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NEWSPAPER

Billboard

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Audio Dealers, Mfrs. Split Over \$ Rebates

By RADCLIFFE JOE

NEW YORK—A split is developing in the usually well-orchestrated merchandising strategies of audio equipment manufacturers and their dealers, over "rebates"—the hottest word in this cold economy.

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

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

(Continued on page 36)

Launch Disk Club In Country Field

By STEPHEN TRAIMAN

NEW YORK—Polymusic has launched the first major direct marketing program for country music with a three-pronged attack aimed at building club membership to 500,000 by the end of 1976, according to Les Klemes, president of the Polygram group's U.S. direct marketing arm.

Debut of the Nashville Country Club as the company's first TV/mail-order move outside the classi-

(Continued on page 12)

Famous Pays \$1 Mil For Glaser Titles

By ROBERT SOBEL

NEW YORK—Famous Music Publishing has acquired the assets and the copyrights of Glaser Bros. for a sum in excess of \$1 million.

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

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

(Continued on page 41)

\$1.29 Single May Plunge To \$1.19

By JOHN SIPPEL

LOS ANGELES—Momentum behind a move to drop the list price of singles to \$1.19 or less is growing as the sales slump, which began when price jumped to \$1.29 last summer, continues.

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

(Continued on page 12)

Kids Bang Doors Hawking Records

By IS HOROWITZ

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

Early results of the test, which has fund-raising groups ringing doorbells in selected areas across the country to push recorded product,

(Continued on page 16)



CONWAY TWITTY, he's got a new album rising high on the country charts and retail sales keeping pace. "Linda On My Mind" is his newest MCA album, and if his past releases are a measure of success, watch this one soar to the top. (MCA-469)

(Advertisement)

Proposed World Jazz Assn. To Be Set At L.A. Meeting

By ELIOT TIEGEL

LOS ANGELES—The formation of an international jazz association built around a nucleus of professionals in 16 interest areas will be discussed at an organizing meeting April 4-5 at the Ambassador Hotel here.

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

The organization would join the artistic and commercial aspects of jazz into a trade group which would work for the growth, expansion and betterment of jazz, similar to the way the Country Music Assn. is a strong

(Continued on page 53)

1st Home Videodisk In German Market

HAMBURG—TED videoplayers and videodisks are being launched here March 17 and together comprise the first ever home videodisk system to be marketed in the world.

Retail of the TED videoplayer will be less than \$650, less than half the price of a videotape recorder. And TED disks, with a playing time of up to 10 minutes each, will be priced from \$4.37. The initial launch will include more than 50 titles and by the end of the year it is expected there will be more than 350.

The system has been jointly devel-

(Continued on page 36)



Hot on the heels of her smash single, DOCTOR'S ORDERS, Midland International recording artist, Carol Douglas has come up with yet another winner. THE CAROL DOUGLAS ALBUM (BKL1-0931) is a mixture of pop R&B and disco delights. Ed O'Loughlin's brilliant production showcases one of today's fastest rising stars. Nothing less than pure dynamite, on MIDLAND INTERNATIONAL RECORDS AND TAPES. (Advertisement)

(Advertisement)

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THE PILL

Her Smash Single From "Back To The Country"

Single: MCA-40358 Album: MCA-471

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"CAROLINE"

FB-10206



*As certified by the RIAA

Produced by Larry Cox and Jefferson Starship

Ga. Near A Piracy Statute

ATLANTA—A statute making it a felony for anyone or any corporation to possess, sell, distribute or circulate any sounds recorded on record, tape, wire or film without the consent of the person who owns the sound was passed 52-0 by the Georgia Senate Feb. 17.

The penalty is stiff, calling for a person found guilty for the first time to pay a fine of \$25,000 or serve one year in prison. A subsequent offense carries a fine of \$100,000 and/or up to three years in prison.

The bill was to go before Gov. George Busbee Feb. 27 and be signed into law. Much of the support of the measure was organized by Capricorn Records' Phil Walden. "The bill," says Walden, "is one of the most progressive antipiracy statutes in the nation."

Earlier, the Georgia House had passed it 174-0, thus wrapping up the proposed law with an unusual 226 ayes to no negatives.

20th Century To Open In London; Will Cut In U.K.

By CLAUDE HALL

LOS ANGELES—20th Century Records will open an office in London on April 2 and will intensify its activities with recording artists in England and Europe, according to international director Peter Pasternak.

Pye Records will continue to distribute the 20th label in England. "We feel that England is the second most creatively important record market in the world," Pasternak says. "With our own office we'll achieve two things at once."

"Keep our name better on the pulse of the entire European market, which at times is creatively diverse from the U.S. market."

(Continued on page 16)

End To San Remo Festival Hinted

By GERMANO RUSCITTO

MILAN—A much-propounded theory here is that the San Remo Festival will "die" on its 25th anniversary, for it is felt that the 1975 edition, to be staged this week, is the poorest ever in songs and artists.

Only Ricordi, Fonit-Cetra and Carosello are among the national record companies attending the festival, which runs from Thursday (27)-Saturday (1). Only these three record companies' publishing wings have submitted songs to the selection committee, plus Chappell, and a handful of small publishers and myriad independents who have had only marginal participation in the industry until now.

Thirty songs have been chosen by the San Remo committee, but only 12 singers have agreed to compete in what, as of now, is being described as a third-class festival. Most of

(Continued on page 49)

More Late News
See Page 66

Steady Jazz Growth Noted On Campuses At NEC Meet

By JIM FISHEL

WASHINGTON—Jazz continues to grow at a steady rate on the nation's campuses with methods for presenting a healthy collegiate jazz program discussed at a standing-room only seminar at the recent NEC national convention here.

A panel that included Howard Fischer, director of the New York Jazz Museum; moderator Glenn Cassis; agent Carl Shunk from the jazz-oriented Willard Alexander Agency and several others participated in this meeting that was filled with student input.

Fischer dominated most of the

discussion explaining to the students the finer points of presenting jazz.

"With the current popularity of jazz on campus, it is very important to educate the students while entertaining them," he said. "For this reason, the Jazz Museum has put together a number of touring packages that feature guest commentators."

Emcees mentioned by Fischer as participating in this program in-

Additional story and photo coverage of NEC appears on page 27.

clude Ira Gitler, Stanley Dance and Dan Morganstern; and topics offered include women in jazz, the history of the piano, trumpet and saxophone.

"Another thing we are doing to promote this musical idiom is to set up jazz societies on campuses and in the community," he said. "The most important thing that any school can do is to evaluate the many possibilities of jazz on campus and I really think that one of the more important things that any school can do is to educate itself on the subject."

(Continued on page 27)

NARM Will Grapple Economy, Bootlegs At L. A. Convention

By STEPHEN TRAIMAN

NEW YORK—Selling in a recession economy, changing patterns of distribution and the continuing piracy battle are among key topics expected to draw a record West Coast turnout at the 17th annual NARM convention, Mar. 2-6 at the Century Plaza, Los Angeles.

Rackjobbers, retailers and distributors are anticipating wide-open discussion at their traditional open-

ing day meetings Sunday (2) that will likely set the tone of the entire convention.

The largest number of exhibitors to display at NARM—more than 65 companies including several dozen labels—is indicative of the combination of cautious optimism and growing competition that pervades most of the music-record industry in view of the recession and growing unem-

ployment among some of the key product-buying age groups.

The following are convention highlights, chairmen, speakers:

Sunday, Mar. 2

Concurrent meetings: rackjobbers, chairman Stanley Jaffe, ABC Record & Tape Sales; retailers, chairman Barrie Bergman, The Record Bar; distributors, chairman Milton Salfstone, M.S. Distributing Co. Individual luncheons and rap sessions, followed by afternoon regular members meeting, evening presidential welcoming cocktail reception (hosted by RCA) and The "Tommy" Discotheque (hosted by Polydor).

Monday, Mar. 3

Opening business session: Chairman of day, Jay Jacobs, Knox

(Continued on page 55)

CBS Adjusting Military Prices

By JIM MELANSON

NEW YORK—CBS Records International's pricing structure on sales to U.S. military posts overseas has undergone several adjustments, mostly upward.

Album list product of \$5.98 and \$6.98, previously costing \$2.20 and \$2.60, respectively, are now \$2.30 and \$2.75. Two-disk, \$7.98 product is now being offered for \$3.36. It was previously \$3.40. Now increased, though, are two-disk, \$9.98 goods. Previously \$3.60, they now cost \$4.15.

Quadraphonic \$7.98 disks now cost \$3.36, up from a previous buyer cost of \$3.10. Quadraphonic \$6.98 product also has been upped, from \$2.50 to \$2.75.

