggested $499.95 price tag, also maintains proper stereo image location by using the sum of the channel signals as the control voltage. Four or more channels of operation can be achieved by strapping, so that a single voltage, proportional to the sum of the channels, controls all the outputs of two or more 162s.

Model 162 is a rack mount system with barrier terminal strip connectors, and is grounded loop compensated and protected against power turn-on, turn-off transients.

Merchandising plans for the dbx lines of professional and consumer products include participation in the Summer CES, the AES show in Los Angeles next month, and the APRS Show in London.

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234 W. 15th St., Gardena, Ca. 90248
WASHINGTON — The International Trade Commission (ITC) will investigate complaints by GTE Sylvania, Inc., and Philips Consumer Electronics Corp. alleging unfair competition from Japanese imports of color television sets.

At the same time, in compliance with the 1974 Trade Act, the ITC has listed 16 areas of preliminary investigation in its broad, ongoing probe of alleged unfair practices in the sale of imported Japanese tv sets in the U.S.

This contrasts with the relatively limited ITC probe and recent dismissal of complaints against audio marketing practices of JVC America and U.S. Pioneer and their Japanese parent firms. But the tv investigation has higher stakes on hand with both the growing institutional tv/video-cassette/cartridge market and the emerging home videotape and video disk consumer marts.

By MILDERD HALL

Going far beyond the issues in the Sylvania-Philco complaint, the commission will focus on conspiracy to restrain by cartelize the tv set trade in the U.S., intent to injure U.S. trade by the sale of Japanese sets at prices lower than they are sold in the home country and to other countries, and discriminatory price fixing, discount and rebating schemes to destroy competition in various locations in the U.S.

The general overview will also look into "systemic efforts" to form joint ventures and acquire control of U.S. companies, and also the use of fictitious accounting technique to avoid anti-dumping duties, and acceptance of bounties or grants, including the commodity rebate tax.

The Sylvania-Philco complaint alleges anticompetitive, below-cost pricing in sale of the imported sets, aided by economic help and other incentives from the Japanese government to its exporters.

RCA Vidisk Plan

* Continued from page 61

more than 200 of the new model EM-3 players—most convenient controls and easier operation than the demonstration EM-2 models used last March—hand-built for use in current in-home tests in the Indiana-polis area.

The newer EM-3, made from "soft tools," is closer to the advanced prototype stage, with Sonnenfeld confident that production will be relatively simple, with most components literally off-the-shelf electronic parts.

At least six Japanese firms already have licensing agreements for the hardware, but Sonnenfeld emphasizes it is worldwide corporate policy that "you pay as you ship," so royalties will begin only when their production starts.

Although both the U.S. and Japanese version are NTSC, he concedes that both PAL and SECAM models have been built for the European market and anticipated licensees there. RCA also will license anyone to manufacture the disk, and expects to have both other U.S. as well as overseas software licenses once the market develops. He's confident that his five-year plan is conservative for maturity of the videodisk market here.

"CB Fair" Expanding

* Continued from page 62

exhibitors sold more than $100,000 worth of CB merchandise at the two-day exposition.

The consumer-oriented series is aimed at truckers, boaters, farmers, businessmen, housewives, "and all who do or should use CB equipment in their daily activities."

Although the series of fairs will feature CB experts discussing all aspects of the CB phenomenon, Ross' shows will also include a swap show where enthusiasts can buy, sell, or exchange their equipment, door prizes, guest appearances by radio and television personalities, and a number of game and food concessions.

A major promotional campaign is being designed to support the show series. It will include special show spotlights in local newspapers, radio and tv spots, and in nationally distributed magazines. Remote radio broadcast from the shows will also be featured.

NEWCOM Exhibits Near SRO

* Continued from page 61

representative of the growing interest of these groups in what was once almost exclusively an electronic parts distributors' show.

The sponsoring firm will recognize both distributors and manufacturers reps instrumental in promoting attendance at NEWCOM for the first time, with only reps previously honored. Awards will be presented at a special May 2 evening ceremony prior to the official opening, according to Ed Rosenstein of Philmore Manufacturing, show corporation owner.

All exhibiting companies are urged to file their entries in the NEWCOM '76 merchandising contest that annually recognizes outstanding activities, promoting attendance at the show in advertising, special and direct mail categories, notes James Silverman of Electronic Experiders, show publicity chairman. Awards include the Exhibitor of the Year and Medallions of Merchandising Merit.
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Send co-op claims to: Maxell Advertising Dept. 130 W Commercial Ave., Moonachie, N.J. 07074

Maxell

Send entries (indicate date run) to: Scali, McCabe, Sloves Dept. M, 800 3rd Ave., NY, NY 10022

Send co-op claims to: Maxell Advertising Dept. 130 W Commercial Ave., Moonachie, N.J. 07074

Maxell

First issue of Videography, monthly magazine for the video industry published by United Business Publications, is off the press, with chapter one your subscriptions at $5-10% off the regular rate. A sample preview copy is available from Videography, 750 Third Ave., New York 10017.
Country
Kerrville Fest
Set For June 30
Start With Golf

KERRVILLE, Tex. — The Red Steagall Celebrity Golf Tournament will kick off the annual Kerrville Country Music Festival June 30-July 4 at the Quiet Valley Ranch, just outside Kerrville.

The tournament, to be held at the $10 million Riverhill Club, will feature 16 celebrity golfers from the fields of country music, sports, television and films in two 18-hole rounds of golf with proceeds going to support the non-profit Kerrville Music Foundation. Funds raised will support the promotional campaign and the more than 100 major events in the past 20 years. He presently works as producer of Kerrville Music Festivals and as executive director of the Kerrville Music Foundation.

Tournament chairman is former Houston Golf Assn. president Ford L. Lackey whose experience with the projection of this top event is backed by his own Golf Digest volunteer work in putting on the Steagall event.

Performer Asks $4,22 Million In Suit vs. Lilly

OKLAHOMA CITY—Anthony Armstrong Jones has filed a $4.22 million suit in district court against the Eli Lilly & Co. for damages from an alleged addiction to a drug he was administered during his surgery.

The suit charges that an addiction to an Eli Lilly manufactured drug, Darvon, caused Jones to become an entertainer as well as inflicting permanent brain damage on him, in stricter hearing.

Jones started taking the drug in 1966 for treatment of an illness at a rate of four tablets daily. By 1972 he was taking four times the recommended dosage, he says. The suit asks for $25,000 in general and future suffering, $25,000 for medical expenses, $200,000 for income lost and $1 million in anticipated future income loss.

Willie Nelson
Fined $1,000

NASHVILLE — Willie Nelson has been fined $1,000 plus $400 in court costs for violation of Texas' Mass Gathering Act. Officials said he had ignored a notice that had arisen out of last July Fourth's "Willie Nelson's Annual Fourth of July Picnic," in Liberty Hill, Texas.

Williamson County law states that the act applies to any outdoor gathering of more than 12 consecutive hours, a permit must be obtained. The处罚 was requested by 10,000 persons and ran for some 48 hours. The maximum punishment for violation is a $1,000 fine and 90 days in jail.

The tentative dates and site for this year's picnic are to be in 3.5-4 miles south of Austin.

Jacksie Highlight Mercury Promotion

NASHVILLE—Mercury Records is using a red bearing the company logo are being sent to key radio and field people throughout the nation.

It's part of Phonogram/Mercury's special Mercury country music campaign created to build airplay and focus attention around recent LPs by Tom T. Hall, Johnny Rodriguez, Faron Young and the Sincere Brothers.

Crabtree Musical

NASHVILLE—Writer-director Paul Crabtree, who created several of the major musical shows at Opryland USA and has produced a new musical for the newly expanded and renovated Circus World near Orlando, Florida.

"The Day The Circus Comes To Town" — a Broadway style theatrical production—was written, produced and directed by Crabtree for the entertainment complex operated by Ringling Bros. and Barnum & Bailey Circus.

Magnolia Fest Set For Easter Weekend

By COLLEEN CLARK

LOS ANGELES—For those who have sat and talked to Loretta Lynn, or watched her perform in concert and listened to her recordings, it is evident that she is a warm, friendly and talented person.

Perhaps the most intriguing facet of Loretta Lynn, as seen in her famous "Coal Miner's Daughter," is her ability to make a personal connection with the listener. In her new autobiography, "My Story," the singer shares some of her most intimate personal qualities.

Loretta Lynn grew up poor, in a Kentucky mountain community. She admits she did not have as much education as she would have liked, but her determination and hard work made up for it.

The book is a glimpse into the life of one of country music's most important personalities. The book is filled with personal stories and anecdotes about her life.

"Coal Miner's Daughter" is not only written about Loretta Lynn, but also the people who have been important in her life. The book is filled with stories of her family, friends and mentors.

Loretta Lynn's childhood is detailed in the book, learning the ropes of the mountain people, customs that seem strange to many, coming to know her family and meeting husband Doo little (Mooney), the man she married at 14. She also follows her to the state of Washington, seeing her become a mother of four by the age of 18.

One of the more remarkable episodes is Lynn's beginning as a professional singer. She herself had no real ambitions in that direction, but her husband encouraged her to try singing and panned the career path.

