2-Disk Concert LPs Perk Sales
Half-Dozzen Labels Hpoaying Acts With $7.98 Packages

IMIC-6 Opens In Honolulu

LOS ANGELES—In an environment of international economic uncertainty, leaders from the music and record industries gather to seek solutions to pressing problems at Billboard's Sixth International Music Industry Conference, Thursday-Monday (6-10) at the Royal Hawaiian Hotel in Honolulu.

The economy of doing business in an increasingly competitive world market underscores all the sessions, since they are about artist royalty collection, collecting foreign incomes, the print business, tape piracy, the Japanese and Latin markets or the emerging videodisk home market.

For the first time, experts in economic matters outside the industry will be offering their expertise to IMIC-6 participants. Notable among them is John Kenneth Galbraith (guitar, Olympic Studios, London, recording artist), who is the current David S. Curveymood.
BILLYDAR'S SECOND ANNUAL
INTERNATIONAL TALENT FORUM

JUNE 1-4, 1976 BEVERLY HILTON HOTEL
BEVERLY HILLS, CA.

THE AGENDA:
TUESDAY, JUNE 1
10 am-5:30 pm
REGISTRATION
5 pm-7:30 pm
COCKTAIL RECEPTION
8 pm-10 pm
Entertainment – Warner Bros. Records

WEDNESDAY, JUNE 2
10 am-12:15 pm
"WORKING TOGETHER BETTER – OVERCOMING THE
OBSTACLES TO COOPERATION IN THE TALENT BUSINESS"
Chairman: Iras Azoff, Front Line Management, Los Angeles
12:30 pm-2 pm
"ONE-ON-ONE" Luncheon
2:15 pm-3:15 pm
"POWER: FRIENDSHIP & ETHICS"
Bill Graham, Frank Barsalona, Dee Anthony
3:15 pm-5:30 pm
COFFEE BREAK
3:30 pm-4:30 pm
"PHYSICAL PRODUCTION – GETTING THE SHOW ON THE ROAD"
Chairman: Joe Cohen, MSG Productions
4:30 pm-5:30 pm
"COLLEGE TALENT MARKET '76"
Chairman: Jim Fishel, Billboard
5:45 pm-7 pm
"BASICS" Workshop
8 pm-10 pm
Entertainment – Capitol Records

THURSDAY, JUNE 3
10 am-12:15 pm
"WHO GETS THE ACT?!"
Chairman: Chuck Morris, Ebbets Field, Denver
12:30 pm-2 pm
"ONE-ON-ONE" Lunch
2:15 pm-3:15 pm
"BREAKING INTO THE MAJORS:
A PRODUCER'S PANEL"
Chairman: David Forrest, Fun Productions
3:15 pm-3:30 pm
COFFEE BREAK

3:30 pm-5:30 pm
"CONTRACT NEGOTIATION &
THE ENTERTAINMENT ATTORNEY"
Chairman: Al Schlesinger, Esq.,
Schlesinger & Dave, Los Angeles
5:45 pm-7 pm
"BASICS" Workshop

FRIDAY, JUNE 4
10 am-12:30 pm
"WHO SUPPORTS THE TOUR"
Chairman: Frank Mancini, RCA Records, New York
12:30 pm-2 pm
"ONE-ON-ONE" Luncheon
2:15 pm-3:15 pm
"EFFECTIVE USE OF THE
PUBLICITY BUDGET"
Chairman: Norm Winter, Los Angeles
3:15 pm-5:30 pm
COFFEE BREAK
3:30 pm-5:30 pm
"SHARING THE DOLLAR FAIRLY"
Chairman: Ron Delsener, Independent Promoter, New York

5:45 pm-7 pm
"BASICS" Workshop
8 pm-10 pm
Awards Dinner and Breakthrough
Artist of the Year Presentation
Finnie: Bill Graham
Partial list of speakers:
Paul Drew, RKO General.
Barry Fey, F. & L. Line
Jonathan Goldino, CBS Artist Development
Fred Bolander
Monterey Peninsula Artists; Bob Altshuler, Columbia Records
Paul Block, Rogers & Cowan; John Bauer
John Bauer Concert Co.; Steve Glanz
Glaz Productions; Jim Koppik
Carnucopia Prod.; Irv Zuckerman
Contential Enterprises; John Scher
Monarch: Tom Hulett, Concerts West
Seattle: Butch Stone, Manager of Black Oak Arkansas
Mike Klientner, Artist Records
Artists Development Director;
Don Tarlton, Donald K. Donald
Toronto: Larry Magid, Electric Factory;
Alex Hodges, Paragon Agency, Macon,
Ga.; Alex Cooley, Electric Ballroom,
Atlanta, Ga.; Joan Ballard, MCA
Records Publicity/Artist Relations:
Grelu Landon, RCA Records, West
Coast Publicity Director; Steve Metz,
Beacon Theatre, New York; Robert
Levinson, Levinson Associates, Los
Angeles; Tom Wilson, Concept 376,
Toronto, Canada.

Please register me for Billboard's International Forum, June 1-4, at the Beverly Hilton Hotel.
I am enclosing a check or money order in the amount of:

$125 (Special college rate)

You can call 608-0620 for your registration if you wish.

Name__________________________
Company Affiliation______________
Address________________________
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All information on hotel rooms will be sent immediately upon receiving your registration.
No refunds after May 21.
Registration Fee does not include hotel or airfare.
WASHINGTON—Broadcasters have urged Congress to take designee from the FCC to license itself from the unique choice of music format, and if necessary challenge the U.S. Court of Appeals' directive to the commission to check on loss of any "unique" format in station transfers.

The commission itself reluctantly announced its inquiry into its role in allowing radio and broadcast stations' program format changes since December.

In its comment on whether the public interest standards require close scrutiny of the music formats to assure diversity, and whether such a concrete motion to the First Amendment and/or the Communications Act.

The inquiry was the outgrowth of a series of group challenges to commission approval of format changes, without the formality of holding public hearings. Most of the challenges arose when a clear format change was dropped. The climax came in the transfer of Chicago classical music station WEHM-M from Zentech Corp. to GCM Communications, which would have meant a switch from classical to popular music.

A citizens' group brought suit. It challenged Zentech's claim that it had lost money on the format, and that too other area stations could provide classical music. The U.S. Appeals Court here remedied the case to the commission, saying that the filing cannot be "substantially considered" any of an "endangered" format servicing a specialized audience.

The NAB filing at the commission says the FCC's reference for non-interference in. entertainment programming, and its doubts about the constitutionality of such interference are not only impeding with the law, but reflect the "free enterprise spirit of the Communications Act, on which American broadcasting is based."

NAB points out that no broadcaster will try to innovate but financially risks format, if he knows that any later attempt to change it means big trouble. The "grabbing" of the public can mean an expensive hearing, and could result in being forced to keep the format on the station.

This, in turn, said NAB, would hurt program quality. It "is unrealistic to expect the highest quality programming from anyone compelled to perform a service wishes to abandon." Dropping a license solely because of a proposed music format change would be "unjustified prior restraint on broadcast speech."

Networks' and individual station comments agree that interference with station program formats is "cruel and unwise" to avoid "big brother." Some commented on the problem the FCC has mentioned in its policy statement, describing the idea of a dozen main categories of music programming but also "sub-formats" with followings among listeners.

Policing them all would be costly and time-consuming.

(Continued on page 16)

**Las Vegas Strike Results In Joped Prices Along Strip**

By HANFORD SEARL

LAS VEGAS—The recent two week strike by four major unions in this entertainment capital about $1 million and possibly the future traditional dinner shows in the entertainment Strip as well as the masonic impact is added up.

The first major hotels to announce its results was a series of the resorts with the unions, casino, stables, and gambling—such as the post MGM Grand and neighboring Caesar's Palace.

"The new contract will cost this at least $10 million a year, re- its Bill Bray, MGM public relations. "We will not pass costs on to the public because we want to keep it simple," he said. According to Bray, admission to the hotel's super-Napoleonic "Haj-Jahal Hollywood," now in its sec- ond year, will increase from a $15 minum to $17.00. The Celebrity

M. TV Nets Seek Contract Accord

By RALDIEF JOE

NEW YORK—As Hollywood's world be- the American television networks, independent producers over a "pork" future for the networks and musicians King "live" is shows, were re- cently at a crucial stage at pres- ented. They expected to go "down the wire" to the network, if a deal isn't possible in the relatively short time.

Some on either side of the bar- ing table would speculate on the sible outcome of the talks, but in no propably of doing their jobs at a new level or continuing a new two-year contract the "live" shows, the controver- problem of return in the domes- is also being discussed.

(Continued on page 16)

**FCC Urged To Allow Its Music Choice**

By MIDLED HRA

**Las Vegas Musicans Sought To Share $75,000 Bonanza**

LOUIS ANGELES—Musicians who were employed at the MGM film studio in nearby Culver City from 1930 through 1984 are being sought by AFM Local 47 so they may share in $75,000 "found" money. When MGM came a couple of years ago producers of "flop shows" and "Entertainment" the studio made no re- sidual payments to hundreds of mu- sicans who staffed its many shows. After the soundtracks on the 54 motion pictures from whose footage the "That's Entertainment!" movie was made, Local 47 protested the non-pay- ment and was awarded $75,000 to be distributed to the musicians slightly. And that's when a problem was generated.

Cecil R. Read of Local 47 is ac- cepting, verifying and processing claims from musicians or their heirs. Involved in the suit are actors, instru- mentists, opera, librarians and record-siding musicians, some of whom were oral performers. (Continued on page 14)

CBS Closes WB Gap in 'LP45' Chart Activity

By BOB WHITE & JOHN SIPPEN

LOS ANGELES—Second CBS and first Warner Communications by almost a third in share of all the charts with a team of popular charts activity for first quarter 1976.

CBS increased its slice of the chart pie from 14.5% at year-end 1975, to 17.1% for early 1976.

Drop in a drop in a chart ac- tion. RCA took hold of the top 4 to 3 in label and corporate album chart, share, respectively, drove it to third place. RCA's album al- bum/singles cumulative chart.

A&M was right behind with sharp rise in singles and album charts to boost its corporate position on the combined singles/album ranking from 6 to 4.

Among labels, Motown spiraled its singles chart share from 9.5 to 10.00 to the album chart's share, ranking, which, combined, hiked it from 10.0 at year-end 1975, to 6.94 cumulatively among corporations for the first 90 days of 1976.

The quarterly share-of-Billboard. (Continued on page 17)

**Stax Bankruptcy Trial On June 14**

MEMPHIS—Bankruptcy trial date of June 14 has been set for Stax Records by U.S. District Court Judge R. G. Rogers for a con- ference in his office with attorneys. Stax was forced into bankruptcy last February after reports, Union Planters National Bank of Memphis contends Stax owes a total of $20 million, $10.5 to the bank. (Continued on page 14)

**House Group Mulls State Fairs’ Music**

WASHINGTON—Profit-making individual contractors operating non-profit state agricultural fairs would be expressly liable for monetary damages if found in violation of Wednesday's (28) copyright revision markup session of the House Agriculture Subcommittee, Civil Liberties and the Administration of Justice.

Lundvall To Push Columbia Team Concept

By JIM MELANSO

NEW YORK—Reaffirmation of the machine-concept at CBS, a forecast of sustained sales growth and a quick catch-of-the-breathe at being in his new post came from Bruce Lundvall last week, following his promotion to be the firm's domestic record division.

The uprising of Lundvall from vice president, general manager of AME- bia, to the post followed closely the unexpected resignation of Irwin Se- gelstein, who was a principal in the Television as executive vice president, pro- Man In The News

Gentzstein, who joined the record divi- sion from CBS television in early 1973, nearly three years ago, expects to of officially assume his new duties Mon- day (10), even though his weekend was marked with a quick trip to the West Coast to head a network pro- gramming session. (Continued on page 94)

Columbia Shoots For A 2-Coast Reputation

Don Ellis’ Promotion Reveals Label’s Plans

By NAT FREELAND

LOS ANGELES—Don Ellis' recent promo- tion to Columbia, as locally based vice president for pop and jazz, in the opening move in a new campaign for a fully operative two-coast record company.

Says Ellis: "The idea is that when Columbia is somewhat confused in the West Coast office, it will not come to trial normally. We have to do a job better be- cause it's the making-power in Los An- geles. Columbia has put the authority and the staffing here to provide full creative service for West Coast artists and managers."

The week's announcement confirmed that Ellis would head Columbia in the West Coast. Western regional artist relations direc- tor John Baeck was shifted to West Coast artist development director, still based in Los Angeles but with greater authority and respon- sibilities now. With the change, Columbia's local office now has three product managers reporting to Ron Oberman, the West Coast merchandising di- rector, plus the need for a size of prior creative services staffing in L.A.

The decision to move the national director- ship of Columbia arrives was made by Bruce Bell and the highest level of Columbia executives before Gentzstein decided to leave the label for positions with an NBC television post, says Ellis. "This policy reflects Co- lumbia's recognition of the West Coast as a prime musical creative center," he says. Ellis stresses that Mickey Eichner, East Coast a#2 vice president, has not lost any of the authority for his own independent operation out of New York. Eichner asks that the label be moved into the position of overall administra- tive supervision and corporate liaison for the entire label.

As when Ellis and Eichner were both titled a#1 directors, for the East Coast and West Coast divisions, the chairman prefers to sign contracts without outside approval.

Although Ellis has Columbia's senior officer responsibilities, he says he is a#3 for the staff here reports to their own New York department heads with Ellis simply on hand as (Continued on page 94)
Audio-Added To Remodeled N.Y. Record Hunter Store

Wholesaling 2d Key Area

By IS HORNITZ

NEW YORK — The Record Hunter here has put a reported $100,000 into a remodeling program that will see its venerable Fifth Ave. outlet expand its wholesaling activities and add an audio department to supplement its record and tape retailing operations.

At the same time, the taping of a new lease has brought about changes in the building’s name, which will be taken over by the Jimmy’s Music World chain, the recently formed siting of stores which has been in the vanguard of area price battles in past months.

Jay Soen, Record Hunter owner, says an additional 1,000 square feet of mezzanine selling space is being added to the 13,300 square feet of main floor selling space, while the full basement is being adapted to better serve wholesaling requirements.

The audio department, to have its own entrance, will add to the Jimmy’s Music Hunter Audio Ltd., is slated to open early this month. It will house an extensive display of audio units and components, says Soen.

In wholesaling, he claims current occupancy will be doubled, both nationally and overseas. Soen says expansion goals, however, are aimed at a total of 1,000 stores in this phase of his operations.

Wholesaling price policies, peg levels at $1.98 for domestic product, $3.98 for tapes, will be unchanged, he adds.

While Soen says all labels will be one-paced under this formula, he views the move as offering a "hard to get" classics, spoken word and other specialty items as one of this year’s developments.

In practice, records will be drawn is needed from retail stock to fill wholesaling orders. A stock card carries an "in excess of $400,000," says Soen, with classics, imports, specialty and limited lines heavily represented. About one-third of the stores’ over-all sales are accounted for by classics, he adds.

Set Kenton Clinics

LOS ANGELES—Stan Kenton and his orchestra will hold five long clinic meetings for musicians and educators in four West Coast, four on U.S. campuses and one at York Univ. in Toronto.

Kenton’s Jazz Orchestra in Resi-

dence program is scheduled for Drake College, Springfield, Sept. 16; Towson State College, Baltimore, July 25; California State College, Sacra-

mento, Aug. 6; and Orange State College, Costa Mesa, Calif., Aug. 15-20.

UK Dealers Wage Discounters War

LONDON—Britain’s independent record dealers are fighting back against the discounters and their sometimes price-cutting and discounting by offering better personal service and a broader-based catalog stock.

This twin-pronged approach appears to be bearing in the battle for survival against Boots, W.H. Smiths, Woolworths and the others.

But a survey of dealers shows that business in the first three months of 1976 has fallen substantially—one estimate having their business, accounting for inflation, has dropped by some 40%.

And all agree that while the chains are not actually killing trade, price cutting has had some effect on their business.

One dealer says: "I don’t know what the future holds for us as independent dealers, but a survey of dealers shows that business in the first three months of 1976 has fallen substantially—one estimate having their business, accounting for inflation, has dropped by some 40%.

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Mahogany Rush and the amazing guitar of Frank Marino already have everyone agog.

"The band is amassing cult allegiance in such cities as Detroit, long established as America's heavy metal music capital." Los Angeles Free Press.

"...blows the heavy metalists under the table..." Creem Magazine

"...fans...regard Frank Marino without reservations as an outright superstar..." Circus Magazine

**Wayne Builds LP Series For IMIC**

LOS ANGELES—The Atlantic Record Corporation is marketing a series of nine LPs dubbed the “Love On Love” series, with several of the packages ready for debut at IMIC in Hawaii.

The projects are a joint venture with Christian LeFort of A & M Records of Canada and France, and will be tied together through a “Romance In Love” campaign.

Also for IMIC is a new Jack Conrad produced LP, “Pegasus,” a musical collection.

Wayne, who spends approximately 50% of his time on international publishing and recording projects, will continue to operate on a territory basis rather than making worldwide deals. Stating that offering product individually insures the best promotion in each area.

Also aiding on the international front is Kiyoko Bieg, who recently joined Wayne as a partner. Wayne and Bieg are taking French, German and Japanese lessons to help in dealing personally with international contracts.

**‘LOVE FLOW’ TOPS CHART**

Song Development Record Scores

By Eliot Tiefel

LOS ANGELES—“Let Your Love Flow” last week’s No. 1 tune published by Bicycle Music Co., is the result of a new development program created by Dave Rosner, the firm’s president.

Last year Rosner wrote the words and music which the Bellamy Brothers interpreted in an infectious pop/rock version, which scored on the new Warner Bros./Curb label, started working with Rosner’s small firm in May of 1972.

Rosner, in publishing since 1964 when he became professional manager of the Band, is about to leave that end of the business to pursue a career as a writer-performer. Rosner is not the only former writer-performer to start other relatively unknown writers including Hirth Martinez, who has had one LP released on Warner Bros., Morgan Walker, Bob Claster and the Jim Quarles, the latter in record production.

In addition to Williams, an equipment assistant (or stooge) with the Neil Diamond band, who is about to leave that end of the business to pursue a career as a writer-performer, Rosner plans to double up with other relatively unknown writers including Hirth Martinez (who has had one LP released on Warner Bros.), Morgan Walker, Bob Claster and Jim Quarles, the latter in record production.

Of these writers only Martinez is signed to an exclusive pact.

Also has been writing songs for five years for other firms before he met Rosner, who says he liked any of these earlier efforts.

“Let Your Love Flow” is the first song by Williams to get a recording. A demo had been placed with Phil Gerhard and Tony Scott’s production firm and they planned to have David Bellamy do the recording, with his brother Howard singing harmony parts.

But once the two brothers began to sing together, the producers liked their vocal blend and the two brothers decided to create an act.

Howard, incidentally, was a roadie for the Jim Stafford band, prompting Rosner to boast that two roadies have come off the road as a result of the copy.

The Bellamys cut their version in November and it went out during the Christmas season, with their WEA promo effort.”

This was a song held by a lot of people,” Rosner says, adding: “More than 50 had it and maybe 20 were holding it.”

And as a result of the song, the Finns Line Up Against Piracy

By Karhi Heliojatoni

Helsinki-Tosto, Gra-Mex and IFIL who all represent right owners on an organization level in Finland, have started an all-out campaign against illegal recordings.

And it is just in time. Record and tape piracy, which is clearly a global problem, has been increasing here at a rapid pace.

Jukka Liedes, from Tosto, says: “It’s not just the local pirates who give us the big headache, but those who operate from such major markets as the U.S. and the U.K.

(Continued on page 69)

there’s great interest in Larry as an artist and I’m now working on getting him record cuts.

Bicycle Music, originally formed by Rosner and Neil Diamond 11 years ago, has been a partner since last September, but Rosner still administers Diamond’s two publishing catalogs, Prophets on Stonebridge.

Bicycle also administers Rosner’s own Kehan Music and L. G. Fishes, the BMI firm under which “Let Your Love Flow” is registered, Robbie Robinson’s Music in which Mystery Hill’s Rosner’s wife, Margo Gunyan’s Dartmoor plus works by George Harrison at Ringo Starr’s U.S. and Canada.

The dissolution of the firm with Diamond forced Rosner to turn down his staff to where there at now two associates working for him.

Dave’s best role as publishing expert is to develop unknowns to point where their material “is in a form we both agree on. Then we go in and do a demo.”

Morgan Walker, an 18-year-old collector of R&B, jazz and rock music from New York that has been sending Dave and his wife Margo (themselves an accomplished writer-performer team) the tunes they like. “We’re ‘Over You Now,’” may be found on a Jack Jones RCA LP cut next May.

Rosner and Jim Quarles have cut a single with Morgan, using the arrangements and components It hasn’t been placed yet.

“We’re backing into production Rosner says. “Anyone with a song that would eventually have to get into production.”

Martinez, who scored WB LP (Continued on page 9)
About Lee Oskar.  
(Part 1)

In the late 60's, Lee Oskar left his home in Denmark to knock on the door of American Rock 'N' Roll.  

Seeking his fame and fortune on the Harmonica, in 1969 he joined a new band called WAR.  

Now, 7 years and 7 million albums later, Lee Oskar, the first solo artist from WAR, sets his travels to music. And his journey is a symphony: From start to finish.

"Lee Oskar." His words...his music...his trip: From Denmark to America. Into WAR. Into standing ovations. Now into his debut solo album, "Lee Oskar."  

Already over '250,000 units sold in the last four weeks!  
Follow his miraculous journey now on United Artists Records and Tapes. (A Far Out Production in more ways than one.) ...to be continued.

*Congratulations to the 102 albums that sold MORE than *250,000 units in the last 4 weeks!
ABC Records Back Into Black

NEW YORK—A return to profitability for ABC Records, and revenue and profit gains for ABC Record & Tape Sales, are factors in the bright first quarter for parent ABC Inc.

In commenting on the corporate gains, chairman Leonard Goldenson and president Edwin Rule noted that “our recorded music and distribution operations improved both their revenue and profit performances from first quarter 1975 levels.

‘We are pleased to note,’ they continue, “that ABC Records returned to profitability and our wholesale music and electronic distribution division posted revenue and profit gains over the 1975 period, partially as a result of the continued consumer demand for solid-state radio.”

The CB boom is recognized by the newly created Consumer Electronics Distribution Division of ABC Record & Tape Sales Corp., announced by president Hugh Meladal of J Com- bines Mid-State Distribution Co., Des Moines, acquired by ABC Inc. 1968, with Century-Fox Sound of Iowa, Mis- souri and Wisconsin, and Western Appliance, Seattle-based electronic/home appliance distributor in the Northwest.

Concurrent with the appointment of Ray Pockrandt as vice president, general manager of the new division (see Executive Turntable), Jack Sil- lberman, former president and founder of Mid-State announced his resignation from the company to pursue independent business interests.

In addition to the improved picture for the music division, ABC Inc. also noted substantial improvement in revenue and profit performance from its broadcasting and publishing divisions, with moderate profit declines for the motion picture theater and scenic attractions operations.

First quarter 1976 revenues for ABC Inc. were up 25% to $133.7 million, and net income showed a 38% gain to $9.7 million. Earnings per share rose 37% to 58 cents, compared to 41 cents for the 1975 period.

Bifulk LP Suit Will Continue

LOS ANGELES—Though Dart- bell Ltd. of England’s attempt to gain a preliminary injunction preventing U.S. distribution by Granite Records of its Lowell Folsom album, “The Old Blues Singer,” was denied by the Supe- rior Court here continues.

Don Arden of Dartbell claims he based on the company’s world- wide distribution of the album with ATM Music. Folsom released the album in England after it paid ATM Music $20,000 for producing the package, as per the contract. Greg Lewin, U.S. lawyer for the court that he was prepared to release the album on Island Records after ATV’s agreement expired last year, that the injunction would include the album in the U.S. by that time.

Jeff Walker and Gary J. Rosenberg of Island also have submitted affidavits documenting that they wanted to release the Folsom album.

Sales Of ABC Records

sales of $287.9 million in the first quarter compared to earnings of $53.7 million, or 47 cents a share, on sales of $743.2 million for the same period a year ago.

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2.To Be Honored

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Graham Magogestis earned a $10,500 a year, or $3,750 for the third quarter ended March 31, compared to earnings of $16,872 for the same period a year ago.

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LOS ANGELES—Though Dartbell Ltd. of England’s attempt to gain a preliminary injunction preventing U.S. distribution by Granite Records of its Lowell Folsom album, “The Old Blues Singer,” was denied by the Superior Court there continues.

Don Arden of Dartbell claims he based on the company’s worldwide distribution of the album with ATM Music. Folsom released the album in England after it paid ATM Music $20,000 for producing the package, as per the contract. Greg Lewin, U.S. lawyer for the court that he was prepared to release the album on Island Records after ATV’s agreement expired last year, that the injunction would include the album in the U.S. by that time.

Jeff Walker and Gary J. Rosenberg of Island also have submitted affidavits documenting that they wanted to release the Folsom album.

2. To Be Honored

NEW YORK—Jim Tyrrell, vice president, marketing, CBS Records, and Jules Rinfank, president, Spring Records, are among those cited by the National Academy of Recording Arts and Sciences to receive its first annual Achievers Awards. The awards will be presented at a fast food dinner and dancing to be held Wednesday (5) at the Park Lane hotel here.

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Craig Corp. declared a quarterly dividend of 5 cents a share payable May 28 to stockholders of record June 1.

Lafayette Radio Electronics Corporation, Syosset, N.Y., has declared a quarterly dividend of 6 cents a share payable May 28 to stockholders of record April 28.
Caught In The Act.
The J. Geils Band
Live Album,
"Blow Your Face Out."

Includes live version of
"Where Did Our Love Go?" #2320

On Atlantic Records
& Tapes.

Produced by Allan Blazer
and Bill Svanoe, with
The J. Geils Band.
SD 2-507
General News

Unemployment Up In '75

Continued from page 4

ecl. off during 1972 and 1973 to about 7% and dropped during 1974 to a low of 4.1% of 146,000 musicians and composers. The rise rose again to 7.9% of 151,000 in 1975.

The Arts Endowment research study points out that the current rate of 7.9% is low for some groups, high for others. The comparatively small sample monthly averages of the La
er Board’s Bureau of Statistics data used in the survey does not show seasonal variations in employment, the survey point noted.

MILDRED HALL

Everything Is Peaches Again

LOS ANGELES—Tom Heinman, president of Nehi Distributing, has got the right to use “Peaches Records & Tape” for his new Cleveland re
tail store and Shelly Tirk of Super Management, Cleveland retail, got a cash settlement from Heinman in Federal District Court, Cleveland, last week.

Tirk got the undisclosed amount of bread when the two litigants reached a stipulation, which resulted in a consent decree, enjoining Tirk, the defendant, from further use of the name, “Peaches Record & Tape.” Tirk had two stores in Ohio using that name, but will rename the stores. Heinman opened a “Peaches” store in Cleveland April 23.

Nehi is parent corporation of the Peaches chain of full-line record/tape retail stores.

ATTENTION PROMOTORS!

On screen and live on stage we have re-created that time when Hendrix was king, 3 day Rock Festivals were in revolution and the thing. It was perhaps the most fascinating decade of the century, and it now explodes on screen and on stage in a totally new kind of movie/concert show that YOU can promote in movie theatres, drive-ins and schools with the biggest show of the year, Our COUNTRY movie/concert is also available. Exclusive state territories. Potential of 50 shows a year.

Contact Bert Tenzer, Pres., Indie-Pix Releasing Corp., 400 East 56th St., Dept 20, New York, N.Y. 10002 or call (212) 371-2480

Soundgoes With 1st CD-4 Discrete Single

LOS ANGELES—Soundtracks, owned by Bud Miller and Joe Sutton, will release the nation’s first CD-4 discrete single. Columbia Records already released months ago the first matrix SQ single by Paul Simon and Olivia Records in Chicago has released several singles in the Sams US ma

CATENA CASE CONTINUES

Ex-Capitol Officer

Denies Deceptions

By John Sippe

LOS ANGELES—Walter P. Ro
dett, described by plaintiffs’ wit
nesses as the general manager of Capitol’s Records & Tapes division, has denied financial improprieties in a five-day appearance as a de
fense witness in the class action be
fore Judge William P. Gray in Fed
eral District Court.

Rozett consistently parried such thrusts with a verbal wall of Gold, describing counsel for Rocca Catena, former Capitol marketing executive who in
stigated the class action, as being heard sporadically since Sept
ember 1975.

As vice president of finance from November 1967 through July 1971, Rozett testified he was the conduit between Capitol Records and finan
cial world. He noted that all of Cal
pitol’s practices of conducting re
serves, nor was he queried about them, when a few of the stockholders’ complaints were listed.

The plaintiff has argued that Capitol’s “manipulations” of reserves actually were attempts to bolster sagging per
share earnings, which were watched closely in the financial world. Rozett said that while at CBS five years prior to joining Capitol, his previous employer did not report the con
duct of reserves in its SEC reports.

Capitol management had re
ceived financial reports based on
where the company had been and Rozett said he attempted to reverse that trend. He said when the label was going when he initiated a controversy, monthly year book report.

Preparing to try a year-end statement was parallel to focusing on a rapidly moving object that in
“millions of digits of data” had to be
synched up for such a report. Rozett pointed out that current market could contain “a very small error rate,” he admitted.

He denied a number of facts by Charles Phipps, a one-time as
sistant to Capitol’s president, who had previously testified Rozett and he had talked about matters of the supposed boldered Catena’s claim that the company was overcharging and false reporting to the SEC.

Rozett said Walter Brucker, Herb Palmer and Charles Weiner were not in executive positions with Cap
itol. The three previously testified on behalf of the plaintiff regarding ex
clusive financial moves at the label.

