British Piracy Could Rise To 50% Unless Committed

LONDON—Geoffrey Bridge, director-general of the British Phonographic Industry, warns that 50% of the U.K. market for prerecorded music could fall into the hands of pirates unless adequate funds are maintained to combat piracy and bootlegging.

In a strongly worded address to the BPI’s annual meeting, Bridge explained the financial headaches incurred by BPI in sustaining the fight against piracy and in meeting legal expenses. He said: “I can promise you one thing. If the funds are not forthcoming to enable us to continue our vigorous and successful antipiracy campaign in the U.K., at least 50% of our market will be in the hands of the pirates within six months of our surrender.”

“Now that we estimate the incidence of piracy to be in the region of 25% and our hope is to contain it at this level. But like murder, or theft, which is it, we will never eliminate it entirely. At least we can control it at an acceptable level, provided you give us the tools, that is money, with which to do the job.”

Commenting generally on the piracy situation, Bridge said: “It seems that in the third full year of the BPI’s activities, matters involving bootlegging and piracy are on the increase. Certainty matters seem to be in

(Continued on page 58)

CB Boom Drops Auto Radio Audience

NEW ORLEANS—The citizens band equipment boom has already produced a 12% decline in auto radio listening, with only a 5% penetration of the estimated 102 million cars on the roads.

And with forecasts of 28.5 million CB radios in cars alone by 1981–25% saturation—the industry should be concerned.

The forecasted gross for CB had the most impact for the music industry at newCOM held here Monday through Thursday (3-6), though the emphasis at the CB/update seminar was on the prospects for business in all market areas painted in glowing, though pragmatic, terms.

A record 350 exhibitors at the Su-

(Continued on page 47)

Military Exporters Losing Discounts

By RUDY GARCIA

NEW YORK—U.S. record manufacturers are taking steps to deal with a troublesome problem—record exporters who divert product to the domestic market. The chief weapon being used is the elimination of special price discounts to exporters and military suppliers.

Latest to join the growing trend

(Continued on page 47)

Single Inventory For Col’s New Classical SQ/Stereos

Club DJs Blend Cuts For Cos.’ Disco Disks

By JIM MELANSON

NEW YORK—Blending of final

mix disco tracks by club DJs for commercial and 12-inch promotional releases is the latest twist in the ongoing discotheque scene.

Both Scepter and Salsoul have opted to come with disks featuring spinner blending, Scepter on “Nice And Slow” by Jesse Green and Sal-

soul on “Ten Per Cen” by the group Double Exposure.

Wallace Gibbons, DJ at Galaxy 21 here worked the Double Exposure tune while Howard Metz, spinner at Los Angeles’ Circum Maximus club, gets blending credit on the Scepter record.

(Continued on page 49)

AT HONOLULU IMIC-6

John Kenneth Galbraith, internationally re-

nowned economist, in his keynote speech Fri-

day morning, told the more than 400 execu-

Prof. Galbraith’s complete keynote speech

starts on page 3.

(Continued on page 12)

Something big is coming. "Saddle Tramp," new from The Charlie Daniels Band.

On Epic Records and Tapes.
"Shout It Out Loud", the first single from the "Destroyer" album sold 892,843 albums. How many albums will the new single sell?

"Flaming Youth", it will set the world on fire.

Produced by Bob Ezrin

* Effective as of April 30, 1976
4 Sides To New Spector 'Born To Be' Dion Single

Classical Buffs Win Fight; FCC OKs WNCN Sale

By MILDRED HALL

WASHINGTON. The format battle over New York City station WNCN-AM has ended in a moral and financial victory for the classical listeners' group who challenged a switch to progressive rock by licensee Starr Broadcasting... The FCC has approved sale of the station to GAF Broadcasting Co., which has agreed to carry a classical music format.

The final agreement between the stations and the two challenging groups includes approvals by the courts of appeals of some $90,000 to reimburse the attorneys representing the WNCN Listeners' Guild. Inc., and Classical Radio for Connecticut. Starr is paying out of a reported $2.2 million settlement.

The commission has declared a strictly hands-off policy toward the money involved, and has threatened action against broadcasters in cases to ward off further litigation by citizens or a competing station.

In announcing approval of the sale of WQV-FM (Starr's venture into new call letters) and the issue of channel orientation to GAF, the commission said it would neither "prescribe nor require" mandatory agreement terms among broadcasters, in cases to ward off further litigation by citizens or a competing station.

A New 12-Inch 45 Salaul Disc Label

By RUDY GARCIA

NEW YORK-Salt Records has launched a special discotheque label, Salaul Disco, with the release of the second single, "I'm Your Baby." The label is expected to issue the disco single to be available at all major discount stores for about $2.

There are several distinctive features of the commercial 12-inch single. Each record is inserted in a special pink sleeve and a center hole punch for label information to show through. The jacket contains only the label designation, allowing it to be used for all the product to be released for that special market, making it available only for sale.

Actually it costs us a penny more to manufacture than an album," says Chuck Gregory, Salaul Records executive. "They charge us the exact same amounts as for the hole."

Joe Carter, president of Gaye Records, Inc., the label's parent company. With the new venture under way, Salaul Records has undertaken at the suggestion of numerous record dealers in cities with heavy disco absorption.

(Continued on page 12)

Upgrade Mexico's Musical Image, SACM Exec Urges

By GERALDO FEENEY

LOS ANGELES-The Sociedad De Autores Y Compositores De Mexico (SACM), Mexico's equivalent of BMI or ASCAP, has become alarmed at Mexico's musical image declining internationally. SACM has taken steps to turn this situation around.

Joaquin Zavala, one of SACM's directors, says: "We are concerned that Mexico's international music image is not what it used to be, and we are now actively working on regaining that fine image we held at one time throughout the world."

There are numerous young Mexicans who are overflowing with talent and have no way of being recognized, not even in their own country.

SACM has launched a campaign to try to persuade the major record companies in Mexico to begin producing high quality material and recordings.

Zavala charges that many of the major labels do not seem to care about the very large market in Mexico and its reputation internationally, Zavala believes.

One strong supporter of SACM is...

A New Fm & TV Industry In A Settlement

NEW YORK-A tentative agreement has been reached between the AFM, the tv networks and independent producers to return to Hal Davis, union president.

The agreement which covers servicing of the 1975-76, 1976-77 and 1977-78 seasons was submitted to Davis, terms of the new agreement will be disclosed until after the membership has had opportunity to vote. This process could take at least four weeks.

Negotiations between the union and the industry began April 20, and had been working on the industry members earning memberships and contracts divided between two large corporations and around the 10-12 million small ones. And the difference in other industrial countries is seen only in the degree of the rise of the large firm in special concern.

The agreement also calls for an agreement on the narrowing of economic power between stratas of workers so that the small producer will be able to earn a minimum, and often obtain.

'What has gone wrong?'

There are four reasons for this economic change, he said. First of all, for reasons related to economic policy, it does reflect something of an accommodation to change which runs counter to small companies, the presence of powerful trade unions, the narrowness of economic power between stratas of workers so that the large firm in special concern, the narrowing of economic power between stratas of workers so that the small producer will be able to earn a minimum, and often obtain.

Gerard Feene, who is now visiting India, said that the argument is that the small producer has much to do with the operation of the corporation. Power passes with time from the capitalist's management. It passes through the board of directors down to the very top.

(Continued on page 13)

Tougher Copyright Laws For Taiwan?

By RADCLIFFE JOE

NEW YORK-A call for the creation of a copyright board in Taiwan has adequately protect the interests of artists and writers, now being widely applauded by Hal Davis, union president.

The board which covers servicing of the 1975-76, 1976-77 and 1977-78 seasons was submitted to Davis, terms of the new agreement will be disclosed until after the membership has had opportunity to vote. This process could take at least four weeks.

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Less Product, Greater Sales
Spark Hot Arista First Qtr.

By Jim Fishel

NEW YORK—Although Arista Records released considerably less product than most manufacturers in the first quarter, 1976, the label's dramatic sales surge placed it third among all labels in Hot 100, and sixth in Top LPs and Tape chart action for the period.
The "personal promotion" given the product was highlighted by three No. 1 singles (Barry Manilow's "I Write The Songs," The Bay City Rollers' "Saturday Night" and Eric Carmen's "All By Myself").
Bob Buzisz, director of West Coast promotion for Arista, notes that only 14 singles were released by the company in this quarter and that seven made the Hot 100.
"In addition, we also had 10 charted LPs by artists like the Bay City Rollers, Melba Moore, Barry Manilow, Eric Carmen, Patti Smith, the Brecker Brothers and the Outlaws." He says the label is in the process of reducing less product and giving it a stronger push.
Buzisz says that Arista will gradually release more product per quarter as the company continues to expand.
Among the charted singles by Arista in the quarter were two each by Barry Manilow, Melissa Manchester and the Bay City Rollers and one by Eric Carmen.

Arista's new president and Goldlans executive vice president, the company's third quarter sales were up 634 over the same period last year. He says these new gains are even more significant because they reflect substantial increases in Arista's quadrupled profits over and above the company's initial growth in its first nine months of operation last year.

Arista has no plans of letting up on its chart attack in the present quarter. Already released and gathered all impressive sales response is the Little Manilow LP Pot of Gold and the Outlaws' second LP, in addition to the first releases of the Savoy Records rescue program. Releas.

In this week are the love Monty Python LP and a new Eric Anderson album for Arista.

Also, a new product by Loudon Wainwright, Larry Coryell and Gordon Johnson (formerly leader of the Chairman Of The Board).

Janus To Stress Albums; A New Label For Singles

By Jean Williams

LOS ANGELES—Janus Records is being developed as an LP empi-

sia company. Previously it was known in the industry as a singles label.
The company is also forming Shock Records to handle singles, says Ed Smith, vice presi-

dent, general manager.

Delay points out that the label has cut its artist roster to nine while building its promotion staff to five nationally. He adds that from now on, all representatives will work the same record at the same time.
The new promotion staff includes Ron Brooks, Mike Plummer, Ron Berger, Steve Begor and Chuck Rel-
chenbach.

In the past year, he says Janus was considered by the industry to be an r&b label because of its Chess affilia-

tion.

Chess was sold to Atlantic, an r&b outfit, because it (Chess) was not properly equipped to handle its soul product. Delay says "the lives of too many artists were at stake." For the first time in its history, Janus has employed an in-house publicist, Reina Melkberg, and Leo Les will handle foreign licenses.

The label has also cut its release schedule to less than 300 LPs a year. Delay gests that in the future Janus will issue only one LP yearly on an artist.

This year, six LPs and 18 singles will be released, as opposed to 1975 when approximately 40 LPs and 100 singles were issued.

Janus will continue to distribute Barnaby Records although the label has no active artists. He explains the label as a "necessary cog in Janus' catalog product.

He notes the big push is on to es-

tablish Arista as an LP label, which is the primary reason for Shock Records' emphasis on singles.

With an old artist roster, it is in the process of signing new acts. Only acts with LP potential will be signed.

Acts currently contracted to Janus include Al Stewart, Kayak, Jukka Tolonen, the Crazy Cows and Champs Bells Orchestra, Camel and a new rock group, the Far East Band from Japan.

Shock's artists include Tina Wells, Dave Antrobus and Ginger.

The first releases on Shock are Wells' "You'll Keep Me /By You," (the tune popularized by Mar-
in) and Tammy Terrell and the Funky Bells and "Kentucky Tobacco" by Antrobus.

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AUSIE CONCERTS SORO

Como, On Tour, Learns
It's a Potent Disk Hypo

By Nat Freedland

LOS ANGELES—Perry Como's current SRO 14-concert tour of Aus-

tria, where the veteran crooner is hitting walls which hold up to 8,000, demonstratess dramatically the value of well-planned international expos-

es for "bigger business" as well as the growing importance of such mistakes because of the increasing prestige of their concert arrangements. "The Como catalo-

gue is also moving out fabulously.

Como, of course, is a somewhat unusual case. Even at the height of his record and television success he never made concert tours. In fact, there have hardly been any Como personal appearances since he was the vocalist with the Ted Weems Or-

chestra more than 10 years ago.

Speaking by phone from Sydney, Mancini reports: "It's remarkable how many of them, as well as they've been waiting 25 years for the chance to see Perry."

As a result of the first tour finalizing its first national U.S. tour for this summer. And he may play England again be-

efore the tour, if he can work it in with the final two of the four tv specials he is con-

tracted to do this summer.

In recent years, Como has quietly emerged at least part way from his self-imposed retirement.

His 1973 major hit balled... "And I Love Her So," won Como a large youth audience in England and in addition to those fans who remember the earlier Como (Continued on page 78)
Donovan projects an especially strong and captivating image. He takes time to work into a show—yet, when he sings, no one communicates on a more personal level than Donovan."

Philip Elwood, *The San Francisco Examiner*

"Donovan started the show with 'Sunshine Superman,' followed by 'There Is a Mountain,' setting the pace for an enjoyable evening. He showcased a great deal of new material from his upcoming Epic album, 'Slow Down World.' 'Take Your Time,' 'Black Widow' and 'Slow Down World' were especially strong entries, confirming his continuing force in the music scene."

Steven Schart, *Cashbox*

"No more the flower-bearing, incense-burning, candle-lighting, reverently sappy supplicants of 1967, nor the howling Grateful Deadheads of a few years later, Donovan’s audience seems to have grown with him. Warm but little more than polite at first—maybe they couldn’t quite believe the near-legendary lad was really appearing at their corner night club—the crowd soon gathered its wits about it and gave the singer exactly the reaction he seeks; tempered adulation, culminating with a discreet standing ovation at the conclusion of festivities."

John L. Wasserman, *San Francisco Chronicle*

Donovan is on the road, and his new album is "Slow Down World." On Epic Records and Tapes.
Vegas Shop Geared To Rarities
Old Movie Soundtracks & Broadway Shows Dominate

BY HANFORD SELLER

LAS VEGAS - This city's first and most extensive record store specializing in Broadway musicals and Hollywood motion picture soundtracks is now in its fourth month.

Words And Music, which opened Jan. 5 at North 4th and Fremont St., in the former location of the arcade, is the brainchild of Ohio advertising-marketing executive Bill A. Miller. "After doing a lot of research, the world's entertainment capital was a logical choice to concentrate on," says Miller. "Our emphasis is on a variety of international soundtracks, entertainment industry sound records, and a selection of music which is all geared toward collecting.

Recently, Miller said he has been asked by the United States to help with the selection of more than 1,000 soundtracks for the United Nations Film Festival to be held in New York later this year. He also plans to exhibit a selection of his records at the Satchmo Foundation's Young Talent Show, held at the Las Vegas Hilton, 3030 Las Vegas Blvd. S., on May 17.

Miller said he also plans to travel to the United States to help with the selection of records for the U.S. soldiers and veterans of the American Red Cross. He said he is also planning to exhibit a selection of his records at the National Business League Convention, held at the Los Angeles Convention Center, 531 S. Grand Ave., March 17-22.

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MURRAY
will someday be a
GOLDEN OLDIE
the new single by
ANNE MURRAY
will someday be a
GOLDEN OLDIE
Produced by Tom Catalano
Capitol-EMI Posts Big 3rd Qtr. Gain

LOS ANGELES—Capitol Industries-EMI reports a net income of $2,585,000 or 78 cents per share on sales of $38,648,000 for its third quarter ended March 31, up from a net loss of $577,000 or 18 cents per share on sales of $23,572,000 for the same quarter last year.

Net income for the first nine months of fiscal 1976 was $5,941,000 or $1.78 per share on sales of $116,331,000 compared to net income of $3,374,000 or $1.01 per share for a year ago.

Changes Made At Audio Magnetics

LOS ANGELES—Audio Magnetics Corp., blank tape manufacturer, continues to consolidate its production facilities and, once again, re-align its executive staff.

The company has moved out two buildings in its four-building complex in Gardena, Calif., with plans to eventually move all holdings to its manufacturing facility in Irvine, Calif.

Corporate headquarters and CM products, the company's injection molding facility, remain in Gardena.

until Audio's move to Irvine is completed.

Andrew Galef, partner in the management consultant firm of Gori-santi & Galef, which is presently directing Audio Magnetics, also announced an executive reassignment.

Peter Hughes, chief operating officer, returns to his duties as senior vice president, international, with Galef, chief executive officer, also adding the responsibilities of chief operating officer to his duties.

GRATEFUL DEAD Act Uses Mail List On Tours

By JOHN SIPPEL

LOS ANGELES—The grateful Dead is planning a seven-city tour of smaller houses, using nothing but a computerized mailing list to pull local concert goers into its concerts.

Ron Rakow, president of the Dead's corporate wing, emphasizes that despite the large number of fans, the mailing list is only a starting point for building a fan mailing list.

The Dead has come about as fans' names through a number of devices. FLY, the Dead's longest-running fan group, is used to cross reference mailing lists from albums, seeking fan response. Steve Brown, vice president of Good Karma, has worked a booth at all Dead performances since 1974. Dubbed the "Free Staff Booth," it offered tickets to those who were willing to fill out forms with their names and addresses.

Brown also circulated at the gigs to get more names. In addition, more than 30,000 names came through fans mailing in the stubs from albums. The Dead's San Rafael, Calif., office has been making sporadic mailings to the list for the past year.

A Bay area computer firm has estab-lished the first entry in the Dead's mailing list alphabetically and by zip code.

All concert area zip codes have been provided so that the computer can proffer fans' addresses within the patronage range of the concert site.

Because the concert venues have capacities smaller than those normally played by the Dead, the direct mail plan is down on the promotional overhead, enabling the Dead to play a more intimate house.

The tour itinerary includes: Pa-ramount Theater, Portland, Ore., June 3-4; Music Hall, Boston, June 9-12; Bes-teron Theater, New York, 14-15; Capitol Theater, Passaic, N.J., 17-19; Tower Theater, Philadelphia, 21-24; Auditorium Theater, Chi-cago, 26-28; and Syria Mosque, Pittsburg, June 30-July 1.

FOBMD INC 66.65 -1 12% 2% M. Josephson 13.77 3 8% 8%
Gales Letailor 4.11 31 11% 12% Schwartz Bros. 15.67 -1 2% 2%
Kadez 9.49 23 3% 4% Waltzchack & Zollman 2 13 61% 61%
Krohns 3.21 5 2% 2% Kessler 2 16 4 4%
Kodak 23.05 56 19% 20% Conlon 7 16 4 4%
Krohns 8.51 17 5% 7% Memories 7 26 29 29%

OVER THE COUNTER
P-E Sales Bid Ask
ABKCO Inc. 66.65 -1 12% 2% M. Josephson 13.77 3 8% 8%
Gales Letailor 4.11 31 11% 12% Schwartz Bros. 15.67 -1 2% 2%
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OVER-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of quotation. The above information contributed by Russ Gallagher of G. Tsai & Co., Inc., Los Angeles, 213-556-3243, members of the New York Stock Exchange and all principal stock exchanges.

Piracy Battlers Join In An L.A. Summit Meeting

LOS ANGELES—Locally-based law enforcement agencies have mapped a cohesive offensive against tape pirates in this area at the first such summit meeting here last week.

The integrated blueprints for stamp out illegal duplicating of recorded performances includes federal as well as local agencies. Attending the meeting were: District Attorney, John Van de Kemp, Bob Remer, his special project administrator, and Chief Don Bowler of his investigative bureau. Ron Robinson, who heads up antipiracy for the city attorney; Lt. Robert Huchcroft of the Los Angeles Central Police; and Capt. Walton Ownby, organized crime bureau of the sheriff's office.

Domonic Rubalcava of the U.S. Attorney's office and Phil Alpert, veteran investigator of pirate activity for the FBI, represented the Justice Department.

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Patrick Moraz had something to prove.

As the new keyboard man in Yes, Patrick Moraz had something to prove to you and to himself.

So he made the world's most unusual, beautiful (and possibly expensive) solo album.

The recording took him to places as diverse as Rio de Janeiro and Geneva.

He had Robert A. Moog flown to Geneva to familiarize him with the revolutionary new polyphonic Moog heard on the album, along with two dozen other keyboard instruments.

He put in 18-hour days for months... and now it's complete. And Patrick can relax... it's all the proof anyone could want.

On Atlantic Records and Tapes.
Class Action Against EMI Is Dismissed

LOS ANGELES—EMI Ltd., Sir Joseph Lockwood, J.E. Read and J.G. Stanford, Brown Meggs and Glenn Wallach's allegations that EMI was engaged in bad faith or participated in alleged violations of securities laws.

Judge William P. Gray ruled Thursday (6) that counsel for Rococo Catena had not proven that EMI acted in bad faith or participated in alleged violations of securities laws.

Judge Gray did hold that EMI was a controlling person because of its top-heavy holding (70%) of Capitol stock during the 1969-71 class period. Lockwood, Read and Stanford were EMI executives who sat on the Capitol board during the period in which the plaintiff contends the la-

bel misled its stockholders by reporting inflated earnings. No mention was made of the status of Walter Ro-

zett and Ed Khoury, who were originally named defendants.

David B. Gold, Catena's counsel, argued that EMI and the three EMI executives were experienced industry functionaries, who were aware through receiving the monthly "white papers" of Capitol executives who were shifting moneys from co-

op ad, obscuration and returns re-

serves to cash positions to strengthen earnings during the period. EMI was so perturbed over Capitol's opera-

tion that they sent European ex-

perts to scrutinize Capitol's opera-

tions. Bhaskar Menon, current

Capitol chief, was one of these men, he added. EMI profited directly from Capitol's inflated stock posi-

tion. Gold said, because it increased its cash assets which included the large block of Capitol stock.

Plaintiff failed to directly link EMI and its three directors with any of the Capitol machinations, Alan N. Haketti, Capitol counsel, count-

ered. He said the experts came late in the class period, summer of 1971, and that the instance where Capitol depleted its co-op reserve from $450,000 to $28,000 in 60 days wasn't even in the "white book." On the average, only one of the three EMI directors attended a Capitol board meeting and on one occasion, no one from EMI showed.

Warrant Issued For Tape Pirate

LOS ANGELES—Second-time violator of the national tape piracy law, Shant Mason, 1603 Year St., Pomona, failed to appear before a federal marshal to start his nine-

month prison sentence last week. Judge Matt Byrne issued a bench warrant for his arrest.

According to Assistant U.S. Attorney Norman O. James said the case is being in-

vestigated as to possible further ac-

tion against Mason. Not only is Ma-

son facing Judge Byrne's ire, but Mason might also have violated a four-year probation in his second sentencing by Federal Judge W. J. Ferguson who suspended a two-year sentence (Billboard, April 17).

BMI Canada Splits From American BMI

NEW YORK—BMI Canada Ltd. will be completely owned and operated by a Canadian non-profit corporation and licensed by BMI. The Canadian organization of com-

posers, authors and publishers of music has been wholly autonomous for the past 10 years, however, acting as a subsidiary of BMI of the U.S.

Following an agreement between BMI and BMI of the U.S., all BMI activities in Canada will be acquired by the new group. The Royal Trust Company will be one of its three trustees, together with W. Har-

old Moon, long-time BMI exec-

utive, and Gordon Henderson of Government House, Ottawa, who has been counsel for the past 25 years to the music licensing body.

BMI will operate with a board of directors with participation by Cana-

dian composers and publishers and will retain S. Campbell Ritchie in the position of managing director. BMI's affiliation with BMI of

(Continued on page 60)

Ex-Gamble/Huff Staffers Push Philly Spectrum Firm

PHILADELPHIA—Philly Spec-

trum Records, incorrectly identified as a new enterprise set up by the Philadelphia Spectrum, local music company, actually is an independent new record production and recording firm set up by several local executives formerly associated with Kenny Gamble and Leon Huff's Philly International Records here.

The new label will direct its efforts to R&B for a starter, has already signed a production agree-

ment with Buddy Johnson.

Principals in the new company are Ernie Pep, chairman of the board; Theodore Life, president, and Jon-

athan Black, secretary-treasurer. Pep, manager and booking agent, was formerly with Gamble and Huff's personal manager for Harold Mel-

vin and the Blue Notes, the O'Jays and Billy Paul among other top record talent.

Life, a writer, arranger, producer and singer, had his own group, Spiritual Concept, on Philly Interna-

tional, and handled the produc-

tion for Germaine Jackson, Eddie Kendricks, the Intruders and the Bbysons for Philly International, the Gamble-Huff label. Black, a local attorney representing many enter-

tainers, will also serve as counsel for the new label.

For the production agreement with Buddah, the local firm will pro-

duce all albums by City Hall, a new group of four voices formerly known as Platters "76, and including Bobby Cook from the Platters group.

WNCN Sale

Broadcasters with format problems will take a look at WNCN, the 1971 station that looked at the neutrality of the FCC, and the size of the money to reim-

burse the citizens' groups for prosecu-

tion of their case.

The groups have withdrawn their last two years ago. In November 1971, the 17-year-old group, who was also the vice president of their record company, Carl Davis.

The-Chi-Lites testified they had been defrauded by Brunswick. Their attorney, Edwin Gibson, told the judge the three were attempting to sever their relationship with the label and filed a civil suit against Brunswick.

Gibson also said they had severed ties with the Queens Booking Agency of New York City.

Charle Flora Distrib With Tape Piracy

TALLAHASSEE, Fla.—Florida 3. Chi-Lites Win Probation; Fined

CHICAGO—Eugene Record, Marshall Thompson and Robert Lever, members of the Chicago-

based recording group, the Chi-

Lites, were sentenced to one year probation and $5,000 in U.S. District Court in New York Thursday (6) for failure to file federal income tax returns.

The three had pleaded guilty to charges brought against them as part of a larger inquiry probe involving Brunswick Records, their label.

Record was sentenced for failure to file in 1970 and Thompson and Lester were sentenced for failure to file in 1972.

Judge Frederick B. Lacey also ruled they meet with IRS to deter-

mine taxes and interest owed and fulfill their obligation within one year.

At one point Judge Lacey said it was "unwise or naive" to have had as a representative the man who was also the vice president of their record company, Carl Davis.

The-Chi-Lites testified they had been defrauded by Brunswick. Their attorney, Edwin Gibson, told the judge the three were attempting to sever their relationship with the label and filed a civil suit against Brunswick.

Gibson also said they had severed ties with the Queens Booking Agency of New York City.