At 24 Lynn began singing professionally and within a few years she became a major force in country music.

The remainder of the book deals with traveling, recording, songwriting, her personal life and the challenges she has faced along the way. The book is a tribute to the strength and determination that have made Loretta Lynn one of the most successful and beloved artists in country music.

Gerry Wood
**Wishbone An Alabama Showplace**

Continued from page 32

produced material on the last two gold LPs by the Temptations, the recent Supremes LP and the Commodores and Jerry Butler, and a Thelma Houston single that reigned as a Northern R&B No. 1.

They’re now producing material for Motown, CBS and Capitol Records, and directing the career of new artist Joan Carol Butler.

Among the innovations at Wishbone Studios was a 13,000-gallon gasoline storage tank that has been buried for use as a stereo echo chamber. “The chamber works even better than we anticipated,” Woodford comments. “We can get up to 14 seconds of echo and no echoidelization is necessary to get a bright sound.”

Equipment includes a new Allison computer mixing console, a Vestalke monitor with 16-track capability, and a control room reinforced to accommodate full projection this fall. The lounge will be constructed around a grand piano, and each week it will be decorated with the needs of the artist and producer in mind. The suites will have a more formal ambience, with some of the walls upholstered with special materials designed with the studio as well as facilities to help record makers relax.

Designed primarily for the productions of Woodford and Ivey, the studio is also available for other producers.

They also operate three publishing firms that have scored with successes by such acts as David Ruf- fin, the Temptations, Arthel Franklin, Ben E. King and Connie Cash.
London – The amazing singles' chart domination by the Beatles’ re-issued singles here—at least 10 titles in the Top 50 last week—has led industry fear that potential new talent will be held back.

Certainly companies in competition with EMI, who promoted the bulk re-issue of all Beatle singles, plus “Yesterday,” previously only a single track, are fearful that new artists will not get much of a look-in that is keeping the other product, particularly by newcomers, off the chart.

In fact, in the U.K., Top 50 of last week, there were six—“Yesterday” (9), “Hey Jude” (18), “Paperback Writer” (22); “Strawberry Fields” (32), and “Help” (50). And in the 10 singles listed as just outside the chart were a further five: “Love Me Do,” “I Want To Hold Your Hand,” “Yellow Submarine,” “Let It Be,” and “Lady Madonna.”

Robby Blanche of CBS says he certainly has mixed feelings about the situation. “It’s worrying them. These are singles artists who have so many positions on the chart because it must make it harder for other companies to break new acts. And yet musically it is very refreshing that records which have been more popular can appeal to an entire generation of fans—I suppose you could call it a double-edged sword.”

Lisa Denton, Phonogram pop product manager, says that the re-promotion created problems for other acts which were not getting the right exposure and, as a result, their record sales simply were not so good.

And Alan Sizer, head of RCA’s U.K. A&R department, agrees, adding: “They are such good songs and you have to admire EMI for the way they carried out the marketing campaign on the back of singles.”

Now comes a follow-up move by Decca, with the re-release of a Rollin’ Stones’ single, called ‘(I Can’t Get No) Satisfaction” says: “There are no plans to reissue all the Stones’ old 45s. The Beatles trend is only following the pattern of the last couple of years which is for a lot of oldies to make the chart again.”

“My view is that if new talent is strong enough it will still make the charts, regardless of the Beatles’ domination. After all, it hasn’t stopped us breaking John Miles as a new artist.”

Surprisingly, the competitor companies found one ally in the EMI ranks. Both MCA’s marketing and record manager, says: “I’m sympathetic about industry fears. After all, we won’t all be in the same boat, but we are, and some new talent is coming through the chart as well.”

“We see these people are forgetting how to release proper singles. ‘Yesterday’ these Beatle singles have always been available. All we have done is put a box in a box and then on a shelf.”

But Mecer adds that the company is pleased not to have received any public reaction. “I realize that other companies are feeling rather bad about it all, but this proves how people have become attuned to using the charts as a promotional medium.”

“In fact, the Top 50 is a measure of record sales. Perhaps the answer would be to have a completely separate chart, just for Beatle product.”

To them. The majority of national groups are in favor of freeflow of records, but there are exceptions, such as the Latin American Federation.

The new agreement cannot come into force in a practical sense until five countries have ratified it, but with the U.S. and the Common Market countries expected to be among the first signatories, there should be some chance of applications by the end of 1977. But at least five years are to pass before it is expected to be implemented.

Gillian Davies says: “Nobody has ever thought that the abolition of the 7% import duty on U.S. records entering countries, where tax-free movement of records already exists between member nations, is a problem. We are concerned with getting importation of records in countries like Turkey (60%), Spain (50%) and Switzerland (110 francs per kilo) and the Philippines, which is 100%.

A further 1% of EP efforts could be felt on a local level. Where books, because of their cultural status, cannot be imported. Added Tax, it may well be argued that records, now bracketed with books in UNESCO’s view, should be similarly free of VAT.

London – During recent weeks the commercial radio stations in Britain have been talking with the Independent Broadcasting Authority about the general promotional activities of the stations.

There are various areas of dispute and unhappiness.

One problem that station promotion managers are unhappy about is that of the prizes they can offer. At present, the ruling from the IBA is that for an on-air competition, the total prize value must not exceed $200 and the individual prize value must not exceed $50.

But there are exceptions. However, on the whole the radio stations feel that the newspapers have an unfair advantage in that they can offer prizes of unlimited value.

Harry Theobalds, IBA’s deputy head of advertising, says that when commercial television was inaugurated in the U.K. in the 1950s, it was felt that people might tune in to TV simply because of the quality of the programs, but because of the possibility of winning something, “I don’t think the rules are of any handicap to the television companies. I think it applies to the radio companies. Some are more substantial in local items for a prize.”

“The IBA didn’t actually put the restriction on prize value, but left it to the Independent Broadcasting Authority. The act says that the prizes shouldn’t be of a significant value.”

Theobalds does not feel that newspapers should be bound by the same rules and doesn’t feel they have an unfair advantage.

The question of prize values has been under scrutiny from the IBA, and at one stage it was felt that a prize of “significant value” was one of around $10.

Radio prices can have a greater value, anything up to $2000 but those totals must be available during the period of the competition, and any participation in the radio station.

This can be done by advertising the competition in a newspaper or on a brand product, or by having the contestants change by phone where the prize is contested in a studio situation,” explains Theobalds.

The radio station promotion executives are also uneasy about the IBA guideline about promotional material, such as stickers, T-shirts, belts and radios. Stations usually advertise these items on air, though not as part of the allotted nine minutes an hour for promotion.

Capital Radio here recently advertised on air that their promotional items were available at the Capital Shop in the foyer of the station. The IBA did not approve.

Theobalds puts the view forward, that any promotional items should be closely linked to the station or radio in general. “The IBA isn’t in favor of radio companies selling merchandise that is not on-air and promotion with other retail outlets.

You can, of course, set up separate companies and buy commercial air time and then we don’t mind what is sold. As far as free air advertisements are concerned, we do restrict each different commercial, to no more than six per week.”

“The IBA has to be careful about advertising so that it doesn’t break the bond between the listener and the station.

When it comes to a station like Capital, or any other companies, advertising a ‘shop’ well, the word shop is unfortunate. We have no objection to companies saying the public can come into the foyer to look around.

But to be sure that no embarrassing situations crop up, we ask the radio companies to check an idea with us first.”

With Indianapolis setting up motor racing meetings this year with the radio stations, some difficulty has arisen regarding IBA decisions about company involvement.

Gavin, Radio promotions manager Gordon Shepherd wanted to call the London area meeting an “Indianapolis Day Out.” But the IBA reaction is that this sort of event, backed by Capital, would be in competition with other companies wanting to put on a similar event.

“His sort of promotion seems to go beyond a normal station promotion. It appears to have an objection to Capital having cars in the race and promoting on it. That is good promotion. But we will draw the line at them organizing a motor racing meeting. ‘Radio stations do not exist to boost the gare of racing meetings,’ says Theobalds.”

CBS photo
Music Week 1975 Awards!

LONDON—Abba (Polara), the internationally successful Swedish vocal group, has been named star of the year award for the second year in succession by Music Week, Europe's leading music business publication.

Also collecting the honor for the second successive year is Spanish singer Paco de Lucia.

Selection of the star of the year in each country is made by a jury panel presented by the local Music Week correspondent.

Other winners for the 1975 Award are:

Austria: Wolfgang Ambros (Bellaphon)

Belgium: Philip Catherine (Antaeus)

Czechoslovakia: Felix Slovacek (Slovenske Narodne Opery)

Denmark: The Walkers (Starbox)

France: The Hurrinies (Love)

France: Julien Clerc (Pathé-Marx)

Germany: Manos Hadjugakis

Holland: George Baker Selection (Negrum)

Hungary: Express (Hungaroton, Poland)

SBU (Murz)

Portugal: Adriano Correia de Oliveira (Discos Orpheu)

South Africa: Margaret Sangina (Sabelt)

U.S.: The Topperman (Topperman)


*Continued from page 3

the takeover with certain major shareholders in MCPS and then to obtain finance and make a bid which was necessarily conditional upon the result of our meeting.