Rozett denied Capitol ever set a target on producing a $2 per share earnings, as claimed by prior Catena witnesses. He pointed out a number of facts of which he was at the end of fiscal 1970, the stock dropped from $35 to $15 per

Midtown Label Sue L.A. Retail Chain

LOS ANGELES—Midtown R
nors Inc, parent company of Sou
west Record Distributors, Los /
/ and CVC Records, has filed suit ag
Dolphin’s of Hollywood, retail ch
here, to recover $15,771.20, a ilege sued for in vy.

The suit was filed October 1975 through January 1979 Pleading in Superior Court rep
the defendant held $4,000 on a t

delinquency of $23,771.20.
AYERS ROCK HAS FOUND A PLACE FOR ITSELF IN THE STATES.

Ayers Rock, a progressive Australian quintet currently being raved by the press there as the best band from Down Under to come up in quite some time, is finding its latest (and 2nd) album on playlists and turntables on both coasts and in lots of places in between.

THE NEW AYERS ROCK ALBUM IS "BEYOND" ON A&M RECORDS & TAPES

SP 4565

Produced by Ayers Rock
and John Stronach
A SEASON OF GROWING POWER!

BARRY MANILOW
Tryin' To Get The Feeling
Includes: I WRITE THE SONGS/TRYIN' TO GET THE FEELING

BARRY MANILOW who topped the charts with "I Write The Songs" is soaring again with his latest single "Tryin' To Get The Feeling." This album includes both smash hits, is about to be certified platinum and is selling better than ever. AL 4060

ERIC CARMEN
Includes: ALL BY MYSELF and NEVER GONNA FALL IN LOVE AGAIN

ERIC CARMEN The beautiful new standard "All By Myself" and Eric's newest smash "Never Gonna Fall In Love Again" are just two of the wonderful cuts in this sparkling album. More and more one can see this is clearly an album of major significance by one of the most important new artists today. AL4057

Melissa Manchester
better days & happy endings
Includes: BETTER DAYS and JUST YOU AND I

MELISSA MANCHESTER's current single "Better Days" is just one of the gems in her powerful album, "BETTER DAYS & HAPPY ENDINGS." It's an album which keeps growing in popularity as it displays the brilliance of this artist called "The Best New Female Vocalist Of The Year" AL 4067

BAY CITY ROLLERS
ROCK N' ROLL LOVE LETTER
Includes: ROCK N' ROLL LOVE LETTER and MONEY HONEY

BAY CITY ROLLERS newest album is full of the infectious energy which has made them one of the hottest chart groups in America. "Rock N' Roll Love Letter," the exciting title cut, has just been released to instant reaction—watch the new single and the album zoom! AL4071

THE BRECKER BROTHERS BAND
BACK TO BACK
Includes: IF YOU WANNA BOOGIE...FORGET IT

THE BRECKER BROTHERS BAND is generating excitement on every level. Their National Tour has exploded with SRO crowds. Their new single "If You Wanna Boogie...Forget It" is breaking through and this unique album is a powerhouse of funky rock that will spark a chain reaction—everywhere! AL4061
OUTLAWs sensational debut album in 1975 put them on the charts and in the headlines. Now, their newest album has arrived with more of their searing rock and roll. "LADY IN WAITING" is bulleting straight to the top. AL4070

FOOLS GOLD is already attracting the unsinking praise usually reserved for major stars. They first stepped into the national spotlight as Dan Fogelberg's masterful accompanists. Now they have arrived with a debut album that is both a rare delight—and a hot chart climber. ML5500

E X P L O D I N G !

OUTLAWs

Includes:
BREAKER,
BREAKER/
STICK AROUND/
FREEBORN MAN

LADY IN WAITING

Includes:
RAIN OH RAIN/SAILIN'/
TO MONTEREY/I WILL RUN

FOOLS GOLD

The Next Contenders!

ERIC ANDERSEN
Sweet Surprise

ERICA's sensitive songwriting and strong performances have always covered important emotional ground. His newest album "SWEET SURPRISE" is alive with positive energy, sweet acoustic blues and joyful electric rockers. AL4075

Loudon Wainwright III

T-Shirt

LOUDON WAINWRIGHT mixes rock music with rare humor in a new album which will devastate everyone! "T SHIRT" crackles with the kind of American satire that would have made Mark Twain roar... caused Will Rogers to grin a little wider—and will break through as the surprise album of the year! AL4069

TAXI DRIVER

Is the Original Soundtrack recording of compelling music that hits as hard as the widely-acclaimed film. This great Bernard Herrmann score brilliantly evokes the energy, brutality and loneliness of a big city and its people. A provocative album that will make its mark! AL4079

The Next Contenders!

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Arista Records... Where CAREERS Are Launched

Springboard Spring Suit
For $1 Mil Against UA

LOS ANGELES—Springboard International has filed a triple-propped suit against United Artists Records in Superior Court here, seeking $1 million in damages and a court order to halt the defendant from selling its “Very Best Of” albums to anyone but the plaintiff. In addition, Springboard seeks a court order to force UA to provide Vikki Carr sides to the plaintiff.

The suit claims that the two firms parted to reciprocally help each other in July 1975. UA was to supply certain sides to Springboard for its compilation albums, while Springboard would provide specific sides for UA’s “Very Best Of” series. Springboard claims the agreement was for UA to work the album Botkin For Convy

LOS ANGELES—Arranger/composer Perry Botkin has been signed as musical director for Los Angeles-based Top 40 station KROQ.

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(Continued from page 3)

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SPRINGBOARD SPRING SUIT

For $1 Mil Against UA

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Third World Tour

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MAY 4
MAY 5
MAY 6-7
MAY 8
MAY 9-11
MAY 12
MAY 13-15
MAY 16
MAY 17-18
NASHVILLE EXIT INN
MINE SHAFT
THE PASS
FOUR CORNERS INN
ORPHEUM THEATRE
THE UNICORN
CELLAR DOOR
BIJOU THEATRE
GLASSBORO STATE COLLEGE
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PAUL'S MALL
MY FATHER'S PLACE
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LONG ISLAND, NEW YORK

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General News

AFM Warring On Illegal Alien Musicians Nationally

- Continued from page 1
large measure to the problem in New York. One is the increased size of the Dominican community, most of whom are illegal aliens who adhere in musical taste to the merengue.

This has led to Dominican musicians taking a short flight from the Dominican Republic to San Juan, and another direct flight into New York to come in and play as many as six to eight between Thursday and Sunday night.

The other contributing factor is the heavy promotion of salsa music in the East Coast corridor area, including Miami, that has led to a large demand for salsa orchestras on weekends. None of these immigrating musicians are union members and, as such, work for low fees.

The situation is even worse on the West Coast, according to Chuy Lopez, leader of the new-formed Local 47-connected Mariachi Club. In California, there is no way for the legitimate mariachi musician to compete.

Lopez explains, because the "illegals" have made it a practice either to offer their services free of charge or, as has been the trend, to actually pay the club owner a fee of 25 cents per song in exchange for the opportunity of working for tip money.

Adding salt to the long-feasting wounds, the illegal aliens thumb their noses at union members and, according to Lopez, threaten re-venge should they continue to pursue efforts in getting the Federal Immigration and Naturalization Service involved in policing them.

In a special Mariachi Club meeting Tuesday (27) at Local 47's Hollywood facility, attended by some 50 club members as well as Local 47's assistant to the president Rene Bloch, secretary Mari Young, board member Chico Guerrero and David Delegado of U.S. Sen. Alan Cranston's office, it was discovered that there was a group of five illegal alien mariachi musicians in the building, attempting to join the union.

The announcement came from one angry club member, who stood up and shouted in Spanish: "The illegals are upstarts right now, trying to join the union with fake papers."

When it was ascertained that the man speaking could identify them, Bloch suggested he go upstairs and invite them to the meeting so that, if indeed they were illegal aliens trying to pass false papers, they could be exposed. Lopez accompanied the man who made the charges and, a few minutes later, returned with the message that they had refused the invitation.

A rumble of anger went up from the members and some went so far as to accuse the union of committing a "fraud" by allowing this to happen. Assuaging their indignation, secretary Young, told them with the suggestion that from that point on, all future foreign applicants for membership be made to come before the Mariachi Club, which holds its regular meetings Thursdays, and pass inspection. The suggestion was adopted unanimously by all.

Bloch then reminded the somewhat pacified group that the real issue was whether or not clubs in the L.A. area that hire illegal aliens.

Another all-important issue was how the Mariachi Club and the Naturalization Service to be more effective in staging busts when it "does not work weekends"—the time of the week when the majority of illegal aliens make their trek north. "These are the real issues," he stated.

Delegado of Sen. Cranston's office pointed out several steps that have already been taken to alleviate the problem. Recently, he reminded, the Supreme Court of California passed a law (Annette Bill) which makes a proprietor responsible when the employs a person who does not legally reside in California. At the same time, another law (Rodino Bill) which is in the hands of a Congressional committee says this:

"It is the responsibility of any proprietor to be absolutely certain that the person he employs is in this country legally."

On the East Coast, similar efforts are being made through Congressmen Peter Rodino of New Jersey, a member of the House Judiciary Committee dealing with immigration and naturalization, and through Congressman Mario Biaggi of New York, who has been mounting a campaign against illegal aliens in the New York area to deal with this problem of the Dominican musician.

Latin union musicians have also been petitioning Local 802 to engage in stronger enforcement of sanction against club owners who pay illegal aliens playing gigs in smaller clubs along side non-union players.

Jefferson suggested a positive assistant to Sen. Cranston, contacted in hi Washington, D.C., office, assure that steps are being taken to get the immigration people involved on weekends.

"The next step obviously has to be to stop the free and open ability for illegal aliens to work these clubs an day of the week and to take away as much employment from those that legitimately deserve work," he aver.

They have contacted the Immigration Service and also forwarded a list of places (clubs and restaurants) which Local 47 has pinpointed.

"Basically, we're supportive of Local 47's cause. The course of action has been outlined and we're going to pursue it pretty aggressively."

Firming concludes.

Superscope Will Market 'Elastic' by Sony In U.S.

LOS ANGELES—Superscope Inc., will exclusively distribute in the U.S. Sony's new "Elastic" tape recorders.

The "Elastic" is a 4-inch audio cassette system being jointly developed by Sony, Matsushita (Pana sonic) and TEAC in Japan.

According to Fred Tushinsky, senior vice president of sales and marketing for Superscope, the firm will distribute the Sony "Elastic" tape decks and tape products in the U.S. through the end of the next year, under the two companies' production agreements.

In addition, Tushinsky indicated the "Elastic" system will be introduced through his firm's Marantz and Superscope product lines by the early stages of next year.

An introduction exhibit at CES this June, two samples of the new Sony front-load "Elastic" tape decks will be on display for the first time.

Field Trips Tagged For a Philly Club

PHILADELPHA—The Jazz A Home Club, local area group of jazz aficionados is planning a series of jazz field trips. It provides for excursion treks by bus to different spots in New York, Baltimore, Washington and at seashore spots.

One club, Just Jazz, here play most of the jazz names coming t town but there are many performer who pass up Philadelphia com pletely. The field trips also aim t take advantage of jazz and jazz con cert in areas near as well as the jazz clubs. Motivating spirit behind the "Jersey Jazz Club is Monte Montgomery, a long-time local jazz buff.

Jazz in Memphis

MEMPHIS—Southwestern Co leges annual Rite Of Spring Festi val here will be held May 16 with jazz as its central theme. Featured perform ers at this year's festival are McCoy Tyner, Oregon, Dave Liebman, M ch Urbanak and Urszula Duz iak.
The Harry Chapin LP was marketed at the lower list, because Chappell hopes to further break out the artist, whom many regard as an impressive live performer.

According to Stan Marshall, national sales manager of the label, the discount pricing was done in order to expose the LP to as many potential consumers as possible.

Engel Honored on 81st Birthday

CINCINNATI—Danny Engel, dean of American record promotion men and still active in the business as a member of the Bill Lowery Group, Atlanta, was honored on his 81st birthday recently at a reception on the University of Cincinnati campus attended by area music men and civic leaders.

The party was hosted by Dr. William M. Randle, who as Bill Randle was one of the country's best known disc jockeys a few years back while on the staff of WERE, Cleveland. Randle, now a member of the university faculty, presented Engel with an award commemorating his nearly 60 years of service in the music industry.

The Frederick Ziv Archive of Popular Music from 1920 to 1975, comprising some 3,500 sheet music copies, was presented to the university's collection of music memorabilia in honor of Engel.

Mike Clark, assistant to Bill Lowery, attended the ceremony to present Danny with a gift and taped greetings from the Lowery Group. Before joining the Lowery organization, Engel served more than 40 years with Chappell Music, New York.

CBS Closes

*Continued from page 3*

Charts action reports are part of a regular recapitulation by the Market Research section of the Music Popularity Charts Dept.
Pacific Southwest Region

**TOP ADDS - NATIONAL**

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<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIANA</td>
<td>Love Song (Motown)</td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>Love Song (Capitol)</td>
</tr>
<tr>
<td>CAPTAIN &amp; TENNILE</td>
<td>Shop Around (A&amp;M)</td>
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I.O.U.
by Jimmy Dean

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Alan White on Atlantic Records and Tapes.
Western Region

**TOP ADD ONs:**
- STEPHEN STILLS - Illegal Stills (Columbia)
- TODD RUNDGREN - Faithful (Bearsville)
- BOB MARLEY & THE WAILERS - Rastaman Vibes (Island)
- STEELY DAN - Royal Scan (ABC)

**TOP REQUESTS/AIRPLAY:**
- ROLLING STONES - Black and Blue (Rolling Stone)
- LED ZEPPELIN - Presence (Swan Song)
- TUNES - Your Face Out (Island)
- WHCN - Firefall (Atlantic)

**ADD ONS -** The four key prod. artists  from the top 100 stations listed, as determined by station personnel.

**TOP REQUESTS/AIRPLAY -** The four products registering the greatest station requests and airplay, as determined by station personnel.

**BREAKOUTS -** Billboard Chart Dept. summary of Add Ons & Requests/Airplay information to reflect qualified product activity at regional and national levels.

Southern Region

**TOP ADD ONs:**
- STEPHEN STILLS - Illegal Stills (Columbia)
- STEELY DAN - Royal Scan (ABC)
- BOB MARLEY & THE WAILERS - Rastaman Visions (Island)

**TOP REQUESTS/AIRPLAY:**
- ROLLING STONES - Black and Blue (Rolling Stone)
- LED ZEPPELIN - Presence (Swan Song)
- TUNES - Your Face Out (Island)
- WHCN - Firefall (Atlantic)

**BREAKOUTS:**
- STEPHEN STILLS - Illegal Stills (Columbia)
- STEELY DAN - Royal Scan (ABC)
- BOB MARLEY & THE WAILERS - Rastaman Visions (Island)

Midwest Region

**TOP ADD ONs:**
- STEPHEN STILLS - Illegal Stills (Columbia)
- BOB MARLEY & THE WAILERS - Rastaman Visions (Island)
- STEELY DAN - Royal Scan (ABC)

**TOP REQUESTS/AIRPLAY:**
- ROLLING STONES - Black and Blue (Rolling Stone)
- LED ZEPPELIN - Presence (Swan Song)
- TUNES - Your Face Out (Island)
- WHCN - Firefall (Atlantic)

**BREAKOUTS:**
- STEPHEN STILLS - Illegal Stills (Columbia)
- STEELY DAN - Royal Scan (ABC)
- BOB MARLEY & THE WAILERS - Rastaman Visions (Island)

Northeast Region

**TOP ADD ONs:**
- STEPHEN STILLS - Royal Scan (ABC)
- BOB MARLEY & THE WAILERS - Rastaman Visions (Island)
- STEELY DAN - Royal Scan (ABC)

**TOP REQUESTS/AIRPLAY:**
- ROLLING STONES - Black and Blue (Rolling Stone)
- LED ZEPPELIN - Presence (Swan Song)
- TUNES - Your Face Out (Island)
- WHCN - Firefall (Atlantic)

**BREAKOUTS:**
- STEPHEN STILLS - Illegal Stills (Columbia)
- STEELY DAN - Royal Scan (ABC)
- BOB MARLEY & THE WAILERS - Rastaman Visions (Island)

**National Breakouts:**
- STEPHEN STILLS - Royal Scan (ABC)
- BOB MARLEY & THE WAILERS - Rastaman Visions (Island)
- STEELY DAN - Royal Scan (ABC)
- STEPHEN STILLS - Illegal Stills (Columbia)

**ADD ONS -** The key prod. artists with the top 100 stations listed, as determined by station personnel.

**TOP REQUESTS/AIRPLAY -** The four products registering the greatest station requests and airplay, as determined by station personnel.

**BREAKOUTS -** Billboard Chart Dept. summary of Add Ons & Requests/Airplay information to reflect qualified product activity at regional and national levels.
Hawaii’s 3 Musical Stances

Young local popsters & ‘contemporary’ Hawaiian groups appeal to teens while traditionalists please throngs of tourists and many local elders

By ELIOT TIEGEL

...call the tune "The Music Of Hawaii" which Melvin Leed sings on an extraordinary LP whose musicians are all from the Nashville recording studio scene.

That line aptly sums up the music business in this paradise state as fresh breezes blow across the creative level of the business, marking a sharp contrast to the static state of live alert in the Waikiki hotels, the major area for club and show "bon action.

Hawaii is in the midst of several musical movements which extend great promise for the future or even as close as next week.

There is a hard core group of young musicians who are dedicated to changing the image and sound of what Mainlanders think when they hear the expression Hawaiian music. They are pop-oriented and Mainland-conscious and their ambitions are to strike it rich in the mainstream of the American record industry, rather than staying home and falling into the safe routine of playing out their lives in the safety—but obscurity—of Honolulu clubs and with Honolulu record labels.

These acts have seen that there is success to be had at home—Don Ho is the perfect example—but they shrug that off for a shot at international fame. Cecilio & Kapono, a mod-
Earth Station Productions is proud to be in
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presenting Hawai‘i’s hottest act,
CECILIO & KAPONO.
Earth Station Productions recently premiered at the new 50,000 capacity Aloha Stadium. This exciting outdoor venue is destined to become the major showplace in the islands. Earth Station Productions is the major United States exhibitor for
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specialists in acoustic engineering and public address systems, has been instrumental in contributing to the skyrocketing success of Earth Station Productions events in Hawai‘i.
For further information please contact: Ron Gibson or Briane Tilley at (808) 923-1304. A special aloha to Mr. Brad Parry.
Mainland producer Don Costa (standing) works backstage with engineer Ed Green on a Don Ho LP.

Local recording executives have discovered in the past year that albums by Island artists—whether Hawaiian music stylists or contemporary music-makers—will sell just as well as your latest Elton John and John Denver.

Indeed, there’s quite a growing local consciousness throughout the musical spectrum, from the label owners to the radio station publics and certainly among the recording-buying public.

One act, Cecilio and Kapono, seems to have opened the doors for resident performers. Because C&K are blessed with a national Columbia Records contract, they won’t logically be termed “local.” Yet their following is markedly a home-grown success story.

In recent months, the charts here have been saturated with Island product recorded locally. Among them are albums by Melvyn Lee (Lehua), Country Comfort (Trimm), Sobby Pahinui (Panola), Keola and Kapono Leamer (Tantalus), Na Keonimana (Poki), Katapanua (Abbottar), Hui Ohana (Lehua), the Sunday Manoa (Hula and Panola).

Anybody who’s anybody along the show circuit eventually goes into the studio. There seems to be a great thirst for recorded material, once an act establishes itself in a local club.

Frances Kirk, former manager of the society of Seven who has co-produced sessions with Grammy-winning Ernie Freeman, recognizes the importance of “The Big Hit.” The SOS have had a couple of chart entries here, including the recent “99.8” and the current “How’s Your Love Life” (Silverword). Kirk and Freeman have formed Fern Music with the express purpose of recording established acts such as the SOS and establishing new ones like Teddy Tanaka and Nanci Bond, a couple popular on the local show circuit.

One duo, Olomana, has formed a partner-

ship with Audlsey Productions to issue its own album, refusing to “sell out” its souls—or its music—to a large corporation. The album, “Like A Seabird In The Wind,” main-

tains a relaxing, quiet musical attitude which is the essence of the duo’s act; Jerry Santos and Robert Beaumont, who are Olomana, say that Mainland recording execs have told them that this sound simply won’t go on the Main-land. “We don’t care,” says Santos. “We’ve done the album our way.”

Panini Productions, a thriving group led by

Steve Siegfried, Lawrence Brown and Witt Shingle, have created a modest little nook in the disk market, with a lot of Hawaiian cards up their collective sleeves. They have, for starters, coaxed Gabby Pahinui, the unofficial deity among Island entertainers, to do one album, with another in the can. They have the moral—and artistic—support of Peter Moon, former leader of the now-defunct Downbeat Manoa Trio. They emphasize anything but authentic Hawaiian, and package their albums with attractiveness so often overlooked in the market here. “Graphics are very important, as well as sounds,” says Shingle.

Carol Yoon, a young Korean songbird, also has dared to be different. Her premiere album, “To Sing A Song” (Kahana), has been lingering for months without heavy airplay, yet she is not one of the regulars on the Waikiki show circuit. The material is mostly new, penned by her husband, Rod Aiu, in collabora-
tion with two of his friends. With such odds—no room, new material—she still has hit disk.

Bill Murata, honcho of Polki Records, thinks luck has something to do with recording success. He has a hot streak going with best-sell-
ers by Hui Ohana and Na Keonimana; he’ll soon issue a new album by a new group, the Maka Kolu Sons of Nihau, whom he signed on a balmy Hawaiian day on a picnic bench over a plate lunch. (Continued on page 31)
Promoters Compete To Fill The Area's Many Musical Tastes

Two of Hawai'i's leading talent presenters: Tom Moffatt (left) who also does record production and Ivy Weled who handles hotel and nightclubs.

Tom Moffatt may be Hawai'i's most successful promoter, but John F. Leonard probably is the most diversified entrepreneur.

Moffatt, of Tom Moffatt Productions, is a former KPOI Radio executive and disk jockey, who has more hit shows, largest grosses, and a consistently high batting average. Leonard, a former record dealer (he used to own Records Hawai'i) and president of JFL Concerts Inc., has run the gamut in his presentations in the Islands over the past seven years.

"I'm thrilled with the market," says Leonard. "At one point, I might have been dubbed a rock entrepreneur. But if you check out what I've been staging in recent years, you have to admit I've been diversified." Indeed, Leonard's important have ranged from Peter Frampton to America, from Carlos Montoya to Richard Kiley enacting an evening with Cervantes, from a touring "Godspell" company to a troupe of "Sesame Street" performers, from the Cleveland Symphony to Bachman-Turner Overdrive. Leonard has been collaborating with Pacific Presentations of California and Northwest Releasing of Seattle in presenting shows in Hawaii.

"I may not always sell out a house, but in 1972 and 1973, I believe I did more shows in Hawaii than anyone else, including some very aesthetic things," he says. "I've definitely branched out, and have diversified. But yes, I still think there's a future in rock.

Moffatt's empire as a rock promoter includes landmark concerts with the Rolling Stones, Bette Midler, Chicago, the Eagles, the Beach Boys, Led Zeppelin and several Elton John appearances.

One of his most successful draws locally have been Cecilio and Kapono, the hot Island duo. Over a four-year span, Moffatt has staged seven dates with Cecilio and Kapono, including multiple sellouts twice at the Neal Blaisdell Center Arena (formerly the Honolulu International Center Arena) and once at Waikiki Shell.

"This is a very unique market, and you have to know your turf," Moffatt says of his promotions. "There's no formula. But times have changed. We could get an act for $5,000 or $6,000 for six shows back in the 1950s; now, an act expects $30,000 a night. The whole business has become sophisticated.

Two other promoters regularly sponsor rock concerts in Hawaii: Ken Rosene of KMR Productions, and Bill Kim of Third Eye Productions.

Rosene has been a pioneer in the annual Diamond Head Crater Festival inside Diamond Head Crater and traditionally held on New Year's Day and again once during the summer. He passed, however, on this past season's presentation, the first two day affair (Dec. 31 and Jan. 1) in the Waikiki landmark.

Instead, he has concentrated his efforts in the Hawaii Contemporary Music Festival, the premiere one drawing a respectable 7,500 people last March 14 at the Neal Blaisdell Center Arena.

"The purpose is to give dignity to our local acts," says Rosene, who plans to make it an annual event.

The timing may be good, too. The acts featured all have hit albums, or will have new recorded product; the biggest festival, the one inside Diamond Head Crater, appears to be on its last leg (there'll be another: this summer, around July 4, with a bicentennial theme). In years past, several "name" groups such as Santana have guested at the Diamond Head Crater. The property, under jurisdiction of the State of Hawaii, soon will be converted to a park, nullifying any future festivals inside the crater.

Bill Kim is a moderately successful promoter, whose shows have featured the likes of Linda Ronstadt, Batdorf and Rodney, and Kiss.

Other promoters, and the nature and whereabouts of their shows:

- Ron Gibson, Earth Station Productions. First to stage a concert at the 50,000 seat Aloha Stadium (featuring War and Pablo Cruise, last April 3). Logically, it would utilize the Shell or the Arena.

- Ivy Weled, Pacific Expo. Principally a cabaret show promoter, he also does others in the Waikiki Hotel. Past acts have included Sammy Davis Jr., Rod McKuen and Rick Nelson. He also helps book acts for the Spencercliff Corp.'s nightclubs.

- Tony Martini, Tony Martini Productions. Principally a cabaret show promoter, at the Hawaii Ballroom, Sheraton-Waikiki Hotel. Past acts include Johnny Mathis and Jose Feliciano.

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"ALOHA TO IMIC-6"
For Some Acts Honolulu Really Is Home; For Others The Outside World Beckons

D

on Ho, Danny Kaleikini, Ed Kenney, Dick Jensen, Martin Denny, Nephi Hannum, John Rowles, the Alii, Society of Seven, Zulu, Al Harrington. They represent the basic mainstay of Honolulu’s show business establishment. These are the acts which control the hotel showrooms or clubs year after year, playing primarily for tourists. Cecilio & Kapono, Kalapa. They represent the advance wave of pop rock bands who have made the commitment to get off the island and make it big on the Mainland.

Don Ho represents the ultimate achievement for a Hawaiian performer: a steadfast home base, lots of money and a situation in which he doesn’t have to travel anywhere; his audience comes to him. His show at the Cinerama Reef Hotel is part music and mostly audience participation. In fact he’s probably singing less now than he was five years ago. But he has the Wanderlust musically and recently hired Do Costa and Los Angeles engineer Ed Green plus an assistant, to bring their remote recording equipment to Honolulu to do two LP’s with him.

Ho says his public isn’t buying crooners. “My clientele doesn’t go into record stories. They’re mostly 20 and above up to 90, but I’ve decided there is a way to get music out to these people and that’s through TV advertising.” Formerly on Reprise which had good success with his “Tiny Bubbles” LP, Ho has just done an LP of love songs, including a new work by Paul Anka and Marvin Hamlish. The second new LP captures all the shenanigans of his revue.

He’s been at Cinerama six years and before that at Duke’s seven years. One estimate is that he’s played to close to 5 million persons in that time. “I don’t go to the Mainland because I don’t have to. My clientele changes every show, every week. If I get 25% of the people liking me, we’ve got LP sales.” Ho says he might offer LP’s to a record company if they understood his clientele: “We stay here,” he says. “They pay me a lot of money to stay here. All I have to do is stay healthy and show up on time.” Ninety-nine percent of his audience is tourists. “I’m not a hero in my hometown,” he says with a sour look. Why? The high price of the show plus “local people are clannish and they don’t like to be in the company of tourists.”

Ho says such contemporary acts like Cecilio & Kapono, Olomana, Kalapa, the Beamer Brothers “knock him out.”

Cecilio Rodriguez and Henry Kapono Kaahue would be honored to hear that, but they don’t spend that much time in Hawaii anymore. They’re out conquering audiences with their driving yet soft pop sound on the Mainland. They do their own original songs, several of which are inspired by Hawaii. Working a small club in Honolulu, the Rainbow Villa, they were heard by a club owner on vacation from Palo Alto, Calif., and given a five week job in his club, the Iron Works in 1973. Check one important tourist contact made. Why did they choose to break out of the Honolulu is secure syndrome? Answers Kapono: “It’s a pretty easy act to get into. We see it happen to other entertainers. You become stagnant, become old hat.” The two decided they wanted to stretch out for success beyond the Waikiki Shell, although they have sold out this 10,000 outdoor facility twice and are the darlings of Hawaii’s teen and young adult population, as well as Columbia Rec’s top local band.

“At home we’re the big dish,” Cecilio says. “We feel we’ve got all the people in Hawaii to thank for helping us come up so we try to set reasonable prices for our shows, like $1-$2 less than other acts.

“If you don’t go out on the Mainland,” warns Cecilio “and get exposure, nothing will happen.”

Cecilio feels that by writing and recording original tunes in English, the duo has inspired other local youngsters to pursue composition. By playing colleges and clubs on the Mainland the duo feels has shown younger musicians that it’s okay to brave the road “on the big island over there.”

Why don’t they get a steady gig at a hotel or club now that they have gained prestige after two years in the business? Anwers Cecilio: “I’m not sure we can afford that much time being away from the Mainland.”

Danny Kaleikini is happy staying at home. He earns top dollar at the elegant Kahala Hilton doing a review which has become much more international as a result of a wider array of tourists who fill his show each evening. He’s also added a country flavor “which gives the show a little lift,” he admits.

Although he’s recorded traditional Hawaiian music for a number of labels and sings a lot of Hawaiian tunes in his show, he feels that if he is to have a major hit, it’s got to be with a contemporary sound. Like Don Ho, Danny has played Las Vegas and like Ho, the initial experience wasn’t too artistically rewarding. Now Danny speaks of being interested in contemporary Hawaiian music.

However, that is not what he performs in his show which he claims reaches 25% locals. He does eight tunes in his hour set, including traditional and songs of Hawaii (often written by pop, not Hawaiian, writers).

Kalapa, considered the second top pop band behind Cecilio & Kapono, records a lot of its own compositions for Atabon, owned by the same people who discovered Cecilio & Kapono, Ed Ousy and his associates.