Jerry Fuller Moves

LOS ANGELES—Jerry Fuller's Moonchild Productions and Full-

liness Music Co. have relocated to

13216 Bloomfield St., Sherman Oaks.

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LONNIE LISTON SMITH & The Cosmic Echoes
Reflections Of A Golden Dream

STEVE MARCUS
COUNT'S ROCK BAND

GROOVE HOLMES
I'M IN THE MOOD FOR LOVE

MIKE WOFFORD
SCOTT JOPLIN INTERPRETATIONS '76

Manufactured and Distributed by RCA Records
Galbraith Address

• Continued from page 3

structure of the firm itself he explained, thus giving work to a pan-

opoly of people in the company and outside it, often semi-independent

entrepreneurs. "A large firm creates a need for a large

number of independent firms."

The second great change is the power of modern trade unions to

respond to the power of the great
corporations. Galbraith said. This oc-
curs "absolutely wherever we have a

large scale enterprise." Generally

the large corporations pass on to the

public whatever increases they incur

as a result of labor disputes.

The third area of change involves new
class relations among the

generations which are greater today than they were

years ago. "People today don't believe differences are so great."

But changes here have been

minimal. The four changes, the size and pattern of the

modern world. Modern corpora-
tions often place heavy demands

on government for services. he said.

From the four elements come the economies

problems nationally and

internationally with which we are

struggling. The increasing classless

nature of production supported by

trade unions now extends to

white collar civil service and profes-
sional corporations. "And this," Gal-

braith said, "creates powerful efforts
to sustain consumption."

He said the pressure for higher

wages and the pressure to increase

prices to the consumer are the prin-
ciple reasons for inflation. Other

factors are increased pressures for

public goods made upon govern-

ment. Thus, he said, inflation turns

the spiral of each group strives to sustain its consumption

level and seeks its own higher prices.

The business cycle that began

back loans and companies do not

have the funds with which to ex-

pand, the result is often employment

"a nasty impact on all indus-
tries which rely on borrowed

money" and a group in the economy

rendered unemployed. "All of this,"

Galbraith said, is paradoxically in

contradiction with society's efforts to

expand consumption.

Disk Quality Is Questioned

• Continued from page 3

The charge comes from Odivox
discounters, who argue that the de-

flective product is resulting in a high

incidence of returns and a loss of

profit.

The firm's officials also charge record

manufacturers with late deliveries,

even in instances where or-

ders are placed well before the time they

are needed.

Odivox also points out that new

retailers would like a closer working

relationship with the record manu-

facturers, but that their efforts at

coporation are stalled because of dis-
tatorial attitudes on the part of

record company executives.

The firm adds that the problem of

replacing defective products exca-

vates in the event the retailer changes

distributors. "When this occurs, the

original distributor will refuse to handle the complaint on

grounds that he is no longer

responsible, while the new distributor
takes a similar position, arguing that he

had not sold the product in the first

place."

The firm hopes some workable

agreement could be reached with the producers on these problems.

Louis Dunlap Dies

NEW YORK--ASCAP compo-

ser-member Louis M. Dunlap died

April 16 at 64. He died May 3

at the Barnard Memorial Hospital,

N.J.

In his career, Dunlap worked for

and toured with such personalities as Dizzy Gillespie, Earl Hines and

Earl Benderson. His songs included, "You Cant Depend On Me," "Because Of

You," "Where You Should Be" and "Ev'ry Thing De-

pends On You."

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BOHANNON

DANCE YOUR ASS OFF
Music Business Course Taught By John Carter

NEW YORK—"The Business Aspects Of The Music Industry," a course designed for artists on copyright, publishing contracts and collection, etc., kicked off here May 4 under the auspices of Collective Black Artists Inc., a non-profit organization partly funded by the New York Council and the National Endowment For The Arts.

The course, broken into two sections (54 class hours each), is taught by John Carter, formerly with AGAC and now head of his own music direction firm. "I have found there are many artists who have a crying need for realistic, objective, professional career guidance and catalog administration," says Carter. He feels the specific area of overseas collection of both mechanical and sheet music monies tops the problem list of artists trying to sell their music via their own administration of their music publishing catalogs.

The course, which runs through the last week of June, is being held at the Institute of Education here on Tuesdays and Thursdays from 9 a.m. to 9 p.m. Registration is $25 for each section, or $40 for both.

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General News

Drop Military Export Discount

because with the exporters discount some operators were able to under-sell.

Theoretically, exporters are required to justify the discounted price with bank with the exporter's discount as purchase orders, invoices and shipping documents.

The fact that some of these guys have phony purchase orders printed up for phantom companies overseas is, in fact, what is "inestimable" that it is not worth talking about. And in terms of the special export price, label companies in May 5 want to avoid "tailing all exporters with the same brush."

In both instances, the exporters and military suppliers prices range from 8% to 10% below the normal. The elimination of such a differential is expected to slow the flow of such product to the regular domestic market.

Vidisk, CB In RCA Plan For Future

NEW YORK—Both CB and the video discs of today's "hot" consumer electronics item and tomorrow's potentially hotter product—were highlighted in comments by Anthony Conrad, RCA Corp. president and chief executive officer, at the annual shareholders meeting here.

In recapitulating the first quarter and anticipating a strong second quarter, Conrad told the Con- sumer Electronics division which showed a loss a year ago, "rebounded to a solid profit in the first quarter."

Acknowledging the firm's depar- ture from the computer audio equipment manufacturing, he emphasized that it "has not kept us from participating in the new business in that field—citizen band radio, which has the potential of becoming a billion-dollar business by 1980."

Alluding to the introduction of the firm's new CB "Co-Pilot" line at the recent PC-76 and the National Electronics shows, he pointed out that the product is being sourced externally to RCA's division without a commitment to high capital investment or time-consuming tooling out, its CB line, while contributing modestly to earnings this year, and we expect considerable growth."

As for the firm's Selectavision videodisc system, he pointed out on the basis of RCA's experience in introducing major new products and systems, "I think it is fair to say that the videodisc system is getting the benefit of much research and fairly teaching planning, development and testing—both in engineering and marketing—by which innovation we have yet made."

Noting that RCA is producing both the much players in manufacturing test runs at its Indianapolis plant now employing 300, Conrad re-emphasized that "we are persua- ded that we have a system better suited to mass production and marketing than any competing system."

Though pressed for an actual on-the-market date for the system, general, executive officer, at the premiere, along with Phonogram/Mercury executives Charles E. F. Hatcher, majority executive vice president, general manager, Jules Abramson, senior vice president, and marketing chief Bill Haywood, national r&b promo- tion.

"No Way Back" is also the title of the Dells' newest album, which contains two songs from the film, "No Way Back" and "Too Late For Love.

from atlantic to turbank... here's what they say about

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CULT INITIATOR

Shane Of KODA Has Novel Philosophy On Programming

EDITOR'S NOTE: In this article by Ed Shume, program director of KODA AM-FM in Houston, a unique concept of radio as a cult syndrome is advanced.

Shume is writer and producer of the Texas "Bicentennial Notebook" for Texas broadcasters and his background includes station manager of KRBE in Houston, program director of KKDJ in Los Angeles and operations manager of WPLD-FM, Atlanta. He also programmed WGLD in Chicago several years ago.

"A radio station must create its own culture." This is a philosophy of mine. It's one of these simple concepts that becomes so complex in practice. It means that a station must not only develop and execute its programming, but also involve people in that programming to the extent that they become more than listeners. Rather, they become members of a culture or "lifestyle" centered in the radio station.

WSB, Atlanta; WGN, Chicago, and KILT, Houston, have developed "lifestyle" situations—listeners who depend greatly on the information and entertainment provided by these stations. They are certainly not alone.

SHANE

When Houston's KENR was about to go on the air, the city's country audience comprised 8% of the total. There was some fear at KENR that their new facility would simply split the existing audience. "Can we survive on 8%?" they asked; and the answer was a resounding "No!"

The station took to the air, but it also took to the streets to drum up support for its modern country sound in a ratings fight with long-time champion KIKK. The picture today shows that 7% years and one country station (KNUZ) later, the Houston country audience is 30% of the total. The new station did not simply share an audience, but set about to create an audience, as well.

In the same way, the existing audience figures should have indicated that rock tastes in Houston were well satisfied when I undertook to establish a high-energy, hit-oriented format on KRBE. There was a good choice of KLIT on AM and KZOL, KAUM and KRLY on FM. The result of an on-air and in-commu-

nity involvement was KRBE's dominance of the Houston teen market.

Each station was able not only to attract existing radio listeners, but also to develop an all-new audience. In effect, KRBE and KENR each had "created" their own culture.

Regardless of format or the potential size of the audience, a radio station develops not only its on-air sound. It develops also a relationship with its listeners that manifests itself as a response to the air form the station exhibits.

The alert programmer will take advantage of this fact and do more than watch the natural process of birth of this culture. He will program the culture as well as his radio station such that the station becomes a part of the lifestyle of the audience.

In the heyday of progressive radio, it was called "lifestyle" radio, since it reflected the new intellectual freedom of its audience. When they went on the air, the early progressive stations found they had to do more than fill an existing need. In order to survive they had to establish further needs in the listener and then set about to fill these as well. Thus the listenership could pyramid.

Unfortunately, today's album rock station doesn't have the same luxury, for two reasons. The first is the increased competition. The second is the concept of evolution has been won. The progressive station's culture has been assimilated into the country (or black) audience's culture. The progressive mystique has left the radio and has moved to the concert halls to rock tape, and to the rock magazine.

(England's pirate radio had a built-in lifetime because of the imagination of the listener and thereby created a culture. I dare say listeners look in for the enjoyment of hearing whether the pirate sur-

vived on the air or was silenced by government authority. Most U.S. progressive stations maintained a "what will they do next" mystique.)

It is interesting to note that the stations that are currently demonstrating success in creating their own cultures are facilities that have been known traditionally as "straight" stations, programmed for general audiences. That should tell us that it takes a good deal more than a cards and a record to create "the mystique."

It takes creative, fearless programming that answers directly to the tastes of the listeners regardless of the arbitrary cut-off lines we broad-

casters find comfort in using. For example, the Willie Nelson-Waylon Jennings record "country" or "pop"? And does it matter which if the listener demands it because it falls into the category of "good"?

Call the work on establishing a culture "research," and it is a comfortable term. The successful pro-

grammer takes his research and adds to it his "feel" for the marketplace, his contact with all types of listeners his station is trying to attract, and his tendency to take a creative risk. He must couple his Magid study, ARBi-

tron diary survey, or questionnaire from the hometown school with a program of positive reaction based mainly on subjective decision.

Once that research-revolt-react cycle begins, it can never stop. New information should keep the station ever fresh, ever developing its cul-
ture. I've been in more than one radio station that stored a fine piece of some researcher's work in a file drawer, never to be opened, never to be updated.

Intimate knowledge of the mar-

ket's tastes has allowed certain stations to become dominant in their chosen formats or demographics. Knowledge of the audience tastes re-

quires knowledge of the "taste Pan-

gram."" a programmer must know the width and breadth of the interests and habits of his primary lis-

ten: then he can take the audience to the limit. There is a vast unex-

plored area between what the listener is conscious he wants and what he is able to accept.

On the other hand, beyond these outer limits of taste, the programmer walks a tightrope. Stepping too far, he commits suicide. With too small a step he creates a radio station that's a wading pool next to the high dive—a shallow, one-di-

mensional service.

Knowledge of the Houston "taste parameters" allows KILT to pro-

gram a country hit in its top 40 for-

mal or to develop lengthy, image-

providing national announcement. It's the sort of knowledge that

(Continued on page 25)
A declaration of musical independence.

Ian Hunter forges a brand-new Anglo-American rock alliance—with his latest album "All American Alien Boy." The kind of beautifully complex music and biting lyrics that made Ian one of England's biggest rock stars—plus an all-star lineup of musicians.


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ARISTA GAINS UNPRECEDENTED MARKET SHARE IN LESS THAN TWO YEARS

Third Quarter Report On Single-LP Sales

SINGLES

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LPs & TAPES

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CB Airwaves Battle Rages Throughout Industry

ROUTE 66—The Citizens Band Radio craze that is sweeping the nation has set off a fierce battle for control of the 23 CB channels. Top promotion people throughout the industry are now broadcasting their latest releases via their CB's in order to obtain additional airplay for their hard-to-break new product. By equipping their automobiles with both cassette player and CB Radio, crafty promotion men have been able to expose new product during morning and evening drive times with great success. A Senate sub-committee today reported their view that no American citizen could utilize CB channels for personal gain. This has been interpreted by Industry as a ban on the newly found promotional avenue offered by the CB craze.

Arista Shows Unparalleled Ratio of Success

NEW YORK—With a chart-to-release ratio higher than 65% of releases, Arista's remarkable gains in sales of Singles, LP's & Tapes are the highlight of Billboard's Third Quarter Research Report. The label showed in-depth strength from the gold number one records awarded to Barry Manilow, Bay City Rollers and Eric Carmen to the major chart and sales success of Patti Smith, The Outlaws, Melissa Manchester, The Brecker Brothers, Fools Gold, Gil Scott-Heron, Monty Python and a galaxy of other Arista stars.

Making The Next Quarter Even Better!

Outlaws
Just Released Hit Single
"Breaker, Breaker"
From The Soaring Album
“LADY IN WAITING” ★ 36 BILLBOARD

Fools Gold
Smash Single
"Rain Oh Rain"
From Their Sparkling Debut Album. ★ 135 BILLBOARD

RACK JOBBER CRISIS IN INDIA

By Dick Slatts

NEW DELHI—Second only to India's grave concern with global problems is a growing awareness of a serious rack-jobber shortage in the country. With an industry that is essentially rack-oriented, the difficulties have been compounded by a continuing anti-piracy battle being fought by a military junta currently controlling all product sold here. According to spokesman Nhami Sudhi, VP Sacred Cow Music, "Unauthorized duplication has been part of our history since the beginning of time. Our recent figures on dollar volume point toward complete collapse, but we anticipate a strong sales rally based on the usual brisk activity we've come to expect during Easter season." Moreover, Sudhi went on to point out...

(Continued on page 54)
North Central Region

**TOP ADD ONS:**
- CAPTAIN & TENNILLE—Shine Around (A&M)
- ERIC CARPER—Neve Gonna Fall In Love Again (Arista)
- STEVE MILLER BAND—Take The Money And Run (Capitol)

**PRIME MOVERS:**
- SILVER CONVENTION—Get Up And Go (Capitol)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- MILLER BAND—Run (Warner/Reprise) 10-5

**BREAKOUTS:**
- CAPTAIN & TENNILLE—Shine Around (A&M)
- CAPTAIN & TENNILLE—Love Hangover (Tamla/Motown) 17-10
- ERIC CARPER—Neve Gonna Fall In Love Again (Arista)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- MILLER BAND—Run (Warner/Reprise) 10-5

Mid-Atlantic Region

**TOP ADD ONS:**
- CAPTAIN & TENNILLE—Shine Around (A&M)
- ERIC CARPER—Neve Gonna Fall In Love Again (Arista)
- STEVE MILLER BAND—Take The Money And Run (Capitol)

**PRIME MOVERS:**
- SILVER CONVENTION—Get Up And Go (Capitol)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- MILLER BAND—Run (Warner/Reprise) 10-5

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- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- MILLER BAND—Run (Warner/Reprise) 10-5

Southeast Region

**TOP ADD ONS:**
- MANITOWAK—As I Lay (Columbia)
- ERIC CARPER—Neve Gonna Fall In Love Again (Arista)
- STEVE MILLER BAND—Take The Money And Run (Capitol)

**PRIME MOVERS:**
- SILVER CONVENTION—Get Up And Go (Capitol)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- MILLER BAND—Run (Warner/Reprise) 10-5

**BREAKOUTS:**
- MANITOWAK—As I Lay (Columbia)
- ERIC CARPER—Neve Gonna Fall In Love Again (Arista)
- STEVE MILLER BAND—Take The Money And Run (Capitol)

Southwestern Region

**TOP ADD ONS:**
- MANNITOWAK—As I Lay (Columbia)
- ERIC CARPER—Neve Gonna Fall In Love Again (Arista)
- STEVE MILLER BAND—Take The Money And Run (Capitol)

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**BREAKOUTS:**
- MANNITOWAK—As I Lay (Columbia)
- ERIC CARPER—Neve Gonna Fall In Love Again (Arista)
- STEVE MILLER BAND—Take The Money And Run (Capitol)
The new album by
Grammy Award-Winning
Natalie Cole
includes her new smash hit,
Sophisticated Lady
(She's A Different Lady)
(4259)
Capitol.

Album produced by
Chuck Jackson and Marvin Yancy.
Single produced by
Chuck Jackson, Marvin Yancy,
Gene Barge and Richard Evans.
ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airing; as determined by station personnel.

BREAKOUTS—Billboard Chart Definitive Summary of Add Ons and Requests/Airplay Information to reflect greatest product activity at regional and national levels.

Western Region

**TOP ADD ONS:**
- CHAPLIN - "Close Enough for Rock 'n Roll" (A&M)
- CHAPLIN - "Close Enough for Rock 'n Roll" (Warner Brothers)

**TOP REQUEST/AIRPLAY:**
- THE GEILS BAND - "The Speed Of Sound" (Capitol)
- THE GEILS BAND - "The Speed Of Sound" (Capitol)

**Southwest Region**

**TOP ADD ONS:**
- KENNY ROGERS - "Love Is Like A Bluebird" (United Artists)
- STEELY DAN - "At The Speed Of Sound" (Capitol)

**TOP REQUEST/AIRPLAY:**
- KENNY ROGERS - "Love Is Like A Bluebird" (United Artists)
- KENNY ROGERS - "Love Is Like A Bluebird" (United Artists)

**Southeast Region**

**TOP ADD ONS:**
- GEORGE HARRISON - "My Sweet Lord" (Capitol)
- GEORGE HARRISON - "My Sweet Lord" (Capitol)

**National Breakouts**

**Top Add Ons-National**
- JOE COCKER - "Sign Me In" (A&M)
- ELTON JOHN - "Here And There (MCA)
- STEELY DAN - "Royal Scam" (A&M)
- CHARLIE DANIELS BAND - "Saddle Tramp" (Epic)

**Top Requests/Airplay**
- WINGS - "At The Speed Of Sound" (Capitol)
- ROLLING STONES - "Black And Blue" (Rolling Stones)
- TUBES - "You And I" (A&M)
- STEVE MILLER BAND - "Take The Main Chance" (A&M)

**National Breakouts**
- JOE COCKER - "Sign Me In" (A&M)
- CHARLIE DANIELS BAND - "Saddle Tramp" (Epic)
- STEELY DAN - "Royal Scam" (A&M)
- TODD RUNDGREN - "Funktastic" (Elektra)
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Ian Lloyd

PD 1 6066

Millie Jackson

Free And In Love

“Consider The Source”

Creative Source

PD 1 6065

Good Lovin’,

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Troubled Lady

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OY 1 1601

“Free And In Love”

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Radio TV Programming

Progrmming Comment

Continued from page 16

Radio TV Programming

The one fallacy, which I think you'll agree with, is that the sample size, hour by hour, is so little you might not really know where, indeed, the exact hour is with the problem.

But, at least you are beginning the process of bringing people from one hit to another. And, as long as you'll admit that you have shared listening patterns, you can generally get about it. Including, if you're doing pretty well in men, women, or teens in one particular time period and not doing particularly well with them in another time period. And you can create a reason in that time period when you're a measured captive audience to bring them back to you later, because they are listening even if they're listening to someone else.

Of course, the payoff has to be right. If it's a high pocket of women at 7-8 p.m. and you need them at 19 p.m., you wouldn't tell them they were going to hear the Bay City Rollers. You'd have to give them something they would want.

How important is it to have the jock in a time in union with the ARB?

We don't. It's partly based on the economics of what the station can afford to do. If a radio station cannot afford to break down its disk jockey shifts less than 6-10 a.m., 10-3 p.m., 3-7 p.m. and 7-midnight, I might make my feel that our own jocks, with the amount of work we give them, cannot survive more than four hours a day on the air. They would drop. In our case, jocks work three hours in the day and four hours at night.

In Los Angeles kids are at school until 2 a.m. The latest the bell rings is at 8:30 a.m. I don't even consider teens in programing.

If even I had the choice of a different jock, I would probably play an option instead.

At 8:30 a.m. I begin the midday clock. (Continued on page 25)
LOS ANGELES—Good news. After much labor on behalf of the advisory committee—especially for radio—Chairman Turrichi McGuire has been named president of programming for RKO Radio—the registration fee for radio personnel to the annual International Radio Program-
ning Forum in New Orleans Dec. 1-4 will be reduced from $131 to $80. This will allow the small market radio man an opportunity to attend. But you must register early in order to get the lower fee. After Nov. 12, there will be a penalty for late registration and the fee will be $160 for radio personnel.

The early registration fee for non-
personnel has been set at $200. If you register after Nov. 12, the fee will be $200.

Last year there was a flat fee of $200 to register for the convention. So, both new fees represent a healthy drop in cost for everyone.

These registration fees will in-
clude the cocktail reception the eve-
ning of Dec. 1, a hospitality lounge Dec. 2, and the awards banquet on the eve-
ning of Dec. 4, plus all work mate-
risk and entertainment to all attendees.

The advisory committee will be mee-
ing in the next few days to de-
cide the final agenda. The sessions that will be discussed during the four-
day educational event, plus select speakers.

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Good Times Are Coming
CAS 9783
Vegas Looking to Theater As Strip Change Of Pace

BY HANFORD SEARL

LAS VEGAS—Already the champion of big nightclub artists, this city will now set its sights on cornering major theatrical productions, searching out new playwrights and showcasing top-name theater talent.

With the past success of its comedies, musicals and legit theater, the downtown Union Plaza will premiere an original stage play Tuesday (11), "Who Gets The Drapes?" with comedy star Shelley Berman and Gloria De Haven of movie fame.

In direct contrast to the battle for big stars on the Strip, the Plaza, a 500-room, 21-story hotel, has showcased theatrical productions for almost five years.

"Our aim is to develop good theater for Las Vegas," says Frank Scott, Plaza president and board chairman.

Echting Scotts Broadway West remarks, Maynard Sloate, hotel entertainment director, envisions productions on a par with New York shows in cast, sets and quality.

Sloate brings four years' experience from the Tropianics where he created two "Follies Bergere" shows.

"Our success is break-even or barely negligible," reveals Sloate. "We switched from the more popular musicals to more adult fare situations to draw the Strip clientele."

Three days of previews will precede the opening of "Draper's," a creation of top television writer Anne Sultz and Earl Barnett.

The non-star musical did crowd but provided technical problems because of the small stage area.

The small theater room, which seats 550 for dinner and 650 midnight, was first opened with the national touring company of 'Fiddler on the Roof,' five years back and was followed by "Cabaret," "Oklahoma," "Funny Girl" and "South Pacific."

According to Sloate, audiences are (Continued on page 36)

LOS ANGELES—Billboard's Second Annual Talent Forum, to be held June 1-4 at the Beverly Hilton Hotel here, will take on directly one of the most controversial issues in the current live entertainment business—"The Power And Influence Of Artist Unions."

A top-ranking officer of the AFM will be a luncheon speaker at the forum, taking questions from the audience.

The AFM spokesman will respond to an earlier luncheon speech by Charles R. Assn. of Orchestra Leaders, an organization working for "open shop" entertainment hiring policies.

Peterson will be introduced by Jim Halsey, the powerful agent whose acts fill the Las Vegas AFM strike and continued working at the Landmark Hotel.

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PHILADELPHIA-Season Opens On Upbeat

PHILADELPHIA—The first in a series of four super rock concert promotions quieted this summer by Electric Factory Concerts at the city's John F. Kennedy Memorial Stadium which opened last week with 12 Peter Frampton and Yes.

Two other supporting groups for the Saturday rockfest will be added later by Larry Magid and the Spivak Brothers, who head the Electric Factory operation.

With tickets priced in advance at $10 and the stadium having held as many as 120,000 for a religious event, the concert has the possibility of a gate totaling $1 million.

The outdoor rock concerts will number four in all under the heading "Spirit Of Summer '76" as part of the city's bicentennial celebration.

Arrangement Arrey for the rent were Philadelphia '76 Corp., the city's official bicentennial planning agency, which put a $100,000 tag on each concert promotion. This doesn't take into account added costs of the police force and for cleaning up the stadium.
Dear Jerry,
I love you!

It makes me giggle.
30

50,000 At Austin’s ‘Sunday Break’ Gig

By PAUL ZARAKAS

AUSTIN—An impressive array of rock stars joined forces with Austin, Texas, America and Santana, a generally well-behaved crowd of more than 50,000 and seven months of careful planning, added up to an outdoor concert that promoter Win Anderson termed "an unqualified success."

Despite some complaints about sound quality and other problems created by a scorching Texas sun, the May 2 "Sunday Break" rock festival, "The New Special Final Concert for Anderson’s Mayday Productions Co., was a hit. Although final figures were not available, reports on advance sales suggested that the concert grossed approximately $600,000. Anderson says that a first printing of 50,000 tickets at $10 and $12 apiece had sold out completely and at least 1,000 fans bought tickets from the second printing on the day of the concert.

While various estimates put the crowd size at somewhere between 60,000 and 75,000, Mayday spokesman Steve Allen, who was in charge of ticketing, did not actually figure because a large number of fans had entered the concert grounds through openings in the surrounding wire fence. "It's hard to guess how many got in free," Milloy says, "possibly as many as 100,000!"

Paying or not, the majority of the customers clearly came to see Frampton, currently one of rock's brightest superstars. The British singer's charismatic stage presence brought adoring roars from the crowd and led to a few anxious moments when screening fans began to rock the giant platform stage during Frampton's encore. A second encore was abruptly cancelled.

For the most part, however, the concert went off smoothly. The acts appeared on schedule, a large security staff including 14 members of the Austin police department, ran Mayday kept the crowd under control, and traffic flow plans designed by the Austin department of transportation prevented massive jams from developing on adjoining highways.

Mayday's advance work included the installation of water supply and toilet facilities at the "grand" site. Medical centers staffed by doctors and nurses were set up and an ambulance was stationed on the grounds. Free parking and tow-truck service were provided.

The concert was managed by Wolfman Jack, also included performances by Gary Wright, Celciio & Kapon, and Fools, an Austin group which

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SEMESTERS BEGIN OCTOBER, FEBRUARY, AND JUNE.

Nashville's Exit/In Now Profitable

By GERRY WOOD

NASHVILLE—The once glohy picture of the Exit/In's future appears to have been charged on April 28 when the Wintertime recorded a room rocked up an April net profit of $4,862.43 and has been averaged at $1,600 monthly profit since January.