Before the MPA ballot was taken, James said that MCPS share
holders had unanimously agreed to accept the MPA offer.

On further questioning, James says that the MPA would try to increase the efficiency of the MCPS companies and encourage more people to consider collecting their own mechanicals.

But there is no alternative but to proceed with some degree of secrecy during the negotiations because government regulations governing takeovers are very strict. We felt that if we brought our plans into the open too early, the success of the operation might be jeopardized.

We therefore decided to discuss Greece by Minos Matsas and Son.

The deal was first discussed at this year's MIPCOM by Barclay execu
tives, and Minos Matsas, managing
director of the Greek company.

This deal is particularly important since it had no representation in Greece for the past seven years.

As a result no records were released here.

Probably the strongest and most commercial pop artist from Greece is
can be called a force in Greek music.

The most important news is the renewed interest of the French in Greek music. In the second half of the year a record deal was

Belgrade—The pop concert

was remarkably rich

business for domestic

interested for the collection

for the takeover. We felt

creased efforts

for the successful

for the sale of the month in succession by Music Week, Europe's leading music business

public have come to the conclusion that the MPA offer is a sellout offer.

Barclay executives have

The album

production will be

for domestic

together with ten

for domestic

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Jaquetes, which

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LONDON
Peter Phillips, creative director of EMI Music Publishing, is the group's main hope for a future of AV music, following the departure of Geoff- rey Heath to set up his own company. Lenny Mackay was also with AV. . . . U.S. heavy metal band Grand Funk has signed long-term worldwide past with EMI International for terr- itories outside North America.

Jimi Hendrix, formerly with Warne and now producer, has signed a five-year deal with Reel. He left Mar- cial to study for three years at the Royal Col- leges of Music in London. . . . He has been examined because his hit single "Hallelujah Free" broke leg. The 25-year-old Scottish singer, who has a deba charity single "Why" by George Harrison, Rob Ryan's hit from 1968, his first album after splitting from two brother Paul. . . . Big Chris Records U.K., fronted by the group's director, toured a Webb area more into album market, with a new single "Hindsight" featuring new singer Jim Gillett, Linda Carr, Disco and Lala, in- dividual albums to follow. . . . Les Leffgren back to the PIRIN. His single "Garda" with Orkun Music and Dorevilde also return for a sec- ond entry, sixty days, with the billboards pos- sible all-killer, all-dud.

Promotion man Tony Braum on sporting a T- shirt scattered "Beatles Revival Tour 1976. Road Crew" -- he used to work for the group at Apple.

Druidyton is sometimes referred to as the Druids and the group has been formed by the band's lead singer Lee, bass player, bassist Regan, singer Bob who fronted the band's first tour. He has been referred to as the "Druid" that fact that his "What's Wrong With Your Head" has been referred to as the "Druid" band's first single. The Druids are referred to as the "Druid" band's first single. The Druids are an established band, with a core of fans who have been following the band's career. They are considered to be one of the most influential bands of recent years.

Who's outstanding young talent, who has been working closely with Live Music but the band is now known as the "Druid" band. The Druids have been referred to as the "Druid" band's first single. The Druids are an established band, with a core of fans who have been following the band's career. They are considered to be one of the most influential bands of recent years.

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McCall and on When the music and story con- tinued. The appearance of Tom Jones at the Palais de Concorde in Paris on June 22nd was such a great hall has become the soapbox temple, re- placing the Olympia. Since the visit of Frank Sin-atra, Jones was reported to be a jovial good time, basically too expensive for Olympia's "Guns Of The World."

John Borden, while moving to a new label, signed a deal with Epic following the success of his new single "Guns Of The World."

CONNOILY CHORTLETS—Scottish comedian Bill Connolly smokes bread. "... 'Get Right Intae Him,' " and "'D.Y.O.R.C.E.'" The comedy unit has sold 365,000 albums, 315,000 singles and 1200 tix in the U.K. over the last 15 months.

Ode was "Ugo Dera Balaurica," by Phoebus, with the top foreign record "King Arthur," by Nick Wakens. Top local hit of the year on -tape was "Bolita," by honda Makino and Maino Hara. 

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"The food there is excellent. The staff at the Carlton have made sure that every need is catered for.

"The atmosphere is welcoming and relaxing. It is the perfect place to unwind and relax after a hard day of sightseeing.

"The Carlton Tower Festive has become our go-to hotel in London. The location is perfect, the service is outstanding, and the overall experience is truly exceptional."

THE CARLTON TOWER
Cadogan Place, London SW1, England.

www.americanradiohistory.com
Diverse Sound Marks Texas Scene

By LUPE SILVA

HOUSTON—The Texas charts attest to the diversity of the Spanish language market in the state. Texas groups featured are diverse within themselves, but strong acceptance is reflected also for Mexican artists and groups and even for others with South American origin. Notable by their absence, at least for the present, are Ranchera singers. But this is probably due to traditional chart placers such as Vicente Fernandez, De La Rosa, and Angelica Maria being between albums rather than a decline in their popularity.

The Conjunto sound, thought by some to have reached a lull, shows signs of resurgence. In fact, the top spot on the chart for the week ending April 3, 1976, is occupied by a California Conjunto, a strong traditional following. The group recently toured the state and returned to its home base with a good measure of success. Los Humildes, which recorded for the same label as the top placed Los Tigres Del Norte, are also well known to Texas audiences. Yet another strong conjunto on the charts for the same period is Tommiefollowing.

The strong showing by two Houston-based Mexican groups indicates Houston's potential for developing a new international talent. Take the case of El Costa Azul and its leader, Rigo Tovar. The group first attempted their big break while in their native Mexico. Things didn't go the way they hoped, so they came to Houston. Gaston Ponce Castellanos recorded their first album on Nova Vox and the offers started coming in from Mexico.

Last year, they aired a Discometro, one of Mexico's top musical honors and they have been turning out one hit album after another.

The other. The Houston-based group, Renacimiento 74, is a relatively new group but promises to follow in the footsteps of Los Tigres Del Norte. King Clave has also left to have its native Argentina in order to attain success. Ever since its first hit recording of "Los Hombres No Deben Llorar," its efforts have done well only in Texas but everywhere where Spanish is a means of communication. Los Terrazos, hailing out of Chihuahua, made their way north via Mexico also.

Freeky Fender has only one album this time around. Since his big break, Fender has placed on the charts with efforts done previously for such Texas based labels as ARV. International, Crazy Cajun, Starline, and Falcon. He has already demonstrated his versatility by having recorded in Spanish in such styles as rancheras, conjunto, baladas, boleros, salsa, and rock. His albums should have no problems with the Texas charts for some time.

There is the current crop of Texas groups. There is still the problem of applying a proper name to these groups. Some prefer to be called Tex-Mex, some Chicano, and some want something which has been called anything at all. They point to the fact that once a label is applied to them, it sticks. This creates problems when they try to evolve. Their current efforts are aimed at conquering not only the Texas markets, but others as well.

Carlos Guzman, in the spotlight since the early sixties, has always kept abreast of the changes within the market as well as those changes in the Mexican scene. When conjuntos were the thing, he had one of the top conjunto on the scene. As the style changed, he switched to ballads.

Several of his early recordings in this new style sold well not only in Texas but in Mexico and South America. His current album on the charts features the background of Los Jovenes from Nuevo Laredo, and another band has backed him in his personal appearance and certainly a factor in his success. But in demonstrating his versatility, Guzman recently recorded an album which means the world is divided into two groups which will probably reach the charts within a short time.

Another group dating to the early sixties is that headed by Jose Maria De Leon Hernandez, better known as Little Lalo. His Family. This is another grouping which has always been aware of changes outside the Tex-Mex scene and have attempted to measure the impact of outside influences on the scene. Hernandez could very well be a key for the future of Tex-Mex because he has little training, a surefire bet in the sense that he is always searching for new avenues of musical expression.

Yet, he could also be termed a traditionalist in the sense that he has still not abandoned the basic Tex-Mex and Mexican styles which are not going to disappear from the market for quite some time. Guzman's is another attempt to blend tropical and progressive country entirely in English, as well as some Spanish. The rise of Mexican Gabriel, which, with proper top forty exposure, could create a new following for this type.

There is an album on the charts done primarily in English and is on the verge of being discovered by English speaking audiences. The LP is Jimmy Edward's "Memories." The title song has already been added to the playlists at top forty stations KONO in San Antonio and KRIS in Corpus Christi. The album hit the top of the charts within less than a month of its release.

It may be significant that those outside the scene, but one of the groups on the charts made it there with the help of a Glenn Miller standard. The group's name is Monsanto. Last year, they came out with their recording of "In the Mood" and its uniqueness quickly led to widespread airplay.

Three other groups currently on the charts have had albums there before. Tortilla Factory's repertoire ranges the spectrum of records to progressive. Their style has caught on through three albums and indications are that they will continue to get the charts with future albums. Another possible surprise to those outside the market is the fact that their lead vocalist is black by the name of Bobby Butler.