On the tape side, \$6.98 and \$7.98

(Continued on page 66)

Dealers Average 59% And 68% Disk, Tape Markup

By BETTY & JOHN SIPPEL

LOS ANGELES—The average U.S. independent music retailer takes a 59 percent markup on LPs and a 68.5 percent profit on prerecorded tapes, a continuing survey of 40 such dealers discloses.

The higher the list price of the recorded product, the greater the markup on the product, the study indicates. Particularly interesting in this first retailer research is the absence of singles from 11 of the 40 stores (see separate story on the decline in singles in this issue).

Retailers responding were as follows:

	\$5.98	\$6.98	\$7.98	45s	\$6.98	\$7.98
Dir. Responses	38	38	37	29	35	35
Average Retail Price	\$4.86	\$5.77	\$6.84	\$1.08	\$6.05	\$7.46
Average Whlse. Price	\$3.19	\$3.62	\$4.09	.68	\$3.90	\$4.40

Price Markup Profit %
\$1.67 52% \$2.15 59% \$2.75 67% \$4.00 68% \$2.66 68% \$3.05 69%

(*Wholesale prices figured on buying direct from independent distributor or branch operation.)

Regular retail pricing by independents is disconcerting because of the lack of uniformity nationally. Twenty-seven different prices were listed for \$5.98 product, with a low of \$3.59 to a high of \$5.98 product. Four retailers charge \$4.98, the most common price in that category. Results in other product categories

were:

Prod. Category & No. of	Diff. Prices	Lowest Price	H'gst Price	Common Price & No. of Dirs.
Replies				Using It
\$6.98 LP (38)	30	\$4.69	\$6.98	\$5.98 (4 dirs.)
\$7.98 LP (37)	24	\$5.67	\$7.98	\$6.98 (5 dirs.)
Singles (29)	18	\$.89	\$1.29	\$.95-\$.99-\$1.19 (3 each) (4 dirs.)
\$6.98 tape (35)	19	\$4.69	\$6.98	\$6.98
\$7.98 tape (35)	19	\$5.69	\$7.98	\$7.98 (5 dirs.)

Antipiracy Drive Revs Up In Mich.

By ROBERT SOBEL

NEW YORK—The U.S. attorney's office in Detroit has launched a large-scale attack against piracy that has resulted in 10 convictions, the seizure of some 30,000 tapes and the confiscation of tape duplicating equipment costing many thousands of dollars.

The drive, headed by Ralph B. Guy Jr., U.S. attorney for the Southeastern area of Michigan, and his assistant, Kenneth Haber, began about a year ago in earnest, and was triggered by the broadening of copyright law to cover sound recordings manufactured after Feb. 15, 1972.

"The new statute gave us the impetus to embark on an extensive drive against piracy here," Guy says, in a phone interview. "That, plus the fact that the Justice Department gave us important suggestions on legal ways to pursue the pirates and alerted us to various problems involved, helped us to move forward. Credit also must be given to the RIAA for its efforts in combatting piracy here as well as elsewhere."

The office, like other agencies, works closely with the FBI, which does most of the investigation and legwork. After a report is submitted, it follows through with interviews and attempts to compile evidence.

Haber credits much of the success

(Continued on page 66)

BUSINESS & THE ECONOMY

Selectivity Key To Profits—Mel Posner

By NAT FREEDLAND

LOS ANGELES—Elektra/Asylum president Mel Posner doesn't see any recession cutbacks at the label.

"The rest of the industry is becoming more like us," he says. "First under Jac Holzman and now with David Geffen as chairman, Elektra/Asylum has always been highly selective in its releases. Now other record companies have to look harder at how they're using their dollars too."

To Posner, who oversees E/A administrative functions, efficient use of merchandising resources is more than ever the key to keeping afloat in a tight-money economy. "The reality we're all facing is that production and manufacturing costs on a record went up one third during 1974. We had five price rises for pressing even though there isn't supposed to be a vinyl shortage anymore."

Posner considers quadraphonic sound to remain a "marketing enigma," but Elektra/Asylum is issuing quad versions of selected new

releases such as the current Sergio Mendes album without any waiting period.

"I don't understand the concept of holding back a quad record for a few months after the basic stereo disk comes out," says Posner. "If the industry is really trying to expand quad buying, new titles with appeal to 4-channel consumers should be available in both stereo and quad immediately. What's the point of timing releases any other way? Is the industry expecting listeners to buy both a stereo and quad mix of the same record?"

Elektra/Asylum has an official roster of about 40 but only 25 are considered active artists. "Somebody like Paul Siebel will deliver us an album every three years," says Posner. "We only wish they could produce more."

E/A will junk a finished master rather than release it unless enough of the key label personnel have faith in its potential, says Posner.

3 EVENTS THIS WEEK

10 Years For Country Academy

By BOB KIRSCH

LOS ANGELES—The Academy of Country Music here will celebrate its tenth anniversary this week with the taping of its annual awards show Thursday (27) at the Aquarius Theater, a dinner and special show at the Hollywood Palladium the same night and a celebrity golf tournament Feb. 28 and March 1 in suburban Sherman Oaks.

The awards show, set to air March 5, 11:30 p.m.-1 a.m. on ABC-TV's "Wide World Of Entertainment" series, marks the second time the program has received network billing.

"There will be a number of differences in the show this year," says producer Gene Weed. "First, we've moved it away from Knott's Berry

Farm and back to Hollywood, which is really the home of the Academy. At Knott's, the theater is in use most of the time. Here, we have four or five days before showtime to get the Aquarius completely prepared for television.

"We've also set the stage to look more country, including patchwork

(Continued on page 41)

MARCH 1, 1975, BILLBOARD

John (6) Tops NARM Nominees

CHERRY HILL, N.J.—Elton John tops the list of nominees for the 1974 NARM Awards, given annually for best-selling U.S. recorded product based on actual sales of disks and tapes to consumers.

The MCA star had six nominations in two categories, while other multiple nominations included John Denver, Olivia Newton-John and Bachman-Turner Overdrive, each with three in two classes, Charlie Rich, three in one category, and Stevie Wonder, two in one class.

Awards will be presented at the NARM awards banquet which climaxes the 17th annual convention March 6 at the Century Plaza, Los Angeles. For the first time an industry executive, Warner Bros. president Joe Smith, will serve as emcee, and Helen Reddy will be the sole entertainer.

All NARM regular members vote for the award winners, with votes based on actual sales in their wholly owned retail outlets, leased departments and in departments serviced by rackjobbers.

This year's categories were determined as a result of meetings of the NARM convention committee, the manufacturers advisory committee and a special awards committee. Awards will be given in 17 categories, with four of these determined by a write-in vote on the individual ballots.

The other 13 categories and their nominees, including label and distributing label:

Best Selling Album by a Female Artist: "Bachman-Turner Overdrive II," Bachman-Turner Overdrive, Mercury (Phonogram); "Band On The Run," Paul McCartney and Wings, Apple (Capitol); "Caribou," Elton John, MCA; "Elton John's Greatest Hits," Elton John, MCA; "Goodbye Yellow Brick Road," Elton John, MCA; "John Denver's Greatest Hits," John Denver, RCA.

Best Selling Album by a Male Artist: "Back Home Again," John Denver, RCA; "Caribou," Elton John,

MCA; "Elton John's Greatest Hits," Elton John, MCA; "Goodbye Yellow Brick Road," Elton John, MCA; "John Denver's Greatest Hits," John Denver, RCA.

Best Selling Album by a Female Artist: "Court And Spark," Joni Mitchell, Asylum; "Free And Easy," Helen Reddy, Capitol; "If You Love Me Let Me Know," Olivia Newton-John, MCA; "Maria Muldaur," Maria Muldaur, Reprise; "The Way We Were," Barbra Streisand, Columbia; "Wrap Around Joy," Carole King, Ode (A&M).

Best Selling Album by a Male Country Artist: "A Very Special Love Song," Charlie Rich, Epic (Columbia); "Behind Closed Doors," Charlie Rich, Epic (Columbia); "Stop And Smell The Roses," Mac Davis, Columbia; "The Ramblin' Man," Waylon Jennings, RCA; "There Won't Be Me Anymore," Charlie Rich, RCA.

Best Selling Album by a Female Country Artist: "Country," Anne Murray, Capitol; "Greatest Hits, Vol. II," Loretta Lynn, MCA; "If You Love Me Let Me Know," Olivia Newton-John, MCA; "Would You Lay With Me," Tanya Tucker, Columbia.

Best Selling Album by a Male Soul Artist: "Can't Get Enough," Barry White, 20th Century; "Fulfillingness First Finale," Stevie Wonder, Tamla (Motown); "Innervisions," Stevie Wonder, Tamla (Motown).

Best Selling Album by a Female Soul Artist: "A Perfect Angel," Minnie Riperton, Epic (Columbia);

Sire Will Handle Immediate Disks

NEW YORK—Sire Records will distribute England's Immediate label in the U.S. via ABC Records.