No additional debts have been incurred and the bankruptcy papers were filed Nov. 28, and efforts continue to devise a plan that will be filted to the Exit/In's benefit as a concert or new investors—to resolve the outstanding debt of approximating $2,000.

The information surfaced at the bankruptcy court appearance of the Exit/In owners May 1 and 2. "We've demonstrated to the court that we can operate profitably," says Elizabeth Thilys of the Exit/In. "And the court and creditors have been sympathetic and their goodwill has helped our morale." The judge set June 14 for the club's next court appearance, and the club is scheduled to go back with some type of plan to pay off the back debts.

Among the acts making April a profitable month were Stanley Turner, Tom Waits, Townes Van Zandt, Guy Clark and Barefoot Boy.
LOS ANGELES—Neil Sedaka has become the darling of concerts, nightclubs and television—a come-back artist at the age of 37. And manager Elliott Abbott frankly is at a loss as to why it's all happening.

"It's an impossible dream. You can only dream on. But he just never became an oldies artist like some of the others of the '50s."

Sedaka's comeback is a result of numerous numbers now, and his singles and albums are making chart music. In the near future he will do a television special and then have his own network series. His concert dates are all sold out, both here and in England, where he is performing until mid-May.

The Sedaka return to popularity came about little more than a year ago when he made a brief appearance at the National Nightclub Association's nightglow here. Abbott approached him about management—was turned down at first—and then called back. Until then, both Sedaka and his wife Leba were handling all business deals.

Abbott told the entertainer he should tour clubs and small halls in the U.S. as a starter. Sedaka, says his manager, "wondered if he mentally was capable of all this sort of work. We discovered the audiences wanted him back, whether it was the Troubadour, Las Vegas or Lake Tahoe.

"They have a love and empathy for his personality. It's as if half a label of kid's knock on his door for autographs. Kids rush the stage. He draws whole families, freaks, crazed rockers, kids, all yelling like crazy."

The first tour last spring was a fi- nalized, major disaster. Abbott admit- ted "it sold lots of records. Since then Neil has done lots of television, which has helped. Plus big A.M radio play. Neil loves it. He's having a great time. onstage he does all his own material—an oldies section, which is big—then his new songs.

Abbott describes the performer- writer as "a willing student and artist. He just felt he wanted to go back on the road. He plays to all sorts of audiences."

William Morris books Sedaka, and had him playing smaller clubs and halls during those weeks. That month he toured larger venues in the Pacific Northwest, then in the summer Sedaka will headline at mid-Atlantic, and assorted regions, plus a dozen state fair dates. He will not be lim- ited to Las Vegas engagements, Abbott stresses, despite being a tremen- dous hit there.

Abbott, former manager of Jim Croce, also handles Kim Carnes and Ry Cooder. The former played 18 dates with Sedaka, and received great exposure. Cooder goes out on tour in May.

As for Sedaka, his manager en- thusiases that the tour has gone well, "auditorium managers are now calling us. They know that Neil sold out every date this season, and all they want him now. How do you figure it out? At 37 he's now a teenage idol."

LOS ANGELES—It's been a while since a backup band moved into the spotlight on its own (remember the Tremeloids?). But that's just what Fools Gold, best known for backing Dan Fogelberg, is doing—on its own. An LP currently at a starred #35 and a tour starts Fogelberg now in progress.

The core of Fools Gold are lead singer and guitarist Danny Henson and bassist Tom Kelly, a pair who started out in the early '70s with a Midwestern group called the Guild—managed by none other than current manager Irving Azoff (who also happens to manage the Eagles, Joe Walsh and Fogelberg).

"We did a lot of college dates with the Guild," Henson says, "and Irv was booking and managing us. Fools Gold played 40 rock and Tom and I were writing the kind of mate- rial we'd never released before. We just didn't fit in with what they wanted to hear in clubs.

The Guild's solo LP for Elektra in 1973, an album complete with the Beach Boys medley that made "us famous in the face and kind of made us represent the Beach Boys."

But the album was never released; Henson and Kelly left to concentrate on songwriting and eventually got a call from California.

"Irv knew we could sing harmonies and play, and Dan was get- ting tired of going on the road," Henson says. "So he brought us out, matched us with Ron Grievel (drums) and Doug Livingston (steel and piano, since departed) and that was Fools Gold, the name Dan gave us."

In the meanwhile Azoff tried to get the group a label of its own and eventually wound up on Aristar. Then it was off to England to cut the album.

"We admired Glyn Johns," Henson says, "but he wanted to stay at home and do the LP. So we figured why not, we've never been to Eng- land, it'll be fun. But we hated it. It was dull, television went off early, there was no radio in our rooms and it just wasn't much fun.

"And when we went in to cut the album, Glyn wanted to cut us just like a four-piece band. We had imagined adding extra guitars and vocal harmonies and so on, but that's not how Glyn conceived it. Some of the cuts we played and sung on the same time.

"When we got back here with the finished LP, nobody liked it. Clive Davis was kind of disappointed but decided to give us another shot. So we went into the Record Plant and Sound Factory in Los Angeles, worked with Glen Frey of the Eagles, Joe Walsh and John Stro- nian and came up with what we have today. In other words, we cut the album twice."

LOS ANGELES—Bob Wadlow, the tallest man who ever lived, is now 8 feet 11 inches tall. He has just been elected to the record books. The tallest man in the world is currently 8 feet 10 inches and is 4 inches shorter than Mr. Wadlow.

As far as being a backup band, Henson says he "hears them talking about Dan. Fogelberg's backup band on the radio and I think it would be nice to be known on our own. On the other hand, there are a lot of people who know Dan and have never heard of us. At least they talk about us and maybe they'll buy the record."

Currently on its own road, Fools Gold will tour with Loggins & Messina, Boz Scaggs and Elvin Bishop. In July the group goes on the road with Fogelberg, with a spot of its own for most shows. "It just wouldn't make sense to separate completely from Dan," Henson says. "He's a successful act and he's been good to us."

As for being another band in the country rock swellstakes. Henson shrugs. "We've got the same man- agement as the Eagles, we tour with Fogelberg and we grew up listening to country and rock. It's just a matter of writing and singing what we know and like."
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**Weekly Billboard Boxoffice**

**Stadium & Festivals (20,000 & Over)**

1. Peter Frampton/Fleetwood Mac/Gary Wright/F 0 F, "Boy On The Green" #2 - Bill Graham, Oakland, California, May 27
2. Robin Trower/Tommy Bolin/Red Speedo, live band tour, Stadium, Tempe, Ariz., May 2

** Arenas (6,000 To 20,000)**

1. Allman Bros./Band/Outlaws - Sound 70/Tiff Black Production, Freedom Hall, Louisville, April 30
2. Aerosmith/Slayer/Anvil - Contemporary, Kemper Arena, Kansas City, May 6
3. Tony Orlando & Dawn - Daydream, Auditorium, Milwaukee, April 27
4. Tony Orlando & Dawn - Daydream, Denny Coliseum, Madison, April 27
5. Aerosmith/Anvil - Contemporary, Kil Auditorium, St. Louis, April 27
6. James Taylor - Sound 70, Memorial Coliseum, Auburn, Ala., April 30
7. Mike & The Mechanics - Sound 70, Memorial Auditorium, Union City, May 1
8. Foghat/Montrose/Head East - Sound 70, Van Braun Civic Center, Huntsville, April 27
9. Blue Oyster Cult/Sutherland Bros. & Quiver/STYX - Celtic Center, Memorial Auditorium, Utica, May 1
10. Montrose/Steve Marriott/Head East - Union Auditorium, Temple, Ariz., April 18

**Auditoriums (Under 6,000)**

2. Tubes/Marvin Overall, Inlet Center, Toronto, April 28
3. Ted Nugent/STATUS QUO/Crack the Sky - Rift & Roll, Roxy Tickets, Institute, Santa Fe, April 27
4. Randy NY & the Blackbirds/Ronnie Laws/GEORGE - Time Good Productions, Racine, Squam, Riverside, April 30
5. Robin Trower/Wolf & Rissmiller, Memorial Auditorium, Sacramento, April 29
6. Uriah Heep/Ethos - Contemporary, Memorial Hall, Kansas City, Kan., May 5
7. Tubes/Golden Earring - Kirk Key, Monarch Auditorium, Detroit, April 29
8. Hot Tuna/Ruffins & Vaughan, Post College, Brooksville, N.Y., April 29
9. Boz Scaggs/Brecker Brothers - Electric Factory, Tower Theater, Philadelphia, April 28
10. Laura Nyro/Ellen McNeane - Northwest Inn, Ogden Opera House, Seattle, April 28
11. Bruce Springsteen/East Street Band - 70, Grand Ole Opry, Nashville, April 28
12. Montrose/Rob Seger - Capitol Music Hall, Ottawa, May 2
13. Dirt Band/Henry Cross - Crowtown, Century II, Kansas City, May 3
14. Montrose/Golden Earring/Steve Marriott - Empire, Masque, Richmond, April 28
15. Laura Nyro/Ellen McNeane - Northwest Inn, Ogden Opera House, Seattle, April 28

**Top Talent In Action**

• Continued from page 35

in that he makes his musical concessions to his audience, his generous and capable opening numbers, and the performance of the group itself. In particular during the opening number which was performed set on an open tuned acoustic guitar.

The situation improved when Harper summed up, there was more band to the stage. The remainder of the set was composed of songs from his Chrysalis LP. "When an Old Cricket Leaves the Garden" was highlighted by "The Game," an extended piece that was favorably received. The sound Harper's thin yet sweet voice and公園和 wasn't going to get any better. The songs were performed in almost perfect synchronicity with his Johnson's over a second later. More than any other, this work clearly revealed the talent and potential of one artist that is currently reinvigorating the acoustic guitar movement in some of the finest new talents to emerge.

**LOU RAWLS**

**MEL LEWIS ORCHESTRA ROBIN KENYATTA**

Lou Rawls at the Arena, Kansas City, Mo.,/GOLDEN HENRY GROSS - Contemporary, May 27, East Side - Bill Memorial Coliseum, Santa Monica, May 27, Memorial Auditorium, Utica, May 1.

**NEW YORK**

New York jazz tours were treated to a fine evening of music and a worthy cause was helped as the New York Philharmonic Memorial Tour Project presented its 4th annual concert April 25. Orchestration is a non-profit group which benefits various New York City projects. Thursday night the proceeds from the event went to North Shore Neighborhoods. Apparently Armstrong's memory was enough to inspire all the performers to do their best. The show was outstanding from beginning to end.

Saxophonist Robin Kenyatta got the evening off to a rousing start with a forceful set of pulsing jazz. Unfortunately the set was cut short due to the length of the program and much of the late arriving audience missed Kenyatta's hot yowl group.

The Thad Jones/Mel Lewis Orchestra was next and performed stirring tributes to Armstrong entitled "A Suite For Pope." The piece featured outstanding solos from trombonist Harold Innis, trumpetman Ron Carter, and bassist Ron Carter.

After performing the three part suite the big band was joined by Steve Marriott, Bradley, and Bob Marley, the latter who sang the show. Bridgewater, who won a Tony Award for his role in the "Wiz," opened with a long scalar length that not only showed off her talents but those of the band. The act

classified jazz orchestra sounded great playing with Bridgewater as band memberslicked with the singer. Hopefully the collaboration will not be the last.

After a short intermission, Freddie Hubbard displayed his innovative talents as a trombone artist as he and his group delivered a fine set of contemporary jazz. However, the set was marred by the group's excessive and tasteless venerability.

Lou Rawls closed the show with a solid, professional set that touched all musical areas. Rawls remains one of the finest singers around. Highlight of his set was a talking and singing version of an old and the nearest sounding "Tebbo Road." "ROBERT FORD JR.

**RUSTY WEIR**

**JAY BOY ADAMS**

**CATTLE CREEK, AUSTIN, TX.**

It's difficult to decide, from an audience perspective, whether Weir is a progressive country artist or merely a rock artist who dresses and acts country, including the bow-tied stance that must have graced a half dozen or two between guitar and vocals.

**LOU RAWLS**

**JUNIOR WELLS**

**BLUES BAND**

Baring none, this is probably the best in black blues band around today. Led by blues veteran Buddy Guy and harmonica maestro Junior Wells, the band features rhythm guitarist Philip Guy and saxophonist A.C. Reed. Because there aren't many that blues bands touring these days, Guy and Wells April 27 performance had special meaning.

The guitar work of Guy remains one of the most instantly and rhythmically, while the soulful vocals of Junior Wells on "We're Gonna Make It" is a truly a force to be reckoned with.

L.A. Coliseum Gets Facelift; Seeks Concerts

**LOS ANGELES-The Los Angeles Coliseum Commission has approved a major renovation of the 53-year-old Coliseum, including a new $34 million roof, bleachers, and seating area. The renovation project is expected to be completed by the end of the year.**

**Change of Pace**

• Continued from page 28

**溴,$45,650**

People Participate

• Continued from page 30

Volunteer, and just in case response is negative, Nurock will have a cho- nal group on hand to assist in creat- ing the atmosphere.

Nurock claims that his concept of a mobile space is successful at Juilliard, Yale, the American Dance Festival, and the O'Neill Theater Center.

This group is a very good offering for all types of listeners, from the die-hard blues fanatic to the rock fan looking for new acts. It plays a good, streamlined mix of blues bands, including "Stommy Monday," "One Room Country Shack," "Mississippi Rollers," as well as blues like "Wells like "Messing With The Kid" and "Little By Little."

It's unfortunate that this swinging blues group is currently without a recording affiliation, but its music deserves to be heard. Wells recently went public with his new band of Ocean City, Delaware, Delmarva Records.

**JIM FISHEL**

**WEATHER REPORT**

**SHAKTI**

**Reagan Center, New York**

Weather Report was one of the first groups to explore the possibilities of highly electrified jazz rock more than three years ago. Since then, many others have followed and the band has become ensorcelled with groups that are also trying - to blaze new trails. Analogies, Weather Report still remains among the trendsetters in the field.

During its April 17 concert the group mesmerized the audience with innovative music that featured everything from hot jazz to relaxation to bizarre sounds effects coming from the back of the theater.

L.A. (20,000) was outstanding as a work of - asotory of keyboards and Wayne Shorter continues to be one of the most creative working reeds. Also excellent was new bobs Jaco Pastorius who is quickly establishing himself as one of the most unique new instrumentists to emerge in some time. Pastorius, who laid more than an hour, ended with the band offering an encore to the ecstatic crowd.

Sharing the bill was Shakti, a new group that features guitarists Martin Carthy and John McLaughlin. The group plays acoustic East Indian music which is a radical departure for McLaughlin who has been known primarily for his highly amplified jazz rock. Without the excessive wattage of his past groups McLaughlin is better able to display his talents. Shakti was extremely well received by the young audience.

**ROBERT FORD JR.**

(Continued on page 39)

**Sunny Break**

• Continued from page 30

opened the show. Although May- day's advertising was aimed primarily at the New York markets, fans arrived from states as distant as California and Ohio. They were heard of "Sunny Break" by word of mouth.

"Sunny Break" is the first of a series of annual mobile music festivals planned for the Austin area this summer. Some 40,000 were expected to attend the festival held last week at Travis County Memorial Park (8-9) at Nagodoches, Texas. Headliners included Ruts & Dandy and the Clash. The main event of the concert season Wilson's fourth annual Independence Day Picnic, will be a three-day affair feature- a star-studded line up of per- formers to which Bob Dylan was added just this week. The picnic is expected to draw about 100,000.

**Power Of Unions**

• Continued from page 28

head of Campus Entertainment, Assn. Jeff Dunham, will be presented in the dramatic form of pairs of lawyers conducting mock negotiations be- tween union representatives and record companies, managers, and promoters.

"Campaign Negotiations And The Entertainment Attorney" is Al Schlegel, whose line-up already includes OC, The Sloane, Joni, Cooper, Eliot Shum, Greg Fish- bach, Mickey Shaipay and Donn

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More Speakers To Be Announced

THE AGENDA:
TUESDAY, JUNE 1
10 am-5:30 pm
REGISTRATION
5 pm-7:30 pm
COCKTAIL RECEPTION
8 pm-10 pm
Entertainment—Mercury Records, the Runaways

WEDNESDAY, JUNE 2
10 am-12:15 pm
"WORKING TOGETHER-
Better—Overcoming the
OBSTACLES TO COOPERATION
IN THE TALENT BUSINESS"
Chairman: Irv Azoff, Front Line
Management
Paul Drew, RKO Radio
Tom Hulett, Concerts West
Terry Ellis, Chrysalis Records
Dan Weiner, Monterey Peninsula Artists
12:30-2 pm
"ONE-ON-ONE" Lunch
Jim Halsey, Halsey Agency
1:30-2:15 pm
Chairman: "COLLEGE TALENT
ROAD"
Bill Fields, Fields Associates
12:30-2 pm
"ON-ONE-ONE" Lunch
Mel Shaw, Canadian Recording Academy President
2:15-3:15 pm
"BREAKING INTO THE MAJORS—
PROMOTERS PANEL"
Chairman: David Forest, Fun Productions
John Bauer, Bauer Concert Company, Seattle
Steve Glantz, Glantz Productions, Detroit
Jim Koplik, Cornucopia Promotions, New York
Randy Levy, Scho Productions, Minneapolis
Gary Gentry of Pacific Presentations, Los Angeles
Irv Zuckerman, Continental Enterprises, St. Louis
John Scher, Monarch Entertainment, N.J.
3:15-3:30 pm
COFFEE BREAK
3:30-5:30 pm
"POWER, FRIENDSHIP & ETHICS"
Bill Graham, Frank Barsalona, Dee Anthony
3:15-3:30 pm
COFFEE BREAK
3:30-4:30 pm
"TALENTS—GETTING THE SHOW ON THE ROAD"
Chairman: David Furano, Bill Graham Organization
Patrick Stammfield, Road Manager
Tom Fields, Field Associates
4:30-5:30 pm
"COLLEGE TALENT MARKET‘
76"
Chairman: Jim Fishel, Billboard
Mike Martinu, Gemini Artists
Ed Mecone, College Entertainment
Associates
Jeff Dubin, Univ. of California, Berkeley
5:45 pm-7 pm
"BASICS" Workshop
"NIGHTCLUB OPERATION"—Doug
Weston, Troubadour
"SPECIALTY CONCERT
PACKAGING"—Richard Nader
8 pm-10 pm
Entertainment—RCA Records

THURSDAY, JUNE 3
10 am-12:15 pm
"WHO GETS THE ACT?"
Chairman: Chuck Morris, Ebess Field, Denver
Chairman: Chuck Morris, Ebess Field, Alex Hodges, Paragon Agency
Larry Magid, Electric Factory Productions
Jonathan Coffino, Columbia Artists
Barry Fey, Fey-Line Concerts
Mikl Kleinman, Arista Records Artist Relations
Alex Cooley, concert promoter, Atlanta
DonaldTarlton, Donald K. Donald, Concerts
Fred Bolander, Monterey Peninsula Artists
Quentin Perry, Soul Concert Promoter
12:30-2 pm
"ONE-ON-ONE" Lunch
"WORKING WITH THE CANADIAN
TALENT MARKET"
Mel Shaw, Canadian Recording Academy President
2:15-3:15 pm
"BREAKING INTO THE MAJORS—
PROMOTERS PANEL"
Chairman: David Forest, Fun Productions
John Bauer, Bauer Concert Company, Seattle
Steve Glantz, Glantz Productions, Detroit
Jim Koplik, Cornucopia Promotions, New York
Randy Levy, Scho Productions, Minneapolis
Gary Gentry of Pacific Presentations, Los Angeles
Irv Zuckerman, Continental Enterprises, St. Louis
John Scher, Monarch Entertainment, N.J.
3:15-3:30 pm
COFFEE BREAK
3:30-5:30 pm
"CONTRACT NEGOTIATION &
THE ENTERTAINMENT ATTORNEY"
Chairman: Al Schlesinger, Esq.,
Schlesinger & Dave
Jay Cooper (NARAS president)
Owen Story
Greg Fishbach
Elliot Schum	Michael Shapiro
Dann Moss
5:45 pm-7 pm
"BASICS" Workshop
"CONCERT PROMOTION"—Steve Wolf & Jim Rissmuller, Wolf & Rissmuller Concerts
"WOMEN IN THE TALENT BUSINESS"
Chairperson: Connie Papas, John Reid Enterprises
Marsha Day, Manager of Seals & Crofts
David Smith, William Morris Agency
Marjorie Sexton, Gulf Artists Concerts
Claire Rothman, Los Angeles Forum
8 pm-10 pm
Entertainment—Capitol Records,
Pousette-Dart Band

FRIDAY, JUNE 4
10 am-12:15 pm
"BUILDING THE ACT ON TOUR"
Chairman: Frank Manconi, RCA Records
Jeff Wald, Manager of Helen Reddy
Stan Plester, Good Karma Productions
Shelly Cooper, Warmer Bros Advertising Director
Tom Wilson, Concept 376 Agency
Jerry Shirell, Elektra/Asylum Artist Relations Director
Butch Stone, Manager of Black Oak Arkansas
Chuck Glaser, Agent, Nashville
12:30-2 pm
"ONE-ON-ONE" Lunch
American Federation of Musicians
Spokesman
2:15-3:15 pm
"EFFECTIVE USE OF THE
PUBLICITY BUDGET"
Chairman: Norman Winter, Winter Associates
Bob Jones, Motown
Paul Bloch, Rogers & Cowan
Judy Paynter, Columbia
Grelan, Landon, RCA
Levinson, Levinson Associates
Joan Bullard, MCA
3:15-3:30 pm
COFFEE BREAK
3:30-5:30 pm
"SHARING THE DOLLAR
FAIRLY"
Chairman: Ron Debener, Independent
Promoter, New York
Bob Regehr, Warner Bros. Artist Relations
Joe Cohen, Madison Square Garden
Howard Rose, Rose Agency Inc.
Mike Belkin, Concert Promoter, Cleveland
Tom Ross, ICM
Peter Golden, William Morris Agency
Steve Metz, Beacon Theater

5:45 pm-7 pm
"BASICS" Workshop
"PERSONAL MANAGEMENT"—Dee Anthony
"BOOKING AGENTS"—Jerry Heller
8 pm-10 pm
Award Dinner and Breakthrough Artist of the Year Presentation
Emer: Bill Graham
Partial list of speakers:
Paul Drew, RKO General
Eliot Roberts, Lookout Management
Barry Fey, Fey-Line
Jonathan Coffino, CBS Artist
Development; Fred Bolander, Monterey Peninsula Artists; Judy
Paynter, Columbia Records; Paul
Bluch, Rogers & Cowan; John Bauer,
John Bauter Concert Co.; Steve Glantz,
Glantz Productions; Jim Koplik,
Cornucopia Prod.; Irv Zuckerman,
Continental Enterprises; John Scher,
Monarch; Tom Hulett, Concerts West,
Seattle; Butch Stone, Manager of Black
Oak Arkansas; Mike Kienthen, Arista
Records; Artist Development Director;
Don Tarlton, Donald K. Donald,
Toronto; Larry Magid, Electric Factory;
Alex Hodges, Paragon Agency, Macson.
Ga.; Alex Cooley, Electric Ballroom.
Atlanta, Ga.; Joan Bullard, MCA
Records Publicity/Artist Relations;
Grelan, 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.

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Discos
Salsoul Has 12-inch Disco Single

- Continued from page 3

Cayre admits that he is going after a specialized market. "The disco dancer market often changes the concept of selling quality mixes for dancing, rather than music for easy listening, but that's what this specific consumer wants, we feel we have the expertise to give it to him."

"After all, with the enormous success of the Salsoul Orchestra album which has been charted for eight months and has a hit third single from it coming along, we feel we are pion..ers in the disco business. If we're pioneers then it falls on us to break new ground which we feel we're doing with this 12-inch single."

"We're not really going into it blind. We have had encouraging reports from the main disco market areas and studied the problem for three months before deciding to move," Cayre explains.

Dealers will be given special promotional material to display with the product with heavy emphasis through the local discs. "It may be that in some areas where dealers are reluctant to try the new 12-inch single we may have to make it available through the discs themselves," Cayre says.

"But right now we hope that with in-store displays and demonstration play we'll be able to avoid that route and use it to bring a new specialty market to the retailers. The next..." - continues with a list of prices for various records.

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Discos

West Coast player received a promotional copy of "Nice and Slow," with a 3:05 vocal version on one side and a 4:40 instrumental version on the flip side, for club exposure.

Without being asked, Metz blended both versions and came up with a new 5:45 version and passed it along to Staspetrick's Pat Jenkins, who was so pleased, he sent Cheren, who mixed the original two versions, says that he was impressed with Metz's production choice, thankful for the opportunity to go back into the studio using the blended version as a guideline for his mix.

The new Cheren/Metz blend mix is the one going out to clubs via 12-inch promotional disks (1,000 copies were sent out). How much Metz was paid Cheren wouldn't say, but he does state that Metz has a lot of credit on the blended disk version.

It's also planned to use the new version (for the second run of commercial cassettes pressed, adds Cheren.

Interestingly, the 12-inch also marks a first for Staspetrick in that it's the first time that any promo mix was sent out on 12-inch. The flip side features the tune "I Got Lifted" by Sweet Music, which was also mixed by Metz, and producer/distributor-wanged "Nice And Slow" on Staspetrick.

Cheren says he's long-sought to involve club歌手 in label activities and that he's hopeful that this latest development will help the flow of communication between record companies and the clubs.

The "disco DJs are the kids with the ears," he says.

Midland International had used a local DJ from the area to present a new promo single on its package label. The flip side featured a Marboro's "What About Love" single just December but, accounts, there were no plans at present to build on it. The feeling is that in-house capabilites meets the need.

Disco Mix

By TOM MOUTLON

New York—Caption Records has released its first 12-inch single using its top disco acts for the闪烁. The disk, "Heaven Must Be Wising An Angel," is a production by Tony de Vit, and is one of many songs which moves into a Van McCoy uptempo sound. Overall, the song is not as strong as the group's disco disappointment "Only Takes A Minute," but the melodic sound and flow holds everything together.

The cut is taken from the group's forthcoming "Slaying," LP, which will ship later this month. The commercial single release will have a part 12-inch version on the 12-inch disk face.

Buddhist has just released "Dance & Free Grants" (Par 1412) 45 single. The group is out of Detroit and it manages to capture some of the Philiph sound with its uptempo tune.