Guy says he’s steering Kalapa away from the Honolulu to Vegas and back to Honolulu sex. He wants to have them exposed in other spots where pop music breathes.

George Simone, Dick Jensen’s manager for 10 years, says he’s on the verge of a new disk pact for Jensen, who has headlined at the Oceania Restaurant for three years, but does play Vegas and Tahoe. “This is a graveyard for performers,” Simone sharply says. “This is our last year here, then we’ll go back to the Mainland.”

The Society of Seven, a very popular local attraction and a superb music and comedy act, is losing two members, including original vocalist Roberto Nievera. The band is contracted through 1977 at the Outrigger (alternating with the Ails) but it does Mainland gigs at Harrah’s Reno and Kona Hawaii in Santa, Ana, Calif.

(Continued on page 13)
Hawaii's Music Stances

Continued from page 23

Hailona Distributors bring you the finest in real Hawaiian Folk Music

Kimo McVay: personal manager is now working with a contemporary Hawaiian act and a Polynesian revue.

Two studio heads: Donn Tyler (left) and Herb Ono.

Hawaiian music, that's what you come to Hawaii for. And when the locals go out they don't want to hear rock. For them it's a nostalgia trip.

Kimo McVay, former manager of Don Ho, John Rowles and now Taviana and the Beamer Brothers, says, "The guys who own the showrooms don't want to build acts. Why is Don Ho still No. 1? Because nobody's done anything to rival him."

Tom Moffatt, the state's leading concert promoter, says, "There's not a hotel in town that has a full-time entertainment director. The food and beverage managers are in charge of entertainment. That's why the entertainment scene hasn't changed. They go with the same names."

These names do change in the concert field, which is overloaded with local promoters and Mainland firms which associate with the locals to keep the attractions coming to such mass locations as the Blaisdell Memorial Arena (formerly the HIC with 8,400 seats), the Waikiki Shell, (10,000) the Blaisdell concert auditorium plus Andrews Amphitheater at the Univ. of Hawaii campus and now the granddaddy of them all, the 50,000-seatspanking new Aloha Stadium. The stadium was christened into rockdom's circuit April 3 by War and Pablo Cruise. (The promoter, Earth Station Productions, formed this year by Ron Gibson and Brian Tilley, sold a reported 10,000 seats.) They had hoped to use 17,000 seats.

Local contemporary Hawaiian groups play in local clubs like the Territorial Tavern. "A Hawaiian Contemporary Music Festival" at the Blaisdell Center March 14 sold out at a $6.50 top, prompting Kimo McVay to say, "When that happens, you know something's going on here."

The headliners: Kapono and Keola Beamer, Olomana, Country Comfort and Booga Booga, a comedy act.

A number of local labels have these contemporary acts, like Tantalus, Lehua, Pani, Hula and Music of Polynesia. The first of these such acts, Sunday Manoa, recently broke up, but its material is scattered on a number of local labels.

The modern pop acts can be found on Abattoir (Kalapana is its top selling band), Lehua (Melveen Leed), Columbia (Ocello & Kapono), Country Comfort and the Alis (Trim), Society of Seven (Silver Sword), Roberto Nievra (Silver Cloud).

Don Ho, the top dollar salaried entertainer in Waikiki ($25,000 a week several years ago) has just cut two pop LPs with Don Costa. One LP is all love songs; the second his club review which could be a double-pocket LP. Ho hopes to sell them via television advertising. One still finds his Reprise LPs in such full-line stores like the House Of Music, along with old Hawaiian LPs on MCA and GNP Crescendo. Don McDiarmid's Hula label, the oldest local label extant, depends on old catalog LPs sold to tourists for the brunt of his sales, he admits.

Don Costa, incidentally, is also working with Dick Jensen, says George Simone, Jensen's manager.

Costa, along with several other seasoned professionals, are helping raise the quality level of Hawaii's recorded music.

These pros on the creative level include resident Bud Dant, now working with Bob Clarke's Lehua label where he has done two country-flavored Melveen Leed LPs and has projects in the wind with several other local acts, L.A.-based Sonny Burke, producing Keola and Kapono Beamer for Tantalus, L.A. arranger Emire Freeman, now partners with Frances Kirk in newly formed Silver Cloud Records; Harvey Mason Productions of L.A. now working with Seawind, a top jazz/pop band formerly called Ox in Honolulu, which Herbie Mann has used as backup; veteran publisher's rep Bob Burrell, now working...

(Continued on page 30)
Transshipping Vexes Local Distributors

For a state which has a buying power index of 1/2 of 1%, Hawaii is overloaded with distributors who have their backs up clinging transshippers from Los Angeles and points east.

Irv Pinensky, owner of 15-year old Ernie of Hawaii, as a partner in Rack Service on Hawaii with Ken Kizawa and Don Ayers and an owner of K&A Distributors with Don Ayers, says matter of factly: "I'm tired of everybody trying to knock me off... we've lost a lot of customers to the Mainland and it hasn't been because of bad service or lack of inventory."

Goldsen is on a campaign to have the performing rights societies reflect more accurately performances of ethnic or regional music. Since ASCAP and BMI do not survey what's played in hotels and clubs in Honolulu, Goldsen says they do not correctly mirror his music's activity. Goldsen's catalog of evergreens ("Pearly Shells," "Tiny Bubbles," "Hawaiian Love Call") among the 500 titles may not be heard on the radio, but they are foremost among local acts playing for tourists.

Goldsen has written to Paul Marks at ASCAP, asking that the society find a way of paying out for this regional music. "ASCAP recognizes the problem," Goldsen says in his Hollywood office, "and they've told me they'll look into the matter." Bob Burrell, who moved to Honolulu two years ago from L.A., faces the challenge of getting English language tunes from the Mauna Kea and Manu Loa catalogs across the ocean and onto records. Burrell says there's good material here and he's slowly organizing his efforts. He starts calling friends at 7 a.m. Hawaii time. "There's something attractive about a phone call from Honolulu," he says optimistically. He sends material to contacts via cassette tapes "because of the economics."

During the run of the Vietnam war, Hawaii was a rest and recreation center for the military who were conspicuous in clubs and shops. Feelings are mixed that with the military population now down, the reduced club business and record sales have been affected significantly.

There is a long list of Hawaiian labels, many one-artist operations, and many non-entities that appear every year. Bill Mumurada, owner of the two more established labels, Poi, and general manager of the House of Music retail shop in the Ala Moana Shopping Center, says his store carries them all because "we want to say if you want a Hawaiian record we have it."

Don McDermird Jr.'s Hula label is the oldest pure Hawaiian company operating out of Honolulu. His dad formed it after World War II.

One of the newest, fastest growing labels is Kolapa, run by travel agent Don Thorup of Encino, Calif., who has recorded 15 LPs over three years and plans 15 more during the next.

Jack DelMello's 13-year-old Music Of Polynesian label (106 LPs) encompasses lush orchestral works done in London, Japan, L.A. and sometimes Honolulu, traditional LPs and now some contemporary Hawaiian.

CBS' Carl Smith checks a computer printout on pop sales, (above) while Bill Tallant announces a new LP before bringing it to the radio stations.

Hawaii's Music Stances

Continued from page 29

with Irv Pinensky's publishing firms and L.A.-based Mickey Goldsen, whose Criterion Music has been collecting Hawaiian copyrights since 1950. Goldsen is on a campaign to have the performing rights societies reflect more accurately performances of ethnic or regional music. Since ASCAP and BMI do not survey what's played in hotels and clubs in Honolulu, Goldsen says they do not correctly mirror his music's activity. Goldsen's catalog of evergreens ("Pearly Shells," "Tiny Bubbles," "Hawaiian Love Call") among the 500 titles may not be heard on the radio, but they are foremost among local acts playing for tourists.

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Bob Burrell, trying to make publishing deals with the Mainland.

He's a sharp cookie. From his 20th floor office he says: "I can see my market out those windows. I know if I don't have too many sales action in any 10-day period, if I wait another 10 days I'll have 50,000 new bodies. You don't have that in any other city, our economy is touristy."

DeMello, like all the other local label heads, acknowledges that Hawaiian music is a no sell on the Mainland. "I have material I can't get arrested with in L.A. But I can't keep it in stock here."

DeMello speaks of doing research studies on all his projects before he begins recording them. He says he's in the "merchandising of music, rather than being in the record business." A veteran ad agency executive, he leans heavily on a scientific approach to marketing, something no one else in this state seems to be concerned with.

Like a number of other successful company heads, DeMello speaks of himself as being "low key." One finds record company presidents and distributors speaking of themselves as being "small" to visitors and almost inferring that it's the guy down the street who is significant and important, not them.

The influx of Japanese and Canadian tourists has opened new marketing areas for records. Danny Kakelekin, for one, and Tawana's Polynesian review, both play up to Japanese tour groups, with songs and chatter in Japanese.

Costs for producing a local LP range from $6,000 to $18,000. The city's two main recording studios, Sounds Of Hawaii, owned by Herb Ono (who dabbles in and out of owning record labels) and Donn Tyler's Commercial Recording, are the key rooms for music dates.

There are some smaller rooms in town, including Audissey, which started out as a demo room but is now being used by such contemporary Hawaiian acts as Olomana and Leon & Malia. Hourly rates go for $80 for 16-track and $100 for 24 (in June when a new board arrives) at Sounds Of Hawaii, $55 for 8-track and $45 for 8-track at Audissey.

Ono's 16-year-old studio works seven days; Tyler's only weekdays by his own choosing. The Japanese market gives Ono about $1,000 a month for his business. This year he predicts $50,000. Trio of Japan books 100 hours a time, brings its own musicians here and looks music for its native land. For Ono, "it's the man," Taylor, a popular tenor saxman of the mid 1950s, recorded for the Japanese market. Local recordings account for 99% of Ono's business. Donn Tyler's 16-track has the best record business with music and tv soundtrack work. He claims his business has been going up 12% each year since 1972.

Jim McMillan Jr., owner of the new KUA, a number of new, local acts.

On the radio front, KJU, the leading Top 40 outlet, is criticized by many distributors for not getting on new records, Ron Caster's progam director, admits he is slow. "We do wait for some indication that a record is a hit," he says. Then I start listening. What does he do with the product he is given? "I just lock up the product in the vault. He will play local acts who are doing good concert boxoffice like Cessco & Kapono and Kalapana.

One area of show business which has shown a frenzied rise is the disco market, only here disco means a big band and records. Bill Baker, director of special projects for Island Holiday Resorts which operates the three Top Lady discs, admits the market is glutted with discs. His clubs in Waikiki, Maui and in Kona, appeal to locals among the tourists.

It is expensive to go against the disco glitter. Covers have gone up 50 cents to $1, with second shows hurting and locals staying away. The likai instituted a no-cover, no-charge policy for disco clubs. Others have gone in a 2:1 slot show, now in its 28th year. "One month ago I changed to commercial contemporary sounds, cover records by real artists," he says. "Last May they were singing at 7 p.m. six times how many times can you play 'In The Mood'?

[Continued on page 31]
Record Labels

* Continued from page 25

Jack de Mello, who's built an empire of sorts with vast credits in the Orient and in Europe, feels you don't look out in the disk business.

De Mello's Music of Polynesia label has been successful with the artistry of Emma Veary, a lyric soprano, and with de Mello's lush instrumentation and/or chorale effects by the Jack de Mello Orchestra and singers.

De Mello feels research is all-important, and he avoids guesswork and trials whenever he goes into the studio. In recent weeks, he has diversified, recording a trio of local satirists named Bloopa Booga, kind of a three-member Committee or a Hawaiian Cheech and Chong. De Mello has also had success with youthful acts such as Kekoa and Kapono Beamer, Jon and Randy, and his latest is Kaala, a Hawaiian music trio.

Don McDiarmid Jr.'s Hula label has been a pioneer in swinging with Hawaiian music. McDiarmid also has done quite a few sides with Herb Ohta, also known as Ohta-san, the ukulele wizard, and was the first to record the international hit, "Song For Anna."

Sonny Burke, who has produced sessions with Frank Sinatra, Petula Clark, Don Ho, Bing Crosby and other veterans in the business, last year formed Tantalus Records to expressly showcase Hawaiian acts for national exposure. To date, Burke has released an album featuring Kekoa and Kapono Beamer, a brother act, but he has expressed an interest in signing and waxing a few others, like Jimmy Borges and Lloyd Garner, two kingpins in Waikiki.

His interest in Hawaiian acts isn't accidental; while with Decca, Burke produced sessions with the late Alfred Apaka; while with Warners/Reprise, he engineering Don Ho's "Tiny Bubbles" hit. Burke feels a select few in the Hawaiian market can make it nationally, because of their musical idiosyncrasies. "Find that identity, and you can click. The whole design is to seek out and very honestly record people we think have the talent, and the identity," he says.

Hawaii's Music Stances

* Continued from page 30

Aku says he's "lifted by the new music. I'm building a contemporary musical library. I don't care for the original versions."

Although he does play select cuts by locals, Aku admits "I never play Hawaiian music because I think it's horrible."

In Hawaiian music means different things to different folks, just like it does in other big American cities.

Society Of Seven

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VOTED BEST ENTERTAINERS IN HAWAII
THREE YEARS IN A ROW.
LATEST HIT SINGLE:
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Nightclubs Provide Outlets For Keeping Tourists Happy

With the possible exception of Las Vegas, Waikiki's main strip probably offers more shows, more lounges, more spots for sipping a drink and listening to music than any other U.S. city. The emphasis has shifted from trying to present more contemporary pop acts to reflecting the needs of a basic tourist crowd for Hawaiian flavored entertainment. The fact is, the nightclub business is booming, though there are seasonal slumps. There are dinner rooms, bars, and lounges to suit every taste, offering a diversity of entertainment, ranging from authentic Hawaiian to hip-shaking Samoan dances, from ethnic revues with an Occidental flavor to contemporary rock shows, from dinner theater to dance rooms. The modern sounds are very evident in Waikiki clubs; the hotels offer Hawaiiana and small local rooms play local acts for local patronage.

Curiously, none of the major hotels in Waikiki proper has an entertainment director to book and buy talent. Two—the Sheraton Hotels and the Hilton Hawaiian Village—formerly did. The larger hotels generally give the buying responsibility to the food and beverage director; smaller restaurants' decision come from either the owner or manager.

And because of Hawaii's generally pleasant tropical weather, there are outdoor rooms that make for a charming summer outing.

For the first-time visitor, this compendium of who's playing where might be helpful:

**DINNER SHOWROOMS**

**Hilton Hawaiian Village Dome, with the Al Harrington Luau Show.**

**Ala Moana Americana Garden Lanai, with the Nephi Hanne- mann Show.**

**Kahala Hilton Hala Terrace, with the Danny Kaleikini Show.**

**Royal Hawaiian Monarch Room, with the Frankie Stevens Show (John Rowles is on a sick leave).**

**Sheraton-Waikiki Hanohano Room, with the Trummy Young Show.**

**Oceania Floating Restaurant Empire Room, with the Dick Jensen Show (currently on leave—replacement act is Barry Kim).**

**Cinamaa Reef Towers Polynesian Palace, with the Don Ho Show.**

**Duke Kahanamoku's (International Market Place), with the Zulu Show.**

**Waikiki Holiday Inn Catamaran Room, with the Rodney Arias and Paradise Serenaders Show.**

**Moana Banyan Court, with "Tavana's Polynesian Spectacular.**

**Waikiki Beachcomber Hotel Bora Bora Room, with "Tinati's Bora Bora."**

**Hawaiian Hut, with "Teri's South Seas Revue."**

**Hula Hut, with "Here Is Hawai'i."**

**Hilton Hawaiian Village Long House, with the Surfers Show.**

**Pagoda Restaurant's C'est Si Bon Supperclub, with "What's A Nice Country Like You Doing In A State Like This?" a dinner theater show.**

**Halekulani Hotel's Coral Lanai, with the Ed Kenney Beverly Noa Show.**

**Surfrider Hotel's Nismalu Room, with the Melveen Leed Show.**

**House of Janus' South Seas Room, with the Iva Kinamata Show featuring Herb "Ohta-san" Ohta.**

**Territorial Tavern, with Boong Booga.**

**IN THE LOUNGES**

**Benihana of Tokyo, at the Hawaiian Village, with Al Lopaka.**

**Opus One, at the Ilikai, with the Third Generation.**

**Blue Dolphin, at the Outrigger, with Martin Denney's Group (Paul Page on Tuesdays).**

**Gangshank Lounge, Surfrider Hotel, with Karen Fouts.**

**Maie Lounge, Kahala Hilton, with Kit Sanham's Sound Ad- vice.**

**Hala Moku Room, Oceania Floating Restaurant, with Hu Ohana.**

(Continued on page 35)

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**Aloha**

**IMIC-6 Delegates**

**Music Craft Distributors of Hawaii Ltd.**

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HONOLULU, HAWAII 96803

**National Labels:**

- Arista
- Brunswick
- Claridge
- Caytronics Group
- CTI/KUDU
- Groove Merchant/Mega
- Laurie
- Original Sound, Mark 56 Group
- Mercury/Philips
- Miami Monitor, Nashboro, Playboy, PBR
- Project 3, Private Stock
- Prestige
- Milestone
- Muse/Onyx
- Royalai, Salsoul, Viper, Vanguard
- Westminster
- Xanadu, SSS

**Hawaiian Labels:**

- Noëlanri
- Paradise, Poki
- Double A, Hawaii Sons
- Polynesian, Tradewinds Waikiki, FSR
Discounted prices attract patrons in downtown Honolulu.

Young Hawaiian checks a local act’s LP at Sears.

Nightclubs
*Continued from page 34

Top of the L, at the Ilikai, with Ernie Mariani’s Group.
White Whale Lounge, Kuli’ima Hotel, with Gabe Kila and the Nanakuli Sons.
Main Showroom, Outrigger Hotel, with the Aliis (Society of Seven on leave).
Surfboard Lounge, at the Waikiki Beachcomber, with Eddie and Esmond Chung.
Surf Room, at the Royal Hawaiian, with Kahanamu Lake’s Trio.
Garden Bar, at the Hawaiian Village, with the Mariachi Brass.
Golden Dragon Lounge, at the Hawaiian Village, with Lopaka Young.
Prow Lounge, at the Sheraton-Waikiki, with the Rene Paulo Show.
Canoe House, at the Ilikai, with Loyal Garner.
The Summit, at the Ala Moana Americana, with Berne Hal Mann’s Group.

Honolulu Is Home
*Continued from page 28

Being from Hawaii today does not automatically mean singing in Hawaiian or singing about someone’s lovely hula hands. It can mean being a contemporary boogie band but with an en-chanting mellowness characteristic of this unique state.

CECILIO & KAPONO
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IN THE ROYAL MANNER

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Disco Is A
Live Happening

Most Waikiki Clubs Use
Live Bands Over Recordings

Honolulu has really hopped on to the disco wagon. Where there were but six “dance rooms” three years ago, Waikiki is kicking up a list of dance action as new discos have emerged, restaurants shift tables to create dance floors and old rooms convert to a dance policy with a variety of live and recorded sounds.

In Hawaii, disco means live entertainment, although there are a few rooms which only play records.

It’s not uncommon, too, for a club to offer a Polynesian show in the early hours of the evening, then flick on a battery of rock vibes in the wee hours.

While most of the action is in Honolulu, there are a few discos to be found on the outer islands, most notably the Foxy Lady chain’s locations on Maui and in Kona. Fantasia, an act from Los Angeles, plays at the Kona location.

“This has really become a competitive business,” moans one disco club operator.

Notes one observer of the disco scene, “the musicians union really fought the playing of records in clubs. In the last two years the pattern really changed to where the clubs emphasize live music.”

Disco cater primarily to locals. The Spencecliff nitery chain converts four of its restaurants to discos after 10:30. They are the Beef ‘n’ Grog, the Hula Hut, Tiki and Hawaiian Hut.

“We have an advantage over other discos,” boasts Irv Weled, who hosts book the bands for Spencecliff. We use our facilities as dinner houses and then go disco. The others have to make it only as a disco.”

Bands can earn upwards of $2,000 a week plus a percentage, according to Weled.

Now if you’re in a boogie mood, this is where it’s all happening:

Bobby McGee’s Conglomeration, at the Colony Surf East Hotel, recorded music.

Foxy Lady Too, at the Waikiki Beachcomber, with Asian Blend.

Infinity, at the Sheraton-Waikiki, with New Life.

Da Sting, at the Princess Kaiulani Hotel, with the Phoenix Express.

Captain Nemo’s, at the Imperial Hawaii Hotel, with Golden Throat.

Tiki, at the International Market Place, with White Light.

Hula Hut, at the New Tokyo Restaurant, with Natural High.

Point After, at the Hawaiian Regent, with the Nomads.

Waikiki Beef ‘n’ Grog, with Music Jones & T-N-T.

Rex & Eric’s, with recorded music.

The Second Floor, in Kailua, with recorded music.

Inn ‘B’tween, at the Ala Moana American, with Nate Kanoe & the Boys.

C’ent Si Bon, at the Pagoda Restaurant, with the Kasuals.

Puck’s Pub, at Puck’s Alley, with live and recorded music.

Hawaiian Hut, at the Ala Moana Americana, with Manila Machine.

Nick’s Fishmarket, recorded music.

When in Hawaii

Spend an evening with “Mr. Exotica”

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Listen to the original and Exotic sounds of his hit recordings

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“Exotica”

“A Taste Of Honey”

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Sales clerk aids a customer interested in a new pop selection.

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Credits
Honolulu has an all-discio radio station in K.108. It is one station on a crowded radio dial boasting 21 outlets.

"You might say we're 70% disco," says Scott Edwards, program manager of K.108. Tom Dancer, the morning jock, conducts a talk show. During the rest of the day, the station is anywhere from 50% to 70% disco," according to Edwards.

"And it seems to be paying off. We haven't gone through a rating period yet," says Edwards, "but our sponsors are happy and so are our listeners. You might say that the results have been positive."

K.108—108 on the radio dial—went disco the first of the year, after maintaining a rock format.

"We're primarily interested in disco-oriented sounds," says Edwards, "but we don't neglect the borderline songs, like your new Neil Sedakas."

KKUA is the leading Top 40 outlet, with KKI a contemporary rocker playing LP cuts. KORL is the third rocker in the market. KPOI, formerly the rock market leader, shifted to an automated background sound, leaving the way open for KKUA to take over as undisputed king of the teen sounds.

KGBM and KGU are the two leading MOR stations, with KGU playing more new works.

There are several other distinctions in the Hawaiian radio market. To wit:

- KKUA remains the only all-Hawaiian station in Hawaii, offering a showcase for disks recorded by local artists. Its programming includes all the latest Hawaiian releases, in addition to "catalog" items from the past.
- KCCN remains the only all-Hawaiian station, KISA.
- While the Japanese population in Hawaii is large, there are only two all-Japanese stations, KOHO and KZOO.
- KKUA remains the only country outlet.
- Of the 21 radio stations, four are FM—KQFM, KUMU, KAIM, and KHSS.

There are plans for Hawaii's first public radio station—due this summer, possibly as early as July—and programming is expected to be diversified, offering more than what's already on the dial. Funding would be a key factor to its success. Can it withstand the competition from the rock, or MOR, stations?

For the most part, programming reflects the multi-ethnic makeup of the Hawaii community. For a sampling of island radio, this chart might be helpful:

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ZULU

The Total Talent
Appearing nightly at

Buke 'Kaunanomokus

Waikiki "The closest thing in the Islands to Sammy Davis, Jr.—the complete performer."

—Honolulu Star-Bulletin

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A Live Sansui ‘Q’ Show Is Syndicated

CLEVELAND--A weekly hour Sansui quad show—"Live At The Agora"—has been launched into syndication by Herb H. Lee, owner of the Agora Ballroom here. The show is taped by a 16-track recording studio, the Agency Recording Studios, located on the second floor above the ballroom. Lines lead directly from the stage to the upstairs facility. Among those featured on shows taped so far are Gary Wright, Billy Cobham, the Outlaws, Elvin Bishop, Brian Auger, Patti Smith and Montrose. The ballroom tapes every show, depending upon negotiation regarding possible syndication of that particular show. For the past three years, programs have been broadcast by WMM, local progressive FM station in Cleveland. The show is produced by Denny Marin and Jim Mauk is associate producer. Announcers are Joyce Hall, weekend personality on WWM-FM and Charlie Keddall, morning personality at WMM. "Live At The Agora" is available free: the show has six available per show, three of which are for local use by the stations broadcasting it. The 1,000-capacity ballroom has been creating a stir in the record industry, Patti Smith's "My Generation," was taken from a live show at the Agora, as well as the entire live side of Savoy Brown's new LP.

DENIES EYE ON RATINGS

KCBQ's Promotion Defended

EDITORS NOTE: This is written by Russ Wintherer, vice president and general manager of KCBQ in San Diego, in response to a letter that appeared in the May 4 edition of Billboard.

The one thing that most amazes me about people’s reaction to our KCBQ "American Revolution Bicentennial" (ARB) contest is that so few people have ever taken the time to really delve into the questions. How could a major, reputable station like KCBQ ever decide to run a contest on that the surface seems such an out-and-out h bureaucratic programming move.

The answer is simple: It isn’t.

The plain fact is that the KCBQ "American Revolution Bicentennial" contest is a unique, simple and beautifully topical station promotion developed by KCBQ program director Gerry Peterson, with a little help from myself and George Washington.

The comments printed in Billboard May 1 by Mr. McKinnon of KSON, in which you quoted virtually word-for-word his scathing attack on the KCBQ contest, accusing us of everything except maybe child molesting and double parking, is typical. Comments such as these, I submit, indicate a total lack of knowledge about the radio industry. Arbitron methodology, and the principles of what is fair and ethical in radio promotion, and what isn’t.

This will help outline how the promotion developed and why we were so certain that it would not be responsible for a single "hyped" diary finding its way into the San Diego Arbitron sample.

Also, some of the details on what make it perhaps the finest, funniest radio promotion I’ve ever been part of during a couple of decades in the business. (In other words, I’d like to take the center out of the atmosphere of near mass hysteria in which it has been presented to date in most publications.)

Fact number one to realize is that the United States government, several years ago, created an organization called the American Revolution Bicentennial administration, to coordinate the events of this country’s bicentennial in each city. KCBQ didn’t create the American Revolution Bicentennial promotions, just as we didn’t create the American Revolution Bicentennial. The promotions are the brainchild of the Bicentennial Committee in each city. We merely ran the promotions as outlined by the Bicentennial.

For example, the questions all the questions are given over the air at certain times outlined in the books, throughout the promotion, naturally to encourage tune-in, a basis for all promotion. Some questions are answered at specific times, others during specific times, etc.

In the later stages of the promotion, listeners are invited to call in.

(Continued on page 45)
Radio-TV Programming

KCBQ’s Promotion Defended

We Froze our newest Jingle Package in a 300lb. Block of Ice. How did it sound back at the studio?

SOLID!

Peters Productions, Inc.
8228 Mercury Court San Diego, California 92111 (714) 565-8511

By CLAUDE HALL

LOS ANGELES-KIEV, located in the Glendale suburb of Los Angeles, continues to move toward talk. Probably all be-talk soon. Stan Martin, air personality at WKTU in New York, has been signed to write, produce and narrate an hour in-plant program for Swanson on the history of American music called “Happy Birthday, America.” Show will trace growth of pop music over the past 200 years in the U.S.

Richard Aikens, Fred Bower and Steve Rash have a firm called Innovations in the Philadelphia area and they’re writing a movie called “The Buddy Holly Story.” Aikens used to work for Rick Tow Productions, producing live shows about music for high schools as a radio station promotion. Jeffrey C. Mathieu advises he has resigned as program director of WJAR in Providence, R.I., and is looking for programming, consulting, jockeying and/or production work. He can be reached at 401-751-5700.

Paul Ward, program director of WROR in Boston, has some trivia: “What radio station call letters stand for is a subject that fascinates me. Maybe other people can add to that list: KUJ, Kindness, Happiness, Joy, KFJ3, Keeps Good Folks Joy-ful. WIBG, I Believe In God, KSFO, San Francisco Oakland, KGBS, George B Storer; and one of the finest of all, WIEL, Edwin Illuminations; KFAX in 1960 was one of the first all-news stations, a daytimer, and retained its call letters after dropping news in 1961. KHOF, Kings Herald Of Faith, KSFB, Four Square Gospel. Unfortunately, WROR doesn’t stand for

Continued on page 45

Radio-Term Continued 43

We Froze our newest Jingle Package in a 300lb. Block of Ice. How did it sound back at the studio?

SOLID!

Peters Productions, Inc.
8228 Mercury Court San Diego, California 92111 (714) 565-8511

Now that’s quality—I love to hear a demo.

Name

Address

City State Zip

Telephone

Analog

Digital

Continued on page 45

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Continued on page 45
As a plug-in option, the program logging function may be handled automatically as well.

IGM claims that the Marc VII was designed exclusively for "live" operation, but also notes that with some pre-planning, the Marc VII may also be used to increase the professionalism of shows not covered by regular talent, such as at night or on weekends.

With the growing trend toward use of cartridges at radio stations, IGM now offers 60% of stations today use cartridges—millions of dollars had been invested in the initial transmitter stations in radio, but little attention had been devoted to new technology to improve live radio. The biggest single problem at live stations is handling cartridges. The Marc VII, it claimed, solves those problems.

Control Unit By IGM

Continued from page 43

IGM can also provide a duplicating tv screen that the program director can watch in real-time to tell him what to monitor, as well.

WNIC Plays New Records

DTVICOMMONAL

Continued from page 44

In any event, all Nor does KFI.

Oklay, Paul, and I'll add this: WIOD in Chicago is the most popular on the air, with many "classic mood" people to stand for Doing

Everything Else. But since then the station has turned into a gold mine with its country music format.

WCAW, located at 680 on the dial in Charleston, W. Va., has gone over to 50,000 watts, according to music director Rick Johnson. Station programs country music. Youth Small & Associates has moved to 680 Beach St. Suite 315, San Francisco.

Calif. 94109. New phone is 415-441-0666. Small is an engineering consultant and also repesnt Bourbon/Bracton

in the equipment.