Accord was reached last week by Sire's managing director Seymour Stein and Andrew Loog Oldham, who founded Immediate 10 years ago in London.

The agreement covers the entire Immediate catalog with all its product available to Sire not only in the U.S. but in Canada as well.

Immediate was the first of the progressive rock labels in the United Kingdom at a time when virtually the entire recording industry was controlled by Decca, Philips, EMI and Pye. Among Immediate's producers a decade ago were Mick Jagger, Keith Richard, Glyn Johns and Ronnie Lane. From them came the Small Faces, and from that group emerged Humble Pie and Faces. Rod Stewart cut his first hit, "Little Miss Understood" about that time.

Other Immediate acts of the '60s were the Nice, with Keith Emerson and Lee Jackson, and Chris Farlowe.

Oldham and Stein have agreed to launch the release of Immediate product here in late spring. Included in the first batch of product, says Stein, will be a two-record set, "The Immediate Story" featuring the music and voices of numerous acts as well as photos and descriptive annotation. The package will be produced by Oldham personally.

A Sire sister label, Passport, will soon be distributing product from the Chicago-based Billingsgate label, Stein says.

Warner Bros. Grabs First Pre-Tested Midget Single

LOS ANGELES—Warner Bros. has picked up its first single from Midget Productions, Brenton Wood's soft soul ballad "Rainin' Love (You Gotta Feel It)."

For the past month the production company has been testing the single's commercial potential in California cities.

Under terms of Warner's deal with Midget, the latter test markets its singles first to ascertain public reaction and if there is a significant

amount, then Warners has the option to distribute the product.

Don Graham, one of Midget's owners (along with Hal Winn and Bob Todd), has had the single played on KFI locally, on the Wolfman Jack syndicated program, on Budd Clain's "The Music Director" middle-of-the-road programming service to secondary markets, on KMEN San Bernardino and on a number of San Francisco stations including KIOI, KSFO and KNBR.

Locally, in addition to KFI exposure, the single has been aired on KMPC, KGfJ, KJLH and KAGB.

Graham concentrated on bringing the single to the attention of distributors, racks and one-stops, with an emphasis on jukebox exposure.

"Instead of going to stations first," says Graham, "we went to distributors, racks, one-stops and dealers soliciting in-store play and their opinion as to the record's commercial potential."

"Caught Up," Millie Jackson, Spring (Polydor); "Imagination," Gladys Knight & The Pips, Buddah;

"Let Me In Your Life," Aretha Franklin, Atlantic.

Best Selling Album by a Group: "Bachman-Turner Overdrive II," Bachman-Turner Overdrive, Mercury (Phonogram); "Chicago VII," Chicago, Columbia; "Not Fragile," Bachman-Turner Overdrive, Mercury (Phonogram).

Best Selling Pop Instrumental Album: "Love Is The Message," MFSB, Philadelphia International (Columbia); "Rhapsody In White," Love Unlimited Orchestra, 20th Century; "Tubular Bells," Mike Oldfield, Virgin (Atlantic).

Best Selling Jazz Album: "Black And Blues," Bobbi Humphrey, Blue Note (United Artist); "Body Heat," Quincy Jones, A&M; "Headhunters," Herbie Hancock, Columbia; "Spectrum," Billy Cobham, Atlantic; "Street Lady," Donald Byrd, Blue Note (United Artist).

Best Selling Comedy Album: "That Nigger's Crazy," Richard Pryor, Partee (Stax); "Toledo Window Box," George Carlin, Little David (Warner Bros.); "Wedding Album," Cheech and Chong, Ode (A&M).

Best Selling Classical Album: "Piano Rags By Scott Joplin Vol. I," Joshua Rifkin, Nonesuch (Elektra); "Piano Rags By Scott Joplin Vol. II," Joshua Rifkin, Nonesuch (Elektra); "Red Back Book," Gunther Schuller, Angel (Capitol); "Snowflakes Are Dancing," Tomita, RCA.

Best Selling Album by a New Artist: "Bad Company," Bad Company, Swan Song (Atlantic); "It'll Shine When It Shines," Ozark Mountain Daredevils, A&M; "Rags To Rufus," Rufus, ABC.

Rome Concert By Lou Reed Results In Riot, Injuries

By ROMAN WASCHKO

ROME—Big name rock entertainment in Italy suffered what may have been its fatal blow (Feb. 18) weekend here when a Lou Reed concert turned into a full-scale riot with at least 15 persons injured, 30 detained by police, and \$100,000 damage to Rome's Sports Palace.

The concert was part of the first major tour of Italy by an international rock music performer since last September's tour by Frank Zappa, which also ended in violence. The Reed tour was an attempt by promoter David Zard to bring back rock concerts to Italy on a regular basis. While Zard is still vowing to keep fighting to bring rock music here, he is facing a stiff uphill battle.

Rome police, who as much as anyone were responsible for hour-long teargas, rock and bottle battle outside the Palazzo Dello Sport are threatening to bring attempted murder, assault and vandalism charges against the perpetrators.

Police fired teargas into the hall where 7,000 spectators were watching the show, causing a stampede for

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Executive Turntable



MONTAIRO



HERR



SILL



CHARNEY

Stan Montairo has been appointed vice president, national promotion, Columbia Records. Prior to this, he was director, national promotion, Epic and CBS Custom labels. Montairo has served in an assortment of positions in the music industry including co-founding the Grunt label with the Jefferson Airplane; serving as director of national promotion for Metromedia Records; working as program director at Boston's WILD and playing clarinet professionally with Jimmie Rushing, Teddy Wilson and Bobby Hackett.

★ ★ ★

Susan Herr, formerly with Capitol Records, becomes manager of creative services at ABC Records, Los Angeles, reporting to vice president John Rosica. . . Ms. Miki McNary set as coordinator of new product at Innervision II, Chicago. She, too, is a former Capitol employee. . . John Macedo returns to Capitol, Los Angeles, after four years as cost and inventory director.

★ ★ ★

George Lee, now vice president and director of Eastern operations for MCA Records, switches to vice president and general manager of Capitol Records' publishing firms in Los Angeles in mid-March. . . Joel Sill has been promoted to general professional manager, Irving/Almo Music, in Los Angeles. . . Pamela Vale, recently with Bones Howe Productions, named professional manager of West Coast operations for Dick James Music, Inc. She will work out of Los Angeles.

★ ★ ★

BASF Systems in Bedford, Mass., names James E. Patterson national accounts manager of audio bulk products. He is responsible for national sales of blank cassette tape duplicating products. . . New national director of singles promotion at United Artists Records, Los Angeles, is Mike Kagan, who until recently was president of his own artists management and independent record production firm.

★ ★ ★

Leonard Charney named a counsel in the law department at RCA Records. . . Andrew G. Galef succeeds David Pairez as president and chief executive of Viewlex. Prior to this, Galef served as consultant and advisor to the company. . . Sharon Lee Shanks appointed Eastern service representative of the Southern Library of Recorded Music. . . Sir Productions names Patrick Stansfield vice president of production and Mary Beth vice president for concert bookings.

Sherman Lieberman, formerly regional sales manager of CTI Records, has left the label. . . Jan Rathbun named vice president, recording operations, at Blue Rock Studio. . . Michael Atkinson promoted to regional promotion marketing manager, Columbia Records, West Coast. . . RCA Consumer Electronics division has made several changes: Jack K. Sauter rejoins RCA as division vice president, marketing; William E. Boss has been named division vice president, distributor and commercial relations; and Levon M. Berberian has been appointed division vice president, international and SelectaVision videotape products.

New Boyd Agency Has Nashville-West Coast Tie

LOS ANGELES—Major goals of the newly formed William Boyd Agency here, according to Boyd, include providing a link between the West Coast and Nashville when booking country acts and giving new pop artists a "shot."

Boyd, who formerly served in Capitol Records' international wing, says "We can help furnish Nashville acts places to play here and we would hope they will give us the same help. We are in no way operating in any opposition to any of the Nashville agencies."

Boyd is currently handling country artists such as T.G. Shepard, Kay Austin, agency co-owner Jerry Naylor, Dorsey Burnette and Jerry Lee Lewis. Some of these acts are exclusive, others are to be booked on the West Coast.

In addition, Boyd will handle Ray Charles, Little Richard and the New Kingston Trio in the Western part of the country. He has also found a new group called the Sandabs, which he calls "a kind of country Osmonds. We've already got them into a number of fairs for this summer."

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

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

NARAS-Universal Tie Up

LOS ANGELES—The National Academy Of Recording Arts & Sciences (NARAS) opened its temporary Hall of Fame at Universal Studios here Friday (21).