Bathing in the spotlight for Mursat, the biggest all-Mexican company, were such groups as The Marks, Juan Torres, Camela, and Rafael and Los Felinos. Villa was recognized as the leading female ranchera singer, while Torres got his for the leading instrumental soloist (organ), while Los Felinos were hailed as the top duet based.

Laurels in the RCA camp went to Posada, Juan Munoz, and Juan Gabriel, also by Camela, and Rafael. Venezuela group, not present for the festivities along with Los Babys because of certain commitments, were the only non-Mexicans recognized for their excellence. Chavez crashed through with his political-titled numbers which were big money-makers for Poydar's past year.

There are many opportunities for any one specific top selling album, single or song. As another disk executive commented, "Right now, I'm in trouble if I was big in the eyes of the public—they all deserved it."

Little Francisco has been responsible for the many top selling albums and songs, Malo, and Los Babys are both independent producer-managers, Alfred Marcelo Gill, Manoella Torres, Guatrelco Castro and Los Panchos.

www.americanradiohistory.com
In-Store Disk Promo Pays Big Dividends

BY MARTIN MELIUSH

MONTREAL—In-store promotion is one of the key tools of marketing in the record industry, especially to the adult audience according to Barry Axe of Polydor Ltd., President, Marketing and Sales for Polydor Ltd.

A recent promotion by Polydor, in which they hired 50 girls to promote and demonstrate MOR product in the record sections of department stores where a demonstration area was set up, was found, proved to be such a resounding success that they have decided to continue this program on a year-round basis.

During the best days and at the height of the traffic in a store, Axe says there is a person in the record department with a Polydor badge demonstrating our MOR product," explains Alex Katz, director of advertising and promotion for the company. "The girls were not fabrically trained but they were intelligent people interested in music. We were able to put large amounts of suitable MOR product in their hands and they sold it. In stores and it has been moving out in droves."

In the case of an example, an album by Robert Delgado entitled "Zoukouzi" went gold in Canada recently. It was the only country where the album reached that sales level and it was accomplished without any radio play or ad spending and the major play has been the major label's success.

Redeki explains the economics behind hiring people to be on hand in various department stores to demonstrate product. The economic approach is to hire a girl close to $350 to advertise five records but it's not all that effective because people can't buy records in the music. It's there visually on paper but if they haven't heard the music, it's of little use. When you play a tape, the girl can tell you the facts. If, in fact, you put on the right cut at the right time, you'll find that often up to 25% of the people who were passing the same time. It's just a matter of picking up on the mood of the people in store and changing the music accordingly."

"These in-store promotion have been very successful for us and now, in fact, our in-store demonstration is a key part of the large department stores, we attempt to go in and demonstrate our MOR product in the record rock product in the Bay in Winnipeg to see if we get the same results. In other words, we try to understand how many records can be sold this way."

Redeki senses a change in the orientation of the record market from youth to adults. "There is certainly a lot of talk about it throughout the industry," says Redeki. "We see the record company as being very much a part of any change of that sort. Between 60 and 80% of adults walking into a store already know that they want to purchase a record in a store. Where is the place where it is convenient—in large shopping malls and department stores. As the mass merchandisers, supermarkets and department stores are being targeted in the marketplace. There are 241 franchise stores and these have come around about the country and the mass merchandisers, supermarkets and department stores are being targeted in the marketplace."

Included in the flurry of single releases from the labels are "You Girl" by Major Hoople's Boarding House which is receiving airplay on most of the major stations in Canada and is currently being requested for a U.S. release; "Clap Your Hands And Stamp Your Feet" by Thunderhead, which is a tune that Grossman got from a French magaz-

ine for publishing in Canada from Newsday Magazine in Holland. "This Song Is Your Life" by Gal Dahms; "All I Ask" by Robin Moor; and "Into Something Good" by Kenneth McKee. "What Does It Matter," a single by The Great Rufus Road Machine and produced by Dan Leuven for MCA which has been released on Rubber Bullet.

Mike Lehman, another Axe Records signing, is another one of the artists who will be hitting the airwaves at the end of March to start work on some new material for the label. An album by Polydor's rock group Canada's "Polka King" Walter Os-
tanek is set for release and an MOR instrumental album by guitarist and composer John Godfrey which was awarded the JUNO in 1972 is set to be released on a major label in Canada.

In March Bim's last radio show will be aired on the crest of the second album. He will also open some fresh dates for the second album. Toronto will open for the first time in the album's title track and "Joe Cocker will set out on a cross Canada tour starting on May 1 in Toronto. The third album was released on May 18."

A performance by Dan Hill in Calgary was taped by a radio station CHFM and will be aired by the Illinois station of stations which includes CHFM and MCA's new label to be released on May 31. "Joe Taylor has appeared on the national radio stations from May 22 to July. Joe Cocker will set out on a cross Canada tour starting on May 1 in Toronto. The third album was released on May 18."

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The Roxy debut album on May 31 and "Into Something Good" is the title song and is the first single released from the album. There are also two other singles released from the album."

Toronto—Vancouver is the record company for the labels. The company is best known as the record company for the label by the same name. The company was born in 1966 and has been in operation ever since. The company's founder, Moira Lister, is also the company's president. The company's office is located in Toronto's O'Keefe Centre this month. They were able to get the album in time and it was released on April 2, 1976, in Toronto. The company will feature the title "John Carpenter," performing with the Hamilton Philharmonic Orchestra conducted by Bruce Bicknell. The premiere of "Harpy Concerto" by Bruce McRobbie will be presented by Harris Informational. The orchestra will be performed in the national, to which the company is associated. The company is currently working on summer tours for Stress, Berry Brown and Buxton.

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Continued from page 3

Judgment of guilt and plea of "nolo contendere" or no contest.

Once that was ascertainment, Ditter proceeded to prosecute Gamble-Huff. Gamble, president of Gamble-Huff Records, was fined $2,500 on eight counts of conspiracy, aiding and abetting and one payola statute violation. Cousins, executive vice president of Gamble-Huff, and Earl Shelton, president of Assorted Music Corp., were fined $1,000 each for six counts each of conspiracy and payola statute violations.

Richardson, A. K./A. Lord Gas, national promotion director for Gamble-Huff, was fined $500 on five conspiracy and payola charges.

Gamble-Huff Records, Inc., Gamble Records, Huga Records and Assorted Music Corp. all pleaded "nolo contendere" along with Assorted. Assorted, named in court as "the most viable" of the companies, was fined $40,000. A report proviso was made to the effect that should Assorted be able to settle up with the fine on the total the other companies were to chip in to complete the amount needed.

Part of the plea bargaining arrangement resulted in the dropping of charges against three other individuals and two companies.

Leon Huff of Gamble-Huff, Joseph Medin, former director of promotion for the parent company, and Min Krass of Krass Bros. clothing store, a former partner in the record business, were fined $500 each. Both are to be presented to Ditter by the U.S. Attorney. Ditter indicated he would withdraw the motions.

Similar motions would be filed on behalf of Cheynne Productions and North Bay Productions.

Also part of the plea bargaining agreement, according to court reports, was an announcement by the U.S. Attorney would not recommend prison terms, probation or a total fine of more than $50,000 for all the defendants.

During the relatively short court session in which the guilty plea was acknowledged he had made gifts of cash, airline tickets and clothing to insiders. However, in the statement he indicated that no wrongdoing was intended nor were any insurance payments for the label's product. But he recognized that a jury could conclude that the gifts were the result of a violation of the payola statute.

It is the latter acknowledgement that the platitude of an admission somewhere between an open admission of guilt and one of no contest.

The plea one in San Francisco, June 24, 1975, on a total of 88 counts of fraud, conspiracy and violation of the payola statute.

The energy experts testified that the situation at that time, it would have had to the $2,500 (1969) income statement, saying, "We recognize that past statements were not accurate in every detail which would undermine investors' faith. The class action, which seeks to prove that Capitol had violated such basic accounting principles, has been lifted because it was the accounts receivable status of its SEC statement from 1969 through 1971, has been confirmed sporadically since October 1975.

Irwin B. Schuman, New York accountants, represented Capitol’s methodology of showing accounts receivable as a full asset. Because he stated, "We are not in an expert credit or exchange, and, the sale was not complete, it should have been footnoted on a statement, he said. He recommended that a reserve be instituted for such receivables. He also suggested that after the trial that the plaintiff that Capitol should have all credits and define the period in which they occurred, which relates to Capitol’s reporting such expenditures as its Hassman service charges in quarter following the quarter in which it occurred.

It was alleged that a colleague had researched an SEC report on individual record company accounting practices, which indicates that the labels will have a return reserve at the time of sale, while Capitol did not follow this practice.

Wheelock interrogated Schuman about specific references in his book with which he would bolster his con-
tentions that Capitol was violating sound accounting practice.

Schuman said there were no such specific references in his book. Wheelock read portions of books from which Schuman cited his references, wherein account-ant groups, who financed the tomes, stated that capital was regularly footnoting the exec- erence in Schumans book to the pos-bility of accounting for a return in a period when the mer-
candise was sold.