Jim Roach, program contractor of WDVE in Pittsburgh, writes: Concerning the article on automation in the April 10 issue, a statement is made concerning WDVE which I think needs clarification.

The statement says that Lee Abrams does the music, mostly on tape, for 14 stations, including WDVE in Pittsburgh and KGMQ in Honolulu. While it is true that Lee consults with us as to our music selection, operation is live 24 hours a day. Our

(Continued on page 46)
DON'T PUT YOUR LOVE IN THE MAIL, THEN YOU CAN TELL ME GOODBYE
John Capellan, Capitol 425 (G & M, BMG/EMI-A
cap, BMG)
WELCOME TO THE JUNGLE
Jeannie Seely, Warner 100 (MCA, BMI)
STAY TIGHT (I'VE BEEN THERE)
Pat Kelly, United Artists 150 (ASCAP, Songs, BMG)
SILLY LOVE SONGS
Paul McCartney & Wings, Capitol 441 (Columbia, BMI)
EVEN DAY WITHOUT YOU
Hendrix, Joe Frank & Friends, Paddy M & M (Gibert, BMI)
LOVE IN THE SHADOWS
Neil Sedaka, Rocket 4005 (Epic, BMI)
STILL CRASH AFTER ALL THESE YEARS
Phil Perry, RCA 1061 (Walter, ASCAP)
COME ON OVER
The Rolling Stones, RCA 4255 (Columbia, ASCAP)
SHANNON
Bobby Vinton, Liberty 1065 (RCA/BMG, ASCAP)
A KIND OF HUSH (ALL OVER THE WORLD)
Carly Simon, A&M 1800 (Glenwood, BMI)
MOONSHINE
Bobby Vinton, Liberty 1065 (RCA/BMG, ASCAP)
STILL CRASH AFTER ALL THESE YEARS
Phil Perry, RCA 1061 (Walter, ASCAP)
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BARRY OPPEN

GOLETA, Calif.-Schaefer Electronic, in its first full year of operations, has made sig-
nificant strides in reducing costs and increasing efficiency of operations. The
company is now utilizing two new state-of-the-art equipment
micro-electronic memory control
system that will store events for the
station's complete format for three
days in advance.

The system, which is designed to
regulate the program director's two-file memory that separates
repetitive program events from non-
repetitive time-oriented events such as
commercials and public service
announcements.

Andy McClure, sales vice presi-
dent, explains that his company's
concept goes beyond the sale of
equipment, encompassing the
Bay- analization of a radio station's
format and working with the program
director to supervise and execute
the format efficiently so personal-
ally, whether utilizing the 903E or
Schaefer's computer in the Audio
Memory System or the 24-hour
903M, can be free to work on
more productive activities.

An example of the 903M points to
KEYZ in Anchorage in which it is

Continued from page 45
Continued from page 45

Austin Session

CONTINUED FROM PAGE 45

getting requests on, it we think we've
made a mistake on the record.

"But whether we've made a
miscalculation or not is really not that
important as long as we use that record as
a tool for the three-minute syndicated
program that we happen to play.

Young says that every single record
should be played an equal number of

THE MIGHTY TREADS

Harry Hood, Tennessee, Warner 2107 (A&M, ASCAP)
LOOKIN' OUT FOR #1

Reba McEntire, Sparrow 3275 (Decca, ASCAP)
MORE, MORE, MORE

Andrew Davis, Columbia 30001 (ASCAP, BMI)
LOVE HANDSOME

David Egan, Melinda 1802 (Columbia, ASCAP)
BAD鄰TES'S THEME (Keep Your Eye On The Sparrow)

Hank Snow, Sun 1240 (ABC/Dick Clark, BMI)
BADUIT'S THEME

John Conlee, 4002 (ABC/Dick Clark, BMI)
NEVER GONNA FALL IN LOVE AGAIN

Lambert, Island 3405 (BMG/EMI-A
cap, BMG)
OLD CODE CPO

Buddy Miller, Atlantic 3523 (George Fuccillo & SONS, ASCAP)
THE MORE I SEE YOU

Ferlin, A&M 1813 (BMG/EMI-A
cap, BMG)
SAD NEIGHBOR Tow SERVING (Columbia, ASCAP)

Little Joe Washington, Mercury 5008 (ABC/Revere, BMI)
MIDNIGHT/MOONLIGHT

Ricky Nelson, Imperial 4509 (ABC/Revere, BMI)
(There Don't Be No Man 'R Black)

C.W. McCall, Polydor 18300 (American Gramophone, BMI)
Radio-TV Programming

Vox Jox

Continued from page 46

son, she wanted a raise to $25,000 herself.

I thought Mike could have been a little smoother, but that abruptness later turned out to be part of his style and his on-air charm. He's also a voice man, but he didn't over use them at all. The music he played was extremely good; he played nothing nobly while I listened, yet kept the show moving. At 7:55 a.m. he had a problem with a phone hit and had to sing and dawdle his way out of that one. Naming the phone company (later, I found out the problem really was the phone company).

I turned to WQAM and listened to the legendary Jim Dunlap for a while. There's not much you can say about old Jim. Good voice; kept his name out from extremely well, though he never said much. Handled all the elements well and let the music do the entertaining. He actually kept his name out from better than Mike Reineri, but Mike's show had presented better news, better traffic reports, etc. Overall, in comparison, I felt that Mike Reineri was a better entertainer.

At about 11 minutes to 9 a.m., Reineri did a great number. Called Benny's Barbeque about their barbequed albatross and buzzard for Benny's Barbeque Reineri, traffic reports, had presented practically kept dawdling than he felt he had to entertain. He actually kept his name out from better than Mike Reineri, but Mike's show had presented better news, better traffic reports, etc. Overall, in comparison, I felt that Mike Reineri was a better entertainer.

In essence, I felt that Miami radio seems to have its own character and is quite unlike radio anywhere else. There seems to be a certain spirit on the air.

At 5:08 p.m., I listened a while to Robert W. Walker on Y-100. Good voice. Ultra-light production.

On Sunday (25), I listened to KEKL in Austin, Tex., a while. Two promotions were being hopped that morning. One promotion was Giving the station away—letting a listener do a radio show once a week. But the other promotion was a hunter. Station promoted that it gave away $140 worth of free music a week by playing 28-to-31 feature albums. The personality (he didn't give his name while I listened) added people to record off the air. I also listened sporadically to KNUS in Dallas. Very good station. * * *

The air staff at WIBG in Philadelpia in about two weeks will feature such heavy names as Chuck Knapp, Bill Gardner, Phil Gardner from WXCR in Cleveland, and Larry Dixon from KXIL in Dallas. George Johns, national program director for Fairbanks, is lining up the people now at top dollar. Format? I would believe up-tempo MOR and all of those men are super personalities. WIP will suddenly have to work for a living.

Bubbling Under The

HOT 100

101 - I Gotta Get Drunk, Willie Nelson, RCA (1032)
102 - Night Walk, Van McCoy, M.I. 5667
103 - From Us To You, Stainsles, Darkhorse (1009) (8469)
104 - Barrett's Theme, Sammy Davis Jr., 20th Century 2306
105 - You're Just The Right Size, Salosn Orchestra, Salosn 2007 (Gayl螽es)
106 - Yes, I'm Ready, Tom Samsa, AHG 1211
107 - I Love To Love, Al Stewart, Polydor 4311
108 - Spanish Hustle, Fatback Band, Event 270 (Phonod)
109 - Midnight Groove, Lou Unlimited Orchestra, 20th Century 291
110 - Loney Teardrops, Navel Foods, ABC/ Del 17120

Bubbling Under The

Top LPs

101 - Willie Nelson, Phases & Stages, Atlantic Sc 7291
102 - Starland Vocal Band, Walkin' B.W. 1351 (ABC)
103 - Neil Sedaka, Live in Australia, RCA VPL 1340
104 - Jack Pastoheus, A.P. 33149
105 - John Miles, Rebel, London PS 669
106 - Hodger Whittaker, RCA AP L 1313
107 - The John McGee Loversong Album, Columbia VPS 79/80
108 - Jonathan Edwards, Rockin' Chair, Warner Reprise W 2328
109 - David Allan, Cord, Longtime Redneck, Columbia PC 34399
110 - Marty Allen, Escape From Babylon, Del SADS 7515 (ABC)

KEEP SOME OF THE GOLD FOR YOURSELF

In these times, can your promotion dollars stretch far enough for you to say "Thanks a Million" to those who have made it a million-seller? We can help.

We are able to stretch your existing budget by one third . . .

Here's How

A unique new process of producing simulated golden discs has enabled us to drastically cut costs without cutting quality.

To order simulated gold replicas of a vinyl album or single ... complete with your label copy ... with a 4" x 6" photo-etched black imprinted dedication plate mounted on an attractive walnut plaque ... here's all you have to provide: paper labels — two for each plaque ordered; copy and suggested layout for the dedication plate; typewritten list of recipients' names and, if desired, your company logo and actual size artwork for the album cover.

Note: The manufacturer of this product is in no way affiliated, sponsored, endorsed or otherwise connected with any industry association or any other manufacturer, sponsor or promoter of gold records or gold albums. The product itself is not intended to imply that the performance cited thereon has achieved a specific unit sale. You may order your gold record presentation plaques for just $620 per album plaque (15" x 18") $40 per singles plaque (10" x 14") All prices FOB Los Angeles. Calif. Subject to state and local taxes. Special price quotation on quantities of 100 or more.

MAY 14, 1979 BILLBOARD
Supermarkets Check Out Classics

Classical


Fiore believes this is the first time such a classical package has been presented in supermarkets since Funk & Wagnalls’s last roughly similar venture about 15 years ago.


Each album in the series contains an illustrated booklet providing extensive bibliographical and historical annotation and program notes for the particular selections. Composed in a ring binder, supplied to the publisher with installation two of the series, these add up to a 264-page volume entitled “The Great Composers.”

Composers included range chronologically from Bach to Rachmaninoff, touching only on the biggest names, as might be expected. The repertory is primarily orchestral, with an album of Chopin’s piano music the exception. All selections are complete, except for the Handel entry, which excepts “Messiah,” “Water Music” and “Royal Fireworks Music.”

Programming runs on the generous side, with, for example, Beethoven’s “Emperor” Concerto added to Brahms’s Violin Concerto including a group of his Hungarian dances.

Though a few unfamiliar recordings are among the lot, many have been domestically available on the Vox and Tammany labels, with the later’s recording of Rachmaninoff’s “Symphonic Dances” a case in point.

Fiore admits Funk & Wagnalls was “a little bit hesitant... concerned about mass appeal.” But, he says, test marketing and the results of “focus studies” convinced them that the audience was there.

According to Fiore, the firm’s studies brought together average housewives and families and found generally a positive response to classical music. “That would be nice,” typified the reaction to the idea of music by the great composers, Fiore says. But he claims they also discovered a hesitancy on these people’s part to go into a record store and ask for Beethoven or Mozart.

“Most people purchase by the name of the composer... familiar names,” Fiore says.

Thus the composer’s name dominates the print on each cover in the Family Library collection and most feature a likeness of the man.

Installments 2 through 22 are priced at $2.49 each at Jewel’s 243 stores in Illinois, Iowa, Wisconsin, Michigan and Indiana. Full-page color newspaper ads, and radio and television spots are helping move the LPs from their prominently displayed custom racks.

Though the promotion ostensibly calls for one LP to be introduced per week, Jewell will double up in the racks to expose the entire series in a shorter time.

New Angel ‘XDR’ Cassette Bids For Increased Sales

NEW YORK—Cassette classics are seen as one of the additional consumer appeal with the introduction next month of Angel's improved “expanded dynamic range” product. Said to meet quality criteria equivalent to disk (Billboard, May 1).

At the same time, the new series will bring into an expanded trade position the currently popular cassette matrix. Most of the new Dolby-XDR cassettes will be stereo, with their dual playback capability will be given due attention on tape packages.

Angel recently saw stereo cassettes on a limited basis last September. But with the new XDR series launch, the majority of Angel's planned 48 cassettes due out in August will include the quad element.

To date, no other domestic label has introduced quad cassettes, either tri- or discrete. In recent months BASF has released such matrix recording cassettes in France and Germany, but none have been marketed Stateside.

The Angel line is expected to spur further acceptance of cassettes as a quality medium for classics, thus expanding the market. In London, after London's introduction of improved FFPR series. Laster cassettes, Angel had an enormous response and dynamic ranges, are just now reaching retailers.

Brad Engel, Angel merchandising executive, says reports from the field has reinforced the company view that "better cassette quality will imperil sales.

Among the first 11 XDR cassettes, due out June 7, are the label's hits Menotti’s “The Consul,” Dvořák’s “New World Symphony,” with famed distribution through the magazine trade, and some other titles.

Special backing will be given to a sampler tape holding 10 selections by major classical artists for this cassette, to be offered at a list of 99 cents, will receive market saturation, says Engel.

The new XDR tapes will be released by quarterly, and a minimum of four for a 12-titles will figure on each release, says Engel. List price of the series is $7.98.

Youth Strengthened In RCA Release—Tashi In Bow

NEW YORK—RCA Records’ May classical release features a group of young artists, all added to the label’s roster during the past two years by Red Seal chief Thomas Stepanian. Among those represented with individual albums are the chamber group Tashi, violinist Eugene Fiss, celloist Lynn Harrell (with conductor-pianist James Levine), pianist Emanuel Ax and Todd Johnson. soprano Judith Blegen, and flutist James Galway. The Cleveland Quartet, which joined the label shortly before Stepanian took over, will also be represented with an entry.

Tashi is the group formed by pianists Peter Serkin which has made a number of appearances in concert venues, notably the scene of rock dates. They have a highly publicized appearance at the Bottom Line here this summer, and are soon to appear on a couple of shows they performed there. Mendelssohn’s “Quartet for the End of Time,” their label released on their debut album.

Brailowsky is Dead

NEW YORK—Alexander Brailowsky, internationally renowned as an interpreter of Chopin, died here Sunday (April 25) at the age of 79.

The pianist figured in many recordings for Columbia and RCA Victor, and as a guest artist on numerous repertory and once, in Argentina, gave a series of 17 concerts without repeating a single work. He is survived by his wife, Felicia.
Continued from page 1

sumer items at the former, products and parts at the latter.

Until relatively recently the AES East and West Coast exhibits dovetailed with the generally technical nature of professional papers, while NEWCOM was basically a concentration of electronic parts suppliers and their distributors and reps.

But the rapid growth of the semipro audio market, coupled with the disco boom for high-end sound reinforcing equipment, has brought an influx of more firms to AES that offer a broad range of products.

And NEWCOM has benefited by the increasingly vital role of the rep and distributor in a "fair trade-lets" market, with the expansion of their respective lines from parts to products—particularly in the mushrooming CB field which until recently was almost exclusively an electronic rep/distributor function, rather than consumer oriented.

The 54th AES at the Los Angeles Hilton (4-7) has an SRO list of more than 110 firms, one-third new to the West Coast expo, and a record 20 demo rooms reserved.

Among the more familiar audio names offering a range of products from professional through disco to consumer include AKG, Altec, Boston, Cerwin-Vega, Crown, Iconic, JBL, Martin, Modern Fine, Monacor, NAC, National, Onkyo, Pacer, Pignut, Pathfinder, Peerless, Resonex, Roberts, SoundKing, Telex and Yuno-Vanco.

Far Eastern tone "Eye-ture Chinese performance" FM tuners Engineer Electronics president Jack Doyle’s Supertuners’ introduction products particularly the first CB line

NEWCOM—(Continued 356) 1976 BILLBOARD

NEW YORK—Professional exhibits are open, U.S., Canadian, European and Far Eastern firms vie for attention at the sellout 54th AES convention, with more than 110 firms displaying their newest products Tuesday-Friday (4-7) at the Los Angeles Hilton. Among the first-day throng are new "West Coast faces.

Exhibit hours are 1 to 5 p.m. Tuesday and Wednesday, Sunday and Thursday-Friday and Saturday (6-7).

Equipment exhibits will take up all the available space on the hotel’s mezzanine floor, with an overflow on the main floor and to four fourth-floor rooms.

Rupert Neve, Inc., has booked the Assembly Room East for the first showing in this country of NECAM, an acronym for Neva Computer Assisted Mixing System. The system is designed to automatically move and down as a previously encoded mixdown is played back. To control the mixdown, the engineer simply takes over control of the appropriate fader during the section to be changed.

Allison Research and Engineering will show its newly designed fader—an interesting departure from conventional line. The fader knob has been replaced by a continuous strip of optical film with a light sensor on each touch at any convenient place, to slide it up or down.

For example, adjacent faders, representing very different level sets of record/tape/audio accessory firms including Appollo, Arista, Atco, E.V. Game, Fiedelitone, Fine tone, Le No, Pignut, M. Miller, Platoniclath, Reocon, Rogers, Sexton, Telex and Yuno-Vanco.

AES AWARDS TO 8 IN L.A.

LOS ANGELES—The AES will hold a banquet at its 54th convention at the Los Angeles Hilton. Dr. John York, Chairman of the AES Engineer of Electrical Research Committee, receives a gold medal, the society’s top honor, for achievements in the advancement of film recording and reproduction.

The AES medal (bronze) goes to Hugh A. Jones, CBS audio executive vice president, for contributions to the growth of AES, particularly its international character, and Dr. David D. Collins, past president of International and current AES president, receives a honorary membership for achievements in the advance of recording technology.

AES fellowships go to Howard Duxon, Electro Voice, Kansui, "Vic" God, F. Christmas, Don Eberlein, Robert Fehr, editor, Journal of the AES, and David Blackmer, Qs. A special citation is given to Jacqueline Harvey, AES exhibits coordinator and Journal managing editor.

BARRINGTON, Ill. — Without the "night" appeal, it is somewhat doubtful whether the sound of rock music would have had the revolutionary effect on the entertainment scene the world over.

A decade ago, the "night" sound and sight has been nothing short of explosive. And while others are concerned with the sound effects, Edmund Scientfic Corp. here has become a major supplier to the industry of night effects.

It was 8 years ago when rock came to the fore. That the firm expanded its general science lines into the lighting field. And with the uplift provided by disco during the past couple of years, the expansion into night effects, which is now available in sight effects, lighting is now accounted for at least 20% of the company’s multimillion-dollar annual output, according to Edmund’s, product manager.

Originally founded in 1942 by Newman Edmund, a self-educated engineer, the firm had a background for optics and acoustics items, it is now a 64,000-square-foot facility housing fac- tory, shipping, retail show and offices. Shipping mail-order items priced from five cents to hundreds of dollars world wide.

Tape Duplication, Otari, Pentagon Electronics, Pratt-Spectrom and Super Scope Tape Duplication.

At NEWCOM (4-6), all expanded Superdome exhibit space is a sellout with 350 companies taking up 654 booths in the New York col- lectors. 13 box suites and 2,000 square feet of arena space. More than 30 new products are on view, all the major radio and stereo manufacturers are represented. 128 "new faces."

 Lisp locations to the exhibitor list in the consumer electronic field including Columbia Magnetics in blank, Casio, Charm City, Caps, and Casio-Visco, Cap City and Magico.

Continuing growth in the custom tape duplicating market is evidenced by the new Jornear Enterprises, Liberty/UA Tape Duplicating, Otari, Pentagon Industries, Pratt-Spectrom and Super Scope Tape Duplication.

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NEW YORK—(Continued)

NEW YORK—(Continued)

NEW YORK—Underscoring president Jack Doyle’s vow to continue bringing his horizon, Pion- eer Electronics of America bowed a new line of "Supertuners"—car stereo equipped with "hi fi stereo perfor- mance" FM tuners—and the first portable cassette recorders in its Centex home entertainment line introduced last year.

Doyle also acknowledges the firm’s first CB units will be shown this fall, including several radio combinations, and that the well re- ceived Centex family will continue to grow.

"Our two criteria for any new product are first, Pioneer (Japa- nese parent) reasonably manu- factures it, and second, can we profitably merchandise and distribute it," he comments.

The "Supertuner" is effectively compared in FM tuner performance.

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The AES medal (bronze) goes to Hugh A. Jones, CBS audio executive vice president, for contributions to the growth of AES, particularly its international character, and Dr. David D. Collins, past president of International and current AES president, receives a honorary membership for achievements in the advance of recording technology.

AES fellowships go to Howard Duxon, Electro Voice, Kansui, "Vic" God, F. Christmas, Don Eberlein, Robert Fehr, editor, Journal of the AES, and David Blackmer, Qs. A special citation is given to Jacqueline Harvey, AES exhibits coordinator and Journal managing editor.

BARRINGTON, Ill. — Without the “night” appeal, it is somewhat doubtful whether the sound of rock music would have had the revolutionary effect on the entertainment scene the world over.

At 8 years ago when rock came to the fore, the firm expanded its general science lines into the lighting field. And with the uplift provided by disco during the past couple of years, the expansion into night effects, which is now accounted for at least 20% of the company’s multimillion-dollar annual output, according to Edmund’s, product manager.

Originally founded in 1942 by Newman Edmund, a self-educated engineer, the firm had a background for optics and acoustics items, it is now a 64,000-square-foot facility housing fac- tory, shipping, retail show and offices. Shipping mail-order items priced from five cents to hundreds of dollars world wide.

Tape Duplication, Otari, Pentagon Industries, Pratt-Spectrom and Super Scope Tape Duplication.

NEW YORK—(Continued)

NEW YORK—(Continued)

NEW YORK—(Continued)

NEW YORK—(Continued)

* * *

Perry Solomon has been appointed manager of the consumer products division for the Jack Berman Co. In his new position Solomon will be responsible for the overall sales and marketing program for the consumer products division in California, Arizona, and Southern Nevada.

"Business Cost Cutting Made Easy" was the title of a NEW book talk at a well-attended meeting of the New York chapter, ERA, April 13, according to Bill Sonkin of Sonkin Associates, Mount Vernon, N.Y., educational program committee chairman. Cash-conserving techniques marketed to reps were stressed by the speaker, a consultant and author whose latest book is "101 Ways To Operate Your Business More Profitably" (Dow Jones-Irwin).

* * *

A full-scale discussion of product liability insurance for manufacturer reps is set for the May 17 dinner meeting of the Mid-Ladle chapter, ERA, at the Presidential Apartments, Philadelphia. Speakers include Jack Rodgers, MA, and Richard Knight, H.C. Knight Insurance Brokers, announced program chairman Don Frist, Jemel Electronics, Inc. Beachwood, Pa. A representative is a report from chapter president Eugene Knapka, J.A. Nagura & Co., Penndel, Pa., on NDICOM and other recent trade shows.

* * *

Two new reps for the Western Region are announced by Assoc., J.G. Co., sales are present-ident for its CB/car stereo lines. Robert S. Stevens & Assoc., 942 Market St., Suite 506-507, San Francisco 11, phone (415) 39-7760, will be responsible for Northern California and the Inter-Na-California, 101 N. Beverly Blvd., Beverly Hills, Calif., 90210, phone (213) 273-6125, will handle Arizona and Southern Nevada.

Associated Rep., Ltd., 41 Innes Rd., Philadelphia 19151, phone (215) 649-4110, has added Design Acoustics speakers to its own electronics lines, M. Markell reports.

C-V Disco Push For 'Earthquake'

By JIM McCULLAH

LOS ANGELES—In an effort to put more rumble into the rapidly growing disco market, Cerwin-Vega is making available to discoteques nationally a speaker similar to its own "Earthquake" type. The units are being featured this week in the firm's exhibits at AES here and NEWCOM in New Or-leans.

"It's not exactly the same as the 'Earthquake' horn but it's very close," explains Mike Koehn, the firm's publicity coordinator. The unit model L48SE and dubbed the "Super Earthquake" has a similar cabinet as well as an 18-inch speaker. Initially the speaker will be available in limited quantity and will cost $950 per speaker.

"I think Cerwin-Vega," Koehn continues, "has established a certain reputation because of 'Earthquake' and we wanted to extend and dramatize it in the fast growing, profes-sional products disco market. It's a whole separate market."

Koehn also points out that discos that have the speaker already, mainly in the Los Angeles area, are attracting large crowds because of it.

"That's the feedback we get," says Koehn.

Discos in Los Angeles are getting the speaker from Sound Unlimited Systems, a Southern California factory dealer of Cerwin-Vega, with some local discos getting to the firm's North Hollywood facil-

(Continued on page 60)

No dbx For Uher

LOS ANGELES—Uher of America will not introduce an open reel tape recorder with dbx noise reduction circuitry in the U.S. market, ac-cording to president George Rene. The erroneous information (Bill-board, May 1) was included in a fea-tures of the new Uher "Stereomagic" model SG-510, which actually is a 7-inch, two-speed open-reel deck with suggested list price of $3999.95. Any other 10-inch open-reel machine, with computer logic and omega loop, will be introduced later, but without dbx.
A REVITALIZED INDUSTRY, coming out of the doldrums from a depressed economy and the demise of fair trade, is reflected in this expanded Billboard 1977 Tape/Video/Market Sourcebook—another ambitious joint effort of the Directory Central, Special Issues and Tape/Video editorial staffs.

Among the significant new features in the 1976 Sourcebook are an expanded listing of equipment manufacturers to include audio components for the first time, and their carryover to the listings of manufacturers' representatives handling the various lines.

Also included is a complete listing of the large-screen video projection companies tied to the growing commercial disco and home video markets, and an updated compilation of those prototype videodisk firms that are expected to provide the first consumer units sometime in 1977.

In the Supplies listings, manufacturers of raw and blank loaded tape have been split to better define their products, with cassette/lengths noted for the loaded group, and a category for tapeless, blank loaded supplies; equipment has been added to accommodate this growing group of companies.

Key sections in this expanded 1976 North America edition, including available information for Canada and Mexico:

- Manufacturers/Importers of Tape/Recording/Playback Equipment, Audio Components and Video Recording/Playback/Projection Equipment—Name, address, phone, key personnel, brand names, types of distribution, how product is manufactured (U.S. produced, imports; U.S. brand or import.
- Services—Design & Artwork; Packaging & Labeling (audio and/or video); Printing & Lithographing; Custom Dubbing/Processing; audio and/or video; Duplicators/Marketings (configurations, labels).
- Supplies—Empty Cartridge/Cassette/Reel Manufac.
- Tracts, a complete listing of audio equipment for audio, video equipment; Raw Tape Manufacturers, Blank Loaded Tape Manufacturers (configurations by audio and video brand names, lengths); Tape to the growing commercial, Video Equipment Manufacturers (chief product for audio and video equipment, brand names); Tape Packaging Supplies & Equipment (chief product for audio), Video Supplies (chief product for audio and video equipment, brand names).
- Accessories Manufacturers—Carrying and storage cases, cables, services, head cleaners & demagnetizers, leader tape, splicing tape.
- Store Fixtures & Merchandising Aids Manufacturers—Browsers, boxes, displays, divider devices.
- Manufacturers' Representatives of Tape/Audio/Video Equipment, Supplies and Accessories—Name, address, phone, sales by authorized audio and/or video distributors, Portable recording/playback equipment components and, phono/tape and radio/television combinations; blank loaded tape, accessories, duplicating equipment; VIDEO RECORDING.

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AUDIO MATRIX, INC.
Milton B. Gelfand, president
Audiomatic Corporation Pioneers Progress
In Tape, Record Production Around The World

Audiomatic Corporation occupies a unique position in the international audio industry as the only organization devoted exclusively to meeting the production equipment and material needs of tape duplicators and record manufacturers everywhere in the world.

The company, with headquarters in New York and an overseas office in Courbevoie (Paris), offers an intensely personal service by combining constant worldwide travel by its executives with a network of sub-distributors. Its current role in the international scene and its level of activity around the globe reflect the soundness of its original concept—a single, dependable source of production equipment, materials and expertise to satisfy the industry's needs.

The company acts as sales representative for leading manufacturers of production equipment. It also provides its customers with the most advanced technology. Its continuous, well-established relationships throughout the world keep its executives abreast of new developments and techniques everywhere. Audio is always on the alert for new methods and new lines of production equipment, accessories and automation that will help its customers.

The company has also actively promoted interchange of information and methods among companies and among countries, and has been able to arrange invitations for new entrants into the field to visit the plants of many leading manufacturers.

Milton B. Gelfand, the founder and president of Audiomatic, is the pioneer international salesman of tape duplicating equipment. A graduate engineer, he has been personally responsible for many of the most significant technical advances in record-plating techniques and is widely recognized for his contributions to the art of record manufacturing. With the more recent emergence of tape as the industry's second medium, he has become a leading authority on tape duplicating equipment and accessories.

He gained worldwide attention by making the first sale of American record production and tape duplicating equipment to Russia. Melodiya bought an Audiomatic Process plating system, initially, and followed with Electro Sound tape duplicating systems and additional plating equipment while also retaining Gelfand as special consultant on production.

Service and concern

A hallmark of Audiomatic's operations has been personal service and concern for customer satisfaction. Another is the high standard it sets for acceptance of representation of a product line. Gelfand must be convinced that the equipment is the best of its kind and a best buy in its price range, so that he can confidently put the reputation of his company behind it. Similarly, he insists that the manufacturer provide the post-sales service and spare parts required, whether it be a 10-cent item or the visit of an engineer. Audiomatic becomes the customer's agent for these services after the sale.

Audio executives are constantly on the move, visiting customers and prospects and keeping up-to-date on industry-wide developments. Gelfand, himself, travels around the world at least once a year, including Eastern Europe and the Middle and Far East. Serge Doubine, director-commercial of Audio's overseas office, travels throughout Europe constantly. Timothy A. Cole, vice president, covers the United States, South America and Africa.

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Audiomatic Corporation's office-showroom in Courbevoie, a suburb of Paris, is the hub of sales efforts in Eastern and Western Europe and the Middle East.

Its opening two years ago was an unusually dramatic and innovative event, attended by more than 150 tape and record industry executives from 17 countries. The opening show included introduction of the Apex on cassette printer to the international market, resulting in the purchase of the equipment off the floor by Pathe-Marconi. Concurrently, the first European sale of an American-made automated C-O assembly module was consummated.