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

Selections were made from a panel consisting of Academy members, critics, music historians and musicologists.

The site for the permanent Hall of Fame will be chosen at a national trustees' meeting in May. Member chapters which have expressed interest and presented proposals are Atlanta, Los Angeles, Memphis, Nashville and New York.



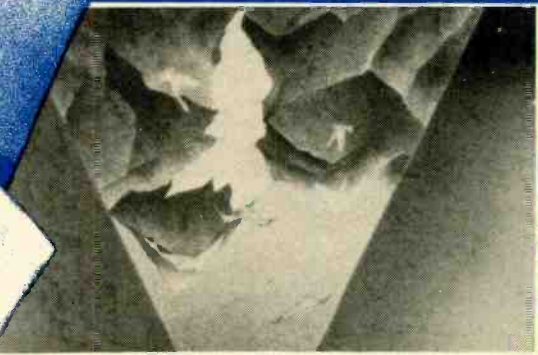
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Founded 1894

The International Music-Record-Tape Newsweekly



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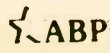
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Billboard photo by Paul Josef

COUNTRY TRENDSETTER—George Hamilton IV, right, accepts a Billboard Trendsetter Award from presenter Joel Siegel, WCBS-TV personality. Ray Canady, center, of Opryland, and Hamilton were honored in connection with a country music tour in the U.S.S.R. last year.

Judge Rules Billy Walker Not Donna Fargo Producer

LOS ANGELES—Billy Walker cannot claim co-producer credits for his work on four tunes recorded by Donna Fargo, according to a decision by Nashville circuit court judge

Steve North. An earlier Billboard story out of Nashville had stated Walker was to receive co-producer credit as part of the final terms in a civil suit he filed against Ms. Fargo and her husband and their businesses.

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

Judge North pointed to an oral agreement between the two parties that Walker would be paid a share of the net royalties derived from the sale of four masters: "Awareness Of Nothing," "How Close You Came To Being Gone," "Happiest Girl In The Whole USA" and "Society's Got Us."

The court document states that Walker was to act as orchestra leader and musical arranger and in addition "to perform some of the functions of a co-producer and assist in opening doors in the Nashville music industry in a cooperative effort to sell the recordings to a major label."

2 RECEIVE JAZZ KUDOS

MARTINSVILLE, N.J.—The New Jersey Jazz Society, which raises money to finance jazz study scholarships in memory of Pee Wee Russell, presented its annual award Feb. 16 to Milt Gabler, veteran jazz producer and head of Commodore Records.

Gabler, who had produced many recordings with Russell and other jazz greats over the past three decades, was on hand to accept the award. Another award went to Jess Stacy, who was unable to attend.

The society's scholarships furnish four years of tuition to the Institute of Jazz Studies, Rutgers University.

Seize 3 In Illinois Raid

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

Acting chief judge James B. Parsons ordered U.S. marshals to seal the premises of Kelly Plastics to prevent further sales or use of the tape duplicating equipment. Announcement of the arrests and seizure was

made by James R. Thompson, U.S. Attorney for the Northern District of Illinois.

Schroeder Acquires Lalo Schifrin Score

NEW YORK—A. Schroeder International Ltd. has expanded its publishing activities into the film area with the acquisition of the Lalo Schifrin score to the 20th Century-Fox movie "The Four Musketeers," slated for spring release.

Aaron Schroeder, head of the firm, says a soundtrack album will be issued shortly, as well as a single of the theme song, "Once She Was Mine."

A First In Italy: Record Pirates Finally Sentenced

MILAN—For the first time, criminal penalties have been imposed on convicted record pirates in Italy.

Edgardo Bialetti, Paolo Bialetti and Giampiero Guzzo have each been sentenced to one year's imprisonment and fined \$308. Ferruccio Rota and Roberto Ferrari got eight months in jail and were fined \$230; and Antonino Giorgio was given six months in prison and fined \$125.

The six culprits have also been sentenced to pay civil costs and to reimburse \$308 for legal expenses to the two record companies involved, which were the plaintiff CBS/Sugar and Phonogram.

What is regarded as discouraging, however, is that the verdict and penalties came as a result of an action taken in 1970 by SIAE, the Italian equivalent of ASCAP or BMI, and a legal action also started that year by the two record companies.

It has taken more than four years to get a final settlement.

Dot Moves Into ABC Nashville

NASHVILLE—The Dot division of ABC will physically move its facilities into the new ABC quarters here, further drawing together the formerly separated firms.

Jim Foglesong, president of Dot, says the space has been acquired in the same building as the new location of ABC, and that the move will come in the near future.

Already the first sign of the "drawing together" has been evidenced. Freddy Weller, signed by Dot, is to be produced by Ron Chancey, who heretofore has produced exclusively ABC acts such as Billy "Crash" Craddock.

Foglesong says this is not unusual in itself, in that Weller and Chancey feel comfortable together, and that there may be more crossover in production in the future, depending upon what occasion may arise.

Visiting the offices here for the first time was the new ABC board chairman, Jerold Rubinstein. Also taking part in an open house at the new quarters was Michael Ochs, national publicity director for ABC.

Following their departure here, Rubinstein made a public announcement in Memphis regarding the signing of Isaac Hayes to the label, reported exclusively in Inside Track last week.

Rare Old Blues And Jazz Disks In Special Sale

CHICAGO—Thousands of 78 r.p.m. jazz and blues records, including albums, are being offered in a first-time-ever sale by Jazz Record Mart, owned by Bob Koester, president of Delmark Records, a jazz label.

The sale was kicked off with radio spots on WFLD's "Yesterday Shop" and WNOB's "Atomic Blues" shows, offering 50 cents off on any record regularly sold for \$1 or more. Normal prices run from 25 cents to \$20 for collector items like Django Reinhardt with the Quintet of the Hot Club of France.

The records are stored in wall racks in three sections: traditional artists, swing and big band and bop. The sections are further divided by artist, and then serial number groupings.

The store specializes in jazz and blues collector and catalog items.

Distrib Deals Firmed By Epic

NEW YORK—In two separate moves, Epic Records has acquired distribution rights to National Lampoon and Salsoul Records product.

Under the terms of the National Lampoon pact, all future recorded product from the national humor publication will be handled exclusively in the U.S. by Epic. A "Gold Turkey" LP, the first product covered by the deal, is now scheduled for early March release.

The Salsoul agreement, bringing Epic a Latin/soul musical flavor, includes all product on the Salsoul label, notably a current single, "In The Bottle," and album, "Bataan Afro-filipino," by Joe Bataan. Salsoul, a division of Cayre Industries, will have its logo on all of its product released by Epic in the U.S. Its parent company is presently exclusive distributor of CBS Latin product in the U.S.

GORDON
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COLD ON THE SHOULDER

THE NEW ALBUM ON REPRIS RECORDS AND TAPES

A SHORT-TERM LIFT?

Music Stocks Slow In Up Mart

LOS ANGELES—There are several bullish factors emerging in the economy to give the stock market a short-term lift and restore consumer confidence at retail.

One, easier money conditions—½ point cut in the prime lending rate—is encouraging and, two, there is a reassurance on Wall Street that the downturn in interest rates is continuing.

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

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

For example:

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

The company reports second quarter sales of \$9,069,683 and earnings of \$262,691, or 8 cents a share, compared to sales of \$6,978,273 and earnings of \$178,676, or 6 cents a share, in the same period a year ago.

For the six months, sales were up

38 percent to \$15,142,148 and earnings rose 62 percent to \$432,171, compared to sales of \$10,995,466 and earnings of \$266,301 for the same period a year ago. Per share earnings rose 62 percent from 8 cents to 13 cents a share fully diluted.

—Despite lower earnings in the third quarter, ended Jan. 25, profits more than tripled in the latest nine-month period at Ampex Corp.

The company reports sales of \$191,199,000 and net income of \$16,184,000, including a \$6,811,000 tax-loss carry-forward, or \$1.49 a share, in the nine months, compared to sales of \$195,571,000 and net earnings of \$4,108,000, including an extraordinary credit of \$1,330,000, or 38 cents a share, in the same period a year ago.

In the third quarter, sales were \$63,344,000 and net income was \$1,487,000, including a \$645,000 tax-loss carry-forward, or 14 cents a share, compared to sales of \$66,683,000 and net earnings of \$2,183,000, including an extraordinary credit of \$840,000, or 20 cents a share, for the same period a year ago.

—Audiotronics Corp., North Hollywood, Calif., manufacturer of audio/visual and video products, reports increased sales and earnings for the second quarter and six months ended Dec. 31.

For six months, sales were \$5,392,000 and earnings \$254,000, or 30 cents a share, compared to sales of \$3,764,000 and earnings of \$116,000, or 14 cents a share, in the same period a year ago.