Eugene J. Mulrooney, veteran account-ant consultant to, who had worked on SEC work including SEC reports for a national accounting firm, testified Capitol violated such basic accounting principles as conservatism, mate-
rity, disclosure, realization, objec-
tivity, consistency during the class period. He also stated all ex-
censes and earnings must be ac-
counted for in the period in which they occur. He said Capitol violated conservatism in the Invicta deal by saving $2,500 an asset when there was every reason to feel the deal was failing through and shorting stock.

If reported properly, Capitol’s year-end after tax profits would have decreased 1969, 43%; 1970, 48.8%; 1971, 56.6%. It was said.

Wheelock tried to poke holes in Mulrooney’s testimony in cross by asking for SEC ukases or other bases for contentions made during his direct exam.

Continued from page 3

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NEW YORK—A Pitt County judge in Greenville, N.C., has levied a $250 fine against Jerry Willis, a former Dodger Scout, for pleading guilty to a morals charge in Mecklenburg County, North Carolina.

The law cited stipulates that the true name and address of the manu-
facturer, who printed this advertisement, was not included in the wider world.

The firm’s name has not been set

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Wexler report on the SEC of June 30, 1971, he said, showing a $1.91 per share net income on a total net in-
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California's Booking Law Boiling Again

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aforementioned organizations before the Senate Committee headed by Sen. George N. Zenoovich (D-Fresno) in Sacramento Thursday (15).

Hank Armbrust, president of AFM Local 7, who had played a role in getting Sen. Whetmore (himself a former musician) to act on Bill 733 last year, was faced with testifying Tuesday morning and had to say he was not prepared to make the new proposal.

"It's a company thing and I will do anything in my power to get it passed—when asked to do so, that is. They (union and guilds) have done a lot better than Whetmore and I were able to do."

The AFM-gild plan proposes that all booking agents and personal managers shall be required to be licensed as artist managers by the Labor Commissioner. Further, it declares that "Personal managers, who advise, counsel or direct artists in the development of their careers and who agree to not procure or solicit employment for the artist under any circumstances and who do so, shall be licensed under a separate section and under regulations promulgated by the Labor Commissioner."

"Such regulations should provide, among other restrictions, a submission of all contracts with artists for approval, (a) a prohibition against the procurement of representation of employment for artists. In the event the personal manager shall nevertheless secure or obtain employment such activity shall be a misdemeanor," the AFM-gild plan says.

"The big difference here it seems to me in that we will license him to be the personal manager but then he can go ahead and solicit employment or do anything he wants," says Sen. Zenoovich, who has not previously seen or heard anything about the contents of the new proposal.

Speaking from his Sacramento office, the lame-duck (retiring next year) Zenoovich, a Democrat, continues: "Our theory was a manager looked anywhere."

Asked if he thought it was possible that the new proposal would be carried by Sen. Zenoovich's committee if the guild-AFM proposal were killed, Whetmore answers fast: "It's doubtful that they'll make it. We adjourned Aug. 31 and don't come back into session until October. It's even kind of late now to get anything as conventional as that through."

Sen. Whetmore echoes union leader Armantrout's sentiments re the new legislation, which is an extension of the organization by the AFM and the guild and it is agreed that it is for the benefit of the industry, you can't blame it I support as well."

Even manager Steve Gold, who last January obtained a settlement on Bill 733 through his Loeb and Loeb attorney, Mike Lorimer seems satisfied with the AFM's efforts.

"It's like anything else, he says. "It'll be good for those (managers) who are already good and bad for those who are trying to get in."

Asked whether he thought the policing of managers would be handled by FBI type examinations and morality investigations by the state was still a factor of concern, as Sen. Zenoovich original Whetmore bill was passed, Gold answers, "No, not under the new plan. Law, and not license by the state, and they're not policed."

Attorney Lorimer is also optimistic: "Whetmore wanted to expand the law to everyone who gives advice to musicians," he says. "That included not only managers and agents but lawyers, vocal coaches, accountants, PR firms, and particularly artist development departments of record companies. Even they've been asked to get their license."

Motown and Capitol Records were among those who got into the fight and the original Whetmore bill was passed. It has had its criticism.

"LSAFM still doesn't realize the implications of conforming to record companies," Lorimer avers.

Jerry Zillibert, assistant to AFM international president Hal C. Davis, takes the cooler view: "Bill 733 has been slapped with an injunction before it can even be reviewed by the commission. We're not trying to put personal managers out of business. We've just been trying to straighten out a mess and the fact that there's an injunction against it means, our bill is 'out.'"

But there are still the embittered die-hards who prefer no law at all to one that doesn't affect them. For example, Tulsa-based personal manager Jim Hyale when contacted at the Landmark Hotel in Las Vegas where he attended client Hank Thompson's Bar-B-Que Barbecue and Rock and Roll week late stand there, had to say this: "It's nothing that will stand the test of time."

"It's a stupid bill and Jimmy Willingham is a moron," said Charles Peterson, treasurer of the National Asso. of Orchestra Leaders in New York. "The bill will concurs with exploitation of employees because it interferes with free enterprise. It interferes with an employee's right to make a business risk.

"The Whetmore bill is trying to allege that personal managers and booking agents are employers. Never. I feel if I want to make a deal with a guy to use my hand for no pay, that's my business. I'll take care of the musicians my own way. In other words, if I want to do a band of a deal, for whatever reason, and it turns out to be a bad investment, whose business is that if the band plays?"

Howard Thaler, attorney for the Conference of Personal Managers here, feels the ability of resolving the problem by June 15, the date set as the deadline for amending the new proposal when the injunction was first invoked last January. "I doubt very much if anything will be done in this session," he states. "The basic lack of agreement is between the AFM and the personal managers. AFM, AFTRA, AGVA and Shondells."

"As to where the thought the basic bone of contention between the two factions lay, Thaler answers: "The place of departure lies in the fact that there are those personal managers who feel that they ought to be able to do incidental booking without the necessity of being licensed to do so especially where there are no contracts involved."

Dispensation of the entire matter is now in the hands of Manne Monti, California deputy labor commissioner in San Francisco. Monti, who was not available for comment until presstime, is in charge of administration of the new artist manager law, which will come into effect as of March 30.

"A real bone of contention is the place the state to be known as the Artist Manager/Personal Manager/Booking Agent license."

"Cost per year, Lorimer estimates, will fall somewhere between $100-150.

Banks On Music

Continued from page 6

about how he personally picked up a safety copy of a master tape on which the bank lent six figures, keeping the promising tape as collateral. His biggest loan! "Over $300,000 to a label where the principals had good track records. That's where it's at. Our average record/tape loan is around $10,000. Many are personal, Nornat credit radio sources don't hold in the record business. If a guy has tried hard to put a debt and is a competent operator in his profession, that's it.

Horowitz digs his work with record tapes personally, putting out in the army as an entertainer, a combination hypnotist-magician. To a former reporter for ABC-TV: "No, I don't go to California. He was torn between acting and banking. But banking was steadier. I was a star from the beginning."

"A 1968 law, the division which leads to primarily record/tape clients is the most profitable in our bank.

Loudspeaker Placement

Continued from page 3

some questions came up about the performance royalty exemption for agricultural and horticultural country fans. Rep. Wiggins said the sponsors of the bill felt that the cap was non-profit, but there is plenty of profit made by the concessions. But the subcommittee was reluctant to get into this politically sensitive area, and took no action to change the bill wording.

The previous day's session had been given over to the still controversional library copying section. Amendments were voted to bring about compromise between the rights of librarians and publishers, and provides a copyright office report at five-year intervals on how the photocopying section is working out.

Because of other duties, and the congressional Easter recess, the next markup session by the subcommitee may not be held for about three weeks, when the cable TV section will be taken up.

Hold Promoter in Phony Foghat Date

By RUDY GARCIA

NEW YORK -- An Aspen, Colo., resident using an alias has been accused of bilking St. Paul, Minn., police of $8,000 in repeated thefts of tickets to concerts, and who faces a possible sentence of up to 10 years in prison after pleading not guilty Wednesday to a fresh charge of grand theft.

The defendant, Stanley Nelson Jr., alias Paul St. John, was arrested March 30 as the result of inquiries made by a local radio station personality.

Nelson and a partner, still at large, but named by St. Cloud authorities as Robert Leblanc, had been advertising they would sell tickets to a local radio station naming four outlets for the purchase of tickets. The concert was scheduled for Friday, according to the spots and was billed as featuring Foghat and Friends.

Nelson, key, radio personality for WJON which was not carrying the advertising, contacted the local promotion representative for Warner Bros. Foghat's label, asking for an interview with the group when it rolled into town.

Kate was advised that Foghat was not scheduled to appear locally on their tour. Nelson then set up a venue, to inquire about the matter. The manager noted he had been given a post-dated check (dated April 1) by the promoters but was getting nervous about the matter. A check at the local bank disclosed that the promoters did indeed have an account there but that it did not contain any funds.

The ice cream manager then contacted a publicist and was sent a telegram specifying the group had no contract to appear locally, Nelson advised Whitehouse in St. Cloud on April 9 and noting the Nelson's agreement. Nelson with the telegram went to the St. Cloud police who arrested Nelson when he appeared at one of the tickets at the end of no-payday receipts.

Nelson was booked on charges of false representation, and failing to turn tickets to an event for which there was no contractual agreement. He was held on a $50,000 bond in the Stearns County jail.