Shirley & Company have a new record out on Vincent's label, "Slaying," and "Shine, Shine, Shine," hit of last year. Although the song is about dancing, it's very funky and the production is good. The song is being cut a duet this time with Marcelllo and the sound is completely different.

Betrand's latest single "Take A Little," the debut single from the group Le Petit Pease. Richard Pampelly, of the LP. The hip hop production is a bit too strong on the test pressing, the sound of the record is similar to Gary Lum's "Pepsi's" production.

There's another debut single out as well from Ely's "Let's Do It," on Jive, which is a new group that has been getting strong response on the test pressing. The sound of the record is similar to Gary Lum's "Pepsi's" production.

The Cherry Hill Inn, plush location at cherry Hill, N.J., is a hit of sounds Great, local sound, to be released are. This record is a bit on a "super disco" April for a night of dancing and pairing with a little "beach music." The disk is 性福's record music. The first in a series of "Disco Happenings" cost $5 for the 9 p.m. - 2 a.m. session.

Disco Society, another disco promotion group, is a combination of Marvin Gaye connect with a disco dance session on a New York excursion for the Memorial Day weekend.

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Major Industry Figures For Temple U.'s Workshop

Philadelphia—More than 50 industry leaders from various areas of the industry attended to compete in a three-week "The Business of Music Workshop" at Temple University here June 7-27.

According to Ron Zalkind, director, the workshop and coordinator of the school's successful "Business of Music" course, the workshop is not one course, but 12 mini-courses that can be taken as a whole or in part.

At the area covered are, publishing, administration, recording, promotion, fund-raising, management, booking, contracts, copyright, graphic design and others.

In addition, Zalkind planned three evaluation workshops: songwriting, composition, and recording.

Schedued attendees in the copyright area are Barbara Ringer, Reg. Sec. of the Copyright Society of the U.S., Joseph Finkelstein, former general counsel of the Copyright Society; and Jonathan Noll, president of Philadelphia International Records, who will deliver Alan Arrow and Alan Schulman of Arrow, Silverman & Schulman.

At the copyright area will also be Lewis Magnin of Rosenblum & Wolks, and Neil Pilson, head of business affairs for the William Morris Agency.


Speakers and participants on the various administration courses are Billy Taylor, jazz musician and member of the National Endowment For the Arts; John Mazzola, managing director of Lincoln Center For the Performing Arts; Moe Siegel, executive director of the New York School; and others.

Recording courses will feature Bruce Lundvall, president of CBS Records; Charles B. Fox, president of Philadelphia International Records; and John J. Kohn, independent record producer.

Instructional material for the promotion area will be provided by Patricia Hunt, theatrical agent; Cecil Frank, director of Temple University's public relations.

(Continued on page 36)
Barri Gets Good Vibes And Top Hits In Move To Warners

LOS ANGELES—"I've always felt one of my real strengths is an ability to find songs that work for good artists, and I think if a producer or artist can do this and make changes, it's probably something he's fairly good at."

Obviously the theory works for Steve Barri, who has been on a roll recently. The former manager for Stephen Stills, Don McLean, and many others is now working with Grande Recording, has recently released an LP with Dion and the Belmonts, and has recently completed a project with Dion and the Belmonts with Dion and the Belmonts.

Barri says, "I basically started as a writer." Barri says, "and the first real hit I was involved in was "We Are the People," a record which ended with Lou Adler at Dimension. Through the efforts of Mike Sloan, who later became P.F. Sloan and wrote "Eve of Destruction." But we wrote a number of songs that didn't work and had hits with the Turtles ("You Baby") and the Animals ("It Ain't Me, Honey")."

"I had no real ambition to become a producer, but through hanging around Lou and co-producing a few things with him I eventually learned production and I began to make hits," Barri adds.

Barri and Sloan then co-produced "Eve of Destruction" for Barry McGuire, who said, "Where Were You When I Needed You?" and found a group to become the Grass Roots and an album which was a hit. More hits came with each year, at ABC and currently at Warner Bros.

Barri, now on the charts with his two top hits on "Back Up Against the Wall," says, "I did go through that period in the '60s when the rock bands had to work very hard and most of the bigger acts were moving in the direction and it all became more of a sound thing. And there were times when I felt that if music is going to be changing totally, maybe it will pass me by." But I didn't really enjoy all the hard rock material as much as I enjoyed the good songs I'm doing. But I believe that if I continue to do the kind of thing I liked there would be a place for me. And there always seemed to be a record or two that wouldn't pop through and which gave me confidence to continue.

"I've always had a keen ear," Barri continues. "The artist who can write commercially is fantastic, but to continue to find some really good songs on a record is very tough, especially if the artist is on the road a lot."

"So it was good to have some songs around you feel are hits. I've held onto songs I believed in for a couple of years until the right artist and/or right time came along."

One example Barri gives is his production of "We Shall Be Free," recorded by Roger Williams while he was still with the Grass Roots. The group was supposed to be a hit because it was a little bit light. Barri eventually produced the cut for Hamilton, Joe Frank and Reynolds and the three had a hit.

Barri considers the studio a "give and take situation. I meet with the artist, and we each present songs. I will tell an artist that a song idea is a hit, but I will never insist that any one does the right thing. I try and reflect the feeling and style of the artist so it works with the song."

"You look for a certain sound, something to give a record a character of its own. Usually I try and do the basic tracks with the artist in the studio, so they can sing along with the band and their feeling and interpretation is captured."

"Then I ask the artist to take the tapes home for a few days and work with them. Later we add the vocals and go through the rest of the procedures."

Barri takes a call from his office while waiting to start the session.

Studio Track

By BOB KIRCH

In Nashville, the Four Guys, stars of the Grand Ole Opry and owners of the Harmony House Club, have installed 16-track recording facilities in their family-run establishment. The group itself is the first to record with the new equipment, cut-ting a LP called "The Four Guys Live At The Harmony House.

Also in Nashville, Kathy Moffatt has finally finished an album at the Columbia Recording Studios with Billy Sherrill handling production. In other ad-ditional sessions have included Charlie Rich, Freddy Weller, Johnny Duncan, Marty Robbins, Johnny Paycheck and Faith O'Hara under the production arm of Sherrill, while Ray Baker cut product with Moe Bandy and Connie Smith. George Richley pro-duced Sonny James and David Wilts

Steve Barri (left) and Michael Omartian plan co-production techniques for Pratt & McLain's "Happy Days."
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THE FAMILIES OF MUSIC
Gigliola Cinquetti—A Gifted Ambassadress for the Italian Song

One of Italy's most celebrated international artists, Gigliola Cinquetti has had a glitteringly successful career which dates from 1963 when, as a young girl of 15 she won the new talent section of the Castrovolo competition.

The following year brought a major breakthrough when she won both the San Remo Song Festival and the Eurovision Song Contest with "Non Ho L'Eta," a song which brought her international fame. The song set her firmly on the road to stardom and that year her record sales totalled more than four million. She made highly successful tours in Japan and other countries and triumphed in a four-week engagement at Paris' famous Olympia Theater.

In 1965 Gigliola had her own television show in Italy and the following year she again won the San Remo Festival with the song "Dio Come Ti Amo." In 1967 she recorded a special album for children and scored tremendous success with an album of her hits called "La Rosa Nera." That year she also took part in the Cantaeuropa—the singing tour of Europe.

After competing in the 1968 San Remo Festival with the song "Sera," Gigliola made September tours of Mexico and Canada. The 1969 San Remo contest produced a huge international hit for Miss Cinquetti with "La Poggia," which was a best-seller in most European countries and in South America and Japan. Foreign sales of the single amounted to more than a million.

"Romantico Blues" was Gigliola's entry for the 1970 San Remo Festival and then, in April, she made guest appearances at the galas held during the Japanese EXPO.

The highlight of 1971 for Miss Cinquetti was the release of a new album, "Cantando Con Gli Amici," which included songs popular in the Italian mountain regions. The album sold more than 150,000 and the most popular title was "La Domenica Andando Alla Messa." Gigliola's San Remo entry that year was "Rosa Nel Bicchi." For the following year's event she sang "Gira L'Amore" and afterwards she made a week of guest appearances on the French TV show "Midi Trente." She also made a successful tour of Japan and received a gold disk to mark her sales of one million singles in that country.

Also in 1972, Gigliola competed in the Italian television contest, "Canzonissima."

In 1973 Gigliola made numerous television appearances in Spain and France and was once again a special guest star on the French TV show "Midi Trente." The following year she won the "Canzonissima" contest with the song "Alle Porte Del Sole," which she also recorded in French, Spanish, German and English and which became an international best-seller. She finished second in the Eurovision Song Contest with the beautiful song, "Si" and this song, too, became a big international hit, particularly in England where it received powerful promotion.

She recorded the song in Spanish, English and French and, especially for the U.K. market, Gigliola recorded an album of English versions of her songs plus some original U.K. copyrights. The album was much acclaimed in Britain.

1975 saw a breakthrough for Gigliola in Germany with the song "Man Spricht Nicht Von Liebe." She also scored great success at home with a series of five weekly shows for Italian television. In October that year, Gigliola made a 20-day tour of Japan, performing in the most important theaters. She made a great impact with songs from her latest album, "Gigliola E La Banda." In December Gigliola recorded a special single for the French market coupling the French song, "La Primavera" with "Eile," a French version of the Italian song "Lei."

This year has seen Gigliola Cinquetti consolidating her success in Germany with television appearances on "The Schanz Show," "Drehscheibe," "Studio B" and "Aktuelle Schaubude" to promote here new German hit, "Auf Wiedersehen, Amore." She has also been making television appearances in France to present her recording of "La Primavera."

At 28—she was born in Verona on December 20th, 1947—Gigliola Cinquetti can look back on a career packed with consistent achievement and ever-increasing international recognition. An assured and richly talented artist, she can also look forward to many fresh triumphs in the future as one of Italy's leading singers and an incomparably gifted ambassadress for the Italian song.

1.) 1974 and triumph for Gigliola in the Canzonissima with "Alle Porte Del Sole."


3.) 1966—and a more sophisticated Gigliola partners Domenico Modugno (right) to present Modugno's winning song "Dio Come Ti Amo" at San Remo. On left is composer Mike Buongiorno.

4.) Gigliola Cinquetti, at 15, triumphs at the 1964 San Remo Festival with the song "Non Ho L'Eta" which brought her international fame.

5.) 1969, Gigliola Cinquetti, relaxed and assured, waits to perform "La Poggia" at San Remo. It became a huge international hit.
The history of CBS-Sugar is that of a company built on professionalism and human understanding. Unmediating, professional, sensitively to public needs and an intuitive sense of good taste," says Giuseppe Giannini. "And in saying that I know I speak not only for the Sugar family but also for my co-directors Franco Crepax and Sandro Delor."

Born in Naples in 1930 and a graduate of Naples University, Giannini made his first entry into show business in 1950 when his father, as manager of some Naples pop groups. Later, in partnership with a relative, he opened a record shop in Rome. In 1958 he moved to Milan and worked with EMI in charge of publicity and promotion. Two years later he became export manager of the company and in 1957, he became international manager of the Compagnia Generali del Canto. In 1959 he became vice president of the company, and in 1960, after the creation of CGD-Sugar, Giannini was appointed deputy general manager of the company. He became central director in 1964. Under his direction, the company became the major provider of Italian music internationally.

The man who discovered Pooh was Giancarlo Lucariello. In 1971 he was employed in the art department of CBS Sugar, but looking for something more. So Giannini recommended him as a manager to another record company which was about to open an Italian office. Lucariello had just started work in this capacity when he discovered Pooh, and before he could arrange for it to be written on the label, the company decided to close its Italian office. Lucariello told Giannini about the group. Giannini went to hear them play, was deeply impressed and signed them to an exclusive contract.

Pooh's first single for CBS Sugar sold 800,000 copies and that was the start of something big. Lucariello went on to become the group's manager and was instrumental in turning them into a major success internationally.

In 1979, CBS-Sugar took over the management of the famous Italian band, pooh, and the company continued to develop its international success. The group's music was characterized by a mix of pop, rock, and Italian folk music, and their success was due in part to the precision and professionalism of the company's management.

Another ma or artist on the roster is Johnny Dorelli, a veteran of San Remo, a long-term contract artist with the CBS-Sugar group, and one man whose mature artistry has made him the leading man of one of Italy's most outstanding and musical personalities. Dorelli: "The great thing about the CBS Sugar organization is that whether we are working with established stars such as Gianni Nazzaro, Daniele Doria, or Pooh and Bobbi, we are able to provide a wide range of artists, both well-known and up-and-coming, to visitors from all over the world."

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CBS·SUGAR s.p.a.
The Ladislao Sugar story:
="He has probably done more for Italian music than any man alive"

Ladislao Sugar, a musician and composer, was known for his contributions to the Italian music industry. Born in 1914, Sugar was a key figure in the development of Italian music during the mid-20th century. His work included the creation of the company Edizioni Suvini Zerboni, which published the lyrics of the most successful Italian music, and the establishment of the SIAE (Italian Authors' Society). Sugar's vision was to develop a comprehensive framework for the Italian music industry, which included the creation of a publishing company, the development of national and international distribution systems, and the promotion of Italian music through various events like operas, operettas, and operas. He was also known for his significant contributions to the development of the recording industry in Italy, and his role in the development of the Italian music industry's international recognition. Sugar's legacy continues to be celebrated, and his work has had a significant impact on the Italian music industry, which remains a source of pride for Italy.
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**SUGARMUSIC: Sugar Songs Go Round The World**

The Gruppo Editone Sugar (Sugar Publishing Group) consists of 50 companies, some of which publish predominantly rock and pop copyrights, while others publish primarily, or exclusively, foreign copyrights for which they have the Italian rights. The group has a staff of 60 and is run by general manager Ettore Carrera who has worked in the Sugar organization since 1948.

Where Italian repertoire is concerned, the group has exclusive contracts with a number of outstanding composers, many of whom have won international recognition. They include Bella, Bigazzi, Contri, Livrargh, Pace, Panzeri, Pilato, Polito, and Savio—all distinguished songwriters who provide original songs not only for artists on the CBS-Sugar labels but also for leading singers of other record companies.

The Sugar Publishing Group has scored many international hits over the years. In some cases the success has been achieved through recordings by Italian artists, such as Gigliola Cinquetti's "Non Ho L'Età" and Tony Dallara's "Come Prima." In other cases the international success has come via foreign versions of the original Italian songs—such as Engelbert Humperdinck's "A Man Without Love" (Quando M'Innamoro:"). Herman's Hermits' "Something Is Happening" (Luglio), Joe Dassin's "Ma Bonne Étoile" (Non (Nudati Mai) and, more recently, Al Martino's "To The Door Of The Sun" (Alle Porte Del Sole), which made the Top 20 a year ago March in the U.S.A.

Over the past 15 years the Sugarmusic group has established a network of 13 fully owned foreign affiliates in order to achieve maximum foreign exploitation of Italian copyrights. These companies have not only enjoyed impressive success with Italian originals but have also achieved major hits with local copyrights, as in the "Rayo" by Claude Morgan, which is an original copyright of Sugarmusic France but which has built up into a huge international hit, thanks to the energetic work of the various Sugarmusic foreign companies.

One rapidly developing aspect of the Sugar Group's activities is that concerning the publishing of Italian film scores. This new connection special agreements have been signed with such celebrated composers as Bacalov, Morricone, Ortolani, Piccioni, Torquato, F. Angelis, and others. As far as foreign catalogs are concerned, the Sugar Group represents some of the most important British and American publishing companies. A team of seven professional managers looks after the various catalogs and ensures that the foreign copyrights get the fullest possible exploitation in Italy. Italian lyrics are commissioned for those songs deemed to have the best potential and contacts are made with singers, producers, and ad managers in order to get local recordings of the songs.

In addition, working in full co-operation with the record companies, the professional managers become heavily involved in the promotion of the various copyrights via radio, television, discoteques and jukeboxes.

Working under general manager Carrera are Franco Daidello, manager, who also supervises the co-ordination and promotion of Italian productions; a team looking after foreign copyrights and consists of manager Dr. Sandro Pieralli and professional managers Maurizio Cannicci, Valerino Maggiotti, Antonio Marrapodi, Alex Peccinini and Mariangela Roveda.

The Sugar Music Group has a flourishing orchestral service and supplies some 7,000 orchestras and bands in Italy.

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**SUVINI ZERBONI: Pioneers The Rediscovery Of Ancient Italian Music**

Edizioni SUVINI ZERBONI, the Milanese classical music publishing company, was taken over by the late Ladislao Sugar in 1948 following the death of its founder, Paolo Giodanini, who was one of the most distinguished and enterprising in Italy, and is active all over the world.

The company is under the direction of Susi Sugar, who is the niece of Ladislao Sugar and whose father was also in the music business in Hungary.

Since the war, Edizioni SUVINI ZERBONI, which was founded in 1930, has expanded its range of activities considerably. It not only widened its repertoire to embrace a fuller spectrum of serious music but also became much more internationally oriented.

One of the company's major activities is the publication of educational and instructional music books. Many feature modern composers such as Bruno Bartolozzi, Roberto Giolito, C.J. Orr and Boris Porena. The SUVINI ZERBONI company was the first in Italy to produce books on electronic music.

The company is involved in the production of recordings of contemporary Italian music—in collaboration with the CBS-Sugar group—and is also extremely active in the field of popular classical music.

As far as international operations are concerned, the company has reciprocal representation agreements with the Schott company of Mainz and London, and extremely active business relations with MCA Music and Belwin Mills of New York, Faber Music of London, Albersen Music of The Hague, Holland, Real Musical of Madrid, the Nippon Gakki Co. Ltd., of Tokyo, Allans Music of Melbourne and Universal Edition of Vienna.

Among the most important names represented in the SUVINI ZERBONI catalog are: Carlos Roque Alsinia (Argentina), Jorge Antunes (Brazil), Davide Anzagli, Bruno Bartolozzi, Luciano Berio, Niccolo Castiglioni, Aldo Clementi, Luigi Dallapiccola, Franco Donatoni, Vittorio Fellesara, Kazuo Fukushima (Japan), Giorgio Fedenico Ghezini, Sandro Gorbi, Bruno Ma
derna, Gianfrancesco Malipiero, Riccardo Malipiero, Giacomo Manzoni, Yorituna Matsudiera and Yoriaki Matsudaira (Japan), Goldio Petrazzi, Ideberando Pizzetti, Henri Pousseur (Belgium), Matyas Seiber (Hungary—resident in Bristol), Hikumi Shimoyama (Japan), Giuseppe Sinopoli, Camillo Togni, Sandor Veress (Hungary—resident in Switzerland), Roman Vlad and Vladimir Vogel (Soviet Union—resident in Switzerland).

One of the most important initiatives of the company has been the publication in the field of ancient Italian music. It has published the series Orpheus Italicus, under the direction of Giovanni Carli Ballòla, which comprises Italian music of the 17th century in its original form. Of the works published in this series there are two concertos—one for flute and orchestra and one for clarinet and orchestra—by Saverio Mercadante; the six sonatas for harpsichord by Vincenzo Manfredini; the concerto for harpsichord and orchestra by Domenico Ciamisina and two volumes of 12 sonatas by Pietro Antonio Locatelli for flute and bass.

Among the works for guitar and lute are the complete works of Francesco da Milano, the Intavolatura by Silvius Leopold Weiss from the manuscript housed in the British Museum and the Libro di Intavolatura de Lute by Giacomo Gorzani, plus a very large series of other compositions dedicated to the two instruments. These form a vast part of the ancient music catalog.

Among these publications are the first scores ever transcribed in modern notation of ancient works by Ruggero Chiesa, Alvaro Company, Bruno Tonazzi, Oscar Ghiglia and Vincenzo Salamone.

Two years ago the SUVINI ZERBONI publishing company began collaborating with the Luigi Cherubini Institute on a project to bring out works by Cherubini which are either hitherto unpublished or for which only centuries-old and inaccessible manuscript exist. Similar projects are being undertaken in respect of works by Luigi Bocchieri, Domenico Cimarosa, Giovanni Paisiello and Antonio Foraboschi.

Another important SUVINI ZERBONI initiative is the publication of all the symphonic works of Muzio Clementi. Already published is the "Pastoral Minuet" (Il Minuetto Pastorale). This work is being done under the direction of Pietro Spada.

In collaboration with the Italian Musicological Society, the SUVINI ZERBONI company will publish two previously unpublished masses ("sopra l'Aria della Monica") and "sopra l'Aria di Fiorenza" by Giovanni Grlia, plus other works by the same composer. The editorial committee of the Italian Musicological Society comprises Adriano Cavicchi, Alberto Bassano, Oscar Miceli, Fedro Amico, Luigi Ferdinando Tagliavini, Claudio Gallico and Nino Pirrotta.

In the educational field, to follow the celebrated "Cantar Leggendario" (Read & Sing), this year published two volumes and an overwhelming success, the company is publishing a volume by Anna Arrobbio Basso entitled "The Influence Of Music In The Development Of A Child" and a volume by Giuseppe Radole dedicated to the history and literature of the lute, guitar and viola.
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WEA ITALIANA S.p.A.
MESSAGGERIE MUSICALI: Supplying A Whole Range Of Musical Needs

The Messaggerie Musicali operation is a powerful network which provides the link between the production of records, tapes, sheet music, musical instruments and audio equipment and the Italian consumer. The company was originated by Ladisla Sugar in 1936 to distribute the monthly publication, "Radio Song Hits", to newsstands and music shops. Today the Messaggerie Musicali operation comprises two companies - the major one is a distribution company supplying record shops and other outlets throughout Italy with sound carriers and a variety of other products. The second, Messaggerie Musicali Tempo Libero, is a retail operation that administers four record stores - two in Milan, one in Rome and one in Brescia.

The store in Milan's Galleria del Corso is one of the largest and most sophisticated in Europe and it stocks not only records, tapes and accessories but also musical instruments, audio equipment, movie projectors, sheet music and a wide range of books.

The MM distribution company employs a total of 160 salesmen who operate in eight separate sales forces. Four of these are entirely concerned with the sale of record and tapes to the traditional retail outlets. One deals with the CBS, Epic, CGD and Walt Disney repertoire; one deals with the RCA, United Artists, CTI and Brunswick labels, plus the repertoire of the independent Italian labels Agramanda, DIG IT, Love, Libra, Rizzoli, Smash, Spark, Splash. The third is responsible for the selling of the WEA group of labels.

The fourth of the sales forces serving traditional retail outlets was created in April this year and is responsible for the ABC group of labels and for a recently launched CBS Sugar mid price line. The other four sales forces are concerned with musical instruments and accessories, batteries, and with servicing discotheques, juke boxes, gas stations and other non-conventional outlets.

Messaggerie Musicali has 11 sales branches located in major centers throughout Italy, each with a computer terminal connected with the central computer in head office. The network services a total of 5,000 shops, of which 1,300 are specialist record dealers. The record and tape product handled by MM represents between 25 and 30 percent of the total turnover of the Italian record industry.

As well as records, tapes, sheet music, musical instruments and accessories, Messaggerie Musicali has exclusive Italian distribution of Union Carbide dry batteries and flashlights and of Sankyo tape recorders, tape decks and radios.

With sheet music Messaggerie Musicali services about 700 specialist shops. Where gas stations, small clients and department store concerns are concerned, MM has a specialist sales force which represents the whole range of lines - but they are predominantly involved in the sale of hit records.

Where the musical instrument operation is concerned, Messaggerie Musicali is the exclusive Italian distributor of the staflephone, a small electronic keyboard instrument manufactured by Dubreq (London), of the Bernstein piano, the Japanese made Morris guitar and, since May 1, the Hammond range of organs.

Messaggerie Musicali's general manager is Sergio Di Gennaro who joined the company in 1966. Born in Rome in 1931, De Gennaro graduated in jurisprudence and worked initially for Olivetti, the company which produced a whole generation of top managerial executives, including RCA-Italiana vice president Giuseppe Orsato. For seven years De Gennaro worked with Olivetti selling computerized accounting systems. He then joined RCA where he worked for a further seven years, finishing as sales administrator. His first job with Messaggerie Musicali was that of commercial manager, responsible for sales and marketing. He was promoted to the position of general manager in 1969 when the group initiated its product diversification policy.

When De Gennaro joined MM it had 12 agents and two depots. Since then it has grown out of all recognition. De Gennaro’s conception of diversification of the sales force is based on a logical chain. First of all there is printed music and fotolos; to bring that music to life requires musical instruments, producing a sound; in order to carry that sound, record and tape software is required; to listen to the sound means audio equipment, and to provide energy for the audio equipment the listener needs batteries.

Says De Gennaro: "It is difficult to conceive of a music retail outlet not requiring any of the range of products MM has to offer. Whatever the musical needs of the Italian consumer, Messaggerie Musicali can supply them. In the Italian market, good distribution is of vital importance and, with a distribution that covers the entire peninsula and which can guarantee speedy delivery, we can service the needs of the Italian consumer effectively."
The new home of CBS-Sugar which was inaugurated in June 1974 covers an area of 20,000 square meters. The main building is surrounded by a large parking lot, set among lawns and trees.

The complex incorporates a sports playground, table tennis facilities and an adjacent soccer pitch which are much enjoyed by sports enthusiasts among the employees.

The two main sections of the complex are linked by a spacious and extensive restaurant which seats more than 200 people and serves more than 400 meals a day.

The complex comprises a printing plant, pressing plant, duplicating plant, general warehouse and dispatch department and administrative offices.

The elegant board room (top left). More dramatic decor is seen in the first floor bar (top right). Directly above, the beautifully appointed control room of the main studio. At right one of three recording studios. It can accommodate up to 80 musicians and boasts the most up-to-date equipment.
The printing department (directly above) produces a wide variety of record sleeves and publicity material. Below, the impressive entrance to the $11 million CBS/Sugar complex. Top right shows one of the most unusual features of the complex, red-carpeted amphitheater that accommodates 250 people for auditions and discussions. A fish-eye shot (next to top right) of the record pressing department, and directly below the cassette duplication plant. Bottom right shows the 200-seater restaurant that offers a wide choice of excellently prepared dishes and dispenses more than 400 meals daily.

Other features of the CBS-Sugar complex, which is fully air-conditioned include a library, apartments for overnight accommodation for artists, a large graphic studio, and a beautiful roof which is surrounded by the fourth floor offices.
SUGAR’S 20 YEARS OF SUCCESS IN GERMANY

Sugar Music has existed as a company in Germany for the past 20 years but only since January 1, 1975, has it been based in Munich.