Don E. Warner, president, says sales and income gains were led by the Audio products division. He predicts continued sales gains in the final six months, "resulting in another record sales year."

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

The company posted record earnings from continuing operations of \$108,557,000, or \$3.80 a share, on sales of \$1,751,341,000 for the year

ended Dec. 31, compared to earnings of \$94,564,000, or \$3.32 a share, on sales of \$1,555,200,000 a year ago. Earnings in 1973 were reduced \$1,601,000, or 5 cents a share, as a result of discontinued operations.

Sales for the CBS Records Group were \$420.4 million in 1974, with earnings before taxes of \$44.8 million.

—Memorex reports it reduced its net loss in 1974 compared with 1973, because of improved demand for its products. "The continuing demand should provide the basis for profit restoration in 1975," the company said.

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

—GRT Corp., Sunnyvale, Calif., reports sales of \$25,558,000 and net income of \$1,189,000, including a \$582,000 tax-loss carry-forward, or 33 cents a share, for nine months ended Dec. 31, compared to sales of \$24,437,000 and earnings of \$1,476,000, including extraordinary income of \$714,000, or 40 cents a share in the same period a year ago.

In the third quarter, sales were \$8,910,000 and earnings \$516,000, including an extraordinary gain of \$252,000, or 14 cents a share, compared to sales of \$9,619,000 and earnings of \$814,000, including a tax-loss carry-forward of \$394,000, or 22 cents a share, in the same period a year ago.

"Despite the current downturn in the economy, basic consumer demand for prerecorded music tapes appears to be holding reasonably well," says Alan J. Bayley, president.

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

Survey Reveals Dealers Prefer Non-Branch Buys

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

In answer to a question in a Billboard survey which specifically singled out distributors, branches, racks, one-stops and others as to possible buying sources, 33 out of 40 or 82.5 percent responded that they buy from distributors, while only 15 or 37.5 percent reported doing business with "branches." Five dealers or 12.5 percent buy from racks, while 25 or 62.5 percent buy from one-stops. Dealers could signify multiple buying sources on the questionnaire.

Forty-seven percent of the 37 independent dealer response stated record salesmen call on them weekly, while 19 percent never see a salesman. Eight percent see a salesman every two weeks while 12 percent see a salesman every six months.

Distributor Signed

SAN FRANCISCO—Arrangements have been finalized for Faderkat Records, a subsidiary of Eric Hilding's Apollo Records, to be distributed via International Record Distributing Co.

Market Quotations

As of closing, Thursday, February 20, 1975

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
20%	11%	ABC	5.9	1766	19	17%	19	+ ¼
4%	2	Ampex	4.1	1311	4%	4%	4%	+ ¼
2%	1	Automatic Radio	18	36	2%	2	2	- ¼
9%	4%	Avnet	3.1	409	6%	6%	6%	- ¼
25%	9	Bell & Howell	4.6	949	14%	14%	14%	+ ½
40%	25	CBS	10	1136	40%	39%	40%	+ ½
4%	1%	Columbia Plc.	15	451	4	3%	3%	- ¼
3	1%	Craig Corp.	2.6	100	2%	2%	2%	Unch.
52½	17%	Disney, Walt	24	4247	40%	38%	40%	+ 3/2
3	1%	EMI	6.5	81	3	2%	2%	Unch.
29%	18%	Gulf + Western	4.2	520	28%	27%	27%	- 1/4
8%	2%	Handelman	11	129	4%	4%	4%	- ¼
12%	5	Harman Ind.	2.6	61	8%	7%	7%	- ¼
7%	2%	Lafayette Radio	5.2	390	4%	4%	4%	+ ¼
17%	11%	Matsushita Elec.	6.5	22	14%	14%	14%	- ¼
36%	19%	MCA	6.1	628	36%	33%	36%	+ 2%
32%	9%	MGM	5.6	542	32%	27%	32%	+ 3/4
80%	43%	3M	18	3193	49%	47%	49%	+ 1/4
8%	1%	Morse Elec. Prod.	—	222	2%	2	2	- ¼
61%	32%	Motorola	17	728	45%	43%	45	+ 1
23	11%	No. American Phillips	5.7	102	15%	15%	15%	- ¼
19%	5%	Pickwick Intl.	5.6	233	13	12	12%	- ¼
6%	2	Playboy	6.0	63	2%	2%	2%	+ ¼
21%	9%	RCA	9.6	2491	14%	14	14%	- ¼
10%	4%	Sony	15	5904	7%	7%	7%	- ¼
25	8%	Superscope	3.0	441	16	15%	16	+ 1/4
26	10	Tandy	8.7	1549	24%	23%	24%	- ¼
6%	2%	Telecor	3.3	17	3%	3%	3%	- ¼
4	1%	Telex	—	682	1%	1%	1%	Unch.
2%	.14	Tenna	8.5	120	2.10	2.10	2.10	+ .02
10%	5%	Transamerican	12	1696	7%	7%	7%	+ ¼
9	4%	20th Century	20	762	8%	7%	7%	- 1/2
1%	.05	Viewlex	—	71	.12	.11	.11	+ .02
18%	6%	Warner Commun.	4.3	581	12%	11%	12%	Unch.
31%	9%	Zenith	9.6	1691	13	12%	13	+ ¼

As of closing, Thursday, February 20, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	13	1 1/4	1 1/4	1 1/4	Schwartz Bros.	1	1	1	1
Gates Learjet	154	6	5 1/2	6	Wallich's	—	1/4	1/4	1/4
GRT	—	3/4	3/4	3/4	Music City	—	1/4	1/4	1/4
Goody Sam	—	2 1/2	2 1/2	2 1/2	Kustom Elec.	24	1 1/4	1 1/4	1 1/4
Integrity Ent.	—	3/4	3/4	3/4	Orrox Corp.	22	3/4	3/4	3/4
Koss Corp.	68	4 1/4	4 1/4	4 1/4	Memorex	—	3 1/2	2 1/2	3 1/2
M. Josephson	36	7 1/2	7 1/2	7 1/2					

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Nehi Asks \$17,066 Of Target Records

LOS ANGELES—Nehi Record Dist. here is suing Target Records, believed to be the only chain of black-owned inner-city record stores in the U.S., alleging indebtedness of \$17,066.11. The superior court suit states the delinquency covers a four-year period.

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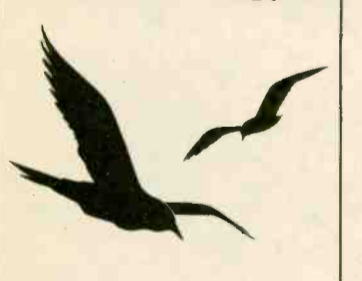
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On Columbia Records  and Tapes

General News

Momentum Growing For Singles To Drop

• Continued from page 1

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

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

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

Martin, who racks singles in the

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

George Schnake, marketing direc-

tor of the 64-store Record Bar chain, feels better fill is essential. His stores are not centrally warehoused. His managers continually gripe over difficulty in getting new, breaking singles.

He is impressing managers to work closely with local radio programmers. Tom Biehn, who operates three Records Unlimited stores in central Michigan, is one of the rare retailers adding singles. His two-year-old chain has stocked only LPs and tapes, but he wants to cultivate the young, novice record customer, who he feels is a singles buyer.

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

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

Disk Stars Set To Appear At Grammy Awards

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

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

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

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

A national dinner for this purpose will be held in New York's Americana Hotel just prior to the telecast. In Los Angeles, Academy members will meet at the Beverly Wilshire Hotel. The San Francisco chapter will gather at the Golden Gateway Hotel, and in Chicago the scene of festivities will be the Continental Plaza Hotel.

Program One-Stop In An Expansion

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

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



Sir Productions photo

UNEMPLOYMENT BENEFIT—Lynyrd Skynyrd fans in Detroit were treated to a rare opportunity when the group distributed free tickets for its Detroit concert to unemployed followers. More than 300 tickets were given out by the group as a gesture of their empathy to those out of work. The group's manager, Peter Rudge, says this approach will be used in various other cities also, as a way to utilize unused tickets.

Launch Country Disk Club

• Continued from page 1

cal field follows successful tests begun the first of this year on:

- A TV package offering similar to Dynamic House.

- A continuity program with the first three of an eventual 20-volume, three LP/tape sets.

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

Key to success, Klemes feels, is the same type of specialization that has built the three Polymusic classical clubs to over 100,000 members in less than four years, which he claims exceeds the combined classical segments at Columbia House and RCA.

Leaning heavily on the advice and expertise of the Nashville "family" of Mercury/Phonogram, MGM/Polydor and Phonodisc executives, Klemes believes the program will succeed because country is 1) the biggest single area of specialty interest outside classical, and 2) cries for distribution outside of some limited areas.