Courbevoie has had an increasingly important part in Audioc's operations, culminating in recent major sales to the Romanian and Polish tape duplicating industries. Serge Doubine, director-commercial, heads the European sales-office-showroom, where other exciting events are planned for the future.

FLASH!!!
A demonstration of new equipment in Courbevoie is being scheduled for the Fall of 1976.

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The most productive cassette loader

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By Ned Padwa, General Manager
tape Duplicating Division, Superscope, Inc.
Superscope, Inc., is well-known for its Marantz and Superscope quality equipment lines and as a distributor of certain Sony products in the U.S.
We operate one of America's largest tape duplicating plants, started by our president, Joseph S. Tushinsky, to produce his unique "Keyboard Immortals" series. As the duplicator division grew, it outpaced the capability of available manual winders and splicers. To meet the demands, we developed a prototype Superscope Automatic Cassette Loader which, after long and intensive use in our plant, has evolved into today's most reliable 240 IPS high-production workhorse.
The heart of the design is the patented splicing head, providing consistent, accurate splices over long production runs with what we believe is the most efficient operation of all comparable equipment. Up-to-date electronics and a positive-action pneumatic and electrical drive system are other major features. All available at a most competitive price. The loader's tape handling characteristics allow cassette lengths up to C-120 to be wound without difficulty.
Superscope takes pride, too, in our ability to supply parts and service rapidly wherever these units are sold. Close support for Audio's European sales activity from Paris will be provided from our plant in Belgium.
We expect to stay a leader in the world market for loaders and to broaden our product range with added automation and related new equipment.

On-Cassette Printing Seen As Wave Of Future
By A. Robert Coningsby, President
Apex Machine Company
We expect paper labels to be completely replaced by printing directly on cassettes by 1980.
On-cassette printing has so many advantages of economy and simplicity that paper labels are surely doomed to extinction. Our Apex machine prints directly on both sides of the cassette simultaneously at speeds as high as 100 units a minute. It eliminates the costs and headaches of inventory, including delays, shortages or overorders, storage space and clerical labor. Each selection needs only one set of low cost, easily-prepared printing plates that will last for many tens-of-thousands of impressions.

Print on cassettes; good-bye, paper labels
THE APEX PRINTER
THE APEX PRINTER is not only the most popular duplicating system, but is completely automatic and provides the most reliable and accurate splices in the industry. No longer are you limited to a limited number of drives...you can print with up to four drives in tandem to speed your job.

Most popular duplicating system
THE APEX PRINTER

Quality, Productivity:
Pride Of Electro Sound
By George D. Rehklau, Chief Engineer
Electro Sound, Inc.
Electro Sound's parent, adds: "From the corporate standpoint, our objectives are to continue to improve quality and productivity, to broaden the product base of Electro Sound, particularly in automation of post-duplicating processes, and to diversify further within the recording industry."

Without taking anything away from Audiomatic's brilliant salesmanship, what makes Electro Sound go has always been our technical proficiency. Our reputation for quality and sold production reliability has made our duplicating systems the most widely used in the world, with more than 100 installations in 35 countries on six continents. Our customers range from small independents to such industry leaders as CBS, RCA, EMI, MCA, Melodyta and others and the two most recent sales—to the tape industries of Romania and Poland—have marked new breakthroughs.
We are constantly at work to improve the quality of the duplicated product and the operating efficiency of our machines. The most recent example is the introduction of Biastrune, a product which includes new tuned circuitry in the bias output, improving the signal-to-noise ratio and producing more consistent product from slave to slave by effectively matching the bias generator to the slaves. Biastrune is also available for retrofit into existing systems. Our major R&D and expansion efforts are currently focused on our Ferrohead department, where improvement of head design and longer life are primary objectives.

Richard H. Burkett, newly-elected president of Viewlex, Inc., Electro Sound's parent, adds: "From the corporate standpoint, our objectives are to continue to improve quality and productivity, to broaden the product base of Electro Sound, particularly in automation of post-duplicating processes, and to diversify further within the recording industry."
In 1946, Milton B. Gelfand, a Brooklyn College graduate just back from the Army, gained his first employment as a chemist in the plating department of Chicago-based Sonora Radio & Record Company at its plant in Meriden, Conn. Within three months he became a foreman, establishing a rate of upward movement in the audio industry which he has sustained ever since.

In 1947, with three partners, he launched an independent record plating company, Audio Matrix, Inc., in The Bronx. Within five years, he had bought out the interests of all his partners and was the sole owner of the company. At that time the record industry was producing only 78-rpm disks pressed from copper stampers using nickel only as a flash, surface coating.

The emergence of LPs and 45s in the mid-50s created important new technological demands throughout the record-making process. Gelfand and Audio Matrix pioneered new techniques to meet the sophisticated needs of the pure vinyl, high fidelity (and later, stereo) long-playing record.

He was the first to convert to all-nickel masters and mothers. The company was the first to process stereophonic recordings and the first to use chlorides in a nickel sulfamate bath for the production of record plates.

As it adapted to the new requirements of the industry, Audio Matrix steadily evolved a high-speed nickel plating system with many new features that was patented under the name "Audiomatic Process."

In the early 1960s Audio Matrix was producing for its own use its first 10-position Audiomatic Process plating tank, when a Venezuelan record maker visited the plant and insisted on buying it. It was subsequently seen in Venezuela by RCA International, which sent a team headed by Dr. Max from RCA Laboratories to evaluate the equipment on location in The Bronx. Their report recommended the Audiomatic Process for use in RCA plants around the world.

Thus Gelfand's international sales activity was launched.

Tape becomes factor

Then tape began to emerge as a dramatic factor in the audio industry and Gelfand formed Audiomatic Corporation to be an exclusive worldwide sales agency for the new Electro Sound high-speed duplicators. He traveled incessantly, acquainting the music industry with the Electro Sound system and setting up representatives at strategic points.

The ensuing years were marked by a dramatic rise in the international influence of Audiomatic. A variety of equipment was sold to industry leaders everywhere. New product lines were added. Timothy A. Cole joined the growing staff as vice president. Executive offices were opened in Rockefeller Center. The Courbevoie sales facility was launched and Audiomatic was firmly established as the expert to be consulted by anyone who wanted to start, expand or improve a tape or record-making operation anywhere.

Audiomatic Corporation is more than a sales organization with exclusive international distributorships—it is the place where a high-speed nickel plating system for raw tape. Audi finds the best required product at the best price, whatever or wherever it is.

For the tape industry, Audio's resources embrace duplicating systems, professional recorders, quality control (QC) reproducers, winders and splicers, automated assembling equipment and automated packaging equipment (for labeling, printing, inserting, wrapping), as well as magnetic tape manufacturing, machinery and technology. The company is also a source for blank cartridges, C.O. cassettes, recording tape, splicing tape and accessories.

For the record industry, Audio furnishes complete pressing plants, including record presses, molds and dies, extruders and trimmers, as well as galvanic plastic systems and associated silver spray and matrix equipment.

The Audiomatic Process has been the industry standard for plating systems over a span of two decades. Every design feature and component has been conceived, engineered, tested and continually improved under actual day-to-day operating conditions in Audio's own plant for its customers since the early 1950s. The equipment and procedures are constantly being refined and the benefits of the improvements are passed along to purchasers.

The list of users of the system reads like "Who's Who" of the record industry, including RCA (domestic and international), vinyls, CBS (domestic and international), MCA (Glenside, N.Y., Pinkneyville, Ill., and Dacotapla Vision for vinyls in Torrance, Calif.); Melodiy, Dureco, TokyoDenka, 3M Company, Allentown Records, among many others around the world.

The system's excellence derives from its many exclusive features which combine to produce precision, long-lasting stampers consistently, with minimum labor and minimum maintenance and down-time.

Revolutionary cathode

A key design element, which literally and figuratively revolutionized the plating process, is the cathode which rotates at a 45-degree angle close to and parallel to the anodes. This feature, combined with continuous circulation and filtering of the solution from the bottom, and its unique solution flow, assures that the nickel-chrome solution at the plating surface.

This is crucial to the use of high plating currents which, in turn, are necessary for ducile stampers. The cathode assembly functions without brushes or commutators.

The custom fiberglass tank is absolutely corrosion-free, self-cleaning and maintenance free. The rectifiers are of totally new design, completely enclosed and water cooled. They are made to run 24 hours a day and do, without fan. Thickness is precisely controlled at each position with a new electronic read-out digital amper-hour meter. The anodes can easily be replaced during plating and scrap nickel can be used. Audio's heavy-duty two stage filter handles 100 g.p.m.

The Audiomatic Process is the super plating system.

Audiomatic: International Department Store

Largest independent record plating service

#1 plating system, unquestionably

AUDIO MATRIX, INC.

AUDIOMATIC PROCESS

distributed by AUDIO

AUDIOMATIC CORPORATION

Advertisement
The #s in parentheses following the casette & cassette configurations are the timing available from the manufacturers.


Audio: B. 8--6--6--1/2--7/2--4--5/2--7 open reel, 4--3--3--7 closed reel. 8--8--7--4--2--4--6--7 tape (custom lengths).

B. 8--6--6--1/2--7/2--4--5/2--7 open reel, 4--3--3--7 closed reel. 8--8--7--4--2--4--6--7 tape (custom lengths).

B. 8--6--6--1/2--7/2--4--5/2--7 open reel, 4--3--3--7 closed reel. 8--8--7--4--2--4--6--7 tape (custom lengths).

B. 8--6--6--1/2--7/2--4--5/2--7 open reel, 4--3--3--7 closed reel. 8--8--7--4--2--4--6--7 tape (custom lengths).
The TDK Audia Cassette. It has a lot of the big open-reel sound of its illustrious parent. And why not? The same technology which makes Audia Open Reel “The Master Recording Tape” now delivers that big beautiful sound on cassette.

The Audua Cassette replaces the famous TDK ED Cassette—+ith added high-end brilliance. It delivers outstanding sound at normal or high bias settings. From TDK, of course.

For your CrO2 customers, sell the very best sound of TDK SA cassette tape, the state-of-the-art.

And don’t forget these Super Dynamic sounds from TDK: SD cassette and 8-Track, and S Open Reel.

TPD profit builders—for all your customers’ tape needs. TDK Electronics Corp., 755 East Gate Boulevard, Garden City, N.Y. 11530.

In Canada, contact Superior Electronics Industries, Ltd.
**TAPE SUPPLIES**


Audio Video: Maintenance accessories, cleaning products, parts, etc. and Home Theatre. Magazines: Stereophile, Complete Guide to Hi Fi.


Audio Video: Union City, N.J. 07087; Tel: (201) 358-2200; Adv. Mgr.: Steve Juster.

Audio Video: 309 S. Wabash Ave., Chicago, Ill. 60604; Tel: (312) 757-8600; Adv. Mgr.: John P. Kelly.


TLAP SUPPLIES

Convenient, Gill Street or pancakes 2e1
COOQ COMPANY NAME
8-hour shift that does Intl Pres.:
E. Horton; 5377. Kaiser.

Pro- company produces
Pony Pacer, Pentagon Inds.

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Mgr.. James Pres.. Torn
Stewart, Pres.: Tom Stark, Adv. Ron
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11571. Bob Dixson; Adv. N.
Mgr.. James Pres.. Torn
Stewart, Pres.: Tom Stark, Adv. Ron
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11571.
No! No! not that kind of cleaner. EVG introduces the ALL NEW HEAD TAPE head cleaners

Featuring a new spun polyamide cleaning fabric belt with a mylar backing that will clean magnetic head better. Plus fast moving, profit making programs consisting of 8 track cassette cleaning, four combination capstan/head cleaner. Four combination head cleaners included in our No Deal Weight Programs.

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EVEGAME INC.
186 Buffalo Ave., Freeport, N.Y. 11520 (212) 370-0440

MAY 8, 1976, BILLBOARD
IF YOU HAVEN'T FOUND THE RIGHT ACCESSORY LINE AT THE BEST PRICES THEN YOU HAVEN'T TRIED FINETONE THE MOST COMPLETE SUPPLIERS OF RECORD AND TAPE ACCESSORIES

Manufacturers and Distributors of Audio Products
24 Cedar St., New York, N.Y. 10013 (212) 336-6482

“What in the blazes is it?”
— Jack Fridenfield, PhD

No, it’s not pre-Columbian art. It is a masterpiece in its own right. And one that means extra profits for you.

The strange-looking object is the heart of our newly toolbed head demagnetizer. We wanted to improve our unit’s performance, make it easier to produce, and cut its cost at the same time. And by doing it in-house, we can respond quickly to your needs.

Cash in on the audio boom
A phone call could move this thing right away.
Contact Jack Fridenfield, Ph.D. (Doctor of Phonography), (516) 533-5200, Robbins Industries, 75 Austin Blvd., Commack, N.Y. 11725.

Expanded Lists Reflect Industry Growth

Increased page count

- Continued from page TR-18

In 1976, according to both EIA and manufacturers’ reports, the booming consumer electronics industry continued to expand the range of in-home entertainment products. The boom continued with a vengeance as the audio industry moved into high gear with the sales of home entertainment systems. The home entertainment systems market experienced a strong increase in sales as consumers continued to invest in high-quality audio equipment. The boom in the audio industry was fueled by the growing popularity of home entertainment products, such as home theaters, audio/video systems, and home automation systems. The audio industry continued to grow throughout the year, with sales increasing by more than 20% over the previous year.

Manufacturers report

The increasingly important role of the audio industry in the consumer electronics market continues to grow, with sales increasing by more than 20% over the previous year. The growth in the audio industry is driven by the increasing popularity of home entertainment products, such as home theaters, audio/video systems, and home automation systems. The audio industry continues to be a significant source of revenue for manufacturers, with sales increasing by more than 20% over the previous year.
The following listing of Manufacturers' Representatives has been supplied by both manufacturers and importers of the equipment by their representatives. Product includes Audio Components, Audio and Video Tape Recording/Playback Equipment, Tape-Blank Loaded, Tape Accessories, and Tape Duplication Equipment. The lists are not necessary full lists, and the representatives are not necessarily limited to these lines only.

### ALABAMA

- **BIRMINGHAM** (Area Code 205)
  - Adkisson & Assoc. Inc., PO Box 28511, 35202 Tel: 1-800-769-2980
  - Fissell Co., 2540 Washington Pike, Ste 8, Huntsville, 35801 Tel: 205-832-8842
  - Howe Sales Inc., 5040 Highway 231, Riverport, 35801 Tel: 205-832-8842
  - Mallard Co., 5236 Foy Heights Dr, Ste 206, 35218 Tel: 567-3080, Conroy, 35801
  - Shaw, Tel: 205-832-8842

- **TUSCALOOSA** (Area Code 205)
  - Coronado Electronics, Inc., 2000 St. Thomas Rd, Ste 200, 35409 Tel: 205-393-3071
  - Law, Tel: 205-393-3071

### ALASKA

- **ANCHORAGE** (Area Code 907)
  - Ira. C. Fulenwider, 234 West 8th, 907-256-3048

- **KODIAK** (Area Code 207)
  - Box 500, 207-747-2993
  - Robert Ball, 533 N. 17th St, 907-256-3048

### ARIZONA

- **PHOENIX AREA** (Area Code 602)
  - desert Pacific, 7205 E. Shea Blvd, 602-954-7205
  - National Audio Video Co., 840 N. 9th St, 602-954-7205

- **TUCSON** (Area Code 520)
  - Audio Components, Inc., 1525 W. St. Francis Rd, Ste 101, 520-748-7205
  - Tel: 520-749-7205

### CALIFORNIA

- **LOS ANGELES METROPOLITAN AREA** (Area Code 213)
  - Audio Indus. Corp., 1419 N. Broadway Ave, 213-624-7300
  - Line: Vanguard, 213-624-7300
  - Line: Magnavox, 213-624-7300

- **CENTRAL VALLEY** (Area Code 530)
  - Audio Components, Inc., 976 Broad Ave, 530-672-7300
  - Line: Vanguard, 530-672-7300
  - Line: Magnavox, 530-672-7300

- **SAN FRANCISCO & BAY AREA** (Area Code 415)
  - Audio Components, Inc., 976 Broad Ave, 415-672-7300
  - Line: Vanguard, 415-672-7300
  - Line: Magnavox, 415-672-7300

### MANUFACTURERS' REPRESENTIVES' REPRESENTATIVES FOR TAPE/AUDIO/VIDEO EQUIPMENT

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**MANUFACTURERS' REPRESENTIVES' REPRESENTATIVES FOR TAPE/AUDIO/VIDEO EQUIPMENT**

(Continued on page TR-35)
MANUFACTURERS REPRESENTING TAPE/AUDIO/VIDEO EQUIPMENT

KANSAS CITY AREA (Area Code 816)


OMAHMA (Area Code 402)


NEBRASKA

HASTINGS (Area Code 402)


OMAHA (Area Code 402)


HIGHLAND LAKES (Area Code 609)


NEW JERSEY

AVENEL (Area Code 732)


CHERRY HILL (Area Code 609)


CINNAMON (Area Code 609)


CRABAPPLE (Area Code 732)


DEMARET (Area Code 804)


ENGLEWOOD (Area Code 201)


FAIR LAWN (Area Code 201)

MANNUFACTURERS’ REPRESENTATIVES OF TAPE/AUDIO/VIDEO EQUIPMENT

Nelson-Heintz Assocs., 68 Dearborn Dr., Zip 11212, Tel: 996-9305, Fax 996-2052. Home office: Buffalo, N.Y.

EAST CHATHAM GROUP (Area Code 114)


NEW YORK METROPOLITAN GROUP (Area Code 114)


Alyce J. DiFranco 221 Fifth Ave. Zip 10010, Tel: 998-8882.

Belmont Sales 77-15 46 Ave. Flushing, N.Y., Zip 11373, Tel: 601-2345, Fax 601-2345.


Brian Clarke 459 Kingsway Ave., Stratford, N.J., Zip 08084, Tel: 479-1234, Fax 479-1234.

Marcia Ellin-Bell 1783 Broadway, Zip 10010, Tel: 996-2052, Fax 996-2052.

Frank P. Guardino 248 Fifth Ave. Zip 10010, Tel: 322-5424.

TaraCigna 1757 Broadway, Zip 10019, Tel: 851-2345, Fax 851-2345.

John E. Howitt 248 Fifth Ave. Zip 10010, Tel: 322-5424.

Mamid Reddy 557 Fifth Ave. Zip 10017, Tel: 851-2345, Fax 851-2345.

Robert Weinstein 905 W. 95th St. Zip 10025, Tel: 248-2052.

Ellanor C. Cooper 185 West 42nd St. Zip 10036, Tel: 751-2345, Fax 751-2345.


Diane Grunberg 320 Madison Ave. Zip 10017, Tel: 698-6523, Fax 698-6523.

Tom J. Horan 1970 Broadway, Zip 10013, Tel: 601-2345, Fax 601-2345.

Marilyn L. Shaw 604 Broadway Zip 10012, Tel: 524-2345.

Margaret Lerner 501 Fifth Ave. Zip 10017, Tel: 851-2345, Fax 851-2345.

James C. Koeppel 2188 8th Ave. Zip 10034, Tel: 123456, Fax 123456.


Robert Bloomer 1520 9th Ave. Zip 10011, Tel: 996-2052, Fax 996-2052.


Doris L. Tilton 425 North Broadway, Zip 11710, Tel: 996-2052, Fax 996-2052.


David A. Calk 450 Broadway, Zip 10013, Tel: 698-6523, Fax 698-6523.

Ruth A. Johnson 248 Fifth Ave. Zip 10010, Tel: 851-2345.


Ralph D. Miller 420 Madison Ave. Zip 10017, Tel: 851-2345, Fax 851-2345.


Pam N. Gillies 121 Fifth Ave. Zip 10019, Tel: 996-2052, Fax 996-2052.

Pamela S. Vann 160 8th Ave. Zip 10011, Tel: 996-2052, Fax 996-2052.


William E. Horne 161 5th St., Northvale, N.J., Zip 07647, Tel: 996-2052, Fax 996-2052.

Northern New Jersey Group, Leonia, N.J., Owner: Ronald Stadler.

William P. Moran 85 W. 80th St. Zip 10024, Tel: 996-2052, Fax 996-2052.

Theodore J. Rahn 263 W. 49 St. Zip 10019, Tel: 996-2052, Fax 996-2052.

Mark St. John 60 Newton St., Northvale, N.J., Zip 07647, Tel: 996-2052, Fax 996-2052.

Northern New Jersey Group, Leonia, N.J., Owner: Ronald Stadler.


Richard T. Monti 1251 9th Ave. Zip 10019, Tel: 996-2052, Fax 996-2052.


TAPE/AUDIO/VIDEO EQUIPMENT MANUFACTURERS & IMPORTERS

MEXICO

PRINTERS & LITHOGRAPHERS

1 C S/Colonia Int'l SA. Av. 16 de Septiembre 1, Colonia Del Carmelito. Phone: 2-763-3810.

2 Sonor Instruments de Mexico SA De CV, C.P. 01100, Mexico D.F. Phone: 3-822-3950.

Tape Supplies

Annapolis de Mexico SA De CV, Blvd. Del Norte 1382, Mexico D.F. Phone: 5-376-0870.

Audio: B.V., cassette open

Accessories Manufacturers

C S/Colonia Int'l SA. Av. 16 de Septiembre 1, Colonia Del Carmeloito. Phone: 2-763-3810.

Audio: B.V., cassette open

Accessories Manufacturers

C S/Colonia Int'L SA. Av. 16 de Septiembre, Colonia Del Carmenito. Phone: 2-763-3810.

Audio: B.V., cassette open

For more information, contact Estudio M. Rossetti, Tel.: 5-376-0870.

Welcome to Mexico! 5016 12th St. N.W. Washington, D.C. 20016. Tel.: 3-822-3950.

Accessories Manufacturers
The only thing John Davidson allows to come between him and a good audience is his Shure SR sound equipment. With back-to-back concerts and coast-to-coast road tours, John's sound equipment must withstand the tightest scheduling and roughest handling, and stay in top working condition for the next show. His sound technicians chose the SR line of sound components because they're easy to transport . . . compatible with most in-house sound systems . . . and, above all, have the capability to faithfully reproduce John's intimate, personable voice even in huge auditoriums. And reliable? Ask the superstars.

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

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
Software Promos Vital With Hardware Limits

By VICKORA CLEFFPER

(This concludes an exclusive two- part interview that began last week with a look at merchandising of stereo, automatic and CB.)

INDIANAPOLIS—For the growing chain of Ay-Way record stores, although software (records/tapes) and hardware (stereo, automatic, and CB) are separate departments with separate budgets, they are obviously linked in the minds of both customers and management.

Thus the selling strategy for Don Rapp, vice president in charge of hardware (and a former software buyer), and Tom Mahy, senior buyer for records and tapes, often dovetails.

As one example, though quads has never really fulfilled its promise for Ay-Way, the four-state chain still carries four 3-channel units and stocks quad-head tapes for both demonstration and sale.

Although the age of the average Ay-Way record/tape customer has dropped over the last few years from the 21-28 span to between 10 and 17, the purchasing power has remained steady.

This younger group prefers Mahy to use software to in- troduce, whether its sponsoring an entry in a raft contest or offering a free prize for anyone who can get the most tape and radio contest.

In this back-to-school promo, callers were asked to guess the best and most appropriate gift for a school principal.

Other well-received promos included flying a Beach Boys banner, with a vinyl record of The Beach Boys on each installment for two days, and scheduling personal appearances by celebrities around the front yard to hard-sell, according to Mahy.

Rapp recalls a particularly effective stunt when he was promoting two-way, Ay-Way’s sponsorship of an entry in the hot air balloon race and only Speedweel for the pit stop. He gave a giant balloon carrying a label or name’s prizes.

In-store promotions, such as drawings for boots or concert tickets, help Mahy keep a tab on customer stadium buying and provide prizes for both school and age. Special displays and ads immediately follow or accompany software for artists in the various Ay-Way cities at all the 26 stores (soon to be 28).

As with hardware, record/tape ads concentrate on product and price.

To the younger audience, Mahy uses advertising, radio and newspaper, including high school papers.

A typical ad will feature anywhere from 25 to 48 LPA/tapes, with six albums mentioned in a single radio station.

Each store prominently displays its record/tape department in a built-in “bar” with product.

Advertised specials are high-lighted in in-store displays weekly, usually including information that their growing stereo and record-tape business will remain good as “long as we’ve got good merchandise."

TERRY KANE

‘Audio Still In Dark Ages,’ States Youthful Koehn Electronics Head

By ALAN PENCANSKY

CHICAGO—If aviation was in a state as audio, planes said never get off the ground, pro- nounced Terry Kane, president of National-based Koehn Electronics 34, in his 1st year of audio engi- neering.

Kane stated with a voice track record and, what he calls, “renegade” opinions about the state of his art.

“Audio is still in the dark ages,” bellowed soft-sounding engineer Kane.

“Not that those who have their hands on the noise have bad sound. Discs are not, but still the average upper 1 home fluid electronics is often two years behind in the latest innovations. Most disco sys- tems take home hi-fi equipment and it is beyond the average customer’s exposure.

Kane has more than a dozen disco- tellations to his credit in clubs in Connecticut and other states as well as a successful concert activity, he firm provided the sound for At- ta’s Electric Circus and a recent trip to a a warehouse, and Kane and Capton’s Macom studios.

He is also, strangely enough, the k. for whom Miami’s T.K. Pro- tocols is named. Kane built the T. K. attic studio in 1967-68 and initally were rather casually adopted for the state was then only one of many subsidiary aspects to Henry Stone’s operation.

Kane was in Chicago recently to oversee his firm’s installation of a sight-sound system on the city’s North Side, an installation Kane calls, “completely different from anything else.”

Perhaps its most unique feature is the use of large speaker enclosures. “I’m very into lucite,” Kane offers.

“Lucite has all the qualities of wood, without wood’s inconsist- entness.”

“Besides,” he says, “it’s the busiest of cosmetics in the audio era.

Most designers have been afraid to try it, but I don’t, because it hasn’t been done by a brand name company.

Plexiglass construction was employed in his music-linked use of la- sers for the club, and in creation of design’s custom box music playback system employs Stantons earphones, Thomas turntable—actually a left- over from the earlier system.

Crown amplification and modified Electro-Voice speakers. It was de- signed by a professional company, according to Kane, with adjustment for the typical response character- istics of recording facilities.

Recordings have been made to eliminate distortion, the preamp was specially tuned to the system.

“We’ll have to work on this one for a year before it’s敲ed down.”

Kane says, one of the biggest problems is the lack of an industry—wide re- ference point. “Mikes are for speakers, receivers are for home entertainment,” he says, and then adds, “When you have too much involved in the sale, it’s too much to go with the trade.”

Details of the new system are still being worked out, but Kane insists that he is working on it, and urges its members to support it, and the CES as a whole.

Meriton & Aiwa Lines Previewed For Debut

By RUDOLPH JODE

NEW YORK—In its bid for an impressionistic re-entry into the highly competitive U.S. home audio mar- ket, the Institute for High Fidelity plans to sponsor any of its tradi- tionally consumer-fi hi-fi shows this year, and will continue to work on its show budget into a comprehen- sive multimedia advertising program.

Among the shows affected by this decision of the IHF’s promotion committee, is a New York show that was tentatively planned for this fall.

However, plans remain in effect for a possible series of shows to be held in New York, both duelling and non-duelling, to be sponsored by Meriton Electronics, which has been recently unveiled its own 1976-77 line of home electronics products featuring popular-priced compacts, and portable tape record- ers.

Samples of the new Aiwa line will be shipped to dealers across the country in July, according to Shiigo Inagaki, Meriton’s president.

Top of the Aiwa line to a $560 compact system built to audiophile specifications with a receiver that delivers up to 22 watts RMS, a true stereo channel, a power specifi- cation of 20 Hz to 20,000 Hz, and greater than 12db of headroom in either channel. The HI-FI are only $360.

Aiwa’s model AF-3003 is a AM/FM stereo receiver, with built-in amplifier and CD.

The two show duelling cassette decks, priced at $320 to be released by the end of the quarter, are the $350 stereo receiver, with a $300 stereo receiver, and the $250 stereo receiver.

The two show duelling cassette decks, priced at $250 to be released by the end of this year, are the $200 stereo receiver, with a $100 stereo receiver, and the $100 stereo receiver.

The two show duelling cassette decks, priced at $150 to be released by the end of this year, are the $100 stereo receiver, with a $100 stereo receiver, and the $100 stereo receiver.

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GRT, a manufacturer of pre-recorded music tape, has an excellent opportunity for an in- dividual as its West Coast Regional Sales Manager in our Custom Product Division, selling tape duplication and record pressing to the music, industrial and educational markets. Experience in new music industry desirable. Specific accounts to be serviced but emphasis on developing new music customers. Sal- ary plus commission offered.

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GRT Corp.
om 1286 No. Lawrence Station Rd.
Sunnyvale, Cali. 94086
**Technical Papers & Seminars Run Gamut of Topics**

NEW YORK—Four full days of technical sessions and seminars will keep techies engaged at the 54th AES which opens Tuesday (4) at the Los Angeles Hilton.

The preliminary program lists about 75 technical papers, to be presented in 12 technical sessions. This year's sessions include:

- Tuesday (4) 9:30 a.m. Disk Recording & Reproduction (3)
- Tuesday (4) 2 p.m. Audio in Broadcasting, Electronic Music I
- Tuesday (4) 5 p.m. Electronic Music II
- Wednesday (5) 9 a.m. Magnetic Recording
- Wednesday (5) 2 p.m. Signal Processing
- Thursday (6) 7:30 p.m. Motion Picture Sound Recording

**AT AES**

- **Technical Papers**
  - Statements of the exhibit include paper presentations, technical programs, a program of discussion, and a program of audio and video presentation.

- **Technical Sessions**
  - Two sessions will be presented, two sessions will be devoted to the technical session on disk recording and reproduction.

- **Technical Highlights**
  - The remaining two sessions will be devoted to the technical session on disk recording and reproduction.