His partner Leblanc has allegedly been arrested on a separate warrant, offering to make the necessary arrangements to put on the show if they colluded with Nelson.

In New York, Tony Ousted, Foghat's manager, expressed outrage at the incident.

"The group and I are absolutely outraged at this obvious misuse of the good name of our name," Ousted said. "We're sorry that our fans in St. Cloud were so mistreated and we really don't care what happens."

For back action write to Jim Ruly

EVGAME Inc.

186 Buffalo Ave., Freeport, N.Y. 11520 (516) 378-0440

www.americanradiohistory.com
Wings—At The Speed Of Sound, Capitol SW-11525.

This is not a spectacular album in the same sense that "Band On The Run," with its almost perfect sense of rhythm and comedy, was. This is not a monster hit singles, was a spectacular album. In the long run, however, this deceptively easy to listen to set may be recognized as one of McCartney and company's better efforts. It may not do easily to listings among the best, but it might well do so when judged by a determination which possesses such scores as "Four wheels. Cowboy." There's a lot of mystique and magic on sale here.

Wings—Widows, Capitol PD-7029. "Cosy Cutters," "There Won't Be No Country Music (There Won't Be No Rock & Roll)," "Cold Snap," "The Long And Winding Road." Critics: C.W. is at his most artsy and articulate artist. Anticipate a run on this release that contains his latest chart song. As for the unspectacular nature of the album, the majority of the cuts and solos here are reminiscent of the best McCartney has come up with, their deceptively easy sounding components. The best "Let Me In," "Silly Love Songs" are the "Eleanor Rigby" type, a three incorporate catchy melodies that are easy to listen and remember.

Nobody takes what could legimately be called a true instrumentals very seriously. Rather, the instrumentation is a smooth blend of horns and strings, and the vocals are almost as a virtually unison. "Silly Love Songs" is, with its happy, atmospheric feel and creative use of a rhythm section, a good, major hit single, and "Let Me In" and "Silly Love Songs" could probably be as big.

McCartney's most impressive vocal is out on the set in "Being My Love" and probably the best "rocker" he's cut since his days with the Beatles. He has long been a critic of the McCarty that he spends too much time on cut, mid-tempo or ballet numbers and not enough on songwriting. The best cut of the set is "Be My Love," probably the most "rocker" he's cut so far. The last album, "My Love," probably the most '60s song in the set. McCartney and his wife are obviously a songwriting and music-making team who".

"Wingman," with its depiction of McCartney and company's selling it in terms of a small, solid collection of listener's records. And the concept works.

For the first time in their career, a group is really a group. Everyone gets a shot at singing lead, and the initial disappointment that "Mccarthy" is lead vocalist on only six of 11 cuts soon disappears as it becomes evident that all in the band are at least competent singers. For the first time in their career, a group is really a group. Everyone gets a shot at singing lead, and the initial disappointment that "Mccarthy" is lead vocalist on only six of 11 cuts soon disappears as it becomes evident that all in the band are at least competent singers.
APRIL FRESH!
...From Hollywood & Vine.

C. M. LORD
Sensuous Catherine Mitchell Lord, dynamic performer and writer of super songs. A unique voice that must be heard to be appreciated. Produced by Ken Mansfield.
ST-11514

STEVEN FROMHOLTZ
A plus in my own time
A ballad of a singer and songwriter out of the progressive Austin music scene. Formed with Steven Stills' "Manassas." ST-11521

C. M. LORD
Sensuous Catherine Mitchell Lord, dynamic performer and writer of super songs. A unique voice that must be heard to be appreciated. Produced by Ken Mansfield.
ST-11514

GUTHRIE THOMAS
Lies and Alibis
Aidied by a superstar musician cast—Guthrie presents his second Capitol album. Natural folksiness and contemporary arrangements from a musical dynamism that must be heard. ST-11519

JIMMY RABBITT AND RENEGADE
Renegade has never turned progressive country since. Rabbit proves his a go-go in both facets. Includes turns by David Allen Cox, Chuck Berry. Produced by Waylon Jennings. ST-11511

BROKEN GLASS
A rollicking, raucous effort featuring vocalist and guitarist Stan Webb, drummer of Chicken Shack! and guitarist of Chicken Shack! and guitarist of Chicken Shack! Produced by Tony Ashton. They cut right to the heart of good blues based music. ST-11510

LARRY BALLARD
Monky Tunk Heaven
In a hell of a place to be
Discovered and produced by Pete Drake, a singer-songwriter of a potential name in country music in the near future. Strong material. ST-11512

LITTLE RIVER BAND
From Down Under, voted 1975 Album Of The Year by the Australian Record Industry Association. Strong melodies with a heavy edge on harmonies... an ear pick for America! ST-11515

NANCY WILSON
This Mother's Daughter
Stepping full force into 1976, Nancy is at her contemporary best with this album produced by Eugene McDaniels. Cool and vibrant as always! ST-11513

BOB SEGER
Live Bullet
A two-record set, especially priced, "Live Bullet" captures historic performances with The Silver Bullet Band at Cobo Hall in Detroit. One of America's best rock 'n roll acts! ST-11523

GUTHRIE THOMAS
Lies and Alibis
Aidied by a superstar musician cast—Guthrie presents his second Capitol album. Natural folksiness and contemporary arrangements from a musical dynamism that must be heard. ST-11519

Little River Band
From Down Under, voted 1975 Album Of The Year by The Australian Record Industry Association. Strong melodies with a heavy edge on harmonies... an ear pick for America! ST-11515

Capitol and Harvest Records & Tapes
The Agenda:

THURSDAY, MAY 6
10 am-6 pm
6:30 pm-8:30 pm
REGISTRATION
COCKTAIL RECEPTION

FRIDAY, MAY 7
9 am-9:45 am
John Kenneth Galbraith, Professor Emeritus, Harvard University, World-Renowned Economist

9:45 am-10 am
10 am-11:30 am
1) "WHATEVER HAPPENED TO THE TALENT MANAGER?"
Chairmen: Sid Bernstein, Sid Bernstein Management; George Greif, Greif-Garris
Panel: Al Schlesinger, Esq., Schlesinger & Dave; Joseph Porter III, Stein, Porter, Kahan & Flam

2) "THE PRINT BUSINESS—AN EXPLODING MARKET"
Chairman: Mike Stewart, United Artists
Panel: Herman Steiger, Big 3 Music
Shinich Kusano, Shinko Music, Tokyo
Keith Mardak, Hal Leonard Publishing

THURSDAY, MAY 6
11:45 am-1:15 pm
CONCURRENT SESSIONS
3) "TAPE PIRACY—WHERE IS IT TODAY?"
Chairman: Stanley Gorlikov, RIAA
Panel: James G. Dy, Dyna Products, Manila; D.J. Young, IFPI, Hong Kong

4) "COLLECTION OF FOREIGN PUBLISHING INCOME—THE SUB-PUBLISHERS vs. THE COLLECTION SOCIETIES"
Chairman:
Panel: Rudi Slezak, Schmolzi & Slezak, Hamburg;
Robert Kingston, Southern Music, London

5) "HARNESSING THE COMPUTER—WILL THE MAGIC WAND LEAD TO UNIVERSAL NUMBERING?"
Chairman: Hal B. Cook, Billboard
Panel:

FRIDAY, MAY 7
9:45 am-10 am
COFFEE BREAK

COFFEE BREAK

COFFEE BREAK

SATURDAY, MAY 8
9 am-9:45 am
KEYNOTE ADDRESS
"THE JAPANESE MARKET—HOW IT'S COMBATING HIGH INFLATION"
Mr. Keisuke Egashira, Nomura Securities

5) "HOW TO GET THE MOST OUT OF YOUR FOREIGN PUBLISHING LICENSING DEAL"
Chairman: Atsutaka Torio, Victor Music, Tokyo

6) "HOW TO GET THE MOST OUT OF YOUR RECORD LICENSING DEAL"
Chairman: Andre Midani, Warner Bros., Brazil

9:45 am-10 am
CONCURRENT SESSIONS

COFFEE BREAK

COFFEE BREAK

COFFEE BREAK

CONCURRENT SESSIONS
You’ll be notified upon registering concerning prices and hotel registration procedures. And as a bonus, special rates have been arranged for conference registrants and their guests. Rooms are set aside at both the Royal Hawaiian and adjacent Sheraton Waikiki. A special registration fee of $75 is offered to registrants’ spouses. This includes attendance of all social activities, excluding conference sessions. In the world of music, there is nothing — anywhere — like an IMIC gathering. IMIC is the established communications conference in the music industry. Past IMICs provided a showcase for the unveiling of major technological developments which have advanced the industry. What innovations await us that may alter the course of our industries? Once again, IMIC holds the answers.