Already named to the Nashville Country Club "advisory committee" are Mercury vice president and producer Jerry Kennedy, Mercury artists Faron Young and Tom T. Hall, and Boudleaux Bryant of the House of Bryant. Special consultant is Jim Wilson, former Starday/King mail-order manager and more recently with Phonodisc in Nashville.

Working through the KSS & Singer ad agency, headed by former Longines executive Fred Singer, Polymusic has tested the TV package in several markets with no definite feedback except "good vibes" on the basic pitch, Klemes says. Various offers and prices for the continuity program and club itself, tested in specialized media such as country fan magazines and regional newspapers, came up with "encouraging numbers," he notes.

Klemes points out the three keys to establishing both continuity and club programs are purchasing and payment performance, both known industry factors by category of buyer, and cost per new member. After first returns, "We are very happy with enrollment costs," he says, "but tests are often better than campaigns, and we don't know why."

First three volumes of the Country Music Cavalcade of Stars continuity program are basically Mercury/MGM family artists due to the necessity of getting packages together

for the test. But Bob Ciotti, who recently joined as director of pop a&r from Longines, and Columbia House before that, has the key responsibility of negotiating licensing deals with other labels for country product which they'll need for the total 500-cut offering.

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

They also insist on "pure" country offerings, although already have had protests from some died-in-the-wool fans about including an Olivia Newton-John release in the first club offering. "Crossover artist product will only be included if it is a true country release," Klemes says. "Conversely, if someone like Johnny Rodriguez makes a Broadway show tunes album, it will be mentioned for those 'complete discography' fans, but not featured."

With the continuity package offered in either LP or 8-track at \$???.98 each, response thus far has been about 50-50, Ciotti notes. But the club tests either four records/tapes at \$1 each/buy four in two years or 12 records/tapes at 99 cents/buy 10 in three years—have pulled over 60 percent 8-track, about 10 percent cassette and less than 30 percent LP. Both responses bear out the continuing direct market shift to tape noted in recent results from both Columbia House and RCA (Billboard, Feb. 15).

Hassett Heads New Tony Bennett Label

NEW YORK—Tony Bennett and several business associates have formed an independent record company, but it is still unnamed and a decision has yet to be made if the enterprise will market through independent distributors or affiliate with a major manufacturer.

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

Material for a first album has been recorded and is now being edited, according to Rollins. Company offices are at 130 West 57th St. here.

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Blue Jays

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MARCH 10, 1975

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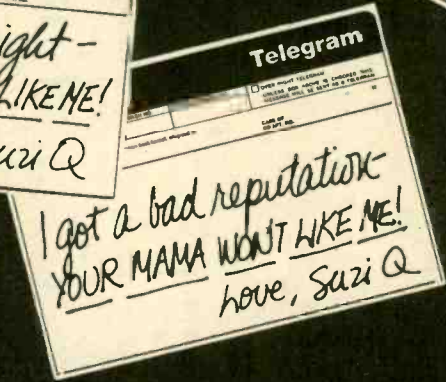
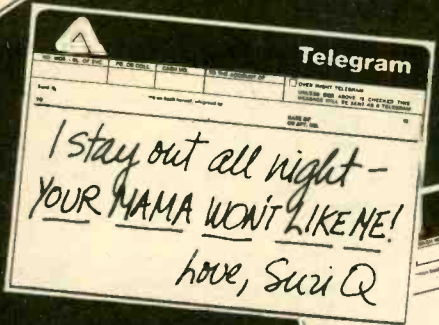
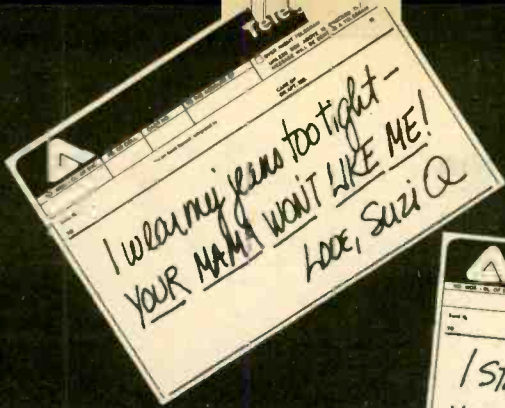
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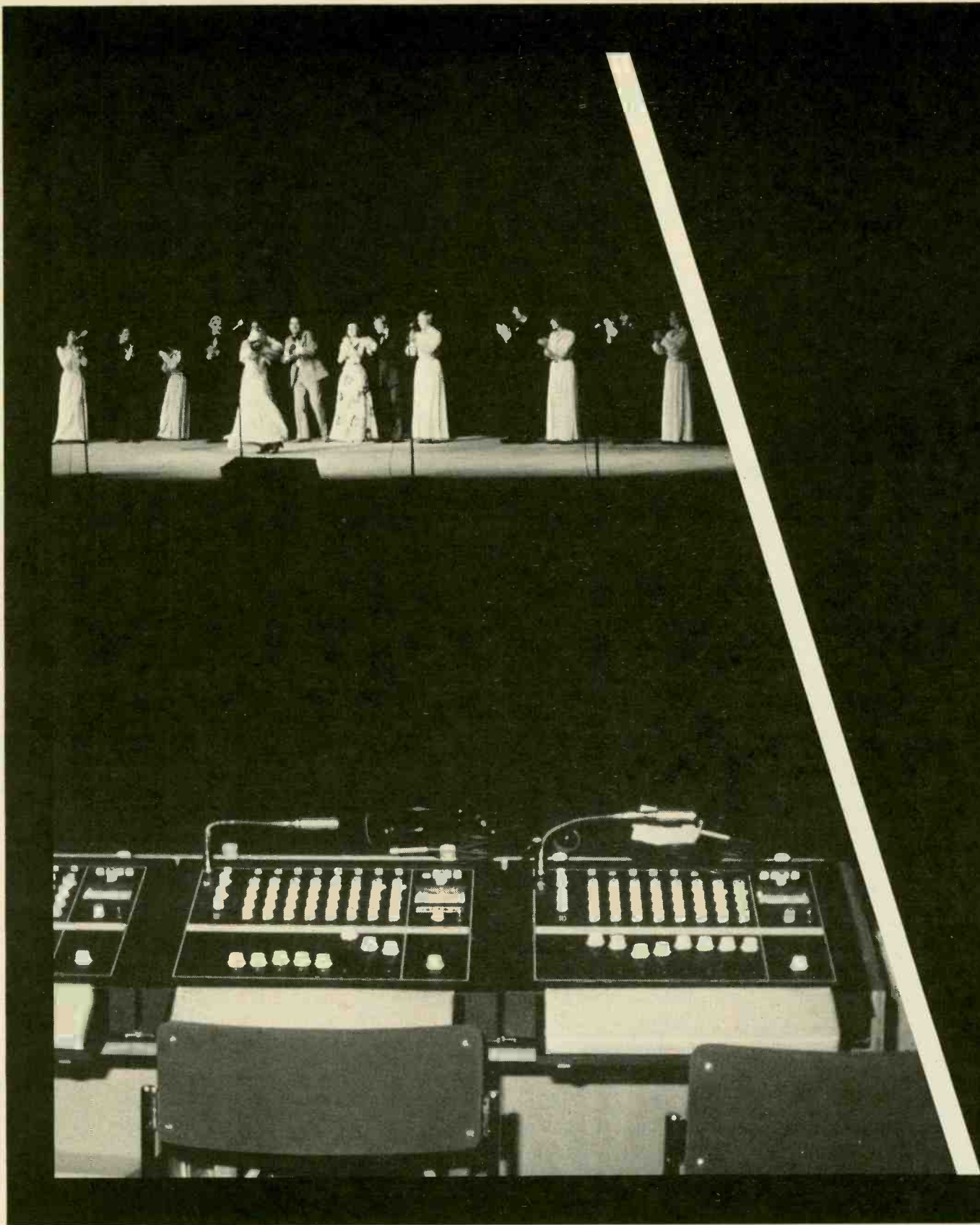
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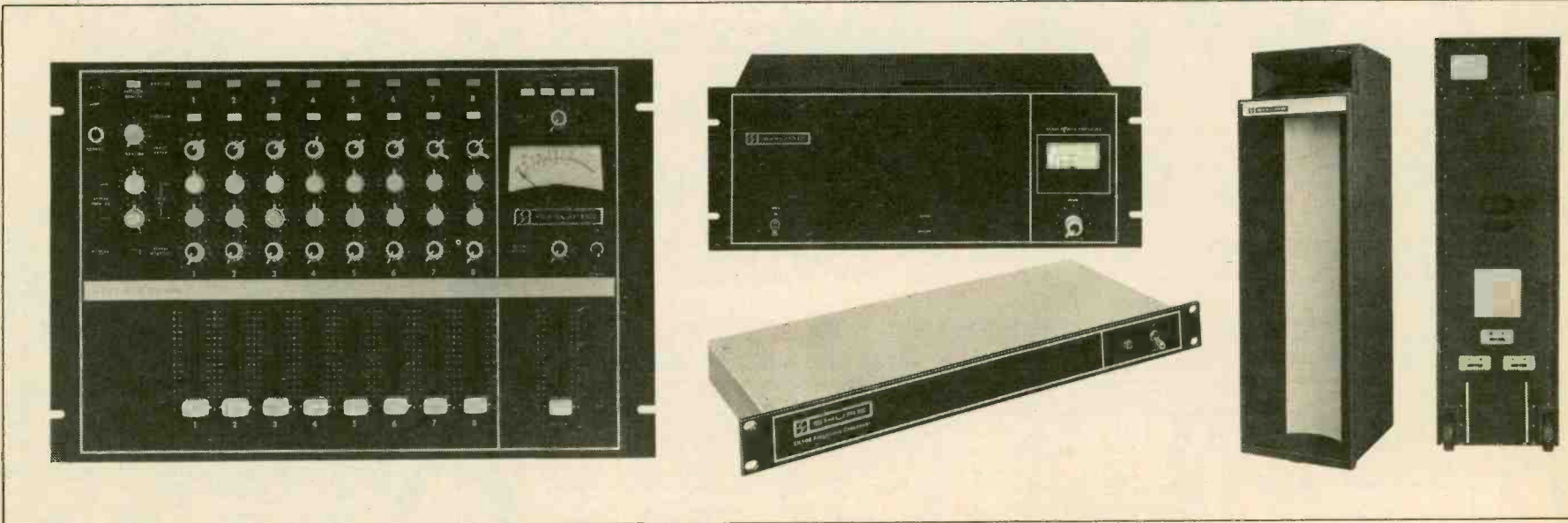
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ON ARISTA RECORDS