- **Technical Sessions Material**
  - The remaining two sessions will be devoted to the technical session on disk recording and reproduction.

**Electronic Valve**

"An Electronic Valve in a Tape Recorder" by Bob Fidler of Telefunken Telcom Engineering (49)

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With the projected step up of software, he Monta indicated that 3M will become much more active with the production of videocassettes for Betamax.

In addition, the Sony magnetic tape facility in Dohthan, Ala., now under construction, will produce videotape next year.

"We expect to test production," the president added. "Schein at the new tape facility the first quarter of next year and we hope to be producing good quality videotape in large quantities by June 1977."

Schein also reconfirmed Sony's stance not to enter the videocassette software business themselves but rather to "encourage experts such as Time-Life and Telefunken" to expand their roles.

Among the new components introduced were two direct-drive turntables, three stereo AM-FM stereo receivers, three integrated stereo amplifiers and AM-FM stereo tuners, a stereo preamp, a stereo amplifier, and a bookshelf speaker system.

The two direct-drive turntables included model PS-3750 featuring brush and slotless DC servo-controlled motor, built-in phonostage, and programmable platter marking.

Also available in dealers in May was a suggested list of $250 and model PS-3300 without phono stage which will have a suggested list of $200 and will be available in July.

Schein also added that after television in hi-fi components. The firm's second best product category in terms of sales growth.

Noro Olga, Sony's deputy president, on hand from Tokyo, also revealed that "Eclat" hardware, a new 3-inch audio cassette system being jointly developed by Sony, Matsushita (Panasonic; and TEAC in Japan (Billboard, April 26) "might be on the Japanese market by year's end and conceivably be introduced in the U.S. market next year."

Without elaborating further, Olga indicated that he wouldn't be surprised if "Eclat" supplanted both the Philips system and Sony's open reel.

The six models in the EX series, all available in June, have thin lines and are a major improvement on Sony's current Betamax, according to company executives.

"We could ship Betamax to every dealer in the country," said Harvey Schein, president of Sony Corp. of America, "but we want to make sure all the pieces are in place, especially parts and service. That's the only thing holding it up right now."

Schein also pointed out that Sony wants to first establish Betamax's prime function—that of a "time shift" device for television viewers—and once that priority is fully established, future pages in Betamax's genesis will unfold.

Among later developments, according to Sine, are an expanded product line both consoles and decks, a deck to which a color or black-and-white camera can be attached, as well as low cost color and black-and-white cameras.

Akin Mora, chairman and co-founder of Sony Corp. said that he was ecstatic with the firm's development of a system to prevent pirated copies from being made out of software recorded on Betamax videocassette tapes, a development made public last week (Billboard, May 1).

"I believe the development of the system to protect copyrighted material will encourage producers to increase their software production for Betamax," he stated.
Diamond In Vegas: 3 Nights At $1/4 Mil

LAS VEGAS — Neil Diamond has reportedly made $1/4 million for the 3-D event, which will be held on July 4, at the Caesars Palace. He will perform three nights at Caesar's Park, the resort's new entertainment facility.

Diamond reportedly made a secret visit to inspect the new showcase facility several months ago and was enthusiastic after studying technical features and design aspects with hotel executives.

“The biggest deal of my life,” says Allan Silver, executive producer for the event.

Refusing to play Vegas on a nightclub basis, Diamond was won over by the facility's architectural and acoustical design. The Caesars Palace hotel and casino also attracted the attention of the event manager, who set a nighttime distinction and the event is set to become a regular annual engagement.

Diamond's Vegas debut officially will launch his national and Canadian summer tour in conjunction with his new album release, “Beau-


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AUSTIN CITIZENS BEEF, BUT CAN'T HALF EVENT

AUSTIN—Overcoming stiff last-minute resistance from worried area residents, the “Sunny Break” rock concert took place Sunday (2) as originally scheduled. Sponsored by Win Anderson and the newly formed Mayday Productions Co., the event was expected to draw nearly 50,000 music fans to this central Texas city.

Being held on 130 acres of meadows near the western center of the city, the concert was to be ent- cized by Wollan Jack and featured performers including The Who, the Doors, and Peter Frampton and Gary Wright.

Residents living near the concert site complained that plans for the festival had been made without considera- tion for possible damage to their property. Austin City Manager Dan Davidson said, however, that he believed the promoters’ precaution was needed.

Mayday precautions included de- tailed planning for traffic control and parking and sanitation, medical facilities and dust and insect control. Partial facilities were made available for the Friday and Saturday before the festival for those coming early and planning to camp on the grounds.

Dow Jones

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Rock Tops Baseball

As Anaheim Payoff

LOS ANGELES—Tommy Alayne, general director of the Anaheim Convention Center and nearby Anaheim facilities, has his facili- ties, even though some civic officials have openly admitted they don't care for rock shows at the two sites.

The Convention Center houses a 9,000-seat stadium that the city can hold 55,000 for a concert, as it did recently for a Who show.

To show city fathers and others that objects that concerts are big money-makers, Liegler has drawn up a one-year survey comparison between rock concert revenues at Ana- heim Stadium and California Angel baseball games. Since the stadium is the home of the ball club.

Basing his findings on a theoreti- cal analysis of revenues, Liegler finds that concerts have more than averaged, Liegler points out that con- certgoers pay $2.50 to $3.00 more, whereas the baseball team gets $2.50 ticket. This gross admission is then split with the record companies, whereas the base- ball team keeps 100% of its revenues. Too, percentage of gross admission to the City of Anaheim was 5%, 10%, and 15% for concerts. The city gets $500 of parking revenue for baseball, but the fans are paying $25 to $50 for concerts.

Figuring total net parking reve- nue, based on 12,000 cars for each event, the Angels return $8,750 to the city, whereas a musical show brings in $17,500, the liegler. Who concert did.

The percentage of concession rev-

included also in the workshop were the four central panelists: "Women Of The Talent Business," Chairing will be Connie Pappe, executive vice president of John Reid Enterprises. Others this panel will be Mar- shal Day, manager of Scelsi & Croft; Florida promoter Marjorie Colter; and Cardillo Col不予 and Claire Rothman, house booker of the L.A. Forum.

Due to the crush of vital issues offered at the Talent Forum, lunch-

Rock Tops Baseball

As Anaheim Payoff

LOS ANGELES—Tommy Alayne, general director of the Anaheim Convention Center and nearby Anaheim facilities, has his facili-

SACRAMENTO SITE OPEN

LOS ANGELES—Carnival owner Al Aley of Atlas Greater Shows in Sacramento is making available his amusement park area to rock concert promoters, following a series of stops there over the Easter holidays.

The facility, he says, holds 30,000 in festival style and has a fenced-in area of about 40 acres. The site is next to the Cal Expo, home of the annual Cali- fornia State Fair.

A huge stage, capable of accommodate- ing any size rock group, has been set up as a permanent fixture in the fall of 1975 and will increase the size.

Area was it the newest concert site in Sacramento, and it is only capable of holding 30,000 persons. He or Ron Hazard are at the carni-

Silverly Cooper, Warner Bros. adver- tising manager, has been named Nova Agency in Nashville books Waylon Jennings, Jess Colter and Tom Wilson. Outsider lin- eup may be noted in the above.

“Shaping The Dollar Fairly” will be chaired by New York concert promoter Ron Donner, director of the annual Schafer Festival. The panel, still to be complete, also in- cludes Bob Reggel, Warner Bros. artist relations vice president; agents Tom Ron of ICM, Peter Golden of William Morris and Howard Rose, whose independent agency books Elton John. Also set for the panel are Continental Promotions president of Madison Square Garden; Barbara Kennedy, manager of the summer of Love and western concert mogul Mike Belkin.

Also completely set now is an all- star panel of music industry execs—Afternoon workshops on business aspects of the live entertainment professions. See page 90 of this issue.

By N.A.T. FREEDLAND
The Outlaws: Wishing to play second fiddle in order to get seen by the masses.

NEW YORK—Unlike other bands with hit product and an action to headline concerts, the Outlaws are content still playing second bill on opening tours.

The reasoning behind this is plain and simple according to the band's manager, "We realize we can give an act before headlining major concerts.

Although the group does see more in smaller, many on college campuses, it has been strongly done by the "second fiddle" philosophy in the past two years.

Ever since its first LP on Arista, received more than a year ago, the group has had a growing legions of fans, but the Outlaws personnel and management (Alan Walden and Charlie Brown) are in the best interest to serve as special guest to other heavier acts.

These include the Allman Brothers, Doobie Brothers, Lynyrd Skynyrd and soon the Who, for whom the Outlaws opened during its spring tour of Europe.

"It sometimes gets pretty rough playing nonsop around the country going from one tour to the next but, we all love to perform and enjoy the reception we've received on each of our shows," the band's Billy Joe "Butch" Jones.

"As an example of our working schedule, recently we flew back to Georgia from a California engagement and it is one of the group's members could get married, but were back on the road the following day.

Jones says the band has been around for many years, having recently been discovered. His reasoning why they didn't get signed before this time is that the band needed to mature and learn various aspects of the business.

According to Jones, the group's success and the two Arista albums is due to the different musical styles of the group's members. Each is in a different form of music and says the group wants to grow and develop in various musical areas to escape being typecast.

In the very near future the Outlaws will be recorded live in concert at the Fox Theater in Atlanta and all the group members are looking forward to this event. Each feels that one major strength of their appeal lies in their strong live performances.

Says Jones: "When we begin to headline in the next year, all of us will feel much more comfortable playing 3,000 to 4,000-seat halls than the monster arenas because we feel the group is growing and ready for an act before headlining major concerts.

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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
KEYNOTE ADDRESS
John Kenneth Galbraith, Professor Emeritus, Harvard University, World-Renowned Economist

9:45 am - 10 am
COFFEE BREAK

10 am - 11:30 am
1) "WHATSOEVER HAPPENED TO THE TALENT MANAGER?"
Chairman: 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 Shoichi Kosano, Shinke Music, Tokyo Keith Mardak, Hal Leonard Publishing

11:45 am - 1:15 pm
CONCURRENT SESSIONS
3) "TAPE PIRACY—WHERE IS IT TODAY?"
Chairman: Stanley Gortikov, RIAA Panel: James G. Dy, Dyna Products, Manila; D.J. Young, IFPI, Hong Kong; Gramitto Ricci, Consorzio Cemid Srl, Milan

4) "COLLECTION OF FOREIGN PUBLISHING INCOME—THE SUB-PUBLISHERS vs. THE COLLECTION SOCIETIES"
Chairman: Panel: Rudi Slezak, Rudolph Slezak Musikverlage, Hamburg; Robert Kingston, Southern Music, London, Theadora Zwan, BMI; Al Ciancimino, SESAC; Paul Adler, ASCAP; Shinpei Matsuoka, Zen-On, Tokyo

Chairman: Sal Chiantia, NMPA

2:30 pm - 5 pm
Individual meetings, video playback of morning meetings

SATURDAY, MAY 8
9 am - 9:45 am
KEYNOTE ADDRESS

"THE JAPANESE MARKET—HOW IT'S COMBATING HIGH INFLATION"
Mr. Keisuke Egashira, Nomura Securities
9:45 am - 10 am
COFFEE BREAK

10 am - 11:30 am
CONCURRENT SESSIONS
5) "HOW TO GET THE MOST OUT OF YOUR FOREIGN PUBLISHING LICENSING DEAL"

6) "THE EXPORT/IMPORT BUSINESS—Blessing or Curse?"
Panel: Owen Sloane, Esq.; Ken Erst, Motown

11:45 am - 1:15 pm
CONCURRENT SESSIONS
7) "HOW TO GET THE MOST OUT OF YOUR FOREIGN RECORD LICENSING DEAL"
8) "WOMEN—AN UNTAPPED RESOURCE OF THE MUSIC BUSINESS"
Chairman: Panel: Misa Watanabe, Watanabe Music, Tokyo; Bunny Fredus, CBS, Meryl Allen, Festival Records, Sydney; Beveta McShane, GRT
2:30 pm – 5 pm Individual meetings, video playback of morning meetings

SUNDAY, MAY 9
9:45 am – 10 am PLenary SESSION
INTERNATIONAL BANKING SESSION
Panel: John Wadsworth, First Boston Corporation, New York; Dennis Bunnyn, Nat'Y Westminster Bank, New York
10 am – 11:30 am CONCURRENT SESSIONS
9) "CAN THE TOURING ARTIST HURDLE INTERNATIONAL BARRIERS?"
Chairman: Frederic Gaines, Wyman, Bautzer, Rothman & Kuchel
Panel: Liberase, Tats Nagashima, Tokyo Music, Tokyo; Marshall Gelland, Gelland, Macnow, Bennett & Feldman, Toby Roberts, Toby Roberts Tours, Bob Groth, AF of M
11:45 am – 1:15 pm CONCURRENT SESSIONS
10) "THE EXPLODING LATIN MARKET"
Chairman: Joe Cayre, Caytronics
Panel: Gerald Masucci, Fania Records; Rogerio Azcarraga, Mexicanins, Mexico; Paul Marshall, EMI
11) "TECHNOLOGICAL INNOVATIONS—DO THEY REALLY SELL RECORDS?"
Chairman: Warren Syer, High Fidelity Magazine
Panel: John Eargle, JME Associates; Larry Blakely, DBX; Bruce Maier, Discwashers
2:30 pm – 5 pm Individual meetings, video playback of morning meetings

MONDAY, MAY 10
9 am – 10:30 am CONCURRENT SESSIONS
12) "BUILDING AN ARTIST vs. ACQUIRING AN ESTABLISHED NAME"
Chairman: Panel: Ewart C. Abner
Chairman: Nelsihi Ertegun, WEA President
Panel: Ewart C. Abner, Mike Maitland, MCA Records; Manual Villarreal, CBS, Mexico City
13) "THE TV LP PACKAGE—TODAY'S WINDFALL OR TOMORROW'S WOES?"
Chairman: Panel: Ray Kieves, K-Tel, Canada; Eric Kronfeld, Esq.; Machat & Kronfeld, Jack Culberg, Ronco, Chicago
10:30 am – 10:45 am COFFEE BREAK
10:45 am – 12 pm CONCURRENT SESSIONS
14) "MUSIC POPULARITY CHARTS—HOW THEY WORK AND HOW THEY WORK FOR YOU"
Chairman: Bill Wardlow, Bob White—Brillboard
Questions from the floor
15) "THE RIGHTS TO AUCT—FOR ARTISTS, WRITERS, PUBLISHERS, LABELS"
Chairman: Leo Strauss, Prager and Fenton
Panel: Jolene Burton, A&M Records; Fred Altman, Esq.; Leroy Colton, Attorney
1 pm GOLF TOURNAMENT/TEennis TOURNAMENT
7 pm FINAL BANQUET

More speakers to be announced

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.

Stanley Gortikov, President Recording Industry Association of America
George Greif, President Greit-Garris Management
Cy Leslie, Chairman Of The Board, Pickwick International
Mike Maitland, President MCA Records
Jerry Moss, President A&M Records
Alice Prager, President SESAC
Harvey Schein, President Sony Corporation of America
Irwin Steinberg, President Polygram, Inc.
Larry Utal, President Private Stock Records
Norm Weiser, President Chappel Music
Walter Yetnikoff, President CBS Records Group

International Advisory Committee
Stig Anderson, President Sweden Music, Stockholm, Sweden
Louis Couttolenc, President/General Mgr. RCA Records, Mexico City, Mexico
Arnold Gosewich, President Capitol of Canada, Malton, Ontario
Andre Midani, Warner Bros., Río De Janeiro, Brazil
Rudi Slezak, Rudolph Slezak Musikverlage, Hamburg, Germany
Manuel Villareal, President CBS Records, Mexico City, Mexico
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All information on agenda, hotel rooms and meeting rooms will be sent immediately upon receipt of your registration. For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.

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Register early! Join us at IMIC-6 in Hawaii, May 6-10, 1976. (No Refunds after May 1)
Talent In Action

Continued from page 55

precise dramatics: Steve Wonder's lively "Live For The Day" ended the tight and pack-

age at the Bowl on a high. Wonder, who is the lead singer of The Supremes, has never sung a song like this before and he was quite in his element.

The Supremes also gave a good performance with "I Will Go With You." The audience was electrified by the Supremes' vocal harmonies and the way they moved on stage.

LITTLE FEAT

Roxy, Los Angeles

LITTLE Feat has always been a successful group, and this was evident in their performance. The group's sound was well-balanced and the audience was thrilled.

CHARLES MINGUS

PHINEAS NEWBORN JR.

Keystone Korner, San Francisco

Back in San Francisco after almost a year, Charles Mingus and his sextet put on a memorable show. Mingus is known for his improvisational skills and his ability to create a unique and powerful sound.

The group's performance was intense and powerful, with Mingus leading the way on bass. The audience was captivated by his virtuosity and the group's overall musicality.

Diamond in Vegas

Continued from page 54

Midler for her smash two-week engagement recently. While the show was a success, the group's sound did not quite match the smooth and sophisticated style of Midler's earlier shows.

The capacity crowd roundly applauded the group as they left the stage, and the audience's appreciation was evident in the way they clapped and cheered for the group.

TICKETS AT $10.50

Stones Fans Stunned By Phony Richard Promotion

PHILADELPHIA - Rolling Stones fans fumed into buying advance ducats at $10.50 for a concert supposedly starring Stones' guitarist Keith Richards, when he will have a wait to get refunds, if they ever do.

The tickets for concerts May 26-27 at the Philadelphia Sports Spectrum took the form of a "souvenir ticket," but when fans tried to use them for admission, they were refused.

The band's superstar soloist is no Keith Richards, who was no part in a deal struck by the Spectrums for Richardson at $10 a ticket.

Duffy, Inc.

The two concerts could never even come off was expected by Jonathan Taffik, rock writer for the Philadelphia Daily News, who predicted that the band's superstar soloist would not be Keith Richards, who was no part in a deal struck by the Spectrums for Richardson at $10 a ticket.

Keith Richards, who was no part in a deal struck by the Spectrums for Richardson at $10 a ticket.

Johanna Takiff, who was no part in a deal struck by the Spectrums for Richardson at $10 a ticket.

From the performances, the concert, which even had Richard's name misspelled an "N," were never expected to come off.

Two principals in the concert promotion, Samuel and Sandra Ford, were being tried in a U.S. District Court here on other charges Monday (26).

The suit charges with interstate transportation of stolen property and conspiracy. FBI agents said they have arrested Johnson and Ford, who are being held on charges of racketeering.

LIZA MINNELLI

MARVIN HAMLICH

Westchester Premier Theater

Tarrytown, N.Y.

At the 14th concert, she made her first debut as "Sukie Loo" for the Kleenex Ben Gartner show. "The show was fantastic!" said one of the audience members.

Liza Minnelli, who was no part in a deal struck by the Spectrums for Richardson at $10 a ticket.

Lincoln, Stromberg Collab

On a Music-Heavy Picture

LOS ANGELES -- Two young men with strong music affiliations are now in the process of reading a major-studio motion picture for an August nationwide release date.

And they feel the music for the film will be one of the strong selling points.

Art Linson, whose Art Linson Productions is seeking celebrities and has provided the soundtrack for the movie, along with Gary Stromberg, the latter a producer at that studio for several years ago, for a long time ran the Gibson & Stromberg public relations office for pop and rock. They believe a film on music and the Gold Dust Twins last year.

The picture, "Car Wash," has an unusual movie score by veteran producer-composer Norman Whitfield, who makes his film-debut scoring here. A soundtrack album will be released by RCA Records, featuring the Pointer Sisters, who are also in the movie--a first for them, as well.

Compositions by Whitfield are unique in that each song is actually played in the film as being heard from car radios--as that car goes a walk.

For background music, sunda
dane music as a water spray revolving brush get their own themes. A younger on a skacheo is choreographed to a Whiffet strain while another of his tunes heard as a character in the film is a rock ballad while listening to a car radio.

Among the record artists seen in the picture besides the Pointer Sisters are comedians George Carlin and Richard Pryor, who has just signed with Capital Records. The film is shot in and around Los Angeles, and the soundtrack is being released by Capitol Records.

Ike and Tina Turner are also featured in the movie, along with an up-and-coming group The Jokers, who have been featured on ABC's "American Bandstand."
Classifieds: For Wisconsin Technicians

By ALAN PENCHANSKY

CHICAGO—Thirteen technicians are entering the Wisconsin Technical College for the first time this year; in the past three years of training in what is the nation's only state apprenticeship program for technicians, they have been on the job eight months, service device servicers, it was reported recently at the Wisconsin Music Merchants Association Spring Convention and Trade Show.

After two more years of specified training, the students, in this case in a trade Wisconsin has established a status equivalent, in the field of carpenters, plumbers, and electricians.

The program was developed jointly by the Wisconsin Department of Industry, Labor and Human Relations' Division of Apprenticeship and Training.

"Wisconsin is acknowledged to have the best state technical and vocational training programs in the country," says Len Roulier, executive director of the Wisconsin group. "The vehicle is already in place and we are determined to take advantage of it."

According to Roulier, the program was developed in response to "a pressing need for a sufficiently number of properly trained maintenance people."

In effect, it creates state-wide standards for training of coin-operated amusement and gaming machine repairers.

Over the three-year apprenticeship period, 300 hours of instruction are required, combining on-the-job training under the supervision of the employer, with classroom work held at the Mid-State Technical Institute in Wisconsin Rapids.

Apprentices spend four weeks at Mid-State each year, booting on schematic interpretation, electrical mathematics, soldering-brazing, coin machine repair, parts replacement, customer relations, salesmanship and safety and other topics including an introduction to the coin machine industry.

In their second year, apprentices return to Mid-State for two weeks and the agency of course work, with three weeks the following year. The registration fee for the second year is $22.50. The selection of courses is $54.00.

The development of this curriculum should lead to the availability of course work in other training centers, outside the apprenticeship framework, according to Byron Teutzell, a professor trained in division of Apprenticeship and Training.

As part of this program, field offices of the agency provide operators with aptitude testing for screening of prospective apprentices.

Under the chairmanship of Russ Dougherty, a Wisconsin Rapids operator, the three-year apprenticeship committee works in an ongoing advisory capacity with the state agency.

MOA Membership Portal: 3/3/87

CHICAGO—The following three names have been submitted to the national MOA membership as candidates for inclusion in the new title: Amusement & Music Operators Assoc., Amusement & Music Operators Assoc. Assoc., Coin-operated Industries.

MOA directors resolved at this year's board meeting to change the name of the association in order to:

NEW YORK—While most colleges are still attempting to finish out bookings for the current school year, the alumni association and students at Kutztown (Pa.) State College are already looking ahead to the fall semester.

Several months of planning have culminated in groundwork for the first Kutztown Music Festivals and Music Festival, a three-day event (Sept. 3-5) that will feature major country and bluegrass performers.

According to Ed Miller, president of the school's alumni association and coordinator of the event, "more than 20,000 are expected to venture into the area for outdoor shows with a music budget of more than $82,000."

Slated to perform are Freddy Fender, Mel Tillis, the Statler Brothers, Emmylou Harris, Hickory Wind, Central Park Sheiks, Heartsfield, Red Clay Ramblers, Highwood String Band, Morningsong, Livingston Taylor, Donna Fargo, Earl Scruggs, Randy Vanwarre, Walker, John Hartford, New Grass Revival, Don Reno, Bill Harrell & the Tennessee Mountain Boys, Gritty Dirt Band, Tammy Wynette and the Country Gentlemen, Johnny Paycheck, Star-Stripped Washboard Band, the Good Boys and others.

"When we approached the town's officials about staging this event, we received their total cooperation, because they saw our plans were not to make this a rock festival, " Miller says. "Instead, we will be carrying out the title of the event, and feature many other periphery presentations."

Included in this list are a showing of crammers and musicians, workshops for both adults and children, presentation of students from each of the 13 state colleges in open air amphitheater, workshops, concerts, blacklight shows, and live rock theater, drama, music festivals and special evenings.

Because our school is so artified, we felt this idea would be a natural, since it would serve many purposes," he states. "Other connected events we're sponsoring are an amateur fidelity contest with the winner getting to open one of the concerts, a 'good time fellowship service' on Sunday morning featuring the Oak Ridge Boys and Rick and Rosemary Wilhelm, and a second after-hours buildings for entertainment following the concerts—one for picking and jamming and the other for square dancing."

Kutztown is a college located between Reading and Allentown with a student body of 5,200. Miller says that the college is in hand in hand with these students to decide on an entertainment schedule.

Unlike many other colleges, Kutztown has an alumni group Good Times which oversees all of the contemporary concerts. The student activities committee promotes these activities.

Through the alumni association, Miller has been bringing big-name entertainers to campus for six years beginning with our Chicago concert and including our recent presentation of Barbra Streisand and Liza Minnelli, he says. "Right from the beginning, I felt that an alumni association would be irrelevant unless it took the student in mind and that's why we began an undergraduate alumni association."

Miller asserts that his group has already stayed true on the tune that was set by the first festival was an outgrowth of his feelings that there is a market for country and bluegrass music.

"We are using the Kutztown Fairgrounds, which are adjacent to the school, and the same place that the annual Pennsylvania Dutch Festival is held," he says. "After viewing the Philadelphia Folk Festival, outside Philadelphia, we realized that the way it was across so well, we decided to start a yearly event of our own."

The university's bicentennial committee has worked with the alumni group with the best, according to Miller, because they feel that this type of music ties in with the nation's birthday.

After formulating the idea, Miller approached Mike Pennington of Kutztown College Entertainment Associates, New York-based booking agency, who put together the basic personnel for such a show.

I usually don't like to deal with a major agency, but the agency came up with a list of names and prices and generally got us the acts cheaper than we probably could have, he says. "In addition, we also dealt directly with several other agencies like Jim Halley, Shorty Lavender and Monterey Peninsula Association.

Because the event is being held Labor Day weekend, Miller expects to draw music fans from the surrounding states, which could bring the attendance to its limit of 35,000 spectators.

Jukebox Programming Classes For Wisconsin Technicians

By JIM FISHEL

Kutztown College Gala Alumni & Students Prep Fall Festival

By JIM FISHEL

PHILADELPHIA—Appearance by Metropolitan Opera soprano Marilyn Horne, tenor Gary Graff, cellist Yo-Yo Ma, violinist Eugene Fodor and conductor Sarah Caldwell are among the highlights of the remaining five previously unannounced classical programs of the 1976 Temple Univ. Music Festival.

The Festival opens its ninth season June 25, 26 and 27 with the Alvin Symphony Orchestra, under the baton of music director Richard Croft. The center with the bad gala formal opening night for the resident Pittsburgh Symphony Orchestra on July 9, with soprano Anna Moffo and tenor John Alexander. Sergiu Comissiones, music director of the Festival, will conduct.

Home will appear with the symphony orchestra on Aug. 14, Graff on Aug. 18, Horne on Aug. 22, and Caldwell on July 24, for their initial appearances at the event. Other programs of the remaining five classical programs include pianists Gerrit Ohlsson with Donald Johanos, conductor Constantine Kitsopoulos, guitarist Tony Garcia, guitarist with Murry Sidlein conductor, Julio Juztor, bass with the Chicago Symphony Orchestra, pianist Tatyana Haren, Linda St Martin, conductor, July 30, pianist Susan Starr, Aug. 13, and Jean Pierre Rampal, Aug. 15.

Special programs will include an ethnic "International Salute To The World" (Continued on page 93)
Salsoul Orchestra and 6114 Guests Make a Discotillion

**Venerable Roseland Dance lights up for Discotillion.**

**Singer Carol Williams reprises “More,” her single with Salsoul.**

**Salsoul Orchestra leader Vince Montana takes a turn on vibes.**

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This Week

1. WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
2. LOVE TRIOLOGY—Donna Summer—Oasis (LP)
3. TOUCH & GO—Ectasy, Passet & Pan—RCA (LP)
4. TURN THE BEAT AROUND—Vicky Sue Robinson—RCA (LP)
5. DOUBLE EXPRESSO—Salsoul (Killer Gobow disco version)
6. FIRST CHOICE THEME/GOTTA GET Away—Melva Goudt (LP)
7. LET YOUR HEART DO THE WALKING—The Supremes—Motown (LP)
8. BROTHERS THEME/UNDER MY SKIN—Make Love—The Brothers—RCA (LP)
9. I’LL GO WHERE YOUR MUSIC TAKES ME—Sandy James & The Vaquero’s—Pye
10. CATHEDRAL’S—O.C. Luwe—Pyramid (LP)
11. MO, NO, Joel GET UP & BOOGIE—Silver Convention—Motel Intl (LP)
12. RAIN FOREST—Bobby Orch. Epic
13. MOVING LIKE A SUPERSTAR—Jackie Robinson—American Arista
14. DOUBLE EXPRESSO—Salsoul—Motown, Fifth Dimension—ABC
15. LOVE HANGOVER—Melva Goudt—Ultra

This Week

1. WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
2. BOHANNON’S THEME—Bohannon—Buddah (LP)
3. HIGH ENERGY—LET YOUR HEART DO THE WALKING—The Supremes—Motown (LP)
4. YOU CAN’T WIN ME FREE—Candi—States (LP)
5. LOVE HANGOVER—Diana Ross—Motown
6. MOVING LIKE A SUPERSTAR—Jackie Robinson—American Arista
7. TOUCH & GO—Ectasy, Passet & Pan—RCA (LP)
8. IS IT/BRAND NEW—Melva Moore—Buddah (LP)
9. JET SETTIN’—Vince McPhee—Aces (LP)
10. TURN THE BEAT AROUND—Vicky Sue Robinson—RCA (LP)
11. LOVE TRIOLOGY—Donna Summer—Oasis (LP)
12. TIME MOVES ON—Shawn Brown (LP)
13. I GET LIFTER—Sweat Music—Scepter
14. I LOVE TO LOVE—Al Downing—Polydor
15. MA-MO-AH—Tony Value Sounds Orch.—Bromswick

**_discotillion hit Discus_**

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Sound Business

Nashville: For RCA's Most Hits
By GERRY WOOD

NASHVILLE—More hits have come out of RCA's Nashville operation than any other studio configuration.