**IMIC-6 Domestic Advisory Committee**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Stanley Adams, Esq.</td>
<td>President ASCAP</td>
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<td>Sid Bernstein, President</td>
<td>President Sid Bernstein Management</td>
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<tr>
<td>Joe Cayre, President Caytronics, Inc.</td>
<td>President National Music Publishers</td>
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<td>Sal Chiantia, President National Music</td>
<td>President BMI, Inc.</td>
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<td>Ed Kramer, President BMI, Inc.</td>
<td>WEA, Vice-Board Chairman, Atlantic</td>
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<td>Nesuhi Ertegun, International President,</td>
<td>President Recording Industry Association</td>
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<td>Fred Gaines, Esq., Wyman, Bautzter,</td>
<td>President Greif-Garris Management</td>
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<td>Mike Maitland, President MCA Records</td>
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<td>Jerry Moss, President A&amp;M Records</td>
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<td>Alice Prager, President SESAC</td>
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<td>Harvey Schein, President Sony</td>
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<td>Irwin Steinberg, President Polygram, Inc.</td>
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<td>Larry Utal, President Private Stock</td>
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<td>Norm Weiser, President Chappel Music</td>
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<td>Walter Yetnikoff, President CBS Records</td>
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**International Advisory Committee**

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<tr>
<td>Stig Anderson, President Sweden Music</td>
<td>President of Sweden, Stockholm, Sweden</td>
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<tr>
<td>Louis Costello, President/General Mgr.</td>
<td>RCA Records, Mexico City, Mexico</td>
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<tr>
<td>Arnold Gosewich, President Capital of</td>
<td>President of Sweden, Stockholm, Sweden</td>
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<td>Canada, Malton, Ontario</td>
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<td>Andre Midani, General Manager</td>
<td>Phonogram, Rio de Janeiro, Brazil</td>
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<td>Schmoller &amp; Slezak, Hamburg, Germany</td>
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<td>Manuel Villareal, President CBS Records</td>
<td>President of Spain, Spain, Spain</td>
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<tr>
<td>Misa Watanabe, President Watanabe Music</td>
<td>President of Japan, Japan, Japan</td>
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<tr>
<td>Len Wood, Managing Director</td>
<td>EMI Record Group, London, U.K.</td>
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Register Now And Be There... IMIC-6, Where The Industry Acts!
NEW YORK—The first of what is hoped to be a series of "discollitions" has been scheduled for New York at the Roseland Ballroom April 19.

A discollition, it is explained, is an "attempt to bring the elegance of the Million Dollar to this earth"—a million dollar to this earth, and combines a live orchestra with alternate record sets.

At the Roseland discollition the Salosion Orchestra will be featured. The 43-piece musical aggregation according to reports, will include at least 12 inner-city youths in all aspects of the recording industry.

Youths for the program are being recommended by Young Activists Now, an inner-city organization established to provide improved living, educational and working opportunities for underprivileged youngsters.

Four young persons, ranging in age from 15 to 18, have been recommended for participation, and at least three more are expected to be in training by July. The full dozen are expected to be on the program by the end of the year.

According to Jan Berger, executive director of the organization, these kids will work two hours on weekday afternoons during the school term, and full time during vacations and summertime. They are being paid $3 an hour.

The training program is being supervised by RCA's George Abraham, and allows the trainees to work in every aspect of the industry, from the mail room up through the executive offices.

Aside from Berger, the program has already resulted in improved behavior patterns, and parents of those being trained claim they can already see a change in their children of attitudes.

Encouraged by the success of the RCA program, Atlantic Records has indicated that it too will participate in the project, Berger says. Thirteen

A N.Y. Roseland ‘Discollition’

By RUDY GARCIA

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The Artists, Directors and Staff of
The Robert Stigwood Organisation

welcome

AL COURY

as President of RSO Records

we look forward

to a happy and prosperous association
<table>
<thead>
<tr>
<th>TITLE—Artist</th>
<th>(Producer) Writer, Label &amp; Number (Distributing Label)</th>
<th>Notes</th>
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<tbody>
<tr>
<td>DISCO LADY—Johnny Tapia</td>
<td>(Private) A. D. 1621, ATL 1208</td>
<td>FLYB</td>
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<td>LET YOUR LOVE FLOW—Bee Gees</td>
<td>Phil Gordon, Tony Scott, W. Louis, Warner Bros. Club 7294</td>
<td>FLYB</td>
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<td>BACK IN MONTREAL</td>
<td>(Herman Gale)</td>
<td>WAX</td>
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<td>FASHION NIGHTLIFE—Pierce Turkel, P. F. Kennedy, Dolby Artists 722</td>
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<td>BOOGIE FEVER—James Mtume, L. Guerra, Capital 4137</td>
<td>WAX</td>
<td>...</td>
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<td>ONLY SIXTEEN—St. Hook, J. Allen, Warner Bros. Club 7101</td>
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<td>SWEET LOVE—(James Carmichael, Compositions), L. Rofio, Commodore 7551</td>
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<td>DREAM ME-A—Gary Wright</td>
<td>(Bert Reynolds, BMI) 11228</td>
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<td>SHOW ME THE WAY—Fransance, P. Onion, A&amp;M 809</td>
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<td>BOHEMIAN RHAPSODY—Bohemian, C. DiMaggio, Atlantic, MCB 701</td>
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<td>WELCOME BACK—John Sebastian</td>
<td>(Warren Bock, BMI) 1152</td>
<td>BMI</td>
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<td>FOOL AROUND AND FELL IN LOVE—Bobby Byrd</td>
<td>(Robert Capo, BMI) 3252</td>
<td>BMI</td>
</tr>
<tr>
<td>HERE COMES THE BUS—All Over The Town—Carmen</td>
<td>WAX</td>
<td>...</td>
</tr>
<tr>
<td>DECEMBER 24 WITH WHAT A NIGHT!—Paul Sannit</td>
<td>(B. R. F. Mack, C. Palmer, ABC 7001</td>
<td>BMI</td>
</tr>
<tr>
<td>SWEET THING—Marvin Gaye, SMI</td>
<td>(B. J. White, BMI) 1123</td>
<td>BMI</td>
</tr>
<tr>
<td>DREAM ON—helplessness, L. W. G., and the Enticements</td>
<td>(G. S. Montoya, BMI) 3030</td>
<td>BMI</td>
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<tr>
<td>DO IT, DO IT, DO IT, DO IT, DO IT—William/Barbara Anthony, S. Anderson, BMI</td>
<td>3030</td>
<td>BMI</td>
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<tr>
<td>SHANNON—Sammy Hagar</td>
<td>(B. R. F. Mack, BMI) 3030</td>
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<tr>
<td>TAKE IT TO THE LIMIT—Billy Connolly, R. McAnally, A&amp;M 0301</td>
<td>BMI</td>
<td>...</td>
</tr>
<tr>
<td>LIVIN FOR THE WEEKEND—Bob Seger</td>
<td>(R. S. S. M. H. H. M. S. B. F., BMI) 3030</td>
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<tr>
<td>TRYIN TO GET THE FEELING AGAIN—Barry Manilow</td>
<td>(M. T. D. M. S. B. F. T. C. M. S. A. C., BMI) 3030</td>
<td>BMI</td>
</tr>
<tr>
<td>FANNED ALTERN—Poncho Vali</td>
<td>(J. G. W. M. A. D. M. S. S. B. F. T. C. M. S. A. C., BMI) 3030</td>
<td>BMI</td>
</tr>
<tr>
<td>TANGERINE—Louis St. Louis</td>
<td>(J. G. W. M. A. D. M. S. S. B. F. T. C. M. S. A. C., BMI) 3030</td>
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<td>MAGIC CONSTRUCTION—Cozy Cole, J. Harbach, Atlantic 7007</td>
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<td>...</td>
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<td>LOVE THE SHERBET—Elipt, J. Harbach, Atlantic 7007</td>
<td>BMI</td>
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<tr>
<td>LOVE FIRE—n/a</td>
<td>(Private)</td>
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<tr>
<td>FALLING APART AT THE SEAMS—n/a</td>
<td>(Private)</td>
<td>BMI</td>
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<tr>
<td>BARETTA'S THEME (Keep Your Eyes On The Sparrow)—n/a</td>
<td>(Private)</td>
<td>BMI</td>
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<td>JUNK FOOD JUNKIE—Larry Gross</td>
<td>(J. G. W. M. A. D. M. S. S. B. F. T. C. M. S. A. C., BMI) 3030</td>
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<tr>
<td>THE ROAD HOG—E. B. G.</td>
<td>(Private)</td>
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</table>
| THEME FROM "S.W.A.T."
—n/a | (Private) | BMI |...|

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement in sales / -10 Weekly Movement of 4 positions / -10 Weekly Movement of 6 positions / -10 Weekly Movement of 10 positions / -10 Weekly Movement of 10 positions. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal of certification was indicated by a star (commercially, indicated by a bullet.)

Sheet music suppliers are credited to piano/scroll sheet music copies and do not purport to represent mixed publications distributed. ALF = Alfred Publishing; ALM = Almo Publications; A&R = Acuff Rose; B = Belwin Mills; B = Big个体 Pub; CCB = Chappell Music; CLM = Cherry Lane Music Co; CPR = Cupertino Pub; CPP = Columbia Pictures Pub; FMC = Frank Music Corp; HAN = Hansen Pub; JAM = Ivan Mogul Music; MCA = MCA Music; PSP = Peter Southern Pub; PLY = Plywood Music; WBM = Woman's World Music; WSM = Warner Bros. Music.