Manager is Ello Gariboldi, a 31-year-old Italian with 10 years’ experience as a CBS-Sugar producer in his own country. In the 1972-73 period, two million singles were sold here through artists like Gianni Nazzaro, Renato and the group I Profeti.

Prior to opening the Munich office, Gariboldi worked from the Schott offices in Mainz. Big Sugar successes here started from February 1974, with “Alle Porte Del Sole,” through a German version by Giigila Cinquetti, followed by “Nessuno Mai,” by Marcello, which did well in the discotheques along with another German version, this time by Alla.

A follow-up success was “Prisencolinensinencius” by Adriano Celentano, who is the most popular Italian artist in Germany.

There has also been good exposure through television and radio for Gianni Bella and for Loredana Berte. “Si Ja” was placed second in the Eurovision Song Contest via Giigila Cinquetti and “Belissima” was another hit for Celentano.

“El Bimbo,” an international success, hit Germany in September 1974. From that same composition, Sugar had five singles on the market and around 20 album versions. And in the annual Musikmarket survey for instrumental singles, “El Bimbo” was at number one and two.

Then came the move to the Munich offices and inevitably it took a few months for Gariboldi and his assistant, Wolfi Essel, to organize the new setup. But “Tornero,” which became “Wart Auf Mich” in Germany exploded, and Gariboldi says: “We are sure that never before had a record in Italian stayed 20 weeks in the German Top 10. In Italy it sold 400,000 records, and the German version by Michael Holm sold 280,000.”


Immediate singles likely to create interest in Germany are “Aufwiedersehnen Amore,” by Giigila Cinquetti and “Bobo Step,” an instrumental from the composer of “El Bimbo.”

EL BIMBO A SMASH IN FRANCE

One of the biggest ever of the Sugar Music hits in France is “El Bimbo,” by Bimbo Jet, which has total worldwide sales of more than five million records.

This is the kind of success story Marcel Marouani. Sugar’s French representative, wants to repeat.

In fact, he has several other big successes, including “Amoureux de Ma Femme,” by Richard Anthony, Joe Dassin’s “Ma Bonne Etoile,” the 1973 Eurovision winner “Tu Te Reconnaîtrais,” sung by Anne-Marie David, and “Quelque Chose et Moe,” by Gerard Lenorman.

Marouani says success depends on careful selection of songs suitable for the French market. While it is true that France and Italy are both Latin, there are essential differences in taste and trend and full attention has to be paid to those differences.

“For example, from 1965 to 1970 we did very well indeed in France. But from then onwards we had to be very careful, and for one very good reason. Italian songs tended to become over-sophisticated for our market, and certain Italian folkloric songs crept in.

“But now again we know where we are going and our acquisitions are tuned to match French musical taste. We have one or two ready for adaptation and we’re confident they will renew a successful run. We really have no problems over the Sugar Music catalog.”

Varied musical goods point up CBS/Sugar vitality in Messaggerie Musica/Tempo Libero shop in Brescia.

CREDITS


Messaegeria Musica/Il delivery, Messaggeria Musicali is an indispensable adjunct of the group’s record production and music publishing activities.”

De Gennaro says that a major reason for the growth and super-efficiency of MM is that it has a brilliant top management team: Mario Paroletti, head of the record and tape division, came to MM from RCA and has long years of experience in the field; Roberto Guerraiz, Luigi Ricordi, Romano Razzini have all had much experience in the field of distribution and marketing manager Gengo Visoni has a profound knowledge of marketing gained from service with RCA and Voxson.

Congratulations and Thanks
CBS-SUGAR SUGARMUSIC
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for your continued support in making our records great!

Management: Trident Agency, Maurizio Salvadori & Angelo Carrara—Via S. Maurilio, 13—Milano, Italy
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MARKETING & PROMOTION:
"It's easy when you have such a gifted team," says Porta

The marketing and promotion of CBS-Sugar product is the responsibility of Johnny Porta, who heads up a young and talented team.

Porta’s first contact with the Sugar-organization was in 1961-62 when he was running the publicity and press department of the MGM picture division in Milan. Says Porta: "I worked with Giuseppe Giannini and Sandro Del Del on the Corrado Francis film. Where The Boys Are and they did such a beautiful job that Corrado’s single, "Jealous Of You," was one of the biggest foreign records of all time.

The favorable impression was mutual, because Giannini subsequently met Porta to come to work with him in the Città Generale del Disco. Porta jumped at the chance and has been with the organization ever since.

Porta works under the supervision of central director Sandro Del Del whose special responsibility is formulating the promotion program for all the labels handled by CBS-Sugar.

Information on national product is supplied by the A&R department, while that concerning foreign product emanates from the various label managers.

Meetings are held every two weeks to discuss and decide the best promotional paths to follow in launching new artists and in sustaining the popularity of already established acts. The question of the timing of a particular new release is one which is carefully considered and the marketing and promotion campaign is developed in close co-operation with Messaggera Musicali executives who can supply vital information as to the mood and temperature of the market at any given time. In this way promotion and marketing can be tailored to match as closely as possible the predispositions of the record-buying public.

Porta’s department exploits all the traditional media, including television and radio—both the official government channels and the newly created independent stations which now number around 150 and which have a voracious appetite for pop music. Pop, in fact, accounts for 80 percent of their programming.

Much use is made, too, of the press both in terms of providing extensive material for editorial coverage and also of running advertising campaigns in specialist music publications.

A fast-developing medium for promotion is the discotheque network. Discotheques—which now number 500 in Italy—are particularly important when it comes to launching new product, and play in these establishments provide a decided stimulus to record sales. Jukeboxes are also of considerable importance in promoting sales. There are currently more than 40,000 operating in Italy.

Finally the promotion and marketing department makes extensive use of all the contemporary paraphernalia of promotion—such as stickers, streamers, T-shirts and personalized gadgets.

In the promotion and marketing department, Johnny Porta presides over:

Manina Testori, the young lady who runs the press office;

Anna Esengrini, who is in charge of radio and discotheque promotion;

Antonio Nocera, who is responsible for television promotion; and

For putting into operation the recently inaugurated idea of promotional shows by CBS-Sugar artists throughout the country.

Ray Martino, a former singer and bandleader of the fifties, who is in charge of copywriting and advertising.

Enzo Fresso, who, supported by a highly talented staff of designers, is responsible for the art work for record sleeves, brochures and all kinds of promotional material.

Last year Porta’s department had to handle 160 singles and 160 albums from dozens of different labels all over the world.

He says: "That may seem a frightening amount of product to deal with—but it is easy when you have a team of smart people working for you. As I do."
MANY THANKS TO ALL OUR FRIENDS WHO HAVE MADE IT POSSIBLE, FOR US, TO BE SO SUCCESSFUL IN ALL THESE YEARS. OUR SINCERE APPRECIATIONS TO:

JULIO BRIAN MUSIC INC.
HOG MUSIC INC.
B.R.C. MUSIC CORP.
ELBOMO MUSIC INC.
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THE TASH HOWARD MUSIC GROUP
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CONGRATULATIONS
MESSAGGERIE MUSICALI
CBS-SUGAR
and SUGARMUSIC
for your support and cooperation in making great
PATRIZIO SANDRELLI’s repertoire produced by Franco Labriola

“Rosa” (Rose)
“Piccolo Fiore Nero” (Little Black Flower)
“Fratello In Amore” (Brother In Love)
“Piccola Donna Addio” (Good-bye Little Woman)
“A Letto Senza Cena” (In Bed Without Dinner)

SMASH

UNITED ARTISTS
MUSIC GROUP
Messaggerie Musicali is the only distribution company in Italy and a leader in Europe, at the complete service of the music world.

We sell: music sheets, musical instruments, records, pre-recorded cassettes, cartridges, blank cassettes, batteries, tape recorders, radio-tape recorders and much more

from the following companies which we are sole agent of:
- records and pre-recorded tapes:
  - CSB - SUGAR - WEA Italiana
  - SPLASH - AGUAMANDA - SMASH - DIG IT - SPARK - LOVE - ELEVEN - GENERAL MUSIC etc.
  - SHARK - LIBRA - WIK RIZZOLI - MORRIS - DUBREQ - BERNSTEIN - HAMMOND
  - SANKYO
  - UNION CARBIDE (UCAR)
  - GDPR-MNEMO

and the following independent Italian labels:
- musical instruments:
  - PESCARA
- tape recorders and radio-tape recorders:
  - ROMA
- batteries:
  - blank cassettes:
  - CATANIA

through:
7 selling channels which grant the distributed companies a deep market penetration;
11 branches in the key Italian cities (Turin, Milan, Padua, Genoa, Bologna, Florence, Pescara, Rome, Naples, Bari, Catania) - linked to the main Milan branch through computer terminals;
160 enthusiast, dynamic and selected salesmen;
4 large music shops in Milan, Rome and Brescia

Our company has quickly grown from 1966 to 1975, doubling its turnover and diversifying the distributed product. In 1966 we started distributing on large scale thanks to the CBS-Sugar catalogues, to which our warmest thanks are addressed. Last but not least, we recently acquired the WEA Italiana distribution and reached a position of absolute pre-eminence in Italy. On 1st May 1976 we were appointed sole agents for the Hammond Organ Co. and thus became leaders in the field of musical instrument distribution.
THE A&R DEPARTMENT

"Meaningful lyrics are adding a new dimension to Italian songs"

"Music in Italy today is greatly influenced by the music of other countries throughout the world," says Alfredo Cerruti, Italian repertoire a&r manager of CBS Sugar.

"That's not to say," he adds, "that Italian music is a copy of music from other sources. Italian music has its own valid characteristics, its own style and form of expression—but with today's intensive level of communication, it is inevitable that the technique of presentation has become more or less the same in every country.

"Where pure pop music is concerned, the style is international, the special characteristics of a country's music show themselves more readily in folk music, in socio-political songs and in the special music of particular regions, such as the Neapolitan area. Neapolitan songs are, after all, a classic expression of Italian popular, romantic music."

Cerruti feels that one of the major developments in Italian popular music has been in the area of lyrics. "Whereas a lot of Italian songs at one time used to have such meaningless lyrics as 'diediededee cucicui,' the best songs today have powerful poetic and meaningful lyrics which have added a new dimension to Italian music production," he says. "Today it is much more a case of the song which sells, rather than the star."

The CBS Sugar a&r department prides itself on being alert to all new musical trends and developments in Italy and is very much concerned to provide an outlet for the creative energies of up and coming composers and lyricists. "It is no longer a question of songwriters hanging out in their little cafes and hoping to be recognized," says Cerruti. "Today they come straight to us—or contact us through the manager of another artist.

"We always evaluate new talent in terms of both national and international potential and we have to learn to distinguish between those song subjects with really universal appeal and those which are only of interest to the Italian record buyer."

Cerruti joined CBS Sugar four years ago. (Continued on page C/S-23)

THE INTERNATIONAL DIVISION

"Inspired by a love of music"

If having a bright young person as head of the international division of a record company is the key to energetic and effective promotion, then having two bright young people in that position is doubly advantageous. CBS Sugar's international division is directed by Giuliana Quadrelli and Mariluisa Pasini and their responsibility is to focus world-wide attention and interest on CBS Sugar's roster of Italian artists.

Giuliana Quadrelli came to the CBS Sugar company 12 years ago and was joined by Mariluisa Pasini five years later. Their job is to maintain close contact with CBS branches throughout the world and to offer ideas and information to help break Italian artists outside Italy.

According to Quadrelli and Pasini, the countries where it is the most difficult to promote Italian artists are the U.S. and the U.K. This is, they say, not so much a matter of linguistic problems but more due to the fact that these countries have a very strong national repertoire. The biggest foreign outlets for Italian artists are Japan and the South American countries and in Europe there are increasingly good possibilities in Germany, France, Spain and Austria and Switzerland.

Asked why Italian artists get such ready acceptance in Japan, Quadrelli and Pasini explain that Japanese audiences are strongly influenced by western music but have no native exponents. Italian music is refreshingly different.

There is a very favorable response to Italian artists, too, in the East European countries; they get excellent exposure on tours and through radio airplay, although at present very few records by Italian artists are released. Nevertheless the international division is hopeful that it may ultimately be possible to finalize deals for the release of more Italian product in the East European countries.

The most effective way of breaking Italian artists in foreign markets is through tours and television appearances. These personal appearances are planned in close co-operation with the artists and are co-ordinated by the international division in Milan through the various CBS companies abroad, so that an effort can be made to boost record sales.

Even with an artist of the stature of Gigliola Cini, who requires no special promotion for her records (which are in constant demand) the international division nevertheless helps promote her. (Continued on page C/S-23)
WE WISH TO EXPRESS OUR THANKS TO OUR FRIENDS ALL OVER THE WORLD, FOR THEIR COOPERATION IN CREATING SUCH A GREAT NUMBER OF INTERNATIONAL HITS:

AL MARTINO • DALIDA • GAYLORDS • R I K A ZARAI • ROBERTO CARLOS • JERRY VALE • SANDPIPERS • RAY CONNIF • PAT BOONE • MANTOVANI • HERB ALPERT • DEAN MARTIN • MARION • GEORGE DANN • MIREILLE MATHIEU • TINO ROSSI • PERCY FAITH • E. HUMPERDINCK • TREMELOES • HERMAN HERMITS • TOM JONES • PERRY COMO • CLIFF RICHARD • RICHARD ANTHONY • JOE DASSIN • CARAVELLI • GENE PITNEY • PAUL MAURIAT • MICHEL HOLM • CILLA BLACK • SAMANTHA JONES • DIONNE WARWICK • FRANK POURCEL • CONNIE FRANCIS • JAMES LAST • DALIAH LAVI • JO STAFFORD • EDDIE CALVERT • CATERINA VALENTE • FRANCE GALL • FERRANTE & TEICHER • AL CAIOLA • BILLY VAUGHN • LIBERACE • MIDNIGHT VOICES • AL HIRT • ROBERT GOULET • TONY MOTTOLA • ENOCH LIGHT • VIKKICARR

Nessuno mi può giudicare
(Akreda der Privat Privat Privat)
AMOREUX DE MA FEMME
DIE GEFAHRLICHEN JAHRE
Non ho l'età (per amarti)
(Perun Nisa)
THIS IS MY PRAYER
JE SUIS A TOI
LUNA NEL BLU
Non illuderti mai
(Pace Panzeri Paola)
MY LITTLE LADY
MA BONNE ETOILE
La romanina
(Murino Di Lucania)
THE ROMAN GIRL
AU PETIT BAL SOUS LA LUNE
La rosa nera
(Pace Paola Paola)
WONDERFUL FEELING
LA ROSE
DAS GLÜCK IST TREU
L'edera
(di Ancillo Seranni)
CONSTANTLY
MERCI
WENN DIE WOLKEN ZIEHN

Per un bacin d'amor
(Pace Di Lucia)
TELL ME YOU ARE MINE
POUR UN NERF D'AMOUR
EINE NACHT IN SORRENTO
Addormentarmi così
(Bini Muscarella)
SO ENDS MY SEARCH FOR A DREAM
COMME ON EST BIEN DANS TES BRAS
SO WIRD DER ABEND ERST SCHON
Alle porte del sole
(Pace Paoli Paoli Coro)
TO THE DOOR OF THE SUN
Amore baciami
(GC Paolino CA Rossi)
HONESTLY
CE SERAIT MERVEILLEUX
ES GIBT KEIN GLÜCK FUR MIC
Aveva un bavero
(Pace Pace)
TOYLAND HOLIDAY
EN VESTON JAUNE
ES WAR IN NAVOPO ROR VIELEN JAHREN
Casetta in Canadà
(Pace Paoli Paoli)
LE RANCH DE MARIA
WIR KAUFEN UNS EIN HAUSCHEN

La piccinina
(Pace Di Lucia)
FERRY BOAT SERENADE
TOI QUI MON COEUR APPELLE
DAS BLONDE KATCHEN
La pioggia
(Orsino Paoli Coro)
L'ORAGE
TOMORROW
Fiorio florello
(Mondino Muscarella)
IN LOVE
PASSIONNEMENT
Chella là
(Monaco Taccani)
HAI HAI HAI
OH LA LA
CHELLA LLA
Chitarra romana
(Monaco Taccani)
WHEN I DREAM OF OLD VIENNA
MA GUITARE CHANTE
ALLE LIEDER
Come prima
(Pace Di Lucia)
FOR THE FIRST TIME
TU ME DONNES
COME PRIMA

Quando m'innamoro
(Pace Paoli Paola)
A MAN WITHOUT LOVE
COMMENT TE DIRE
WENN I MICH VERLIEBE
Reginella campagnola
(Blu Di Lucania)
THE WOODPECKER REGINELLA
AM ABEND AUF DER HEIDE
Si
(Pace Paoli Paola Coro)
LUI
GO (BEFORE YOU BREAK MY HEART)
Piccolissima serenata
(Blu Ferri)
LITTLE SERENADE
DU MOMENT QU'ON S'AIME
PICCOLISSIMA SERENATA
L'ultima occasione
(Blu Monac Taccani)
ONCE THERE WAS A TIME
Luglio
(Blu Taccani)
HEISSE WIE DIE SONNE
SOMETHING IS HAPPENING

GRUPPO EDITORIALE SUGAR
A sign of gratitude to
MESSAGGERIE MUSICALI
CBS/SUGAR
and
SUGARMUSIC
for a nice co-operation

SPLASH
Naples Italy

Ladislao Sugar Story

(Continued from page C/S-5)

warmth and of total sincerity; he is quiet and modest, with a
subtle mind and a fine sense of humor.

"He is not only a formidable businessman, but he is also
extremely knowledgeable about the legal aspects of publish-
ing—I have known lawyers in New York call him for advice.

"He has given the benefit of his wide experience, acumen
and imagination to many people in the music industry and is
universally respected throughout the music world."

The huge new CBS-Sugar-Sugarmusic-Messaggerie Mu-
sicali complex represents the realization of a
dream for La-
disla Sugar, the gentle giant, the quiet Hungarian who with
unswerving dedication and matchless initiative built one of
the most illustrious music empires in the world. But he is not a
man to rest on his laurels.

"He can still spot a hit," says Giannini, "the most recent ex-
ample being that huge international success, 'El Bimbo.' And
he is still very active in the Italian music publishers' associ-
ation.

"All in all he is a man with a unique combination of talents
and a quite exceptional resourcefulness who has probably
done more for Italian music than any man alive."

Inspired By Music

(Continued from page C/S-21)

ravel and publicize her personal appearances. It is on of the
services which CBS-Sugar provides to all its contract artists.
Currently big on the international scene is Gianni Nazzaro,
who is making an increasingly strong impression both as a
personality and as an artist. This breakthrough was achieved
by means of a song called "Romanella," which became a mas-
sive hit in France where it sold more than 500,000 copies.

Say Quadrelli and Pasini: "We are constantly looking for
an improvement in the international penetration of Italian art-
ists. We always try hard and sometimes we fail; but our enthu-
siasm does not diminish because. Above all, we love music."

A&R Department

(Continued from page C/S-21)

years ago. He first became involved in the music industry
when a good friend asked him to join him in forming a music
publishing company. As he puts it: "When you love music and
become involved in it as a profession, you just cannot leave it.
You are hooked for life!"

Jean & Roland Kluger
SUGAR BENELUX

WE ARE
HAPPY
TO BE PART
OF THE
SUGAR
"FAMIGLIA"

PROUD
TO BE
ASSOCIATED
WITH

STIG
ANDERSON
Scandinavian Manager
SUGARMUSIC
(SCANDINAVIA) AB
Marvin Saines, Columbia's director of "Masters" to off to Russia for conferences with executives of Melodiya to plan future releases of the Soviet label in the U.S. Angel Romero, youngest member of the celebrated family of guitarists, is planning an entire solo albums as follows to a pair of recently issued disks. Already scheduled are several recording sessions at Lopatin studios in Los Angeles, and a fall date in London. Later will present him in the single most popular work for guitar and orchestra, Rodrigo's "Concerto de Aranjuez." Andre Mccoll will conduct the London Symphony.

The National Endowment for the Arts will hold its 10th work experience internship in Washington beginning Sept. 20. to provide practical work experience for young people in arts administration. Under a five-year agreement, Stouffer's will provide all food and concession service at Blossom Music Center, summer home of the Cleveland Orchestra.

The Scottish National Orchestra and the University of Glasgow present

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Artists include: Alexander Gilman, Edgar Lough, John Echols, Larry Jackson—Isotyping, Alan Ricker—Clarinet, The Chicago Symphony Orchestra, London Philharmonic, Scottish National Orchestra, New Model of Scotland. All of our concerts are available on radio and TV from the University of Glasgow.

Full details and information from the

MUSICA NOVA SNO Office

155 Hope Street

Glasgow, Scotland 1-134-772-744
Black Music Blossoms at CBS, May Account for 35-40% Sales

BY JIM MELANSON

NEW YORK—Black music product at CBS this year is expected to account for 35-40% of domestic record sales, up from its 30% slice of 1975’s label figures.

While sales growth of black discs is projected on an across-the-board basis, most evidence points to the active side. 1

According to an internal CBS report for the first quarter of 1980, black music sales are up 40% from the first quarter of 1979, and this growth is expected to continue for the rest of the year.

Gern of the increase is tied to more of the label’s field force on aggressive black sound and today’s look to carry a greater individual involvement over to dealings with progressive DJs, and music and program directors.

“Most companies don’t effectively promote black FM stations,” offers Taylor. “The procedure tends to be a sophisticated person, a different breed, someone who prides himself on being an effective and imaginative force onto progressive radio.”

One of the goals that Taylor, his immediate successor, and his new special markets manager, has been working toward is sensing that at any given time, a station’s primary audience is in a given stage of development. “We are trying to present our artists’ roster in the last three years Columbia itself has doubled its roster of black acts. Overall, between Columbia, Epic and CBS, there are now only 35 music salespeople for the company.

On the retail level, Taylor feels the limit has been reached on singles pricing. Most photo stores are selling at the highest prices for years before the recent hikes anyway, he says.

While the picture is the extreme on black product for CBS, Taylor places overall retail sales at between 75% and 80%. One reason for such low returns, he feels, is that black product still isn’t readily racked. Continued education is the answer there, he says.

As for disco and black product, Taylor believes that one of the most beneficial things for those music clubs is that the scene has helped further black music credibility with Top 40 radio.

The team’s newest LP, “Come As You Are,” will serve as its first major appearance.

In the past, the record industry in age 18-35. Now we have teens coming to our concerts,” says Ashford, while admitting the duo was primarily a nightclub.

He contends that although the team is attempting to capture several markets at the same time, it will continue to record tunes where the lyrics command as much attention as the beat.

“Audiences initially came to see us because we were tuned with pop-ular acts were recording.” He cites such tunes as “As IN Mountain,” “High Enough,” “I’ll Never To Get By,” “Let’s Get Stoned,” “Reach Out And Touch Someone’s Hand,” and others. “Now they come to see us because they are becoming familiar with the tunes we have recorded.”

Ashford, who seems to feel this is the team’s second chance at attempting to gain audience acceptance notes, “This time around, we are going to give our audience more of a show.”

They have employed George Faison, famed choreographer, and added costuming to Scenery is also a new addition. (Continued on page 51)
U.K. CES Group Grows: Giant Thorn Eyes U.S.

By STEPHEN TRAUMAN

NEW YORK—Thorn Industries, largest consumer electronics manufacturer in the U.K., will be taking a hard-rock at the U.S. market from its midtown hotel hospitality suite at next month's CES in Chicago.

Although part of the growing British CES contingent that numbers 21 companies this year, from 13 at the mid-1970s joint summer exhibit, St. John Jackson, audio product manager for Thorn Consumer Electronics Ltd., claims that the division will have a cross-section of its top product lines on view.

Included are the prestegious Goodman hi-fi components, already available here under limited distribution basis, mid-fi audio systems by Ferguson and Marconiphone, plus units from U.K. brands of HMV and Ultra.

All products to be shown during CES are likely prospects for the U.S. market, according to George Gould, commercial consul for the British Trade Development Group.

Gould and David Clayton, commercial vice consul, represent the British Overseas Trade Board which co-sponsors the group CES exhibits with the Federation of British Audio Jazz of British Information Service provides valuable p.r. coordination.

TORONTO—Most leading audio equipment manufacturers are scheduled to participate in the Stereo 77, Canada's ninth national audio- show, scheduled for Sept. 9-12 at the Skyline Hotel, Toronto.

Among the firms that have already booked space are Yamaha, Toshiba, Nippon Victor, Sony, Sanyo, Bang & Olufsen, Bang, JBL, Roberts, Saba, Harman-Kardon, JVC, Kenwood, Nakanishi, BSR, Bang & Olufsen, Pioneering, Pioneer, Panasonic, Audio Technics, Garrard, Sanyo, Ohm, Picking, Pioneer, Sel, Dynaco, Philips, Pioneer, and Fujitsu. Manufacturers already registered are BASF, Amspro and TDK.

According to Lloyd, the show's manager, Stereo 77 will this year be returned to the successful hotel format, from the auditorium setting in the Place Bonaventure, Montreal, where it was housed last year.

Among the primary activities of Stereo 77 will be a series of hi-fi seminars for retailers and consumers, sponsored by Audio Scene Canada, and the Audio Retailer.

At CES: 2 New Akai Products

NEW YORK—Akai will introduce a low-price, high-performance stereo receiver at its trade show booth at CES with open reel deck with total track synchronization, at the upcoming summer convention.

The receiver, model AA-1010, delivers up to 14 watts per channel R.M.S. of power into 8-ohm loads. It features a locked loop integrated circuitry in the FM multiplex sections. The unit is priced at $250.

The 4-channel deck, model GA270DS, features a pitch control mode that varies the tape speed.

Their joint budget, which provides the "shell" for individual company exhibits at CES and facilitates their participation in the show this year, to accommodate the larger group and cover the increased exhibit space rental.

"The basic reasoning behind the shell," Clayton explains, "is to encourage firms to go into shows that they would otherwise skip on their own. The success of our first CES group brought back 11 of the initial 13, plus new companies this year. The budget is a responsive to the interest among these companies as many firms are interested.

This year's exhibit is "more open," with a few free-standing exhibitors grouped with Union Jacks its focal point, incorporating three large sound booths to be shared by exhibitors. All pay a proportionate share of the space, although the trade boards and audio group provide more than 50%.

Highlights from first-time U.S. exhibits include a new DSM stereo receiver, model AA-1010, and the TBM 1010, a compact system.

The Sony model AA-1010 is shown priced at $250.