Studies A, B, C and D, plus a mixing room, a quad mixing room and a control room make up one of the most complete recording complexes under one roof in the nation, and RCA exec Hans Helsey is always trying to improve these facilities.

The history of RCA's Nashville studio is marked by a series of unusual fortunes. The "Nashville Sound." Before 1954, RCA used several independent musicians in the studio. Later, producer Steve Sholes and engineer Jeff Miller journeyed to New York and spent hours with microphones, mikes and other equipment.

The pair used Owen Bradley's quick recording system from the Columbia complex, Brown Brothers (over a tire store downtown, the Thomas Studio in a downtown garage) and Turtle Studio in the old Tulane Hotel.

Articles using these studies included "Johnny Cash Goes To Jail," "Johnny and Jack," "The Carter Family," "Chet Atkins, Bill Carlisle and Elvis Birt."

RCA became the first major label with its own studio in Nashville when, in 1954, it opened a studio in the building with the Methodist Radio and Television Foundation. The first EMF affiliate, cut "Heartbreak Hotel" with "I Was The One," came from this studio along with other Presley million sellers.

In 1957, Chet Atkins became the first Nashville manager of oper- ations and producer, and the noted guitarist convinced RCA that a new building and studio should be built. Later that year RCA opened studio and office facilities on 17th Ave. S. Atkins worked in a studio with such artists as Jim Reeves, Sonny James and Roy Orbison. As the RCA Nashville operations grew, a larger facility was needed.

The studio was doubled in size in 1960, and in 1965 the present three-story building and giant studio A was completed. Since then, studio A has grown to a complex with two additional studios, new lazer channels and new tape mastering.

Despite the expanding facilities, rumors persisted through last year that RCA was considering shutting down its studio facilities. In stead, the label brought John Olsen from New York as studio manager and earmarked even more money for expansion purposes.

"When I came to Nashville there was a lot of talk about RCA shutting the studios down," Olsen admits. "Actually, we're expanding and we're investing money in our facili-

ties. Where we need to spend money may be at the satellite stations ahead of the other studios, we will."

Though most observers believe that RCA has expanded the studio operation is trying to build up its custom business. "The studio has to be self-sustaining," Olsen explains. "But we've got to keep paying for that, it's not either or pay to stimulate custom business. We want to serve customer people as well as we service our commercial people."
**Soul Sauce**

**WB Moving Pop Acts To Soul Mart?**

By JEAN WILLIAMS

LOS ANGELES—While Warner Bros. Records is concentrating on breaking its soul acts, it is also attempting to move its pop acts into the soul market first.

According to Keith Knudsen and Tommy Johnnson of the Doobie Bros., a pop/jazz-oriented ensemble, not only is the label marketing the act soul, but in the past year its audiences have changed to include at least one third black.

“We have always had young audiences because of the AM airplay we receive. But for the past year our audiences now include older and black people,” says Knudsen. He contends that the group has al-

(Continued on page 63)

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**Soul Singles Watch**

**Hot Soul Singles**

**Soul Special Survey For Week Ending 3/8/76**

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**REV. W.E. JASPER**

**HE WILL ANSWER PRAYER—THE SPIRITUAL WINGS**

**HOT SOUL SINGLES**

**TITTLE, ARTIST**

<table>
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<tr>
<th>TITLE (Published: Label &amp; Number: Label)</th>
<th>Artist</th>
<th>Notes</th>
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<tr>
<td>FOPP—Joe Pepper</td>
<td>Joe Pepper</td>
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<td>HUNTING—How Lit</td>
<td>How Lit</td>
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<td>HEART ON UP (Do The</td>
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<td>The Fifth Dimension</td>
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<td>RAGGED ROY OFF THE</td>
<td>Royal</td>
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<td>LET'S GO (Part 1)</td>
<td>Aretha Franklin</td>
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<td>NOT IN LOVE (Debbie</td>
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<td>NINE TIMES</td>
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<td>MOVIN'</td>
<td>The Doobies</td>
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<td>I WILL ANSWER PRAYER—THE SPIRITUAL WINGS</td>
<td>W.E. Jasper</td>
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Seven-man group from the pop-only field, notes Johnson.

The pair attributes its new status to its backup group, the Memphis Horns.

Knudson defense that this group of musicians has played with r&b acts such as Aretha Franklin, Rufus Thomas, Wilson Pickett, the late Otis Redding and others, therefore giving the Doo-ble Bros. a firm r&b base.

The Memphis Horns, an RCA group, now has a new LP on the label, "High On Music."

In the Doo-ble performances, several Horns tunes are injected into the show.

After a two-year absence, Ray Charles returned to New York's Carnegie Hall Friday (30).

The concert which featured Charles, his orchestra and the Rae-lettes was sponsored by WRRV, the all-jazz station, in association with Don Friedman and New Audiences.

Frankly Ajaye, a rising young comedian on Little David Records, has turned down several requests for personal appearances in order to complete his co-starring role in Uni-versal's upcoming film, "Car Wash."

Ajaye will be seen in his motion picture debut this summer in "Dandy, The All America Girl."

The label also promises an initial LP release from the comedian this summer.

The Spinners are going to spring a brand-new show on audiences in a five-city tour including the Newport Jazz Festival.

An 80-minute tribute to Duke El-lington is included in the show.

Greedy Records, a new label in Los Angeles, is looking to sign r&b acts with crossover potential, ac-cording to Henry Marx, co-owner and vice president.

The four-month-old independent label recently signed Donny Ger-rard, former lead singer of the group Skylarks, with a new single "Worries (Are Impossible)."

Kathy Collier, also signed, is set for a release in the near future, says Marx.

Marx, with Scott Lavin, partner and president of the label, has signed with independent distribu-tors.

According to Marx, distributors handling Greedy's product are: Malvern in New York; Ami, Detroit; Universal, Philadelphia; Hot Lines, Memphis; Bib, Charlotte, N.C.; Schwartz Bros., Washington; All South, New Orleans; Tone, Miami; Best and Gold, Buffalo, N.Y.; MS, Chicago; Tara, Atlanta; Commercial Music, St. Louis; In-Tune, Los Angeles and Pacific Records and Tapes, San Francisco.

Aretha Franklin made her first concert appearance in Vancouver, Canada, Sunday (2) at the Coliseum where she was accompanied by the Vancouver Symphony Orchestra.

Jewel Records has released a new LP by the Soul Stirres titled "Heritage Vol. 11." The album features many of the past hits by the group which gave Joe Cooke his start in the music field.

Remember... we're communicating, so let's communicate.

Continued from page 62

WAYS LPS, Continued from

Washington Honors Its Van McCoy

LOS ANGELES—It was Van McCoy Day in Washington, Tues-
day (27) and the record community seems to have pulled out all stops to honor him.

The Grammy award winning pro-ducer/artist, and native of Wash-
ington was also honored for his out-standing achievement in the record industry by members of the Wash-
ington political and broadcasting community.

Because of McCoy's impact on the current record disco trend, four local record outlets, Douglas Sterreo, Sam K's Record Shop, Gerrie's Inter-
national House of Music and Uni-
versal Discount Records, joined Ray Mott, owner of the Sagatius res-
taurant where McCoy's disco party was staged, as participating sponsors of the McCoy salute.

Throughout the day, McCoy made promotional appearances at each of the record outlets, as part of the day's events.

He also made the rounds, and did telephone interviews with local tele-vision and radio stations, including WTTC-TV and radio stations WTTG, WOL and WHUR, with WHUR honoring him in its pro-
gramming throughout the day.

In conjunction with the salute to

the famed producer, the participat-
ing sponsors conducted special Van McCoy sales from April 15-27.

One of Washington's leading record distributors, Schwartz Bros., supplied all record outlets with McCoy record libraries.

H&R Records, formerly Avco Records, purchased 60-second radio spots on most stations in conjunction with the McCoy Day activities.

Temple Introduces 3 Disco Speakers

NEW YORK—Temple Sound Equipment has bowed three speakers in a disco line. The Disco-Pro I has a reported power handling ca-pacity of 150 watts RMS within its 12-inch speaker and one ultra high frequency horn tweeter.

The Disco-Pro II has the same re-
ported wattage for its 15-inch speaker and mid-range horn. And the Disco-Pro III, also with a re-
ported 150 watts, has an 18-inch speaker and one mid-range horn.

Firm is located in the Bronx.

Big Band Album

LOS ANGELES—Chalice Pro-
ductions is preparing a disco LP of 1940s big band tunes. Produced by David Chatter and Joe Renzetti, the LP will first be released on Arista in England in the summer. Project is titled, "Welcome Back To World War II" and will feature several mus-
icians who performed with the big bands during that era.

Ways Lps, Continued from page 62

"I KEEP COMING BACK FOR MORE"

by The Soul Cop

( Oliver Christian )

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Wilson, N.C.—WOT
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LOS ANGELES—In an attempt to strengthen RCA Records’ position in the R&B market, Ron Moseley, new division vice president, R&B artists repertoire, is expanding its promotion, ad, and sales staffs.

He is also increasing the artists roster, in addition to establishing RCA’s newly formed Sixth Avenue label.

A new position, artist development, headed by Carl Griffin, has also been added.

"There was a need for the label to get totally involved with its black acts, developing the acts from the beginning and supporting them throughout their careers."

"We are now working closer with the managers and booking agents of acts. The vehicles to handle this type of project have always been here at RCA, but we are now going to take advantage of them," Moseley asserts.

He is currently eying the slot of black product man-ager to deal with the merchandising and marketing of black acts. The ad division has been upped six persons over the past four months, bringing its total to eight.

Also new on the scene are four black sales representatives to handle colleges, plus five additional promotion persons.

Moseley explains that his new staff comes from various record companies. However, he contends he is looking to employ persons without previous record experience.

Wendell Basa, former national promotion director for London Records, is now West Coast ad director and Carl Mulsby has been named East Coast ad director.

"Of course we need the pros of the record industry for their expertise but I am also looking at persons with no experience because they can learn a great deal," he adds.

Moseley points out that heavy concentration is being given to its new custom label, Sixth Avenue.

"The label will be developed to act as a separate entity apart from RCA, and we will be signing acts from every musical area to it," he says.

Carol Townes and Fifth Avenue, an R&B group with a similarly titled LP, is the first act signed to Sixth Avenue.

**Chelsea Acquires VeeJay Label's Gospel Catalog**

LOS ANGELES—Chelsea Records and VeeJay International have entered into an exclusive long-term venture for distribution of the VeeJay gospel line.

We Farrell, president of Chelsea, says the VeeJay pact, along with a similar pact with BeeGees Records several months ago, is a part of a long-term plan to "shoot for a major share of the gospel market."

"We’ve worked towards this for a year on this project and we feel the gospel market has been understudied in the past. It is a very proper segment if given full distribution as well as merchandising, marketing and promotion attention. We feel gospel can be a profitable area.

"There is crossover potential," Farrell continues, "but this is not our aim at first. We want to do well within the gospel to begin with."

Farrell says the first release, which he calls "innocent," will be available immediately. Initial release will be controlled of VeeJay catalog product, though the label will provide Chelsea with 10 to 15 new LPs a year. BeeGees is expected to provide the same quantity of new product and product will also come from several other gospel labels. Farrell will be working with in the future.

"In the past, we have been very conscious about promoting gospel."

Farrell says, "and we will probably expand that operation shortly. In addition, our four regional and 11 local promotion people will work the product."

Some cover art from VeeJay will be used, while Farrell’s staff will create other covers.

"Gospel firms have missed a lot of the obvious places in which to market product," Farrell says, "such as church groups and local groups. In addition, gospel can be sold through regular retail channels to more advanced than has been used in the past."

Products will be seen on Chessa with the VeeJay logo. The same arrangement will be used for BeeGees.

Artists in the VeeJay catalog available for Chelsea release include such top gospel names as the Swan.
**Surprise Twitty Hit In Mexico**

**‘Don’t Cry Joni’ Daughter Duet a Country Click**

By MARY FISHER

MEXICO CITY—Although nobody is labeling it a trend as yet, American country music is beginning to take hold here via a recent Conway Twitty entry, “Don’t Cry Joni.”

According to the leading retail record outlet Mercado De Discos, the record has been a weekly pick for future success. One of the company’s spokesmen adds, “And if it wasn’t for the fact that it is pure country from the States, it already would be in the select group. It is very rare indeed that a sound like this has ever caught on here.”

“Actually, the majority of U.S. country is often ‘too twangy’ for Mexico,” cites Frank Segura, international director of Musart, the distributor of the RCA product, “but this one is a pleasant surprise for us.”

Estimates for sales on the single since its release March 3 are that it has gone close to 20,000 “and could hit more than 100,000 by summertime.” Any English-speaking disk topping 10,000 in Mexico is considered on its way to becoming a hit.

A surprising factor is that the Twitty disk is beginning to sell big in Mexico City, a locale where soul and rock take hold. During the last week of March and early April, “Joni” was selling at a pace of close to 1,000 units a week.

Because the version by Twitty was catching on so fast, Musart admitted it was caught asleep at the switch. An independent label in Guadalajara, Discos Magneto, has already gone ahead with a Spanish-language cover of the song. The label also owns 40 radio stations, consequently they stand a good chance of breaking it.

Why should there be such a rush to buy it? Segura feels it surely is not what the lyrics say, “but a sound the Mexican feels comfortable with.” The duet of Twitty and his daughter, (Continued on page 60)

---

**Cincy QCA Label Into Country Mart**

CINCINNATI—Con Archer, Canadian country-gospel artist, just signed with QCA Records, has cut four country sides here.

Archer’s signing signals QCA’s initial step into the country field. QCA has long been one of the majors in the recording, pressing and packaging of gospel records.


---

**TANYA TUCKER’S TUCKANOE FARM**

Located on the beautiful Harpeth River, approximately 25 minutes from Nashville. 200 acres of ground (fully landscaped and cross fenced with woven wire) plus 55 acres of government lease land along the Harpeth River banks at a cost of $55 per year. There are a total of 19 buildings, (including 3 extra nice tenant houses and large modern barns). The new $100,000 farm home includes 5,500 square feet of living space, 4 bedrooms, 4 baths, large kitchen and banquet sized dining room. Absolutely loaded with extras. This house is 168 feet long with an outside bathroom for the swimming pool that has a wrought iron fence and slate deck. There are two barbecue houses (one with complete inside kitchen), putting and pitching green (irrigated and lighted for night use). There are 18 ponds stocked with fish, including a self-feeding catfish pond with automatic feeder. Color brochure available on request. You must see this fantastic farm to believe it!

CURTIS RUCKER

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(615) 385-1770
RCA Nashville: the Most Hits

• Continued from page 61

Custom clients include Playboy, Word, RCA, Rowboat, ABC/Dot, Mega and Elektra. Nine engineers rode hard on the custom and commercial clients.

Besides increased concentration on this side of business potential that has brought about an uptick in custom session profits over the past two years, RCA also plans to add a disk mastering room designed by Jack Edwards and George Augustus of Los Angeles. The facility is a design gone from a small manufacturing type of operation to almost a remit station. RCA has stressed the process from its base in Nashville, then in New York, and now in Nashville.

“We’ll be renovating an area that’ll be turned into a disk mastering room and a 24-track mixing room. We’ve taken a hard look at our rooms in all three locations and decided that something needs to be done aesthetically and to improve the acoustic environment—and at the same time maintain a relaxed, comfortable type of environment that such artists and producers demand. The design has been successful of Neumann cutting electronics.

“We’ll continue to update our studios,” notes Olsen, who credits Larry Schnapf, RCA’s manager of recording in New York, with the leadership necessary for the success of the Victor studio operations. The mixing room will be a quad room, and an automated console is a possibility.

COUNTRY RADIO SEMINAR

$10,000 Profit To Be Given Students

NASHVILLE—Citing an attendance total of 286 and a net profit of approximately $10,000—which will go exclusively to education—archivists and grants—the Country Radio Seminar board terms the 1976 seminar a success. The groundwork for an eighth annual seminar in March 1977.

Mac Allen, director of national programming for Southern Broadcasting, is the new agenda chairman. Terry Word of WONE will serve as vice chairman. Lynn Shulls of RCA Records is the new industry chairman, and Nick Hunter of Playboat Records is the chairman of the seminar. Board member Biff Collie directs the agenda program while Jerry Seaibolt is the board director of industry activities. Charlie Monk remains executive producer of the New Faces Seminar.

“The reaction to the panel discussions and presentations was the best in history,” concludes Tom McEntee, chairman of the seminar board. “According to the results of our questionnaire, we didn’t have a losing aggregate panel—and six of the panels or talks got a 95 rating.”

The first scholarship has been granted to the seminar board to a pilot program at Middle Tennessee State Univ., and three additional scholarships are expected to be given to students in mass communications programs at U.S. colleges this year.

The March seminar drew both radio and music industry representatives. A breakdown on the radio attendees shows eight owners, two presidents, 10 vice presidents, 55 managers (general, sales, operations), 84 directors (program or music), and 16 deejays.

Parton TV Show Into Production

Parton—the television musical variety show, “Dolly,” featuring RCA recording artist Dolly Parton, begins production this week.

All shows will be taped at the Opryland Studios, formerly the Grand Ole Opry House, and will include segments shot on location around Nashville.

“Dolly” will be seen in about 130 markets around the country and locally on 25. Bilt Graham, chairman of the board of Show Biz, Inc., which produces the series, says the reception of the pilot around the country has been great. We will be in all major markets in a half hour time or prime space, the half hour immediately preceding the beginning of network programming.

Guests on the four shows to be taped this week include the Hus Corporation, an 18th group; Linda Ronstadt, Emmylou Harris, Anne Murray and Tennessee Ernie Ford.
Dublin—E MIreland has launched a major television campaign to promote "The Very Best Of Slim Whitman," an album which topped the U.K. charts.

Marketing manager Dave O'Brien explains that because of the comparatively small population here, television is an expensive medium to use for record promotion in Ireland but that EMI is anxious, as market leaders, to become involved in this area of record and tape marketing.

"But we waited until we felt we had just the right vehicle for this kind of campaign. Whitman's hit compilation is the perfect vehicle for us," O'Brien thinks, and he has already been incredibly popular in Ireland, and his style appeals right across the board.

"Naturally the success of the United Artists promotion for the album in Britain has encouraged the trade here to give maximum support. If it works, then we'll use television in the future, though with only a very limited basis, naturally."

Irish TV Campaign for EMI's Slim Whitman LP

By KEN STEWART

"The Very Best Of Slim Whitman" is a four-week campaign, and EMI supports it with radio and press coverage. Says O'Brien: "It is the most expensive campaign we have ever undertaken, but we feel that with full cooperation we can hit the sales targets."

Surprise Twitty Hit In Mexico

Continued from page 65

Jon Lee is closer to pinpointing it than anything, he analyzes. The summation is that the Twitty twirling must be doing something right, according to announcers on Radio 590, Radio Capitol and Radio Uno, the stations which got on the song since its initial exposure about two months ago. It has since spread to more than 400 cities, more than half of the estimated 700 radio outlets throughout Mexico.

As Of 4/27/76

Compiled from selected record charts by the Record Research Dept. of Billboard...

1. RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—United Artists 752
2. BOHEMIAN RHAPSODY—Queen—MGM 1151
3. BOOGIE FEVER—Styx—Capitol 4179
4. WELCOME BACK—John Sebastian—Warner Bros. 1349
5. DISCO LADY—Johnnie Sh枌.—Columbia 310281
6. LET YOUR LOVE FLOW—Belmary Brothers—Warner Bros.—Curb 6169
7. DECEMBER 1963 (What A Wonderful World)—Bobby Bland—Brun 7/Curb 8168
8. SHANNON—Jerry Goss—Motown 4011
9. FOOLISHED AROUND AND TELL IN LIE—Chippie & The Capricorn 0525
10. ONLY SIXTEEN—Dr. Hook—Capitol 4171

11. TRYIN' TO GET THE FEELING—Jimmy Wallace—Arista 0171
12. DEEP PURPLE—Donny & Marie—Casablanca 14640
13. 3703—Donny & Marie—Swan 26316
14. DREAM WEAVER—Gary Wright—Critic 14017
15. THERE'S A KIND OF HUSH (ARMS AROUND THE WORLD)—Gary Wright—Critic 14017
16. LOVE OF MADONNA—Diana Ross—Metronet 1392

Vegas Has Own Bisexual Show

Las Vegas—a bisexual music show with Peter Lind Hayes and Mary Healy as special guests was premiered May 9 at the Judy Bayley Theatre here on the Univ. of Nevada, Las Vegas campus.

Arnold Shaw conceived the book and music with lyrics contributed by Hayes, Rosemary and Steph Benet and Richard Armour. Reg Bushell is musical director; vocal arrangements are by Buddy Williams. The musical, "They Had Dream," is being presented memorably by veteran teacher Lenora Bushell, long affiliated with the Las Vegas Music Teachers Assn.
Independent Dealers Fight Chain Discounts

Continued from page 4

Because it seems our only way of survival is by being well-stocked in catalog items." The view is that he chains are taking the cream of sales so far as chart albums are concerned, and their data is unprecedented.

Another view: "Our only way of existence is stocking back catalog products, which account for 60% of our turnover. Trouble is that it is essential to have a quick turnover of certain products, like chart albums, to maintain stock of back catalogues and that's where we lose out."

Another retailer says: "When I see a newswoman idea, it is giving big discounts on albums, then I wonder how its proprietors could expect if we gave away free copies of the paper with every album we sell."

Yet another comment: "Dealers like myself no longer make a living out of stocking top 50 items. I suppose the answer is to bring back retail price maintenance.

And the owner of seven retail outlets in the North says: "As a specialty dealer, I cannot get back chains as being a major threat but there's no doubt they give dealers a hard time with their discounting methods."

But I remain convinced that customers will always look back for professional service and we have the advantage of being able to offer much wider catalog choice.

Finns Mount Antipiracy Campaign

Continued from page 6

Tightening up on controls there is forcing the pirates to sell their product to secondary markets, and thus how Scandinavia and Finland have come increasingly into the picture." According to Liedes, who is the legal counsel to TELEOSTO, many respectable companies have received "vague" offers from companies overseas and some have swallowed the "bait" unexpectingly because price and product have seemed right.

He says: "Some time ago a major department store chain tried to import some 400,000 records and cassettes, but we stopped the concession short at the seaport after learning from U.S. officials about the dubious nature of the whole lot was later sold at auction by custom authorities."

Liedes says that all cases so far have been settled out of court.

He adds that many companies have operated in good faith and without real knowledge of copyright laws. But he stresses the measures will become more stringent soon if the influx of pirated material does not stop.

"We have received a special notice on illegal product and it is being widely distributed to traders of all kinds. It gives instructions on how to spot illegal material and points out the legal consequences of selling or dealing with such products.

"This is a major project and we hope it will lead to us breaking the back of the whole stock," Liedes concludes.

Ad Exec Into Disks

PARIS—M. Bleustein-Blanchet, chairman of Publicis, one of the biggest advertising agencies in France, has become an independent record producer.

In association with Jacques Ca- nnet, who produces radio and television shows and helped discover Juliette Greco, Jacques Brel, the Frie Jacques and others, he has set up Publicis Records. The new company will have nationwide distribution because Publicis not only handles advertising campaigns but also has a string of company-owned drugstores.

Wilde Rock In Video Promo

LONDON—Wilde Rock, the record promotion company, is moving into video from June 1 if final talks about the project with interested organizations are approved.

Bruce Highnam, Wilde Rock director, said the scheme had been cleared by Phonographic Performance.

He says: "There are still talks going on with the Musicians' Union but we seem they quite accept the idea of albums being advertised in record retail outlets by video films. It seems that Union problems arise when the films are shown in other outlets, such as discotheques."

Highnam says that 50 major record stores nationwide would initially be involved in the video scheme. The cost is to be faced by record companies, who have favorably reacted to the idea, will be able to give a three-minute plug to an album track in the stores for a four-week period at a cost of $600."

"So some of the shops involved already have hardware departments which they will have the necessary video equipment. With the others, we have arranged that they will be able to lease video sets from the manufacturers at around $4 a week."

Highnam is confident that other shops will join the scheme soon.

"For the moment we want to keep it to a limited number because then we can properly assess the value of the video promotion and decide the best ways in which to extend it."

"As with the in-store record promotion, Wilde Rock is paving a new path and it is important that every last detail gets right."

The company is also moving into the European market. From July, the company is operating a disk promotion scheme in Germany, Switzerland and Austria, with videos being promoted through syndicated tapes in record shops.

Once the success of the U.K. video scheme is assessed, the idea will be extended to take in the continent. At U.K. level, EMI and Virgin record stores have joined the Wilde Rock promotion scheme. A total of 24 EMI and 13 Virgin stores have joined the other retailers. Highnam claims that 60% of U.K. dealers are now involved with Wilde Rock giving an approximate weekly listening public of 7.5 million.
**Economic Woes Don't Effect Italian Sales**

BY ROMAN KOZAK

ROME—The government lurches one crisis to another, with no sign of a happy ending. The economy in Italy is sick, with more than a million unemployed, inflation rising at 15% and the lira down 30% against just about everything but the pound sterling.

And yet the music plays on.

In fact, there is more music than before, and it comes from radio. While economic crisis has not particularly favored nor specially plagued the Italian record industry, the flood of royalty radio business has blossomed recently, even if its financial and legal base remains unstable.

During the last year, the record companies have maintained sales in the face of an increasingly poorer market. At the same time, the number of "private" FM radio stations in Italy has gone from zero this time last year, when the Italian Supreme Court theoretically allowed them to exist, to 200 at the end of last year and to roughly 500 now.

There are also some 50 "private" cable television stations in the country. While much of the flying FM business has still not been resolved whether all these radio and TV stations are legal, the Italian Supreme Court has scheduled to rule again in June on this highly controversial issue.

There are also proposals before Parliament to regulate this area and to allow the sale of tickets over the telephone. The Italian Supreme Court has given the go-ahead on this bill.

The music business in Italy remains buoyed even as its problems have increased.

**HAMBURG—**The hard economic facts of life in Germany today show a total of 1.3 million people unemployed and a further 500,000 working on a part-time basis.

And experts have calculated that, including families of the unemployed, the number of people touched in some way by the mass of out-of-work Germans, Interviewers have found that the problems of the labor market is a number one topic of conversation.

Yet despite increasing awareness of economic topics in popular music lyrics, there is no real evidence that the unemployed and out-of-work are more interested in the explosive subject of unemployment.

Rock songwriter Rolf Davis of West Germany, who sometimes writes songs just about unemployment, said: "I'm interested in the subject of unemployment but generally producers and companies don't like it much. On the German market, subjects criticizing society are left out. But also it would be difficult to find a suitable singer to handle such a delicate topic. And if it was handled by an unknown artist, then there would be little chance of the song becoming a hit."

"Composer Hans Blum says: "Serious songs in Germany are usually very quickly called tendentious, or rather unpopular. I've tried to tackle this kind of subject but the record companies really aren't interested and it would be very dangerous to descend into banality."

"People, Joachim Heider says: "I'm interested in the subject of unemployment but generally producers and companies don't like it much. On the German market, subjects criticizing society are left out. But also it would be difficult to find a suitable singer to handle such a delicate topic. And if it was handled by an unknown artist, then there would be little chance of the song becoming a hit."

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But that's not getting to the real cause of the problem. However, unemployment is not a problem we have to solve in the next 10 years.

"Singerman and producer Michael Holm simply says: "This is not the right subject for me, or for my audience."

Rock singer Udo Lindenberg: "I've been talking about unemployment. But soon I'm going to meet with representatives of trade unions to get some basic information. There are, however, certain difficulties about writing songs on unemployment. It's too problematic in that area."

"Composer Hans Blum says: "Perhaps one could write a song about a worker who starts drinking heavily because he is unemployed. But that's not getting to the real cause of the problem. However, unemployment is not a problem we have to solve in the next 10 years."

"In fact, there is more music than before, and it comes from radio. While economic crisis has not particularly favored nor specially plagued the Italian record industry, the flood of royalty radio business has blossomed recently, even if its financial and legal base remains unstable."

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**A big splash at last fall's Berlin Radio City Festival was provided much in-""
How strong is your song?

Do you believe it could make you famous if it got a good hearing?
Then read the regs, grab a pen, fill out the form, and send your stuff to us.
Elton John did. And Francis Lai, André Popp, Paul Mauriat. Plus songwriters from all over the world whom nobody ever heard of. Until their songs got a three-night-stand exposure to live and broadcasting audiences, not to mention the international recording industry, in the six previous annual World Popular Song Festivals.
The Festival has already created million-sellers and smash hits. This year's deadline for entries is June 30 and the Festival runs Nov. 19 through 21. If your song is selected, you'll be Yamaha's guest in Tokyo for the whole affair.
So c'mon — be your own mover and shaker. It's the chance your song deserves.

**World Popular Song Festival in Tokyo '76**

**Entry Procedure**
A. Each song must be a wholly original composition which is commercially unpublished and unperformed prior to the Festival.
B. Each entry must include the following items. **Omission of any item will disqualify the entry.** (Note: We will accept your tape plus the form that appears below, and forward to you the Official Entry Form for you to fill out.)
   1. One copy of the Official Entry Form completely filled out including all signatures, with photographs of composer(s) and singer(s) attached.
      The decision about the singer(s) must be made by the time of application. Any subsequent change in singer(s) will disqualify the entry.
   2. One copy of the song recorded on 4 or 5 inch open reel tape at 7-1/2 ips (19 cm/sec.) speed, preferably by 2-track stereo recording.
   3. One copy of a rough translation of the lyrics into English.
   4. One copy of the vocal score and the lyrics in their original language.
C. Forward all entries to:
   Festival Committee '76
   Yamaha Music Foundation
   1-1-1 Ebisu Minami, Shibuya-ku, Tokyo, Japan

All entries must be received before June 30, 1976. No entry can be returned for any reason.

**The Awards**
For compositions, there will be two Grand Prizes, one for the best foreign entry and one for the best Japanese entry. In addition, there will be several Outstanding Composition Prizes.
For performances, there will be one Most Outstanding Performance prize and several Outstanding Performance prizes.