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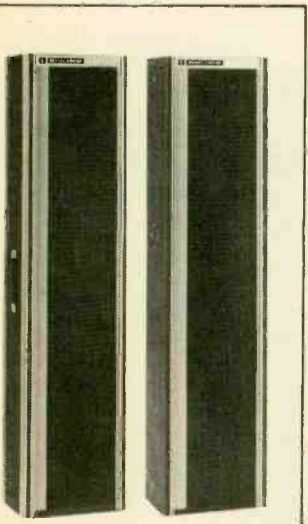
Years of research and development—plus four years of field-testing in every conceivable big sound application, coupled with in-depth consultations with a Who's Who of sound installers, soundmen, road managers, and auditorium technicians went into the design of this rugged, reliable, professional equipment. SR components can be used as a system (or inserted as individual links

within a system of quality componentry) in virtually unlimited combinations with assurance of uncompromising quality—in power, intelligibility, musical purity and controlled coverage. SR is already in use as the main sound system in many Vegas hotels, Chicago auditoriums and hotels, churches, and giant amusement parks.

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*Tom Moores talking about SR equipment.



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'DELICATE' NEGOTIATIONS ON Ampex-London Tie In Jeopardy

By RADCLIFFE JOE

NEW YORK—Ampex Music Division (AMD) which once boasted a near total monopoly of the tape duplication and distribution business in this country, is in the middle of a

contractual struggle to hold on to London Records, one of its last remaining major accounts.

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

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

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

As recently as 1973 AMD enjoyed exclusive duplicating and distribu-

tion rights to the tape catalogs of such prestigious labels as the WEA Group, the Motown family of labels, the Buddah Group, Polydor Records, and Vanguard Records, among others.

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

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

Axton TV Tops Craig Promotion

LOS ANGELES—Fresh off a TV spot campaign with major recording stars Leon Russell and Billy Preston, Craig Corp. is nationally sponsoring a star-packed syndicated special built around Hoyt Axton set for 50 markets around June and pushing its Power Play car stereo product.

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

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

20th Century In London

• Continued from page 3

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

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

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

"You can't just send records to England or Europe and expect them to happen," says Pasternak.

In Europe, records by a U.S. artist have a tendency not to sell unless the artist does promotional visits and these cost the record label.

"There is a good cost involved," Pasternak says, "but if you believe in the artists and work properly with him or her, you have to spend it."

Both Edelman and Bodine will be conducting press receptions, making TV appearances and it's likely that

Test On Selling Records

• Continued from page 1
are described as encouraging by the principals.

Product offered is selected from the pool of material in the RCA Record Club, with a number of titles also taken from the Reader's Digest disk catalog.

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

Similar projects by the Digest plugging other merchandise have attracted significant revenue. Bill Nielsen, who runs the newly-established QSP music division for the Digest, points to results achieved by the QSP candy and magazine subscription divisions. Latter have been in operation for many years.

"Each of these divisions grosses about \$30 million a year," he says. With reference to the music wing, he adds: "We think it's a winner."

Marketing formula has school groups and other youth organizations pitching local prospects to buy records and tapes listed in a special brochure prepared by RCA. Consumers are told funds earned by the youthful sales persons will finance community projects such as the purchase of band uniforms, or a school trip to the state capitol.

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

For its efforts, the soliciting groups receive 40 percent of the gross, with all product sold at sug-

gested list prices. Fulfillment is by the RCA Music Service, which follows up each sale with a club enrollment mailing.

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

All product listed in the sales brochure is chosen by RCA. Of the 134 titles carried, only 41 carry the RCA logo, with the remainder representing 15 other labels. Top artists are featured in a number of musical categories, including pop, country, classical and children's.

Records must have been available for at least three months before being eligible for catalog listing, according to Heneberry. They are chosen for longevity potential, since the plan calls for only a single brochure edition to be distributed during any school year.

62% Of Dealers Do Not Discount

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

Twenty-one of 34 dealers who responded in a Billboard survey said they did not special discount. The remaining 13 dealers were split. About half offer weekly discounts over and above their store price. Most of this discount averages about \$1.50 off regular price and holds only for a week or two. The other half offer sporadic discount specials.

\$7 MIL TOTAL SINCE 1960

ASCAP Grants Disclosed

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

Composers receiving awards in the standard field include Jack Beeson, Louis Calabro, Lukas Foss,

Barbara Kolb, Cail Kubik, Gerhard Samuel, and William J. Sydemann. Musical theater recipients included Jim Wann, Bland Simposn, Fred Silver, Gene Curty, Nitra Scharfman and Chuck Strand.

Other winners in the popular field are David Nichtern, Ken Aschor, Phoebe Snow, Earl Wilson Jr., Marvin Hamlich, Janice Torre and Fred Spielman.

Also recognized by the independent awards panel are Jacob Brackman, Johnny Bristol, Mary F. Cain, Dave Palmer, Luigi Creatore, Hugo Peretti, Tim Moore, Lee Loughnane, Ray Parker, Betty Duke, George Fischhoff, Doc Severinsen, Christine Yarian, Phil Cody, Alan O'Day, Marty Cooper and John Riggs.

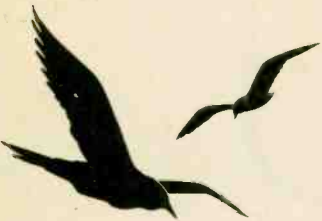
Bricusse Signs With Chappell

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

As part of the agreement, Chappell will also administrate Taradem Music, firm owned by Anthony Newley and Bricusse.

Bricusse's catalog of songs include "My Kind Of Girl," "If I Ruled The World," "The Candy Man" and "What Kind Of Fool Am I?" He's currently working with Jule Styne on "Serafina," musical adaptation of Tennessee Williams' "The Rose Tattoo." For film, he recently completed the screenplay for "The Great Music Chase," for which he adapted the music of the "Nutcracker Suite" and wrote original lyrics.

Blue Jays



CARNEGIE HALL
MARCH 10, 1975

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NARMINATIONS
ARE IN!
BILLBOARD
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FOR YOUR
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**Ad Deadline:
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"WHAT AM I GONNA
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A NEW SINGLE BY
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WHAT ELSE CAN WE SAY?

20TH
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WHERE HIS PERSONAL FRIENDS ARE!

PRODUCED BY BARRY WHITE
A BARRY WHITE - SOUL UNLIMITED PRODUCTION

Radio-TV Programming

Bay Area's KRE Starts a Trend

By JACK McDONOUGH

BERKELEY, Calif.—KRE-AM-FM has, within a year of instituting an innovative jazz-soul format in the Bay Area, provoked changes along similar lines in the formats of other local stations.