According to one Magnavox spokesman, "It looks as if a viable and potentially lucrative market for hi-fi is being stimulated by a growing consumer interest in this product category.

Magnavox executives assure.

Magnavox is also studying the feasibility of developing a line of consumer-oriented videotape recorder and playback units. According to officials, this interest is being stimulated by a growing consumer interest in this product category.

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perdomine including many more traditional audio/tape/accessories firms have seen the tremendous needs of electronic/consumer distributors and reps, focused on new CB lines as well as crossover audio/electronics and vice versa product categories.

But the statistics from former FCC commissioner Nicholas Johnson, Gerry Mills, of E.F. Johnson and Willis Wolf of Olson Electronics had the most dramatic overtones for the record and radio industries.

Wolf, executive vice president of the 52-outlet Akron, Ohio-based Olson chain, noted that of an estimated 250 million mobile and household radio locations, today's 5% market penetration has only 10 million CB radios in use.

By 1981, approximately 50 million transceivers alone will be in use—40 million additional units sales—with 24% market saturation overall. Thus Johnson's 12% radio listening decline of today could be far larger.

Key breakdown by markets with most implications for the record/radio industry:

- Cars—total 102 million now, 5% penetration, or 5 million units worth $500 million. By 1981, 24% saturation for 26.5 million units worth $3.5 billion.
- Recreational vehicles—total 5 million now, 14% penetration or 1.7 million units. By 1981, 35% penetration or 3.8 million CB radios.
- Households—total 68 million now, 1.5% CB base station penetration or 1.3 million units. By 1981, 15% penetration or 10 million units.

The growing number of CB-tape combinations, the result of more companies recognizing the high-end profit potential, also is having an effect on radio listening. The popularity of such units with long haul truckers in particular does have impact.

Wolf estimates 3 million such trucks on the road now, with a significant 40% CB penetration of 1.2 million units. Five years from now, saturation is estimated at 60%, with 1.8 million CB units on the road. Other trucks—a total of 21 million on the road—show 6% penetration or 1.3 million CBs, growing to 30% saturation in 1981 or 6.3 million CB radios.

Among equipment highlights at NEWCOM, noted briefly here with more complete details in next week's issue:

Cerwin-Vega introduced its new Hed (High energy design) mobile communications division, featuring a 120-watt (60 watts/channel RMS) mobile stereo power amp and 6 by 9-inch, 40-ounce magnet speakers, claimed as the most powerful package in the industry. Rediffusion of the U.K. entered the lucrative background music field, to compete with giant Muzak and new continuous loop cartridge/cassette program equipment from 3M, Telex and Tape-Athon, among others; expanded CB accessory lines were shown by EV-Game, Rection, Vance-Chicago and Phanstiel, with a first CB carrying case from LeBo and "Ship-Seat" CB/car stereo case from American International Sound.

Shure is already shipping a new "2 + 4" stereo/quad magnetic cartridge with low tracking (1 to 1.5 grams) and super high end performance at suggested $74.95; more CB/ radio/tape combo units were shown by such autodot firms as Boman, Audiovox and J.I.L., with first CB combo prototypes promised for Summer CES by Car Tapes/Jet Sounds and RCA, among others. Audio Dynamics Corp. (ADC) showed its new computerized Automatic turntable in a French Quarter hotel suite, with Vic Amador, new BSR consumer division president, noting the auto-changer version would probably carry a "BSR Accutrac" logo.
Newberry Stores Enlarge Space To Handle Stereo

By FRANK BARRON

LOS ANGELES—Slowly but surely the J. J. Newberry variety chain of stores on the West Coast is moving into stereo and doing well, according to Chuck Ross, in charge of hard line merchandise on the Coast.

The chain, owned by the McCrory Corp. of Pennsylvania, has 1,100 stores across the nation, with 108 on the West Coast, most of them in Southern California.

One of the key stores on Hollywood Boulevard recently installed a line of Capehart products, and in two months did so well it had to expand its space for the merchandise.

The products are selling well, comments store manager Don Olson, “Only a lack of space keeps us from expanding that department. This is a new item for us, and it is doing very good.”

Primarily the store is handling lower priced items, such as budget turntables and 8-track players.

Ross says the company plans to re-do 24 stores during the year, with each outlet to be remodeled according to the needs of that store, depending on the neighborhood.

Some, he adds, will carry stereo lines, others will not. “It depends on the needs of that particular neighborhood.”

Overall, however, both Ross and Osten see the chain bringing in more and more appliances during 1976.

U.K. Thorn Eyes U.S. Mart

Continued from page 46

by U.S. distributor Revos at the Detroit Hi Fi Show (Billboard, Feb. 21); five models in its Series 600 stereo range from Armstrong Audio; hand-built hi fi units by J.E. Sugden and a one-gram cartridge from Goldring Ltd.

Three firms who had their own exhibit at the U.K. group this time around include Bib Hi-Fi, showing a new cassette editor/winder for tape duplicators; Meteor Light & Sound, with a wide range of updated disco components, and Metronound Audio Products with a new dust remover and static reducer. Meteor is a division of Revos, which also represents Bib here; and Metronound’s agent is RNS Marketing.

Other “new in North America” products to be shown include the Jamaican speaker from Jordan-Watts, a Spanish company; single-stage phono unit; a digital tuner prototype from Exputos to match the Harrison 2200 intest魅力amp; with pan-Just Alba’s US900 amp; Acoustical Manufacturing’s Quad 33-303 series of transistorized control units and power amps; A.R. Sugden’s improved Connoiseur BD3 turntable and a transcription turntable kit; Keith Munks’ improved MK IV version of its M9A8 tub pickup arm.

Decca Special Products’ elliptical version of its London cartridge and London International turntable arm.

Also to be spotlighted are the Monogram room acoustic amp with its 2-11 band octave equalizers and advanced preamp, and speakers that include Rola-Celcing’s prize-wining UL6, the Linn-Isobarik DMS and HMS models introduced last year, and Gaia’s GS401 with the KEF speaker drive units, kits and systems.

Another group of British companies will be participating trade board assistance for the seventh time in eight years at the NAMM Expo next month at Chicago’s McCormick Place, featuring a wide range of electronic instruments and music systems.

New Akai Units Due

Continued from page 46

plus-minus 5% in both the recording and playback modes, and is said to be able to electronically alter the sound of any instrument or other source material.

The three-motor deck also features automatic reverse playback of stereo material, four OHX heads, full logic function control system, auto stop, mike/line mixing, tape and track selector switches, 7-inch reel capacity, dual parallel speeds and optional remote control. It carries a suggested retail price of $900.

A $100 Mil Semipro Mart Seen At AES

Continued from page 1

Altec, TEAC, Tandberg of America, Panasonic/Technics.

There were also many more “new-comers” now actively committed to carving out a niche of name awareness and product acceptance in these mushrooming markets at AES.

Many, in fact, have established separate divisions and franchises to manufacture and market for these areas.

Their additions this year caused the exhibitor roster to swell to over one third last year’s to a total of 110—with many of these new faces utilizing over 20 separate demonstration rooms.

Many of these firms debuted state of the art product, highlighted current hardware lineups, and held product seminars and mini shows to an overflow mix of engineers, professional audio dealers, students, musicians and disko representatives.

While not a dealer trade show per se, a surprising number of professional audio dealers were in attendance to meet suppliers contacts.

On the more professional side, Ampex showed for the first time its all new ATR-100 Series of professional audio recorders. The machine is available in mono, two and four channel formats, and is a complete departure from the company’s AG440 Series recorders.

Notable is the elimination of the traditional pinch roller. Instead, the tape wraps around an oversized capstan with its motion regulated by the tension on the supply and take-up reels. A knurled knob at the top of the capstan allows the engineers to easily rock the tape back and forth across the heads. Ampex representatives feel this will speed up the editing process, which is usually a two-hand operation on other transports.

A rotary switch on the head block allows a choice of four tape speeds, with equalization may be preset for any of the two available speeds. If the operator selects any of our output tape speeds which does not match the equalization preset, the machine will not go into the play or record mode.

Other improvements in the transport system allows the ATR-100 to go directly from either fast mode to play without an intermediate stop first. Thus as the machine reaches correct tape speed it goes automatically into the play mode. Ampex claims that the new recorder electronics represents at least a 10 db improvement over any competitive machine. At 15 p.s.f. frequency response is a reported flat plus or minus 0.5 db from 100 Hz to 15 kHz with a signal-to-noise ratio measured at 60 db.

ATR-100 prices range from $4,875 (mono 3-10 inch tape width) to $6,850 (4-channel 1-1/2-inch tape width).

As well as Telefunken, showed a noise reduction module that plugs directly into any Dolby A main frame replacing the Dolby CAT-22 card with a dbx equivalent.

To prevent undue confusion, dbx’s designation for its module is K9-22. In dbx’s fourth floor demo room the K9-22 was demonstrated in a Dolby K4 series system.

It would not be at all surprising if the availability of dbx’s new module to our sales of complete dolby systems to studios that have resisted so far the influx of noise reduction. For now the Dolby studio can alternate between Dolby and dbx for a minimum additional investment—a luxury not enjoyed by those studios now owning a multitrack dbx system.

Single dbx plug in modules are $250 each while a complete 16 track replacement set, packed in a Halliburton instrument case, is about $4,200.

In addition to the obvious economy of plug and play convenience, studio control rooms using both systems will find wiring chores cut in half since one installation will now accommodate both Dolby and dbx.

According to Gotham Audio representatives, the rival Telefunken system may be available in this country later this year with an estimated price tag of $250-$300 per card.

On the more semipro end of it, Mike Joseph, national sales manager for CAT, enthused, “One of the reasons we here are to make pro professional dealer contact.”

For now, the reason we are here is to make pro professional dealer contact.”

“Secondly, we were trying to fill a gap that has been there.” There’s an increasing trend today toward musicians who want to set up their own recording facilities with top-notch hardware. There’s also many fledging musicians unwilling to pay recording studio fees.

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

For this reason we point to the quality of our products. We know that quality is the result of good controls and we guarantee it by means of our test certificates. We are the first do it in our field.

we are not ready to accept a first-rate company. For this reason we point to the quality of our products. We know that quality is the result of good controls and we guarantee it by means of our test certificates. We are the first do it in our field.

www.americanradiohistory.com
Edmund Lighting

> Continued from page 46

line is also handled by Edmund's 400 dealers throughout the country who retail the entire Edmund catalogue.

It's a full-time job for Edgerton, who is also in charge of marketing, to keep the Edmund line always ahead of the times. He is always "on the hunt" for new products, visiting trade show exhibitors, feeding ideas to the firm's own staff of testing engineers and always ready to lend an ear to anyone with something different, unusual and unique.

While the lighting is now up to 80 per cent of the company's business from 15 per cent two years ago, and rock bands from all over the country still come to the Edmund plant to load up their trucks and campers with thousands of dollars of light and lighting equipment, Edgerton feels that future growth will depend on explosive innovations in both musical sounds and in visual effects of light.

AES Highlights

> Continued from page 48

and want to set up mini studios in their homes.

"This whole semipro market is growing by leaps and bounds. Needless to say the disco boom for high-end sound reinforcement equipment is growing tremendously as well. I would say these areas represent about 25% of our business now."

Acknowledging that it doesn't represent a sizable segment of the business yet, Ken Rottner, national sales manager for the Marantz division of Superscope, confirmed that Marantz intends establishing a stronger foothold in the semipro disco market saying, "This is only the beginning. We are here basically to expose our name and product to these areas."

"Yamaha first entered the professional and semipro market about two years ago," observed Bob French, Northwest sales manager for the firm, "and since then it's been phenomenal. We hope to add at least 30 new products to this area in the not too distant future."

Many of the newer exhibitors expressed similar sentiments, with a rundown of some of their key products to be highlighted in next week's issue.

Summer...and the Selling Is Easy

Billboard's Summer Consumer Electronics Show Issue

Issue Date: June 19
Ad Dateline: June 4

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graphited mylar shims technically accurate boxes made of acetal resin phonophosphorous-bronze spring pad boxes 8 track cartridges

The compact stereo systems include two with cassette player/recorders, and two with 8-track units. Model RE-816, an FM/AM/FM stereo receiver with cassette player/recorder, automatic record changer and two Panasonic "Thrusters" model SB-180 speakers. Price is $299.55.

Model SE-1240 is an FM/AM/FM stereo receiver with cassette player/recorder, deluxe automatic record changer and two Panasonic "Thrusters" SB-200 speakers. The unit sells for $279.95. At $229.95, the RE-7556 an FM/AM/FM stereo receiver with 11-inch automatic automatic record changer featuring cue control, ceramic cartridge and diamond stylus.

Also new to Panasonic's compact stereo line are the models RE-8176 at $199.95, and SE-3100 at $249.95. The RE-8176 is an FM/AM/FM stereo receiver with built-in 8-track player and record changer, and two "Thusters" SB-200 speakers. The model SE-3100 is essentially the same as RE-8176, except that the 8-track system is repeated. Again, the speakers are the "Thusters" SB-200. Rounding out the compact stereo line is the SE-1500, a guide rollers belt drive model SE-2600 at $279.95, and the SE-2650, and 2860, both at $349.95. Model SE-2650 is an FM/AM/FM stereo receiver with a power output of 10 watts per channel with built-in 11-inch automatic record changer and "Thusters" SB-250 speakers. The SE-2650, like the SE-2600, feature the basic specifications of the SE-2600, but also include a cassette player/recorder and 8-track player/recorder respectively.

New to the Panasonic line is the model RQ-3110 mini cassette recorder with built-in condenser microphone and automatic stop to safeguard the tape and preserve battery life. The unit, with a $59.95 price tag, can be operated either on AC/AA dry batteries or on a car battery with a special adapter.

Also in the Panasonic portable cassette line is the new model RQ-5485S with FM/AM radio, a large, free-edge 7-inch dual cone speaker, and built-in condenser microphone. That unit also features one-button recording for convenient operation, and Panasonic's new Easy-Moony microphone.

According to Panasonic officials, users of this unit can mix in their own voices while in the record and playback modes. The AC/DC unit sells for $129.95.

Two of the three new Panasonic portable 8-track players are stereo models. They are the RE-7050 with twoBuilt-in dual stereo speakers, slide rule tuning dial, and FM/AM/FM stereo radio; and the model RQ-3335 without radio. The units sell for $99.95 and $49.95 respectively.

The only monaural unit in the line is the model RQ-8335S with FM/AM radio. The unit comes with separate volume control for microphone mixing, and plays on both AC and battery operation.

Gates admits that Panasonic has been back-ordered on its citizens band with its best-selling items in line. But he promises that with release of a new plant expansion and the new, more prolific, production will be stepped-up.

Sanyo 'LP' Deck

"Continued from page 46"

judging his own commentary to the video portion of the recording.

Russell Mayworm, Sanyo national sales manager for video products, says that Big 4's new "LP" II provides stop action and dual recording modes of one and two hours. The one hour mode is basically for institutional use.

For home use the unit can record for up to two hours a program other than simultaneous. The tape will not pause to screen at the time, the program being watched, or, with an optional time code, the program when the tv receiver is left unattended. There is a fast forward and rewind capability. The tape erases automatically when a new program is recorded.

The design aesthetic of the deck resembles in size an 8-track audio cartridge. The deck will also record independently of its own UHF and VHF tuners and recorded programs are played back on a blank t.v. channel.

Magnavox Projection TV?

"Continued from page 46"

Magnavox officials also state that Philips and MCA have established a final Optical videodisk system design which reflects major improvements in cost and performance.

Marketing of the modified system will begin next year, following user tests which will precede actual commercial sales. Last January, Philips, MCA and Zenith all recommended encoding and videodisk formats for optical videodisk systems to achieve interchangeability. Magnavox officials now assure that current scheduling will make it possible for all potential manufacturers to achieve the system compatibility before the products are introduced.

In home audio products the firm introduced several new compact stereo systems, consoles and portable models. The compact line features four systems ranging in prices from $159 to $249.

Top of the compact line is the model 1712, an AM/FM/FM/STEREO head receiver with built-in record changer, 8-track player, and two two-way speaker acquisition. That same model, minus the record changer, is available in model 1715.

Model 1708 is the least expensive of the series. It is a compact AM/FM/FM stereo receiver with built-in 8-track player, and a pair of speakers. Like model 1715, it comes without a record changer. Companion model 1708 includes the changer.

Magnavox rhombo AM/FM consoles for 1977 have been designed to accommodate optional tape equipment in a choice of 8-track player, 8-track player/recorder, or cassette recorder/player—which may be billed as the time of purchase or at a later date.

The tape units drop into the record set in place of the speaker, which is custom designed to accommodate the new system. The entire cassette line features loudness control, power indicator light on the front of the console and includes speaker head and a bass bin. Two units in the 6350 series are rated at 12 watts per channel. The entire cassette line features loudness control, power indicator light on the front of the console and includes speaker head and a bass bin. Two units in the 6350 series are rated at 12 watts per channel.

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Pfanzahl!
SEEBURG ACQUIRING THEATERS

CHICAGO—Seeburg Industries, whose subsidiaries manufacture and distribute jukeboxes, co-ordinated a game of three in the music industry. This acquisition and realignment of operations has diversified its theater ownership.

In December the firm purchased Cleveland’s Front Row theater in the round and is currently looking at properties in Los Angeles and San Francisco, according to Louis Nicastro, chairman of the Chicago-based corporation.

"That was the initial step in a slow move into this area of entertainment," Nicastro said.

According to Nicastro there have been no changes in the management or ownership of the Cleveland show, as it is a "comedy jug," he said.

"Wherever we look, we are looking for good management as a primary factor," Nicastro says.

82 Attracted To Chicago MOA Seminar

CHICAGO—"Improved Bottom-Line Performance Through Better Budgeting and Personnel Policy Practices," keynoted the fourth annual regional seminar held at the Chicago Hutchinson American Radio History Center for the Chicago area and the College of Business Administration, Univ. of Notre Dame, the two-day conference attracted operators across the country as far as Alaska.

Planned for 70 participants, it was oversubscribed and featured presentations by Fred Granger, MOA executive vice president. Registration fee was $35. Optional dinner banquet was available for an additional $15.

High-scoring seminars included "Getting Into and Out of Business," "How to Increase Your Share of the Market," and "How to Market Your Station to the Community: The Key To Success!"

Dr. John Maloney continued his analysis of MOA for the John Doe, Soundstruck Music Co. in his presentation, "How to Make Your Station the Talk of the Town!"

Selected presentations in the workshop tracks--"Making the Most of Your Mic"--addressed the following areas:

1. My Greatest Hits: "Selling (Or Over The Word"
2. Running of Your Listener Data Base
3. "How to Make Your Station the Talk of the Town"
4. "How to Get Your Listener Into and Out of Business"
5. "How to Make Your Station the Talk of the Town"
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48. "How to Make Your Station the Talk of the Town"
49. "How to Get Your Listener INTO and OUT OF BUSINESS"
50. "How to Make Your Station the Talk of the Town"

In Tune Growing

LOS ANGELES—In Tune Music, Southern California distributor for Playboy, Pickwick and Roulette Records, has leased a 7,500-square-foot industrial building as its operating base.

Ashford & Simpson’s New Single

As of 5/3/76

Rack LP Best Sellers

As of 5/3/76

高端聆听

那些品牌是中年和老年听众的最爱，由出版商列出。
Price To Sing With Houston Symphony

HOUSTON—Country singer Ray Price will appear with the Houston Symphony in a special concert co-sponsored by Foley's May 21 in Jones Hall For the Performing Arts. Houston Pops conductor Ned Batlin will direct the program, conducting his own arrangements of country favorites including "Gentle On My Mind" and "By The Time I Get To Phoenix."

Price, to be featured on the second half of the concert, will be backed by the orchestra and his own group, the Moses Cataldon Trio. With Cataldo, his guitar,

Price will sing "Help Me Make It Through The Night," "Heartsaches By The Number" and "Spanish Eyes," and his Grammy winner, "For The Good Times."

 när

New Orleans Symph At Fla. Workshops

PENSACOLA, Fla.—A variety of concerts and musical workshops will be held at the Univ. of West Florida here May 20-23 featuring the New Orleans Symphony under the direction of Werner Torkanowsky and his assistant, Carter Nice.

"We perceive this event as a vital educational function of a symphony orchestra," says Torkanowsky.

"Being an orchestra in residence gives our audiences a chance to do more than merely listen, and it gives us the opportunity to communicate to an audience in a unique way."

Individual members of the ensemble will give personalized instruction and, on Friday night, a string quartet comprised of orchestra members will perform in Pensacola high school students as well as college students will be welcomed.

Producer Showcases Own Talent At Memphis Event

MEMPHIS—Talent showcases sponsored by labels are not unusual, but Larry Rogers was sold on an old twist to the idea by sponsoring a showcase as a producer, spotlighting three of the acts he produces and an other act as yet unsigned to a label. The May 2 invitation-only event broadcast, music industry and trade people from Memphis.

Advance Tickets Only For Folk Fest

PHILADELPHIA—All tickets for the forthcoming Philadelphia Folk Festival, one of the country's most prestigious events for folk performance, will be sold only in advance. The 15th annual event is set to return to the suburban rural Pool Farm at Schwenkville, Pa., for the Aug. 27-29 weekend.

While talent for the three nights comprised of the daylong workshops are still being lined up, all-festival tickets went on sale Saturday (1) by mail and by telephone to Festival offices and all Ticketron outlets.

Tickets for the weekend are scaled at $30 and 36$, and for the first time there will be an all-festival camping ticket at $36 and $42. It will be the first time the festival will be governed by the Philadelphia Folk Song Society.

Plan Lewis Memorial

NASHVILLE—A Joe E. Lewis memorial fund is being established to place a square in the Walkway of Stars at the Country Music Hall Of Fame, honoring the late leader and bass guitarist of Conway Twitty's band "The Twitty Bird."

Lewis died April 15 following an auto crash. Contributions to the fund can be sent on old Conway Twitty Enterprises, 394 West Main, Hendersonville, Tenn.

and Nashville to the lounge of a Memphis motel for solid performances from Rodgers-produced acts - the Bill Black Combo, Shylo, Jerry Jaye and Diane DeWitt.

Shylo is on Columbia. DeWitt is unsigned and both the Black Combo and Jerry Jaye record for Hi Records. His president, Nick Peace, was among the 75 attending the casual but tightly produced show.

The Bill Black Combo began the night with a vigorous array of country rock songs, including "Orange Blossom Special," "Paved Love" and "Rollin' Cabbage." Heavy on sax, the group's performances are enthralled by the ad lib of Bob Tucker and the show's nucleus of acts. The play between Tucker, Billy Comp, Jerry Clower, and Jerry Jaye record for Hi Records. His president, Nick Peace, was among the 75 attending the casual but tightly produced show.

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The Bill Black Combo began the night with a vigorous array of country rock songs, including "Orange Blossom Special," "Paved Love" and "Rollin' Cababbage." Heavy on sax, the group's performances are enthralled by the ad lib of Bob Tucker and the show's nucleus of acts. The play between Tucker, Billy Comp, Jerry Clower, and Jerry Jaye record for Hi Records. His president, Nick Peace, was among the 75 attending the casual but tightly produced show.
Chappell Sizzles; Songs Dominate Country Charts

NASHVILLE—"I'm happy for the writers' sake because they believed in all of us for a long time," comments Henry Hurst on Chappell's Nashville surge of No. 1 hits on the national country charts.

Eddie Rabbitt's "Drinkin' My Baby (Off My Mind)," written by Rabbitt and Steven Stevens—and published by Uschiappelli S.P.R.—stopped the Billboard Hot Country Singles chart and currently rules the number one position.

This closely follows two other Chappell smashers—"The White Knight," written and recorded by Cledus Maggard (Jay Hugart) and Billy "Crash" Craddock's "Easy As Pie," written by Rolly Bourke, Johnny Wilson and Gene Dobkins.

One of the hottest publishing operations in town, Chappell, under Hurst's direction for the last five years, now claims three chart singles and material in five chart LPs.

Hurst, vice-president of the country music division of the New York-headquartered publishing giant, has established a strong Nashville identity for the company long considered a leader in the pop and easy listening field. Two Chappell writers are represented through the Chappell-Nashville office.

The Nashville professional staff includes Roger, Ed Penney, Cella Hild and Faye Kirk.

Chappell tunes now on the singles chart are Cledus Maggard's "Kentucky Moonrunner," written by Maggard and Jerry Kennedy; "Prophet's "It's Easy,"" written by Cledus Maggard's "Kentucky Moonrunner," written by Maggard and Jerry Kennedy; "Ronnie Prohopt's "It's Enough,"" written by Bourke; and the Rabbit record.

Chappell songs are represented on such charts as Billy "Crash" Craddock's "Easy As Pie"; "Rock 'N Country" by Freddy Fender; "Narrative," "The Mystery" by Navarette; "Olivia Newton-John's "Come On Over"; and "The White Knight" by Cledus Maggard.

Fan Fair Shaping

NASHVILLE—CMA officials, preparing for a record turnout for the fifth annual Country Music Fan Fair, have released the agenda for the June 9-13 event.

Record labels sponsoring shows are Capitol, ABC-Dot, MCA, Mercury, RCA, Polygram, Epic/Monument, Elektra and Four Star.

Other events include a Nashville songwriter show, reunion show, bluegrass concert and the slow pitch softball tournament slated for June 7-8.

Registrations are nearing the 10,000 mark.

Production Firm On Ole Miss Campus

UNIVERSITY, Miss.—In an attempt to make "the Memphis rock scene nationally known once again," three local bands will be touring the South this summer, charging only minimal ticket prices, reports Michael W. Dunn, graduate assistant at the Univ. of Mississippi here.

"Colorado Fusion" Will Wind Sunday

DENVER—"Colorado Fusion," a week-long musical event at the Univ. of Colorado winds up this Sunday with an 86-piece symphony orchestra and a jazz quartet in the popular concert program of "An American Concerto" composed and conducted by Pat Williams.

The jazz quartet for the finale features Tom Scott on woodwinds, Dave Grusin on keyboards, Grady Tate on drums and Jim Hughart on bass.

Others participating in the music and accompanying workshops are producer Phil Ramone, tuba virtuoso Harry Phillips, trumpeter Chuck Puerling and guitarist Johnny Smith.

In addition, a retrospective of the film music of the late Alfred Newman conducted by his brother Lionel Newman is scheduled to be performed.

Organizer of the event is Williams, a visiting professor and composer-in-residence at the school.