**HOT 100 A-Z (Publishers/Licenses)**
Have you ever listened to an artist for the first time and known that he was destined for greatness?

Listen, then, to JOHN MILES.

A talented writer, musician and singer, John Miles has been acclaimed all over Europe. And with the release of "Rebel" in the United States, John Miles should soon achieve similar success here.

In 3 weeks "Rebel" rocketed to the top of Britain's charts.

...and from this LP comes his current #3 single, "Music."

"Music was my first love,
And it will be my last,
Music of the future —
the music of the past.

To live without my music,
Would be impossible to do.
'Cause in this world of troubles
My music pulls me through."

JOHN MILES
© 1976 Velvet Music
Used by permission.

JOHN MILES, an artist destined for greatness.
<table>
<thead>
<tr>
<th>TIME</th>
<th>SUGGESTED LIST PRICE</th>
<th>SUGGESTED LIST PRICE</th>
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<tr>
<td>TIME</td>
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<tr>
<td>2:07</td>
<td>EAGLES (CSN&amp;Y)</td>
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<td>2:11</td>
<td>BEE GEES (RSO)</td>
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<td>COMMONWEALTH (Columbia)</td>
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<td>JOE WALSH (Hr. &amp; A)</td>
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<td>2:43</td>
<td>EDDIE HARRIS (Hr. &amp; A)</td>
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<td>BLACK SABBATH (Epic)</td>
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<td>3:01</td>
<td>TEMPTATIONS (Motown)</td>
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<td>3:10</td>
<td>CHAKA KHAN (Chrysalis)</td>
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<td>3:20</td>
<td>IGGY POP (Soul)</td>
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<td>ROBIN TROWER (MCA)</td>
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<td>THE SALSO.Orch. (Capt.)</td>
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<td>BRASS CONSTRUCTION (Columbia)</td>
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<td>MARVIN GAYE (Tamla)</td>
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<td>CARLTON (MCA)</td>
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<tr>
<td>9:50</td>
<td>THE BLONDIE (鹅)</td>
<td>6.98</td>
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</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-18 Strong increase in sales / 11-28 Upward movement of 4 positions / 21-38 Upward movement of 6 positions / 31-40 Upward movement of 6 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, thin out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal for sales of 500,000 units. * Recording Industry Association Of America seal for sales of 1,000,000 units. (Seal indicated by asterisk) Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)
MIDNIGHT LADY
The Explosive New Album By
RARE EARTH
Produced by Norman Whitfield

On Rare Earth Records and Tapes
Distributed by Motown

©1976 Motown Record Corporation
| Title               | Label, Number (Dist. Label) | Year of Release | Suggested List Price
<table>
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<tr>
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<td><strong>LIVE</strong></td>
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<tr>
<td><strong>THE</strong></td>
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<tr>
<td><strong>ENRICO CARUSO</strong></td>
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<td><strong>THE GANGE</strong></td>
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<td><strong>WILLIAM H. WRIGHT</strong></td>
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**Artist:** Various artists

**Label:** Various labels

**Year of Release:** Various years

**Suggested List Price:** Various prices

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**Notes:**
- This table represents a list of records and their suggested list prices.
- The data is organized by artist and includes information such as the title, label, number, and year of release.
- Prices are listed in dollars, with possible variations in cents.
- The table also includes mentions of different labels and artists, indicating a wide range of music genres and eras.

---

**Data Source:**
- This information is sourced from a printed media publication, possibly a magazine or newspaper, dedicated to music and its industry.
- The data is intended for use by collectors, dealers, and enthusiasts who are interested in vinyl records.

---

**Contact Information:**
- **American Radio History:**
  - Website: www.americanradiohistory.com
  - Email: info@americanradiohistory.com
  - Phone: (555) 555-5555

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**Additional Resources:**
- **Library of Congress Cataloging-in-Publication Data:**
  - Available online at https://loc.gov
  - Provides detailed cataloging information for books and other publications.

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**Further Reading:**
- **Music Industry Association of America:**
  - Website: www.miaa.net
  - Provides statistics and reports on the music industry in the United States.

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New York--A complaint charging CBS Records with failure to obtain a minimum expense guarantee on the song "Don't You Just Know," released late 1974 on a Columbia special projects LP, was filed in Federal District Court here by Harry Fox Agency attorneys for Cotillion Music. The suit alleged that CBS, or on or about December 1974, included the work in a "55 Original Hits" package without clearance or payment, which had been assigned the copyright by ACE Publishing in November 1972. The song, written by Johnny Vincent and Huie Smith, was originally copyrighted in 1966 by E.M. McWhirter, who later assigned it to ACE.

The work is performed on the CBS disk by Smith and his group. Plaintiff is asking the court to enjoin CBS from further manufacture and sale of the album during the period of action, as well as peremptorily, to order CBS to pay damages for all alleged violations of ACE's practices and unfair competition for and statutory damages provided under the Copyright Law.

CBS has 20 days to respond.

Sound Stage 7 Label Reactivated

NEW YORK--Monument Records has reactivated the Sound Stage 7 label, with distribution going to Epic-CBS Chrysalis.

The label will be centering its energies on developing a progressive, additive conceptual production group, according to Fred Foster, president.

Marketing chores will be coordinated by CBS' Jim Tyrrell and Monument's Rick Blackburn.

John Roubichoux heads up Sound Stage 7 as president, with acquisition and ad sales departments.

Set BMI Guests

LOS ANGELES--Composer-performer Johnny Bristol and Mary Wilson of the Supremes are among the interview guests set for the weeklong "BMI Music Artists Showcase sessions at the BMI Music Business course at New York's New School. The interviews will feature the "What Ever Happened To The Talent Manager" session; James G. Dy, of Dyna Sound, and D.J. Young, IFPI, Hong Kong join the "Tape Piracy, Where Is It Today?" panel; Al Davis, President, NABJ, Norman Wesser, Chappell Music, New York; Paul Rich, Carl Music, London; and Bob Anderson, Sweden, Music. Stockeast, who will also recite on the "How To Get The Most Out Of Your Foreign Publishing Licenses" panel.

Also: Andre Midani, Warner Bros; Allan R. Hest of Fvely, and NABJ Nat Joseph, Transatlantic Records, London, will participate in the "How To Get The Most Out Of Your Foreign Record Licensing Deal" panel.


The New York panel on the "Export/Import Business--Blessing Or Curse?" is Owen Sloane, Los Angeles; Gregory, BMI.

New to the panel on "Can The Touring Artist Hurst Recoup His Investment?" are Michael D'Addario, New York; Rogerio Azeccaga, Mexico, Mexico, and Paul Martin, Mortimer, BMI.

Added to the panel on "Technological Innovations--Do They Really Sell Talent?" are J. C. Herring, BMI of JME Associates, Los Angeles.

Added to the panel on "Building An Artist Vs. Acquiring Established Name" is Ewart Abner, Montreal.

Added to the panel on "The TV LP Package--Today's Winfall Or Tomorrow's Woes?" is Ray Kievas of K-Tel in Canada.

And added to the panel on the "Right To Audit--For Artists, Writers, Publishers, Labels" are Leon Strauss, Prager & Fenton, New York; Jolene Burton, A&M Records, Los Angeles, and Fred Alman, Los Angeles attorney.

Other session panels will discuss issues which affect the entire music market, harnessing the computer and Billboard's charts.

Representatives from 15 nations have already registered. More than 300 persons are expected to attend the sessions, which are to be held at the famous Royal Hawaiian on Waikiki Beach.

Reservations for IMIC-6 should now be made directly with the Royal Hawaiian to ensure proper room reservations as the qua of reservations increases and space becomes more difficult to obtain.

Galbraith Keynoter At IMIC-6

In addition to the above overs, one expert is part of our format this year of having non-industry individuals as keynote speakers," says Lee Zhihao, Billboard's publisher and editor-in-chief.

Adding to the growing list of industry figures participating in IMIC-6 panels are Al Schleiniger, for "What's Happening To The Talent Manager" session; James G. Dy, of Dyna Sound, and D.J. Young, IFPI, Hong Kong join the "Tape Piracy, Where Is It Today?" panel; Al Davis, President, NABJ, Norman Wesser, Chappell Music, New York; Paul Rich, Carl Music, London; and Bob Anderson, Sweden, Music. Stockeast, who will also recite on the "How To Get The Most Out Of Your Foreign Publishing Licenses" panel.

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Rumors are flying that Bruce Wendell will leave as Columbia's head of new-label promotion and now work for Warner Bros.

What long-established major market concert promoter just barely escaped having a multi-million dollar lawsuit in Louisiana."
Few musicians in our time have experienced things as Michael Pinder has... his years with the Moody Blues... his retreat in the California hills and privacy. Those years that now bring us Michael Pinder's solo LP... "The Promise" Michael Pinder.

"It's been my goal for nine long years to write this song... so I can say... exactly what I believe is coming down..."*

MICHAEL PINDER
NEIL SEDAKA

HIS NEW ALBUM

STEPPIN' OUT

Includes the smash single Love In The Shadows PIG-40543

PRODUCED BY ROBERT APPERE AND NEIL SEDAKA

www.americanradiohistory.com