**Awards structure:**
1) Grand Prize: US$5,000, Medallion, Certificate of Honor.
2) Outstanding Composition: US$1,000, Medallion, Certificate of Honor.
3) Most Outstanding Performance: US$2,000, Medallion, Certificate of Honor.

For more detailed information, please write for the entry rules and regulations to:

**YAMAHA MUSIC FOUNDATION**
1-1-1, Ebisu-Minami, Shibuya-ku, Tokyo 150, Japan Tel (03) 719-3101 Cable Address: WORLDFESTIVAL TOKYO Telex: 246-6571 YAMAHA J
Paul McCartney
Linda McCartney
Denny Laine
Jimmy McCulloch
Joe English

WINGS AT THE SPEED OF SOUND
The Smash Album! SW 11525
# TOUR DATES

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<tr>
<th>Date</th>
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<tr>
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The Smash Single, "Silly Love Songs" From The Album!
The Salsa Kings Go Disco! The Fania All-Stars Burn

With GENE PAUL, JIMMY CASTRO, DONNY "DESAPARO/CHALLENGE"

THE SALSAS KINGS GO DISCO! THE FANIA ALL-STARS BURN

CLASSIC POLYNOSTO

LA TINA LOVERS IN CONCERT

TEXAS

Aurora “Gardo” Delgado’s annual Caravan of Top Mexican Stars will be holding this tour during April and May. This year’s tour will be led by Sergio Fernández, Wellington, and Dona Elida Delos Santos, among others in the company of such major talents as Vicente Fernández, King Clave, Maximena Bernal, and Yolanda Del Mar, among many others. It is on tour for five weeks of April. Falcón recoring star Carlos Guzmán will be a part of the tour for this year. Carlos Guzmán has two albums out on Fatón, one of which was recorded with ranchero background, and the other one is his solo album. This second album is responsible for the green light on plans for a second tour called LP Guzmán. Arrangements on the 1st of May for the return of Roberto Rítero and El Mariachi Oro De Mexico. The CI fame has hit the Texas scene. Willie Galván has just released a new LP titled El Taco Kef Con El C: The single is part of Guzmán’s new album. Also featured on both albums is a new record titled Hey, Mojado.”

Another recent release on Beto titled “La Fiera” (The Beast) by Carlos Moreno and The Suedos, and “Ojos Miraflores” by El Duro Del Mar. The latter has been given ample airplay over Texas stations. This star promises to be a good one for Steve Jones. His LP For Freddie Records was released in January and is due to be released shortly due to great response on the first one. His current single is titled “La Mujer Azul” and is described as “Vamos a Tobar,” which means, “Why Can’t We Be Friends?”

Fredy Rosas has also released a new single on Augustin titled “Granada” and “No Te Arden Aposentos.” Ramirez first LP on Freddie Records has been released in another group with another album on the market. It is titled “Rincón Del Oeste.”

Talking of cowboy music, there has been a heavy schedule on the next LP for Falcon. Falcon studio engineer Jacobo Ramirez was impressing the sessions. In fact, the LP was recorded in one LP which features his current single “No Digan Ríos” as well as previous singles “Buscando Estrellas” and “Si te va, bueno, de anos.”

New albums are in the planning stages for the Latin-Bred and The Royal Juniors at DSP. Oscar Laci’s LP will be released in April and Glady Escobedo, director for the Latin-Bred, reports that they have recorded a heavy schedule on the circuit but are back in the studio in the early chance they get. Currently, GCP recently released a single from the Royal Juniors with the title “Si no va, bueno, de anos.”

Formerly on LP, Bobby Rodriguez has released a new album on the same LP which features one of his current singles “Cayo Puerco” and “On Top of the World.”

Top forty stations in KRPH Corpus Christi has placed Sergio Fernandez’s “Historias de Graciela” and “La Leyenda” at number 14. The LP is expected to be released next month on Epic, which features his current single “No Digan Ríos” as well as previous singles “Buscando Estrellas” and “Si te va, bueno, de anos.”

For added interest, you can get your hands on a new LP which features a special collection of “La Vida Lo Tiene” and “Aquella Que Te Faltaba.”

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LONDON
Television promotion, window displays and point of sale boosts for Shirley Bassey's United Artists album "Love Life And Feelings," re-launched in London and marking the singer's 20th anniversary as a recording artist. Phonographic restructuring of its division in Chase for improved sales starts with appointment of Chris Bedman as singles marketing manager.

Major deal to break new items by band Frankie and Johnny for Parlophone Records, a subsidiary of an Orange, England-based electronics company. London office of MCA executives Mike Mattil and Les Steere could be hearing on whether the label days with EMI's or license for any limited independence. April Music, subsidiary of CBS, ware, resignation of managing director Brian Field.

No reviews tickets for critics for Bing Crosby's London Palladium season; instead disproved albums invited to buy tickets....U.S. to be.

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U.S.A.
**REVISED TREATY TALKS ON EXPECT U.S.-CANADA ALIEN TAX CHANGES**

A number of staff additions have been made at GRT of Canada. At the request of the Philippine National Broadcasting Corporation, two former GRT employees will be responsible for all productions and promotion.

**From The Music Capsules Of The World**

**VANCOUVER**

Three exhibitionary shows for Bill Wra Legend/RCG recording artist, have been set for the month of April. New to the line are: (1) Bette Lion (18) and Atlantic’s Electric Ball (27); (2) Larry John (18) and Labrador (27); (3) April 12, a second act signed to Legend, who is administered by Randy Bachman and BMM. Randy Bachman himself will be on the Toronto Phase One Studios May to bus second album to Toronto. Mc Cary (CBS) is set to release the album on their imprint. Bud O’Keefe, their label manager, is scheduled to be in Montreal’s Sundown Records to cut a solo album for the label in late May. O’Keefe is a former music industry singer who will be released June 1st, report manager CJ from Canada. “Canadianize” will be released in Canada by the artist Morris Yuen, who has been based in Holland for several years. Yuen is national sales manager for Legends and his Mushroom is expected to be ready for simulcast on several Canadian U.S. Canadian release by mid June.

Bruce Davidson, former Head of International Promotion Consultations, was hired in mid April by the artist Paul Anka, to be their new personal manager. Anka also has signed former Canada BMO Toronto recently to do business with new Toronto manager A. Royce in Canada. beatnik in the Calgary office is Rita Paad who is in charge of U.S. country acts manager. The artist, who is a former GRT employee for the Alberta office.

A round of new acts, followed by their Canadian release by the artist Morrie Budan who is in charge of country acts manager. The artist who is a former GRT manager, and the Canadian national manager for GRT.

Also in the Toronto office, Elisabeth Brauns has been appointed to a new position of Canadian country manager. Her duties will include such artist relations and promotional work in addition to the existing Canadian office. Brauns has recently been employed by the artist Morris Yuen, who is currently handling her office. Toews reports.

**MONTREAL**

An Olympic beatnik show with proceeds voted between Canadian and American datsy. The show will be held on April 12th at the Montreal Forum. The show hosted Bob Hope, B. Crosby, Jan Anderson, Shirley Jones and Frank Sinatra by BRC. Montreal Symphony played the role of the orchestra. The orchestra was led by the artist Frank Sinatra, with guest soloist to Shaw. Bob Roger (“Boogie”) Dallager has been added as a new member to arrange for the tour. He also is scheduled to perform in Montreal, Toronto, and Mitchell, are a CPA based in Los Angeles, Na, have specialists in Canadian taxation, particularly in the field of foreign corporations. The Beetles, are a Canadian country band, has just been signed to the “Kimb” a French version of Creations Oxford Building’s “Down On The Corner” done by.”

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Home is where the Heart is.

The U.S. has only been home to Mushroom Records for about two months now. But the young Canadian-based label has already given the entire American music industry reasons aplenty to take Heart.

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Heart first began to beat hot and heavy in the Pacific Northwest. The surge of Heart airplay activity soon began to flow from FM to AM arteries in Seattle-Portland, and on to Cleveland, St. Louis and Detroit, where the band's pulsating live appearances saw crowds really take Heart to heart!

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WINNERS -- Alien Boy, Columbia PC 31482. This album has been one of the most successful of the year, and it is likely to remain so for some time. The band features a strong lineup of vocalists, including lead singers Sarah Mclachlan and Sean Connelly, as well as backup singers such as Paul Doucette and Mike Scott. The production is top-notch, with a mix of acoustic and electric sounds that create a rich and diverse listening experience. The songs cover a range of emotions, from love to heartbreak, and the overall sound is both soothing and uplifting.

Billboard's Pop Albums Picks

Number of LPs reviewed this week: 63

Last week: 66

The BEST OF RID STORMT -- Mercury SSM 27567. Double package offers good representative look of Stormt's music, including his singing and songwriting at some of his high AM hits. Material with the Faces, a live cut and collector's box of cuts from "What Made Milwaukee Famous," previously available only on tape. A great start with Mercury since 1982, but this is a much more comprehensive set. It must be for any collector, and with Stormt doing so well up to now, get going on this up to again now, a good chance for Mercury to do it again.

Best cuts: "Maggie May," "Galloway Alley," "I Know I'm Losing You," "Handbags & Gladrags," "Street Fighting Man," "What Makes Milwaukee Famous" (Out Of Our Heads)."

"Sailor." Start getting set for the road.

JON INSEASON -- Welcome Back, Reprise MS 2299 (Warner Bros.). Reprise made it back to the top of the charts with "Welcome Back." Production and sound are excellent. The band's single will obviously be a hit. A dozen of arcs.

STEPHEN STILLS--Illegal Stills, Columbia PC 34148. Typically laid back singer/songwriter and two instruments and a software program from Donnie Dunagan, George Perry, Jerry Vali- ti, Bobby Zeigler and several others. Howard Kaylan and John Perlman from "The Turtles" in on piano in place of Main, on what it really want is respect. The only criticism might be that due to the artist's real seems to get above a sound level even near the end of side two, when he begins a Latin-flavored set and a few catchy riffs. Still is closing in on another hit.


CHARLIE DANIELS BAND--Dealers, Epic EPC 34150 (55% Equity). Daniels is one of the few artists whose popularity never dropped below the top five charts for the past five years. He's become well known for his country and his first LP is not another tribute to his main vocal and solid effort. Probably the best Southern rock, some straight country, some tough country, some raw and a few other variations offered. Daniels, as well as being a fine vocalist, is an equally fine producer. Daniels of the amazing Brothers. Good instrumental work, particularly Daniels and Tom Cavin on guitars and lute on keyboards.

Best cuts: "Devil On My Mind," "Saddle 'Til I Die" (1 min- utes, 25 seconds, "Rolling Stones" cover), "Cumberland Mountain Number One". Sweetwater Texas.

Dealers: Expect huge Epic push. Several prior LPs went gold.

DOLLY KNOCK-A Little Bit More, Capitol ST-15252. Group that has been best known for its somewhat humorous approach to country music will be back on the road in 1973. They'll be well on their way to a star potential predicted for five years back. Wood of the LP is as rich with services, a half a dozen humorous cuts, some country in other places. Strong example of a band that worked on their years and all things, but in the midst of it all since the early ap- pear. Excellent lead vocals from Dennis Leenberger,1 per- formers songs of Shiel Silvertone, Hazel Smith, Bobby Goos and several others as well as a solid group with Silvers- tone.

Strong production from Ron Ihlefort.大型但rypts of all kinds of easter eggs on the back, but this set gives every indication of a lot of consistency on a heart level to come.


HANK Williams Jr.--American Boy, Columbia PC 31479. Second only for the last record and his voice is the most versatile man he's come up with, including his usual playing, Dylan's "Sweeter Than" and more and more, string band and several other rockers. Hankent was unimpressed with the primary talent behind Mott, both as a writer and vocalist, and with the presence of Simon and Garfunkel making the group a real entity.

What we are offered here is a talent listing performer with a lot more in store and will come in for a second look. Enhances the Statler Brothers, Ayleric Dumber, Jaco Patatess, David Sanborn and Gary Winans make up the all star band.

Best cuts: "All American Boy," "Real Feelin," "Rage," "You Need Me In," "God (Take Me)." Dealers: Group showing a new look and sound from the last Mott.

TOOTHGRINDER--Fatehul, Bealeur BE 6536 (Warner Bros). Interesting idea, as Rundgren devotes side one to

BOW MARLEY & THE WAILERS--Runaway Vibration, Island SD 32130. Marley has been on top of the charts with "Jamaica" and "One Love." Again with an all star band.

Best cuts: "Run Away With Me," "One Love Baby -- To The End of Time." Dealers: More excellence from this group.

NAAZERI--Close Enough For Rock 'N Roll, AAX 32625. Nazare is apparently the last of the British acts to have a hit with "Your Only Love Me." They've covered the covers of the rock road, as well as adding a few random songs. Nazare is known as a pouting, screeching quartet but it turns in some surprisingly melodic material here. There is some evidence between this group, however, and most of the wall of sound contingent, that is the songs are tuneful and make sense. No question that the four can be as loud as the rest, but it offers an alternative. Dan McCathery is a good vocalist whose voice of rock is excellent. Good guitar work also runs throughout the set. The main ap- peal is this group, however, which is a side of their素食infini-ty.

Dealers: LP man charts at 32 and group's recent four filled halls around county.

BOB MARLEY & THE WAILERS--Runaway Vibration, Island SD 32130. Marley has been on top of the charts with "Jamaica" and "One Love." Again with an all star band.

Best cuts: "One Love Baby -- To The End of Time." Dealers: More excellence from this group.

CAMPAIGN--Ride The Wind, Mercury SML 1077. A group that has already made its mark with "Ride The Wind," now with a new set of songs. Very strong effort they've been. The group has a sound that is similar to the Rolling Stones, but with a more soulful touch.

Best cuts: "Go Go," "One Love Baby -- To The End of Time." Dealers: More excellence from this group.

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Best cuts: "Go Go," "One Love Baby -- To The End of Time." Dealers: More excellence from this group.
Your memory will live on
as part of my life.

Bill Darnell
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By ELLIOT TIEGEL

Ferguson To Summer Olympics

3 Montreal Dates For His Band On Global Television

By R. LEICESTER SHAW

The San Francisco Chronicle

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The celebrated Savoy recordings chronicled the most creative period in the history of jazz. Plucking musical geniuses from the incubators of Harlem and the famous 52nd street jazz clubs, the Savoy recordings were milestones in the careers of Charlie "Bird" Parker, John Coltrane, Lester Young, Milt Jackson, Yusef Lateef, Cannonball Adderley and Erroll Garner, giving many of these musicians their first role as leaders in the recording world. Now, you hear them again in this giant release—with performances that are sharp, perfectly balanced and dynamically true to these inspired contemporary classics.

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*The Elf*

Erroll Garner is a remarkable pianist who has always possessed a unique interpretive ability with the best standards of American popular music. On "The Elf," Garner's magnificent technique shines throughout. (SJL 2207)
Simply stated, WORD can make a big difference.

Twenty-five years ago a radio sportscaster pressed a record. That record started WORD—now grown to encompass more than 12 different labels with over 150 Top Christian Artists and Performing Groups. Today, WORD is the leading distributor of Gospel Music in America.

Hundreds of stores, rack jobbers and distributors are finding out that WORD makes a big difference in their Gospel Music sales.

Check these great Gospel Albums. If they’re not in the gospel section of your business now’s the time to give your sales a lift with these top-name, best-selling gospel albums from the WORD Family of Records.

See your Word representative or Call our Toll-Free Number NOW! (800) 433-1590
Number of singles reviewed
this week 109
last week 113

Billboard's Recommended LS

DAVID BOWIE—TV Eye (3:29); producer: David Bowie and Harry Nilson; writer: David Bowie; publisher: Bowie/Snio/Nilsh/Fin. BMI. RCA 10644. More commercial than last time, but retains its charm and occult rock style. The

THIN LIZZY—The Boys Are Back in Town (2:24); producer: John Alcock; writer: Lynott; publishers: RSO. ASCAP. Mercury 73939. Thin Lizzy's best group up to now, with incredibly commercial riffs, punky guitars, and a catchy catchphrase that makes for

HUNNY LUV—What's It Gonna Feel Like (3:16); producer: John Alcock; writer: Hunny Luv; publishers: RSO/Epic. Epic 45-78. This is the first single from Hunny Luv's debut album and it

WET WILLIE—Everybody's Talkin' (4:45); producer: Frank Talbot; writer: Harry Nilson; publisher: Westward. BMI. Epic 45-78. WET WILLIE--

TOM T. HALL—Regretted Romance (7:47); producer: Larry Kaser; writer: Tom T. Hall; publisher: BMI. Mercury 73976. If CB feels the yanks of the lyric on Tom T. Hall, then this is The Commodores on the radio. Hall's exception to commercial outing. Though the Hall-written record isn't one of his most commercial songs lyrically, it's a timely tune that will do well for him.

SONNY JAMES—When Something Wrong Is With My Baby (3:29); producer: George Huff; writer: Sonny James; publisher: BMI. Arista 0185 (2:10). Always trying something new, Sonny Janes a great Porter-Young song, gets song-right and adds some piano work for a fresh, invigorating treatment that cures strong enough consumer potential, plus power enough to give it a strong entry on the country chart. George Kicher's production excels.

PORTER WAGNER & DOLLY PARTON—(I Love You) Farmer John (3:18); producer: Porter Wagner-Frank Ducus; writer: Porter Wagner; BMI. Atlantic 3001 (2:13). The long&Wagner move-

JOEY BISHOP—(Jamaica) (3:29); producer: George Marder; writer: Joey Bishop; publisher: BMI. Atlantic 3001 (2:13). Joey Bishop strings and rhythm flip. Jay Jules (3:16); info in All Con-

THE ILLIES BROTHERS—Live LOVES You Better (1:33); producer: The ILLIES Brothers; writer: Craig Chelsea-Margaret; BMI. Atlantic 3001 (2:13). Another great Porter-Young song, gets song-right and adds some piano work for a fresh, invigorating treatment that cures strong enough consumer potential, plus power enough to give it a strong entry on the country chart. George Kicher's production excels.

THE ILLIES BROTHERS—You, Vanessa, (3:16); producer: The ILLIES Brothers; writer: Craig Chelsea-Margaret; BMI. Atlantic 3001 (2:13). Another great Porter-Young song, gets song-right and adds some piano work for a fresh, invigorating treatment that cures strong enough consumer potential, plus power enough to give it a strong entry on the country chart. George Kicher's production excels.

THE ILLIES BROTHERS—You Must Be Used To My Way (3:16); producer: The ILLIES Brothers; writer: Craig Chelsea-Margaret; BMI. Atlantic 3001 (2:13). Another great Porter-Young song, gets song-right and adds some piano work for a fresh, invigorating treatment that cures strong enough consumer potential, plus power enough to give it a strong entry on the country chart. George Kicher's production excels.

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"A Butterfly For Bucky"
Bobby Goldsboro’s latest single sensation.

The very fact that this record exists is proof that dreams do come true. Just listen and see. "A Butterfly For Bucky" Bobby Goldsboro.

On United Artists Records.

Produced by Denny Dante & Bobby Goldsboro.
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<th>Artist</th>
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<td>Atlantic 7050 BHM</td>
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<tr>
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<td>Atlantic 7050 BHM</td>
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<td>Atlantic 7050 BHM</td>
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<tr>
<td>I'VE GOTTEN A FEELIN' (I'm</td>
<td>Columbia 7050 BHM</td>
<td>SEE</td>
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**FOR WEEK ENDING MAY 8, 1976**

**HOT 100 A-Z (Publisher-Licensee)**

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the 10 highest moves in sales / 10 top upward moves of 4 positions / 20 top upward moves of 6 positions / 30 top upward moves of 8 positions / 40 top upward moves of 10 positions / 50 top upward moves of 12 positions. Previous week's starred positions are maintained without a star if the product does not move up in the week. In some cases, products would move up with a star. This will in some cases, products would move up with a star without the required upward movement noted above. The Recording Industry Association of America does certify as "million seller." (Revised indicated by triangle.)
Three Of The Biggest Names In The History Of Singles Are Hotter Than Ever.

DIANA ROSS
"Love Hangover"
M-1392
From the album: DIANA ROSS

SMOKEY ROBINSON
"Open"
T-54267
From the album: SMOKEY'S FAMILY ROBINSON

MARVIN GAYE
"I Want You"
T-54264
From the album: I WANT YOU
Excitement! After years of eating havoc in Louisiana, legend & MCA Records proudly present Bill to the world. And believe us you're in for good, good time. Put it on. Bill Wray, a new way.
Popularity Abroad Spurs Still Another Pride Tour

NASHVILLE: Charley Pride’s curiosities in Europe on a regular annual basis have not only made him the number one country act in the U.K. and Ireland alone reflectively, but they have also given concerts in countries that country artists can expect to enjoy by adding Britain to their tour, making enormous efforts to further his career in Europe.

Allian Jazz

Continued from page 82

He adds: "We appreciate ECM's ugmentation of jazz. From the moment they have worked very very, building an exceptional sany without any stilling bureaucratic structure.

"Our promotional plans are essentially based on Italian tours by M musicians, but such appearances do not not in the hopes that we intend to reach a larger audience."

"We feel the young people here we feel they are ready to understand and accept this ad of music, the knowledge of it, only as a result of our efforts, restricted to put a small number of intellectuals."

Ferguson Band

Continued from page 82

"turning people on with change. But he admits there's no "commercial pressure on me to change because things have been good for the past two years."

Still, he speaks of his LP being "indie" instead of "major label" and he's not playing yet a few ballads of late because "the heat of the recording session has been some in the direction of soft ballads."

He eschews nostalgia because it doesn't turn me on as a performer. But he'd do a turn of a LP past-like "Round About Midnight."

He says he's staying away from overloading his band with strong rock arrangements. "It's like adding more to the music than it terribly boring to do a whole night of nostalgia."

"So you turn on the spirit of today by being fresh and creative rather than being a cookie stamped Maryland Ferguson."

Lieberman Dies

NEW YORK - Irving Lieberman, known as "Jukebox," founder of Ed Wynter Hammatian Award dinner that raised more than $600,000 for the American Asn. from music industry sources, died here April 27 at age 55.

Lieberman died of a heart attack as autive director of the association for 11 years. He leaves his wife, Pearl, two sons, Itzchak and Gary, and three granddaughters.

Chelsea Gospel

Continued from page 64

Silverstreak, Staple Singers, Macaco Woods, High Feb, Quicksilver, and the Clifford - the New York album of the year. There will be a 12-inch disco album combining both parts which will be available by next week. The Memphis LP will be released in mid May. The single has a funky rhythm track which builds to a full (Gina Banga) version.

Island Records in England has released "The Love of Money" by the Disco Dub Band on the "its a Was" label. The backing for 

MOA Name Change

Continued from page 59

the actual performance of music."

Percussionist Boris Gritzer, who has contributed much of his expertise in jazz, is, as well, an important part of the team. The band includes such notable musicians as Bill Brubeck, innovative guitarist, and the percussionist Ted Kirkman, who is also an important part of the group's sound.

Sound Waves

Continued from page 61

looking for more artistic control over disk cutting, and specialists such as Sterling Sound in New York and Kenderick Studios in California are resparked with highly sophisticated services which can be performed at a reasonable price. If you're looking for one-on-one cutting."

RCAs new capital puts the label in a better position to offer artists and clients a wide variety of service. At the certificate of the new system is a new concept, specially designed for disk cutting work. The console contains four equalizer modules, each of which is a two in/out device, with a single set of knobs and switches controlling both signal paths. Arrangements can be made for the console in addition to the console, or from a microswitch built into the master fader module. Thus, the simple arrangement can be changed up again changes the equalization in the studio.

The Neve board also provides the facility to switch from one tape source to another, while cutting a reference edit. This feature allows the engineer to prepare disks in several sequences, without the need to re-edit the tape for each desired sequence. The facility is also useful in cutting a disk containing selections from several previously released albums, as it saves an additional generation of tape. A Doby noise reduction system has been built into the console, while dBx noise reduction is available at the push of a button. The four Neve 2234 compressors, as well as echo send and return facilities. Via these lines, any recording device may be patched in as required. RCA has both EMT and AKG microphones on hand, as well as several reverberation rooms.

The console has outputs for tape copiers or without noise reduction, and also with or without equalization being used to cut the disk.

For metering, there are four VU meters, monitoring left and right program and preview signals. There are also two two-octave meter bars, meters across the program lines, plus a Neve phase meter and an NTZ cathode ray oscilloscope. Completing the console's monitoring facilities is a built-in VU-meter, and a digital timer. And in case that's not enough, there are two Ammeter displays available for monitoring the effect of equalization settings. For audio monitoring, the engineer may select reverberation and return facilities, the tone lathe's cutting head, or a phone playback system.

Roper Label Fire: $100,000 Damages

NEW YORK - A fire at Roper Records here April 20 destroyed the specialty label's offices and warehouse. Frank Peri, president, estimated the loss at more than $100,000.

Fortunately, masters were stored elsewhere and the firm expects to be back in full production within a month. But Peri says alternate headquarters locations are now being sought.

Roper has some 50 albums in its catalog, plus a large number of singles and tapes. Dance records, both for ballet and ballroom, comprised an extensive segment of the company's output.

Jazz Flirt

Continued from page 82

you sow on April 20 at 9 mid- night. Gern Alpert is the host. Organization is also operating the Jazz Scene Club at the East Pierre Restaurant every other Friday evening.

Will the record Decca Brubeck Quartet’s East- ern reunion tour result in an LP for the tour? The album,陶她的器乐，The Bic- kering has been booked for a July 15 gig in Lincoln Hall in Houston.

"The title is the gift of guitar legend Jimmy Pen- der's debut Impulse LP, Redes Ross Carter is featured. Keith Jarrett's latest for Impulse is "Mystere" featuring four extended keyboard compositions. The L.A. debut of the jazz orch. While Le- maitre Sang-The album "Les Tambours" Sunday 3-7 at the Sunset Center in East- nigica Park. The album was written by Alf Gius; the tenors by Tom Tom. The Cal- ifornia State Univ. in Northern Bronx tronic and the school's jazz ensemble and orchestra performed the piece which is dedicated to the late Duke Ellington.


Test items: Leave Beat to Beat, 9000 Sunset Blvd, Los Angeles, Calif. 90069.

General News

R&W Covers 1949-1971

Get the complete history of Billboard's "Country" Charts!

152 pages, including:
- Every Country & Western artist and record to make Billboard's "Hot Country Singles" charts from 1949-1971.
- A Trivia Section listing top artists and their record achievements.
- Pictures of the Top 100 C&W artists each listing includes:
  - Top 10 Country single
  - Top 10 album
  - Top albums chart first hit charts
  - Highest position record reached
  - Total number of weeks on charts
  - Label and number of record

$25 postpaid in U.S.A.
Open IMIC-6 In Honolulu

Continued from page 6

brain, the world respected econo-
mist who keynotes the Friday morn-
ing (7/25) panel of the "Lecture Series in International Economy And Its Prospects."

Bankers from around the world will be discussing ways of doing business internationally in the face of currency devaluation and infla-
tion at a panel Saturday morning (8). Al Bennett, veteran recordman and officier and board chair-
man of National City Bank of New York, will chair this discussion.

Bennett, a former president of Lib-
erty Records, is now president of New-
man Glenn, vice president of Discos-
vision and head of its programming and marketing departments.

Adding expertise to a panel on artists touring the international mar-
ket is Stan Hibbert, key executive with the British musicians union, who joins the Saturday (8) panel.

Leonard Fein, of NMPA, New York. chairman of "The Joint Copyright Act Revision - An Up-
date," with panelists Stan Gottork,
Elia Kazan, Fordham University law school, ASCAP; Theodor Zavlin; BMI; and Al Ciancimino. SESAC, 2:30 p.m.
Saturday (8).

Mickey Kapp, president, Warner special products, is chairman of "TV LP's: The New Windfall Or Tomorrow's Woe?" and Madelon Baker, president of Audio Arts, has been asked to handle "Unrelated Untapped Resource In The Music Business."

Charles Wright, another new addi-
tion, signs up for the foreign record licensing panel.

Other issues projected for dis-
cussion are: "Collection Of Foreign Publishing Income Subpublisher versus Collection Society," "Export/ Import: Technological Innovations;" "Building Or Acquiring An Artists," "Right To Audio;" "What-
ever Happened To The Talent Man-
ger;" "The Exploding Latin Market;" and "Can The Touring Artist Make It?"

A change of pace after four days of business meetings sees entertain-
ment and music from the past.

The Rock and Roll Hall of Fame will present "American Sound Of Music" reports reportedly helped sell more than 500,000 copies of the LP.

Jerry Nelson of Gemini Artists was in London to meet with Diana Ross about a million U.S. concert agreement.

"Barry Manilow gives a platinum record by Clive Davis," Manilow, gets "The Feeling" with BM. Bar-
ry Charles Brave, formerly a pianist and conductor-arranger on Broadway, is critically ill in Orlando, Fla. Charlie Gonzales, president of the company's recording business, also is critically ill. The story shows the hazards of music business with one singer also wanting to be an artist.

So to try to explain to writers that they have to polish their skills and then do good demos so they can get record deals is not doable. Rosner likes to build up a backlog of demos which show a writer's sing-
ing ability, as well.

Jim Quarles is one of Rosner's first production acts recording under the name of the SS Band.

Steely Dan's debut, "Cold Cargo," was about to be recorded, has a tune in a Paul Butterfield I.P. and Libby Titus, newly signed to Buddah, has cut 12 songs of her debut LP asked by Al Kooper.

Al has been associated with the New York-based career "Wild Thing," "Angel Of The Morning" and "Sunday Morning" the latter by his wife, owning outright the copy-
right to "Love Flow" has its own unique feeling.

What he hit done for him? Replies the soft spoken former New Yorker: "It's enabled me to feel bet-
ter about myself. It's made my business ness has been a plus in getting his work through to the air men.

"I'm not saying he's better than hyperbole and hype, says his role today is to straddle the old and new media. "And it helps that the time business of showing songs and getting them recorded is contras-
ted to the television business. The songwriting every writer also wanting to be an artist.

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