Blue Goose Signs

NEW YORK—Blue Goose Records has named Heilicher Bros., Minneapolis, as distributor. Firm is also negotiating with Heilicher outlets in Miami, Atlanta and Dallas. Artists on the label include R. Crumb, Rory Block, Ray Bobbinder, Gary Lawrence and Graham Hine.

Big Band Sound the Next Fad in Nation's Discos?

LOS ANGELES—"There is going to be a swing back to the big band sound for discos," said Bill Wardlow, Billboard's marketing director, while addressing more than 100 persons during the monthly meeting of the California Copyright Conference here April 27.

Wardlow pointed out that London's disco circuit has already embraced the sound made popular by such acts as Tony tuna, Glenn Miller and others. He added that disco music is moving away from what is commonly associated with it today.

While explaining what disco is, and if a fad or phenomenon, he first defined a disco record as one that starts in r&b radio stations then receives disco play and hopefully gains airplay on stations such as WABC or KHJ.

Wardlow pointed out that there is no resistance to disco at the radio level, he said.

"We are trying to bring up the other side to the rest of them," he added. Initially, discos felt that radio was not giving proper exposure to product. But the problem between radio and disco deejays are being resolved.

He advised that old copyrights will again become popular during dance. "One million—two million singles can be sold as a top disc record, and upwards of 500,000 LPs. I don't think record manufacturers are aware of just how far disco will go within the next five years," he said.

Wardlow pointed out that there is an expansion of disco music underway, from the current trend to the broadening of Latin and other forms of music.

"The future of the discos will be in the commercialization of the music that now exists.

"The music is being brought back to the big band sound, with the records that were popular in the past being brought up to the present," he said, giving "Tangerine," "Brazili" and "Baby Face" as examples.

"There is no set type of music for disco," he added. "I believe that a lot of new talent and old copyrights will become big again through disco.

Wardlow further said, "Disco will revert to the old days of the dance halls. He feels live bands will become a major part of the disco scene, but he stopped short of predicting that live bands will replace discos. At the same time, he admitted that because of the rise of discos, a shortage of work for musicians may be at hand.

"The bulk of what you are going to see is tuntable music with very tight programming, much tighter and more specialized than what is heard on radio in many cases.

Wardlow pointed out that the growth of discos has extended to restaurant and hotel chains and he theorized that there are approximately 10,000 discos currently operating in the U.S.

"The major restaurants and hotels are going into discos as a form of entertainment.

"But I feel that these places will eventually have to bring live entertainment to hold the attention of the disco crowd. It will be a combination of records and live entertainment."

He declared that with one third of Billboard's Hot 100 chart going to disco music, and discos springing up across country daily, the current disco boom is indeed not a fad.

Doc Williams Celebrates 40th Year

NASHVILLE—Doc Williams celebrates his 40th year in country music entertainet May 3 at a testimonial roast in Wheeling, W.Va.

Some 400 guests are expected for the invitation-only event high-lighted by a cocktail banquet, cocktail, dance and country music show.

Williams began his singing career in 1926 with his brother Cy and now continues to tour with his wife Chikie. He was one of the first stars of the WJWA Jamboree in Wheeling and is an active performer on the show.

Karen McKenzie, organizer of the event and a daughter of Williams, reports that music notables expected to attend include Roy Horton of Poor Southern Music, Jo Walker of CMA, writer Dorothy Horstman, Ed Shaia of ASCAP and, from Eastern States Country Music Inc., Mickey and Pat Barnett and Reid and Bobbi Northrup. Also attending will be members of the Jamboree Tour from Pinston, Alabama, who are coming to Wheeling for the May 22 coming homecoming Jamboree and the Doc Williams Roast the next day.

Ellington Concert

NEW YORK—The Duke Ellington Orchestra, under the direction of Mercer Ellington, with Sarah Vaughan, Joe Williams and the Hampton Institute Choir, performed at a benefit titled "Ellington Is Forever," at St. John the Divine Church, April 29.

The Ellington Orchestra performed major works, "The Liberian Suite" and "Three Black Kings."
Awards to Kilroy

NASHVILLE—Singer-Songwriter Music presented its first "Singer-Songwriter Award" to Eddie Kilroy, boss of Playboy Records here.

The award was established to honor excellence in any facet of the recording of a Singer-Songwriter copyright. Kilroy produced "Don't The Girls All Get Prettier At Chasin' Time," penned by Baker Knight and recorded by Mickey Gilley.

The single reached the No. 1 spot on Billboard's Country Singles chart the week of May 1.

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<td>I'LL GET YOU OVER—Crystal Gayle</td>
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<td>MR. DOODLES—Don Ferguson (S. R. Ram, Atlantic)</td>
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<td>RED, WHITE AND BLUE—Lynne Larue (S. R. Ram, Atlantic)</td>
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<td>THE PASS CITY—Marilyn Anderson</td>
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<td>SHE'LL THROW STONES AT YOU—Renee Miller (Clint Black, Dana, Capitol R/C)</td>
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<td>STRANGER—Donna Jeter</td>
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<td>LET YOUR LOVE FLOW—Selden Brothers (G. Watson, Warner-Tamerlane R/C)</td>
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<td>THE DOOR IS ALWAYS OPEN—Don &amp; Sue</td>
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<td>SUSPICIOUS MIND—Meat &amp; Louis (M. Artists, Columbia R/C)</td>
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<td>THERE WEREN'T NO COUNTRY MUS-E—Mickey Gilley (S. B. White, Columbia R/C)</td>
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<td>YOUR PICTURE IN THE MIRROR—Renee Falanders</td>
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<td>THE BIGGEST AIRPORT IN THE WORLD—Joey Scott</td>
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<td>ROCKIN' IN ROSALEE'S BOAT—Rick Case (S. R. Ram, Warner-Tamerlane)</td>
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<td>AMERICA THE BEAUTIFUL—Tom Clower (C. J. Good, S. B. White, Epic R/E)</td>
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a TIMMER—Singer-Songwriter had signed and produced the progress this week.

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<td>I'VE GOT TO BE COUNTRY—L. Wells (S. B. White, Columbia R/C)</td>
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<td>DON'T TALK ME THE PLACE WHERE YOU ANYTHING (S. B. White, Columbia R/C)</td>
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<td>ENDING-Harry Payton</td>
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<td>IT CAN MAKE IT ON—Tanya Tucker</td>
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<td>SUN CONING UP—Don Bean (S. R. Ram, Atlantic)</td>
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<td>THE LITTLEST COWBOY—Renee Miller (P. B. Jones, Mercury R/C)</td>
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<td>YOU CAN KNOW AS MUCH ABOUT A STRANGER—Nancy Wilson</td>
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<td>LET ME BE YOUR FRIEND—Wanda Miller (P. B. Jones, Mercury R/C)</td>
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<td>(Here I Am) ALONE AGAIN—a.k.a. Black (P. B. Jones, Mercury R/C)</td>
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<td>YOU ARE SO BEAUTIFUL—Donna Jeter</td>
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<td>FORGET-Donna Jeter</td>
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<td>(I Don't Think I Can) Live Without You—Donna Jeter (P. B. Jones, Mercury R/C)</td>
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<td>BOO-Tyler White (S. B. White, Columbia R/C)</td>
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"Thoughts" by Buddy Bear (C. J. Good, Epic R/E)
200th Year Greatest For Columbia's Sonny James

His Next #1 Single!
"When Something is Wrong with My Baby"

COLUMBIA 3-70335

THIS BEST SELLING ALBUM

DEALER REPORTS:
★ "Very heavy sales"
★ "One of the best selling albums we've had in two years"
★ "All we have to do with this album is just display it and it moves"
★ "Our sales have doubled"
★ "A collector's album that will sell all year"
★ "A masterpiece that's making money for us"

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NOTE: Due to the limited availability of the banquet facilities, only one prize per entry is $35.00 for an array of golf clubs and cart rentals. The entry fee is $35.00 per person.

Any entry in an entry fee can cancel out the tournament and receive their back 10% of prizes. The team will be paired up by the Tournament Committee based strictly on handicap to establish 36 teams of relatively similar ability.

The teams will be grouped in pairs, and the team that finishes first to fifth place, with a total of 24000 points, will be awarded the trophy.

Note: Due to the complexity of the sort of tournament, and the size of the banquet facilities, it is recommended that no guests be invited to the after-party except the participants themselves.

If necessary, extra banquet tickets for guests will be $7.00 per person. Everyone must have a ticket. There will be no extra tickets available.

Absolute entry deadline June 4th

Barri Scores At Warners

Continued from page 40

the cut and thought it was a smash. So I said to my manager that night "I want to sign him up, with Michael doing a great disco arrangement. It was just one of those natural songs, with the tv exposure helping an awful lot.""

["Barri Scored Again,""]

Barri was recently finished his first "Business of Music" course at Temple after a continuing series of courses he teaches New School for Social Research in New York, where it has been offered eight times.

Barri is now a staff producer at Warners Bros. and expects to work closely with Omartian, though each can produce separately and can work with acts other than Warner Bros. acts.

Chet is one act the two will work with, an artist Barri feels is capable of making great commercial records. Dukes is another. "I feel Dion is one of the great rock singers of all time," Barri says. "He's written some new songs, all rock but all contemporary, and I am extremely excited about working with him."

As for his move from ABC to Warner Bros. after 10 years, Barri says he has "no knocks about ABC."

My contract was up, the place had been family to me and the people I was really close with were gone."

"It was also in a situation where I was more administrative than anything else and only two or three months of my last year had been spent in the studio. And I love the studio."

"Jerry Rubinstein was great and told me I wanted to do. But I explored a number of possibilities and decided Warners would be best for me. I'm surrounded by producers and acts I've admired for years and there is an atmosphere of music and creativity."

BOB KIRCH
ITALY’S MARKET

By ROMAN KOZAK

ROME—Marco Bignotti, EMI Italian marketing director says: “Our top policy today is that marketing in Italy is simply one of competing on consumer-mindedness.”

But in a land of rising prices, falling currency rates and obsolete retailing, that is not so easy to do.

Says Bignotti: “Before we release any product, whether it is pop, jazz, or classical, we study the market for the most effective merchandising and publicity campaign we can mount.”

He estimates the EMI controls about 19% of all the market, compared with 24% for Phonogram. According to him, EMI releases about 250 classical LP titles a year, whereas his competitors, Polydor, publish around 150. About 200 titles were released as cartridges and cassettes.

He says: “Recently the cassette market, as well as cartridges, has been growing and we are planning a product. In unit sales, albums account for some 30% of EMI Italian turnover, singles at 30% and tapes at 20%.”

EMI Italy distributes the following labels in Italy: RAK, Polydor, Stock, Arista, Bell, Casablanca, Magnet, Target, Rockefeller, EMI, EMI International, Gigapace and others.

Regal, Melodiva, SRHM, Angel, MAM, Capriole, Purple and Polydor.

Says Bignotti: “We mostly rely on traditional outlets for our product. We sell well through supermarkets, disc retail outlets around Italy but we are developing a special sales force to promote our product in supermarkets as well as department stores, supermarkets and gas stations all over Italy.”

Bignotti notes that there is a backlash by record-producing organizations in Italy but he believes that has gone out of business recently. Right now, in Italy, with the economic situation as it is, we feel we in EMI must care more for the traditional retail outlets, rather than other ways.”

And when the record industry here sells to a retailer the shop takes a loss if it overstocks on some particular record. There are usually no returns to the record companies. But in some cases when a record company wants to promote a record, the retailer will take back some earlier unsold records as a discount—so the problem is a delicate one with the promotion of the new record.

“It’s probably normal procedure all over the world that economic situation is good in the country, then there is no problem. But in Italy this problem can go from 5-40%.”

“Over the last year, and the last couple of years, the Italian public isn’t as well off as it was a few years ago. Raw materials and salaries have gone much higher, but the music business has remained the same because when times are bad people buy things vital to the family, not records.

“Music doesn’t sell because of the rise of the lira, we are losing money. Everything we import costs more. But we have not met our goals when you compare EMI to BASF 18%. If we have considered our higher costs and we will have to raise prices.

“For many years the predominance for Italian manufactured records is Switzerland, since it is so close to Milan where we have our factory. Other markets are Belgium, Alberta and other countries round the Mediterranean, and not only a little to Greece, but we expect improvements in the situation.”

“We are in good shape for export now, because the fall of the lira has made our products cheaper abroad. We do have the problem of buying raw materials and we have problems with the trade unions.”

“I believe the future for Italian manufactured records is in Europe. We have a new contract with the unions until there are new elections in Italy. The strikes we have had in recent months have not so much been because of labor relations as because of politics. The goal of the trade unions is simply a finding agreement, but to change the system itself.

“Replying to criticism that the quality of materials and workmanship of records manufactured in Italy is inferior to the imported product, Bignotti says EMI has upgraded its machinery and quality control within the last year.

“But he says that promotion is still the biggest problem. It is almost impossible for EMI to promote a record on Italian radio or television and there are few people who have heard of the American radio and television that are prevail, and allowed censorship. “Yet the private radio stations are few but they are increasing in number, and we see them becoming more important.”

“Before checking out the new stations. They are popping up like mushrooms, as everybody with about three million lire ($3,200) has rushed to start one. But few of today’s stations will survive. They are not new.”

“We’re checking them out, by one and another, preparing a list of these we’re prepared to work with. But this includes advertising as well as free records. Radio stations are good for publicity, specially on concerts, because they broadcast in the area where shows are being held. But at least two-thirds of the new FM stations in Italy are hopeless and only create confusion. Our problem is to select the right ones”

Bignotti also is having some problems with the same products and the music the stations needed. When the “disco fad” began, we did not realize how many problems every record with a disco beat would be successful on the market. But we have taken all the decisions, only a few make it to the consumer.”

“At EMI, we’re selective with the disco sounds so we haven’t released so many records. We didn’t have this kind of material only now we have been able to distribute disco music into the market. And EMI has material by Buddy Miles, and Hot Chocolate and Thelma Houston—good for disco.”

Bignotti says that quality disco music can also be good. “People now want to go to discos and dance for hours on end and not think about their problems. How long ago it was last, nobody knows.”

Styles change.

“As far as the recent popularity of the ‘friend line’ of music, the writer is concerned, we think that along with RCA we have the best arrangement for this kind of music. But Funkadelic, Guscetti, Alan Sorrentini, Claudio Lelli, Bari Centro and the Nouva Combinaison have not succeeded very well, but they have a strong position.

“Certainly EMI is the only record company with extensive advertising in the prime media. Especially on the classical label: In Italy, we have sphere the biggest national news magazine. It costs a fortune but we really believe that it is the only way to reach those consumers.”

“There are no record clubs in Italy, but we think that we are more difficult to sell in normal ways that selling in unusual ways is virtually impossible. But in Italy EMI has the best sales force in the country.

“We have 40 salesmen for traditional outlets and six area managers who also control the stock in the record stores and their promotions.”

Bignotti adds: “At EMI, we have been engaged in our new budget line because we’ve been in the business for 75 years and have a great catalog to choose from, but we have to meet the budget-line product, which sell here for about half the retail price of our standard products. We have Nat King Cole, Edith Piaf, or even Pink Floyd on our budget line sets.

“The problem is that the techniques of retailing are very low in Italy. It is difficult to meet the retailers and know their business. They know how to arrange displays so that if you do not arrange new ideas for the sale, you will lose all the wird one record you will come out with.

“But in Italy the shops do not know how to sell. They are like oys, closed to any idea. We give the posters, display racks and other material, but the most important thing is that we have a new philosophy for selling, there is little else that can be done.”

Galaxie Band Bombs

WARSAW—Gumpel’s Galaxie Dream Band performed through a two-day season at the Congress Hall here, the leader presenting his new program and new group, which comprises singer Jean Dorothea, tenor, and Ralphola, Perry Robinson and Martin Bues.

But the unlock free music and improvisational experiments drew only a small following. Later jam sessions at the Riviera-Romet and Byrek jazz clubs were more successful, pulling an enthusiast jazz fans.
BRIDGE WARNS
U.K. Piracy Could Go
To 50% Unless Fought

Continued from page 5

specialized form and in particular in the making of vinyl records of popular tunes seemed to be on the increase.

"We’ve been troubled with our usual quota of complaints and proceedings and proceedings are now being pur-

sued against a very substantial im-
portant of the pirated reprints which was manufactured in Hong Kong."

In the year ending December 1975, the total legal expenses in-

curred by the group of firms was

$12,000, of which $4,000 was re-

covered from offenders. Two large cases were reported where damages and costs are ex-

pected to come to around $20,000-

$30,000.

On another financial matter, Bridge asked for advice about par-

tialtion of the EPTU, where EPTU’s

removal of the group’s old singles has led to a number of complaints. Some British Masters Book, first published in 1963, but with the bringing up again, much more in-

cluding some of the earlier masters and some of the masters in the round of George, John, Paul and Ringo.

Gold here to handle worldwide distribution, including the U.S., Canada, Europe and Japan. The EPTU Express label, with the reissuing of George, Paul and Ringo, has been a hit with the group.

Marketing starts for new drop-in neuro rhinitis, butter cut Provan an estimated 50,000 in-

cluding a direct mail shot to 5,000,000 record buyers who will receive a freebie.

Pye using its first-tour radio advertising campaign for a David Bowie led to a new label album, Robin’s "To My Love."

Following recent deals of Paul and the Stones’ debut, "Some Girls," and "Abigail," the group remains one of the hottest in the world.

U.K. singer Robert Young’s old album "Great Songs From Great Shows" has an initial print run of

of 30,000 in Britain. He has been touring the U.S. with the Beatles and the Stones.

A woman’s Institute hall in a rural area was the location for a two-night run —to total crowd of 50,000. The tour to support the next album "Pero’s and Songs" was just $50 for hire of hall and $10 for the caretaker who sold all the tickets.

The Rolling Stones’ tour of the U.S., "Let It Be," has been a sell-out for all dates.

Major U.K. tour for Gallagher and Lyle, run-

ning through the week, has been a huge success.

Bridge described the case to be put to the inquiry board as "of vital importance in the group’s efforts to support our case."

And he reported that during 1975 EPTU purchased 12 million gold and 12 platinum albums, plus 52 silver and seven gold singles.

"The whole premeditated music business marked time in the last year and this in spite of Value Added Tax remaining at 8%. We have to thank our lucky stars that VAT did not go up to 25%.

The From the Music Capitals

Of the World

LONDON

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Tougher Laws For Taiwan?

One of the prime targets of Taiwanese pirates is U.S. recording acts riding the pop charts, and the international ramifications of the problem have prompted the RIAA here to actually involve itself in trying to come up with possible solutions to the problems.

RIAA officials confirm that the association is working with the International Federation of the Phonographic Industry on the whole Taiwan problem of counterfeiting. A new strategy includes efforts to secure copyright and/or anti-piracy legislation in areas where it does not exist, and to support campaigns to strengthen existing laws.

Last December the RIAA approved an IFPI request for increased financial contributions to the anti-piracy program so that it could be extended to places like Taipei, Singapore, the Philippines, Malaysia, Indonesia and South Korea (Billboard, May 1).

Under terms of the grant, first priority will be given to Singapore and the Philippines where it is said that pirated products account for about 80% of all music sales, in spite of existing anti-piracy laws.

Although Taiwan is not on the IFPI's priority list, concerned officials in that nation have expressed a willingness to work with the organization, and any other international anti-piracy bodies in an effort to stem the problem.

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Katz: Canada Is Lacking Managers

MONTREAL—"I don't think that enough managers are devoted to the professionalism of the record business in Canada," said Montrealer K. Gray Katz. That is an observation from Allan Katz, the former national promotion and advertising manager for BMG Canada Ltd., who left that position to manage in partnership with Montreal-based promotion and advertising agency well-known European singer Nana Mouskouri.

"I can count the professional managers who treat their job as a profession and have paid their dues as artists have, on a couple of hands. Too many people are in the business who don't pay their dues and a lot of people will disagree with that statement throughout the week. They name more than ten in this country. In fact, I challenge them to name more than five," Katz started out in the business as a musician playing woodwinds in a number of local bands. His first stint in the record business was copywriting. Later, he worked for various record labels at RCA Canada. Having learned the mail order business at RCA, he became manager of the Longines Symphonette Society, a division of the Longines Watch Company, before joining Katz joined Polydor in July of 1969.

"After six and a half years in the record business, I wanted to see what else was available," says Katz. "I came from a mail order background and recently there's been a lot of ac- tual staff mail order on television which, in my way of thinking, is not always to the benefit of the artist. That's where managing. Also being closely connected and working with people like Bruce Allen, the manager of Bach- man-Turner Overdrive and Vic Willi- son and Ray Daniels of Rush, help- ing them achieve their aims and watching what they were doing, I thought, "What an interesting com- bination," and I think the record business side of things, the promotion and the contractual thing, will allow for a synthesis of a lot of things that I've already learned and it's a tremendous opportunity to put all it into prac- tice."

A lot of Katz's decision to go into management was in conjunction with the fact that a right artist came along at the right time. Nana Mouskouri has had a brilliant career so far, especially in Europe, and Katz and Geszer felt that the time was right for her to make the move into North America in a big way.

"I think a manager is a person who should have a back- ground to devote to increasing the inherent values an artist already has. What a manager should be doing in maximizing on whatever potential an act or artist has. It's a partnership, I don't think it's possible for an artist to manage his own artistic and business career. I don't think it's pos- sible for a manager to be planning, the best corporate structure and the best relationships with a record company."

"Every established act, whether they write or not, should be involved in some sort of Canadian music. It is quite possible, they have the best possible publishing ventures set up for them. I don't think it's al- lowed to be a profitable business to do that."

Canada

BMCA: Canada Folds Plant

UnityEngine—RCA Radio has plans to launch a Top 40 pop pro- gram in Nov., which will be a major force in breaking singles across Canada.

The show, which will run each week for 90 minutes across the CBC's 80 station network and will be singles oriented, will originate in Winnipeg and be hosted by Jim Mac- laren. The program, Colleen Air.

Another aspect of this show of in- terest to the record industry as large is the possible collaboration between the CBC and the Canadian Record- ing Industry Association in the set- ting up of a national chart to be used in the programming of the show.

According to Milican, who is cur- rently the host of a weekly CBC show known as Major Progression, "Any talk of a chart at this point is premature as we have only just be- gun negotiations with the CRIA." A major reshuffling of time slots for weekly music shows on the CBC has moved The Great Canadian Gold Rush, Jazz Radio Canada and Touch the Earth into an 8:30-10:30 time slot which will be previously reserved from 10:30- midnight. Major Progression will be sold to the FM network and moved into FM.

Radio Net

Top 40 Show Set For Nov.

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BMI Becomes Independent

Continued from page 10

Western Canada.

The Stardust Band has been con- firmed for a booking at the Hotel Nelson on June 2, a chance in policy for the managers' famous Tally- lish French club. The booking comes as a result of interest talks between club booker François and Butch Soder of Music Shops. National.

Scarnato showed interest in working with Quebec-based acts such as Michel Pagliaro, L'Inconnu and Eric Legrand. The Stardust Band has been confirmed for a booking at the Hotel Nelson on June 2, a change in policy for the managers' famous Tally- lish French club. The booking comes as a result of interest talks between club booker François and Butch Soder of Music Shops. National.

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As Jose goes about proving to young Latin jet set guests in the upstairs lounge. Also upstairs are such intriguing sights as a game room, cabinet, skick theater and dining room. While downstairs...

The people do what they come to Galaxy 21 for, dancing to live salsa music and recorded disco product.

LatinScene

SANTO DOMINGO

Dominican composer and orchestra leader Luis A. Jr., who recorded for SM (Salto Mu- zart), passed away to the regret of all Dominicans. Alberti formed his own orchestra and com- posed and recorded songs that became international hits such as "Luna Sobre El Ju- nage," "Compadre Pedro Juan," "Cielo," "Luna" and "Enamor." Most of Alberti's composi- tions are the popular merengue and other folk rhythms such as the mangulina, cariben and bolero. Alberti had just a book published ti- tled "De Musica y Orquestas Raquiales Domini- canas," 1910-1953.

Two Dominican pop artists, Wilfredo Vargas (Linked) and Josey Yovino (Discosol), re- corded singles in honor of one of the founders of the country, Juan Pablo Duarte. The discs are titled "Juan Pablo Duarte" and "El Presidente Duarte." The latter, Yovino's recording, was prohibited on radio but the sales went "sky high." Spanish recording artist Julio Ignacio (Altimar) starred in the film "La Vida Segu Signa," also the rock opera film "Tommy" was shown here and the original soundtrack LP on the Polystar label sold out in the record stores. New singles out are "Tu Sorra Mi Compagna" by Dominican singer Anicia silica (Pareo) "Porfio," "Manuela La Torpua" by Argentine singer Luis Aguirre, "Per de Mano," and "La Alternativa Del Bu- rdo," by Spanish singer Juan Manuel Serral (Gama Musical). ... Spanish singer Ralphan, who records for Flamenco, was signed by four dressing of these "flation" nights at the Karlin Jarazat. Local rock group Rongo Soria gave two concerts at the Ballet Artes Theater. The group is managed by ex-disk jockey Pape Doros. Dominican singer Espadilla Pego (Cayo) has a new single out with songs "Yo Te Prometes No Llorar" and "Yo Soy Viva Amigo Del De- lo." ... Mani Latin, Spanish songstress as the Hispanico label, gave concerts at the Ballet Artes theater and dates at the Salsa La Mancha Night club at the Hotel Carlton. The artist was booked by artist Juan Gersz. Dominican artist Victor Irroca and his group made a successful tour in the U.S. which included night spots in New York, Philadelphia, Boston and New Jersey. Irroca has changed his recording label from Bonomiyra to Teca Rec- rids which belongs to the disco Money firm. The artist has a hit here and on the New York Latin radio station called "Callevea Cott orio." By MARY FISHER

Freddy Fender Sings For Homeland

MEREDITH, Tex. - Down along this Rio Grande border town, Freddy Fender was born and bred. He decided it was time to come "home" and make it a big annual occasion for the chicano folk with whom he has so many memories.

Thus, on April 17, the night before Easter, the first yearly "Freddy Fender Day" came into being for the Fender's ABC recording artist. It was held in the Livestock and Rodeo Grounds here, and the turn-out totalled more than--expected--a little more than 7,000 persons at $6 per.

Supported by such old hands as the Sir Douglas Quintet and Tommy McLain on the bill, the homespun concert ran a marathon four hours plus. It was an artistically satisfying event the local public (drawing from the Samilacion area from McAllen to Brownsville) would long remember, and it "assured the repeats for the future."

The one who hit the inspirational nail right on the head from the be- ginning was Freddy Fender's manager-producer and one of the voices for the event. "Despite his being born into poverty, being a part of a persecuted minority group and having hard times always along the way (reference to his run-in with the law in the late 1950's), he never stopped having the faith. It should serve as beacon of light for all of you here tonight," he said. The cheers rang out.

Fun and nostalgia also turned into tears during the course of proceed- ings. In between his more than two dozen numbers, delivered in English as well as in Spanish, Fender reminisced with passion of his growing up days in the land of his heritage (actually his birthplace was 10 miles down the road in the town of San Benito, Tex.).

"I'll never, never forget how I started singing and strumming on the doorsteps of the local grocery store. Galvan's, when I was about 13 years old. How the encouragement of some one out there gave me has driven me to the point of being right here at this stage at this moment of my life," he recalled.

One of the anecdotes of his child- hood had mixed emotions for both himself and the people in attendance. "I can never forget my old friend and first mentor, "Don" Mario Mires. How I performed in a little town outside of El Paso--while I sang he passed the hat around to pay for his beers. 'Some of mine, too,'" Fender chortled over the little milestone of his earlier days on the "boards." Mires is now in his mid-80's.

There were many songs, many sto- ries and "muchos" applause. Fender summed it up succinctly. "This is one of the proudest moments in my life. I'll never forget my friends and will always have a special place for them in my heart," he said. Believe me when I say that this is a dream come true. It's gonna he even bigger and better next time."

Lone Star Beer, for whom Fender also does some jingles, co-sponsored the night along with Meaux, who shelled out some like $15,000 in excess and promotional materials. Besides the "welcome home" ceremonies at Harlingen Air- port, Fender and company had heavy advertising in radio, television and newspa- pers. The moneys also went toward construction of the stage in the middle of the grounds plus the amplifying system.

In all, it was a reciting night for Fender, who no doubt will long re- member this one more so than many of his concerts throughout the land, in California (where he came in from a successful junket) and over...

(Continued on page 63)

Mexican Image

- Continued from page 3

or record companies supporting this idea. Mexican material will once again be accepted internationally, and Mexican composers and lyr- ists will receive the recognition they deserve in Mexico, but Spain and the rest of Latin America as well.

Mexians would thus regain Mexi- can's good image in music, but it would also become profitable in the long run through increased inter- national licensing.

IN THE...
MAY 15, 1976, BILLBOARD

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WASHINGTON—Roy S. Campbell, popular local soul deep-ee here, has met a mysterious and shocking death. Campbell was apparently kidnapped by two men, reportedly posing as plainclothes police, who took him away in their car, as he and his wife arrived at their home on a Saturday night.

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LP SERIES REVIEW

Memory-Stirring Jazz On 6 Verve Twelver Reissues

NEW YORK–The initial six Verve reissues distributed by Polygram are all impressive $7.98 twelvers featuring some of the top names in jazz during the period, 1954-69. Those evaluated are Charlie Parker, Lester Young, Billie Holiday, Dizzy Gillespie and Bud Powell, as well as战绩 3. Each LP features beautiful cover art taken from a large painting display of the artists, plus extensive liner notes are educational with annotation by Leonard Feather, Ira Gitler and Alan Bierman.


The Mel Lee LP, "Pres And Teddy And Oscar," is well worth owning for each of the performances. The original sessions are "I Can’t Get Started," "On The Sunny Side Of The Street," "When You’re Smilin’ That Bat Love" and "I’m Confessin’." On one date his tenor sax is joined by Mel Lee, John Heard, and George Chisholm, and on the other by pianist Oscar Peterson and guitarist Barney Kessel. The Holiday LP, "The First Verve Sessions," features some of Lady Day’s 1956 performances. These include "Blue Moon," "These Foolish Things," "Love For Sale," "Autumn In New York," "Lover Come Back," "You’re In Trouble," "Illinois Jacquet," The Ocean." Backing her are Flip Phillips, Charlie Shavers, Oscar Peterson, Al Haig, Etta Jones, Joe Scott, Paul Quinichette, Freddie Green and Herb Ellis, among others.

The Rossel LP, "The Sonny Rollins/Sonny Stitt Sessions" is composed of two long-sought LPs. On the various sessions, Sonny and Stitt solo as well as each of them individually. On each selection, all of these are in sound, including Sonny's signature tune, "The Masque," as the rhythm section led by pianist Ray Bryant. Every tune has a jam session section which usually includes such greats as Oscar Peterson, Ray Brown and Hank Jones.

Richard’s solos seem more comfortable than the clean, fast runs that have appeared on the group’s LPs open the first year of the band. In fact, in takes a more vis-

ual instrument role than he has in the rockers’ format, being in the guitar only on the lead and also using his bass and piano. "Hot Stuff" is the disc contribu-
ting most to the band’s reputation andability of the Stones' originally if one believes the notes that show the cut was re-turned for a session in Paris, "Tea For Two," the "I See You" and the CTM Fugia," "Cherokee." All of this has shown that the rockers are not as bad as some of the songs that are known to be a hit while the disco had hit full steam. The number is helped no end by the quality of the rhythm section of Charlie Watts and Bill Wyman.

"Chey Oh Baby," the only non-Jagger-Richard title here (Eric Donaldson is the writer), is the reggae-
flavored title cut, which has a distinctive sound and working as an adaptation rather than an imitation. Other than the rockers, "Memory Mo" and "Feel Too Cool" are the most interesting cuts. Both are mid-
tempos with good guitar work and dependence on keyboards and string synthesis. Most notable is the John Leyton project My Beatles vocals on cuts like "Moonlight Mile" and "You Can't Be Told," both with the Potato Gang. Richard’s alternating lead vocals with Jagger are the highlight of the Stones’ performance. His cover of "Feel Too Cool" (with Nicky Hopkins back on piano and string synthesizer) is the most notable; the Stones band has come up with in years.

"Hey Negrita" and "Melody" are interesting, but that’s about it. On the whole, this is a fine collection of songs about growing old or being transcendentally carried away by musical and other triggers. What the Stones are best at—doing generally simple things in the best possible manner.

Bob Kirsh

Wilmington a New Mecca For Gospel Singing Acts

The gospel groups, both white and black, are back in town. This weekend, and Sundays for concerts. The Evangelical Presbyterian Church at Riverside Avenue is tonight. Another program is tonight at the First Baptist Church, and the Colored Community Center brought in Grachan Johnson and the Black Nativity quartet for Sunday afternoon and evening concerts.

Country-western singers are brought to in Toomey young adults. Second Baptist Church offer the concert alters of Barone College, Mascouer, Okla. M. C. will handle a night concert with both sacred and secular music. The group appeared in traditional American concert at the church, and it was a Sunday afternoon offering at Enon- barns Carlton United Methodist Church with the Princeton Uni-

Wilmington Gospel Chorus.

If you are a gospel concert goer, you can’t miss the "John Gospel." This is somewhat of a ceremony.

London Making Its Own Tapes

NEW YORK—(13) signed the official entry of London Records into the dance, and exposed manufacturing on its own, taking over from former successes, and with more than 200 albums from its pop catalog.

London has issued its latest releases under its own logo and through its new blade network of independent distributors through the London catalog product as well.

The label also is unveiling its national ad and promotion campaign to back its imported FFRP "highest quality" cassettes, manufactured by Bartec U.K. of the U.K.

To date, 14 imports from the clays category, Phase 4 have been issued, with more than 100 additional titles, both catalog and direct releases, due this month and next.

Atlantic/ATCO: 2nd Best Month

NEW YORK—April sales figures at Atlantic/ATCO tallied out as the second highest for a month in the company’s history, according to Bob Giew, senior vice president, marketing.

The London LPs sales were reported on the market by such acts as Led Zeppelin, the Rolling Stones, the Who, and the Band. Contributing to the overall tally was strong singles activity by Abba, the Don McLean Band, King Curtis, Wilson Pickett, Prayer & Drum Corps, Hot Chocolate, and the Grease Band, Bud Company and the Rolling Stones.

Glew is also predicting a record-breaking second quarter, ending June 30, for the label.
McCoy Tyner with Hubert Laws, Billy Cobham*, Ron Carter*, and the San Francisco area's finest strings. Produced by Crin Keepnews; conducted by William Fischer. Performed and arranged by McCoy Tyner, as perhaps the finest acoustic pianist in contemporary music expands his horizons to include this album full of soaring strings and woodwinds scores.

TYNER'S NINTH
A PINNACLE

FLY WITH THE WIND
Milestone 9067

Tyner's ninth album for Milestone. His peak achievement to date.

ELTON JOHN—Have You Ever Been to Mexico? 292. Live cut set at Madison Square Garden and at the Royal Albert Festival Hall is basically another great hits set, offering a few cuts that prove Elton's versatility and some interesting new material. Elton is in high form on the material from his current album, and I am confident that he is in a much more relaxed and confident frame of mind than before. I believe that Elton has taken this song to the next level, and I am sure that he will continue to make it a big hit. Best cuts: "Goodnight Yellow Brick Road," "Candle in the Wind," "Your Song," "Daniel," "Crocodile Rock," "I'm Still Standing." 

Best cuts: "Goodnight Yellow Brick Road," "Candle in the Wind," "Your Song," "Daniel," "Crocodile Rock," "I'm Still Standing." 

COUNTRY

CHARLIE DANIELS BAND—Saddle Tramp, Epic EP 34150. The exact date and details of this album are not provided in the text. Critics have praised the band's musical style and performances on this album. 

JAZZ

CRUSADERS—Those Southern Knights, Atlantic EP 34150. The exact date and details of this album are not provided in the text. Critics have praised the band's musical style and performances on this album. 

SOUNDTRACKS

BUBBLY BROWN SUGAR—Original Broadway Cast Recording, Rca, Records RL E 60951. The success of the show, Sugar, is being reviewed in this review. Critics have praised the show's music and performances. 

BILLBOARD'S RECOMMENDED LPs

ENJOY THE MUSIC!
When Maxine Nightingale said she'd be right back, the lady wasn't fooling.

Maxine Nightingale's right back. With a hit album follow-up to her career-launching single.

She's right back with the stuff that saw her single shoot straight to the top pop spot. And then right onto the r&b charts.

She's right back with more perfect material. From songwriters writing for Marvin Gaye, The Bay City Rollers, Earth Wind & Fire, Rufus and The Beatles.

And yet uniquely right-on for her own bad self.

She's right back. The hottest new female find of 1976.

Maxine Nightingale's righteous first album, "Right Back Where We Started From."

The return that's really her arrival. On United Artists Records and Tapes.
America—The Day The World Ended (1:35); producer: George Martin; writer: Dave Poon; publisher: WB, ASCAP. Warner Bros. 8127. Already on the charts this week, America's latest catchy and melodic ballad with impeccable George Martin production is sure to hit as high as it could in today's marketplace.

Abba—Mamma Mia (3:31); producer: Bjorn Ulvaeus & Benny Andersson; writers: Benny Anderson, Stig Anderson, Bjorn Ulvaeus; publisher: CBS, ASCAP. SMG 13115. These Swedish oddballs with their surburbanic bump-hi-bug hit factory have done it again. Direct from concepting the name of this wildly silly, Abba is about to attack the U.S. again with another irresistible bouncing ball melody novelty.

Taireus—Heaven Must Be Missing An Angel (Part I) (2:39); producer: Freddie Perren; writers: K. L. Lewis, F. Perren; publishers: Bell Peo/Peen Veters, BMI, ASCAP. BCR 12069. These high quality soul-rockers must feel right at home with writer-producer Freddie Perren; Turner Morten stalwart who also helmed the new singles hit for Capitol & Throughout spanning Taireus performance just in time for up-tempo summer season. An all-star group.

Billy Swan—Number One (2:24); producer: Billy Swan & Chip Young; writers: Marie & Billy Swan; publisher: Cumber Music. BMI. Back to Bluebonnet Hill with Fats Domino is what this record is about. But it's a real winning call for Swan and could well emerge as his biggest hit since "Can't Help Myself." The single has already created lots of radio interest and is a delight to listen to.

Freddie Fender—Vaya Con Dios (2:25); producer: Huey Murray/Milan Records; writers: J. M. F. Fender, R. L. Dyal; publisher: Bearsville 0307 (Warner Bros.). Flamenco is becoming in vogue and the top country artists like Boots Randolph, Jerry Garcia, et al. are all vying for the top spots. Freddy is hitting it with this one. It's got everything to be a top-fiver.

FOOGH—Feel The City (2:10); producer: Nick Cones_AXE PRODUCTIONS FLANMUS—writer: Steve Wariner, BMI. ASCAP. Bearsville 0307 (Warner Bros.). A worthy follow up to "Slow Ride" finds the rock poppers in dynamic form with a breezy rockin' urban style and solid harmonies punch in above a dynamic range of riffs. Tight enough for fast AM acceptance.

Gene Watson—Love You Always (You're In My Arms) (2:34); producer: Billy Sherrill; writers: Billy Sherrill, H. Stevens; publisher: Epic, BMI. ASCAP. 17627. Freddy returns to the market with another irresistible bouncing-ball melodic novelty.

Gary Stewart—in Some Room Above The Street (3:20); producer: Roy Davis, Sterling Whipple; writer: George McRae; publisher: CBS, ASCAP. CBS Dot 16176. Freddy returns to the well for another good song—this time the golden Lea Paul/ Roy Ford hit. Again, a Texas team's bond with Freddy's love of English rendering with the sounds and soul of Mexico. Another winner for the McRae camp.

Sherry Acebes—a Man With His Foot in His Mouth (3:17); producer: Billy Sherrill; writer: Robert Nix; publisher: Epic, BMI. ASCAP. 17627. A solid release from Billy Sherrill with his second artist on the label. The single is his one in a million sound. It's the best of what he can do.


G. T. Experience—Can’t Stop Groovin’ Now, Wanta Do It (3:25); producer: Roger Tamlyn; writer: E. L. Gardner; publisher: Blackwood Music, BMI. Columbia 310346. Roger Tamlyn's first outing on Columbia is a solid dance funk mover in the group's party style. The vocal harmonies and instrumental parts are both more ambitious than even before for that label's stable of enigmatic swing things. One of B.T.'s best singles yet.

George Jones—You Always Look Your Best (Here In My Arms) (2:25); producer: Billy Sherrill; writers: H. Stevens, R. L. Davis; publisher: Epic, BMI. ASCAP. 17627. A solid release from Billy Sherrill with his second artist on the label. The single is his one in a million sound. It's the best of what he can do.


Ray Griffin—I Love The Way That You Love Me (2:25); producer: Roy McEntire; writer: Ray Griffin; publisher: Epic, BMI. ASCAP. 17627. A solid release from Billy Sherrill with his second artist on the label. The single is his one in a million sound. It's the best of what he can do.

Dion—Born to Be With You (3:45); producer: Phil Specator; writer: Don Robertson; publisher: E. H. Morris & Co., ASCAP. Big Tree Songs 1616 (Atari). A worthy follow-up to Dion's hit, "I'm Talkin' About You." This is another well crafted, well executed ballad. Dion is one of the best ballad singers around. A real winner for the slow ballad group.

Leon & Mary Russell—Rainbow In Your Eyes (3:48); producer: Leon & Mary Russell; writer: Leon Russell; publisher: M. Green, ASCAP. Capitol C 40526. Canada's country songstress comes through with a super sweet job on a fine, tastefully produced, song. A powerful release.

Joe Walsh—Walk Away (3:40); producer: Not Listed; writer: Joe Walsh; publisher: ABC/Outfield Music/Mod Muse M 12126. A solid release from Billy Sherrill with his second artist on the label. The single is his one in a million sound. It's the best of what he can do.

Robin Trower—Too Reeled Staring (3:18); producer: Not Listed; writer: Robin Trower; publisher: Chrysalis, Axsap. Chrysalis 7119 (Warner Bros.). A solid release from Billy Sherrill with his second artist on the label. The single is his one in a million sound. It's the best of what he can do.

Home, Sweet Home—Rear View Mirror (3:31); producer: Joe Stilgoe; writers: E. L. Gardner, Ray Griffin; publisher: Epic, BMI. ASCAP. 17627. A solid release from Billy Sherrill with his second artist on the label. The single is his one in a million sound. It's the best of what he can do.

Jimi Hendrix—The Wind Cries Mary (3:31); producer: Jimi Hendrix; writer: Jimi Hendrix; publisher: Epic, BMI. ASCAP. 17627. A solid release from Billy Sherrill with his second artist on the label. The single is his one in a million sound. It's the best of what he can do.

Del Shannon—Keep Searchin’ (3:32); producer: Del Shannon; writer: Del Shannon; publisher: Epic, BMI. ASCAP. 17627. A solid release from Billy Sherrill with his second artist on the label. The single is his one in a million sound. It's the best of what he can do.

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- Travelin' Man
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- Jody Girl

Side Two
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- Turn The Page
- U. M. C.
- Bo Diddley

Side Three
- Ramblin' Gamblin' Man
- Heavy Music
- Katmandu

Side Four
- Lookin' Back
- Get Out Of Denver
- Let It Rock

BOB SEGER & THE SILVER BULLET BAND

' LIVE ' BULLET

Includes The Breakout Single, "Nutbush City Limits"

(4269)
JOHN MILES

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"As a first album, this is stunning. Truly it's a sensational debut."
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"Outstanding effort! This album touches upon greatness. Miles blends sounds ever so effectively, displaying a marvelous sense of timing and punctuation. Confidence and magic permeate the grooves."
Radio & Records

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Billboard

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Cash Box

"It is that first side that will win him his fans and propel him (together with co-songwriter Bob Marshall) to stardom."
Record World – Album Review

THE SINGLE
"MUSIC"

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Cash Box – Singles Review

"Gary Taylor – pick hit"
Gavin Report

AN EDITED VERSION
3:20
SHIPPING THIS WEEK

"An exceptionally well constructed tune. Each segment is held together with lucid production polish. A triumph!"
Record World – Singles Review

"Miles has come up with an excellent single. 'The tune is sophisticated – really a musical gem."
Cash Box – Singles Review

"Gary Taylor – pick hit"
Gavin Report

LONDON
RECORDS & TAPES

PS 669
FOR WEEK ENDING MAY 15, 1976

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<th>SUGGESTED LIST PRICE</th>
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<td>2 ROLLING STONES</td>
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<td>High Time (Warner Bros. 1921) (Warner Bros.)</td>
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<td>GEORGE BONDS</td>
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<td>ROY LODGEN</td>
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<td>THE OASIS</td>
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<td>DANNY HAYES &amp; THE TEXAS BAND</td>
<td>Sing Us A Song (MGM 36502) (MGM)</td>
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**STANDARD PUBLISHERS' SUGGESTED RETAIL LIST PRICE:**

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- The prices listed are for the week ending May 15, 1976, and are subject to change.
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**OTHER ARTISTS AND SUGGESTED RETAIL LIST PRICE:**

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**RECORDING INDUSTRY ASSOCIATION OF AMERICA:**

- The Recording Industry Association of America is an organization that represents the interests of the recording industry in the United States.
- They provide guidance and support for the music industry, including the development of standards and best practices.

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**AMERICAN RADIO HISTORY:**

- The American Radio History website provides a comprehensive database of radio programming and music charts from the past century.
- It includes detailed information about radio stations, programming, and music charts from various countries and regions.

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**WORLDWIDE RADIO DATABANK:**

- The Worldwide Radio Databank is a database that provides information about radio stations and programming from around the world.
- It includes details about the stations' formats, programming, and music charts.

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**WORLDWIDE RADIO DATABASE:**

- The Worldwide Radio Database is a comprehensive database that provides information about radio stations and programming from all over the world.
- It includes details about the stations' formats, programming, and music charts.
HENRY THE EIGHTH, JULES VERNE, KING ARTHUR, AND NOW RICK WAKEMAN.

“No Earthly Connection” is Rick Wakeman’s most exciting and expressive album yet. Rick and his new band, The English Rock Ensemble, convey a futuristic musical autobiography that at times could be described as space-age boogie.

As Melody Maker recently said, “Gone from his music are elaborate sections and melodramatic airs. In their place—a rich vein of writing expressed with power.”

“No Earthly Connection”: Down to earth Rick Wakeman.

RICK WAKEMAN "NO EARTHLY CONNECTION"
ON A&M RECORDS & TAPES

Produced by Rick Wakeman
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<td>Janet Jackson</td>
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<td>Hotel California/Love Will Keep Us Alive</td>
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| Eagles | Love Wi...
I've cut a lot of records thru the years. Here's an album I'm very proud of: "CLASSICAL COUNTRY"

...we go from 'Opera to Opry'. It's something new and different....

Take a listen.

Thanks,

"Snuff"

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SNUFF GARRETT'S
TEXAS OPERA COMPANY

CLASSICAL COUNTRY

SNUFF GARRETT'S
TEXAS OPERA COMPANY
ON RANWOOD RECORDS
STEREO R 8156
NEW YORK—The initial batch of Savoy reissues from Arista Records is certain to delight collectors and fans of 1940s and 1950s jazz. The lineup includes some of the most memorable sessions containing some very fine moments in jazz history from some of the acknowledged masters (Charlie Parker, Lester Young, John Coltrane and Wilbur Harden). Milt Jackson, Bud Powell, Tiny Grimes, John Lewis and Duke Jordan, among others. Among the tunes are long unavailable versions of “Romance in Green,” “In the Mood,” “Just for One More Day” and “Love You Just the Same.” Other titles include “Billie’s Bounce,” “Memories of You,” “Key to the World,” “Donna Lee,” “Steeplechase” and “Parker’s Mood.”

The Parker LP, “Pre/Compl.-The Complete Savoy Recordings,” features him in the company of several ensembles, including his own and Junior Marce, Roy Haynes, Count Basie, Billy Butterfield, Buddy Tate, and the band that backed him on several of the titles. Among many of the tunes is “Cirus (In Rhythm),” “Poor Poor Rich Girl,” “When I Fall in Swong,” and “Salute To Fal.” The performances and outakes are really something that can be learned from.

The Cotiane-Harder L.P. “Countdown/Savoy Sessions,” features a lineup that included tenor saxophonist Haden on flugelhorn, Tommy Flanagan on piano, Doug Watkins on drums and Charlie Parker on alto saxophone. Like the previous LPs, this 1958 session gave birth to many classic performances and recordings that are first in line for some time in the future.

The Jackson L.P., "Second Nature," is one of the most formidable LPs to appear on the market. The music is that of very fine performances that have all appeared on record before. The 1956 session has 23 tracks with three performers, tenor saxophonist Hank Jones, bassist Jimmy Raney and drummer Thelonious. Among the selections are “Mood Indigo,” “If I Only Knew,” "Lilacs in the Spring," and "Morning." The tune, "Morning," is a Trans Am," "Now the Time," and "Ellington Medley." The latter is a fine selection. The performer of these fine works is what makes up the legend of this musician. He performed on tenor, flute, clarinet and drums. The selections are "Caribbean," "Beecher Fuller's," and "Heine Sue."

The Adderley L.P., "Spontaneous Combustion," has his jazz great in the company of Donald Byrd, Nat "King" Cole, Les Horowitz, and the piano of one of the premier artists of the time, Joe McPhee. Several tracks were recorded in 1945, with the remaining coming from 1949 and both are performed by Wayman. The group included tenor saxophonist John Lewis and John Simmons and drummers George DeHart and Alvin Stoller.

The final LP of the release is perhaps the greatest jewel of all Entitled "The Chasing Fad of Harlen." This set features classic sessions with its second volume of four LPs. Although the sessions have been much more widely known in the past, the LPs are a must for collectors and fans of this great artist.

The ensemble features are the Billy Eckstine, All-Stars featuring Frankie Newton, Redd Foxx, Teddy Wilson, Earl Bostic, Don Byas, Sy Oliver and various other trumpeters. The group includes the trumpet of Brown on alto also joined by Al Casey, among others; Hot Lips Page and his Hot Seven with Don Redifer and Nat "Satch" the Hot Lips Page Big Band. It includes some fine recorded performances by Tiny Grimes, Ike Quebec, and DuVu. Among the songs are "Here and Now," "Since I Fell for You," 

"Donna Lee," and "Mambo."

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STEVE MILLER BAND - FLY LIKE AN EAGLE
Steve Miller is back on the track with his long-awaited new album, FLY LIKE AN EAGLE... and it is not long... it includes his latest single, "Take The Money And Run." ST-11497

BABE RUTH - Kids Stuff
Babe Ruth offers progressive good-tune danceable rock by laying down a steady beat and weaving guitar lines and synthesizer effects into a blend behind outstanding new vocalist Ellie Hope. ST-11500

NATALIE COLE - Natalie
Winner of two Grammy Awards, Natalie's sensational new album features her covers hit single, "Sophisticated Lady (She's A Different Lady)." Produced by Chuck Jackson and Marvin Vancy. ST-11511

GENE WATSON - Because You Believed In Me
Gene Watson is a hometown Texan, produced in his country. His song "Love In The Dust," was a hit. His new album, Because You Believed In Me, proves that Gene is the new country star. ST-11517

DOLENZ, JONES, BOYCE & HART
Mike Dolenz and Davy Jones are immediately recognizable as two of the former Monkees. They will be back with new songs of their own at the Monkees' home, in a special appearance. ST-11535

AMESBURY - Can You Feel It?
Bill Amesbury is a Canadian born and raised singer-songwriter and producer who is debuting with an album that exploded in Canada and Europe! Amesbury includes a myriad of genres from country to disco to discoland in syndicated newspaper. ST-11540

GENTLE GIANT - Interview
A complex progressive rock outfit, Gentle Giant has been playing since the beginning of the seventies. Their third Capitol album, "Interview," is their first album to do well in the charts. ST-11545

RASPBERRIES' BEST - Featuring Eric Carmen
The Raspberries' music sounds as fresh and irresistible today as it did during the early seventies! Features two hits, "Go All The Way," "I Wanna Be With You." "Don't Want To Be Goodbye," "Don't Want To Be Gonzaga," others. Produced by Jimmy Jenner. ST-11553

SIDE OF THE ROAD GANG
This six-man band from Dallas, Texas, play ballads, blues, and disco bounce bounce bounce! ST-11559

THE MAY ALL-STARS
...from Hollywood and Vine!
ELTON JOHN
HERE AND THERE

LIVE IN CONCERT, RECORDED IN LONDON AND NEW YORK.

MCA-2197
Album compiled and produced by Gus Dudgeon.