"When we started this format last March," says operations manager Duncan Robertson, "we were nowhere in the ratings. By last August, we had moved up to No. 9 in the 7 p.m.-to-midnight slot. Shortly thereafter, KDIA, which usually sticks solely to Top 40 soul, started playing some contemporary jazz, and KJAZ, which has always been more conservative, started playing the new stuff. And now KSFJ has just changed its format entirely to black MOR. Of course, there's no proof they did it because of us. But it's a good bet."

There are other indications of success. General manager Alice Potter, who has been with KRE for 11 years and been in the driver's seat for one, says that sales of KRE's airtime have increased dramatically. Program director Rob Singleton says that, whereas in the past promotion men would say "KRE?" when they called, "are now servicing us beautifully. Because they know we're breaking and selling records from here." Singleton cites the Rance Allen Group as a good example.

KRE operates at 1400 AM and 102.9 FM. For the other 12 hours it is automated so there are no break-ins (except for preprogrammed ads), and "the music is more instrumental and not always quite as contemporary."

In speaking of KRE's programming, Singleton cites his station as a prime example of the reason soul charts are reflecting sales of a lot of jazz LPs even though AM soul radio is not playing those albums very much.

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

Previous to this jazz-soul format, KRE played MOR sounds and was not getting anywhere. The bad ratings, combined with a late 1973 announcers strike and then an executive personnel purge, provided the opportunity to try something differ-

ent. KRE had already begun the experiment in the spring of 1973 of mixing jazz and blues on a weekend FM show which, they admit, was "an unusual combination."

But it was fairly successful and in the spring of 1974 when the time was ripe for change, "We looked at the market and knew that we didn't want to duplicate anything that was already available," says Robertson.

"We're in an area of a very high minority population here in the East
(Continued on page 23)

Miami's Zeta 4 Off Like a Jet

MIAMI—Zeta 4, FM sister station of WINZ-AM, went on the air at 4 p.m. Feb. 4 and according to program director Bill Stedman, more advertising has been sold in the ensuing four days than has been sold before.

The fully quad, 83,000-watt station WNET from 'wall-to-wall, good MOR music' (or what Stedman labels 'elevator music') to progressive rock—a change, to the dismay of its previous advertisers.

But, the new format is no deterrent to new advertisers who are flocking to buy time which is sold only in one-minute blocks, with a maximum of eight an hour.

The reason for the radical switch in music programming was due to the fact that WINZ-FM never showed up in any of the rating books during its slightly-more-than-a-year of operation.

"We knew we had to do something to bolster our ratings," says the youthful, bearded, bespectacled Stedman. "And South Florida was ready for a good progressive rock station; one which plays no Top 40 at all." Although South Florida does have a progressive rock station (WSHE in Fort Lauderdale) Stedman claims it is not adhering to a basic formula of pure progressive rock.

"They throw in some Top 40," he says. "Finding a format that isn't being done in this area of some 36 radio stations is next to impossible. To find something that isn't being done well is much easier. Progressive rock audiences can be compared to country audiences in their firm loyalties. They won't flip the dial if they don't like a particular tune, unlike Top 40 listeners who are notorious dial switchers."

Stedman, who has been associated with several Miami radio stations, most recently Y-100 and former program director at WRNO, New Orleans, explains that Zeta 4 will carry 1,500 titles on the current playlist "and we'll be adding new ones daily."

Some of the artists and groups probably will be heard for the first time by Zeta 4's listeners.

"In our advertising brochure, we say we play anything from the Allmans to Z.Z. Top," he grins. "We're playing artists like Joni Mitchell, Jethro Tull, John McLaughlin and the Mahavishnu Orchestra. There are quite a few English groups that

haven't been here in this area. And we've just introduced Bruce Springsteen to our listeners with a great response to this fine artist. You know, people say, well, I don't know if I want to hear that artist... but how do they know they don't want to hear him if they never had an opportunity to hear him? We're giving listeners an alternative."

Stedman has done away with super-charged, high-energy disk jockeys. "I think we're more human in our approach. It's low-key, quiet and nothing to jar the nerves."

Within six months, Stedman predicts that the combination of Zeta 4 and WINZ-AM will be the No. 1 station in Miami. The AM station may be in for some changes, but Stedman was reluctant to discuss anything out of his domain.

"We're going for the younger audience, the 18-34 group," he explains. "WINZ-AM is aiming for an audience up to 49 with overlapping between the two. I feel we're very strong in the middle bracket."

Perhaps some of the ambience felt at the station is due to the six youthful, hip disk jockeys. Stedman maintains that anyone working at the station should be into the music; into it enough that they listen to their own station when not on the air.

"I think the whole trick is to surround yourself with the best people you can find; people whose musical tastes are in accordance to whatever the station is doing. People who love their work." Tom Krimmier does the 6-9 a.m. slot; followed by Stedman, who's on from 9 to noon; Rick Peters comes on at noon to 4 p.m.; Scott Christie from 4 to 8 p.m.; Steve Capon 8 to midnight and The Coz McTraveler (Ron Shafran) holds forth all night.

Stedman has been building good rapport with record companies. "If you can't get along with them comfortably, then you might as well forget it. The record people here have just about come in and thrown their arms around us. For the first time we're playing their new product; product that hasn't been aired in this area before. Radio stations can't exist without record companies and those same record companies can't exist without us."

Although still in its infancy, Zeta 4 is going to make itself an integral part of the community. "We're becoming involved," Stedman says. "For instance, we picked up information on the upcoming Led Zepelin concert. And it looks like a disaster. Thousands and thousands of people pouring into West Palm Beach on a two-lane, 18-mile roadway... that's just one of the problems we foresee. However, we're looking into it and if it looks bad, we'll try to bring about some positive changes. We're not trying to capitalize on someone's misfortune, but South Florida has been getting

McKinnon Confident That KSON Gospel Will Click

SAN DIEGO—Admitting that everyone is observing the change of KSON-FM to gospel music in a Top 40 format approach with "a little skepticism," owner Dan McKinnon reflects that all advertisers had the same skeptical feeling about modern country music radio "when we pioneered sales with that form of programming 12 years ago on KSON-AM."

The station will broadcast gospel music 6 a.m.-midnight. "We've done

extensive research and there's a hungry need for positive music on the radio that talks about the values presented in gospel music... and we intend to break the ice and be the first radio station in the United States to program fulltime gospel music."

The music will be the message. "There'll be no preacher programs, no testimonies, no pitch for funds or any other distractions... just good gospel music presented in a professional manner. And there is an overwhelming collection of recorded gospel music." The music spectrum will include the traditional quartets, country singers, rock recordings, sacred and religious songs, as well as MOR-type gospel music.

The station is expected to be into its new format by mid-February. It previously programmed rock.

McKinnon points out that gospel music sing-ins across the nation are attended by thousands. He adds that all major record labels will send representatives to San Diego to assist in setting up record distribution into the major stores to tie in with the radio programming.

third-rate treatment for a long time and we intend to change that. This is just one way of community involvement. I feel we have a responsibility to our audience to get facts straight."

Stedman is currently negotiating with concert promoter Stephen Nicholas, Paradise Internationale, to set about what Stedman calls "a positive alliance" among industry people.

Involved in the discussions are
(Continued on page 23)

Vox Jox

By CLAUDE HALL

LOS ANGELES—Allan Hotlen is the new program director of KHBR-AM-FM in San Francisco. He'd been program director of all news and talk station WCAU in Philadelphia, but dates back to WHN in New York when it was an MOR station. Actually, previous program director Ron Fels hadn't done a bad job with the station either in music approach or ratings; he took off to Tahiti a week ago to recoup face... Al (Funky Bob) Bandiero, who'd been doing afternoon drive at WCCC in Hartford, Conn., is now at WKAP in Allentown, Pa.

Zachary Rodowski posts me on the current lineup at WKBK in Keene, N.H.: Program director Chet Tart 6-9 a.m., music director Neil Patrizzi 9-noon, Chuck Henry afternoons, with B. J. Hickman pitching in on weekends. Station also uses the syndicated "Dick Clark Music Machine" show on Sunday afternoons. Eddie Edwards has taken over as program director of XPRS, the Mexican station that operates out of San Diego. He'd been at KOZN in San Diego. Writes: "We will not be using the Alto Communications service, but doing our own thing. The lineup now includes former KSON program director Noel Kelly who has been lured out of retirement; me in midday; with Bill Patterson, also known as Hillie Hooker, doing 4-8 p.m." The station retains its country format.

Dan Halyburton reports that he moved from WWOK in Miami to WTVR in Richmond, Va., to handle a midday shift and production. "About three weeks after arriving in Richmond, WTVR announced that they would automate using Drake-Chenault's "Great American Country." He moved over to WEET and the lineup at the station has John King in the morning, Halyburton midday, and program director Pat Henry in the afternoons. Halyburton says that the rest of the WTVR staff is looking for work.

In Modesto, Calif., KTRB presi-

dent Mike J. Pappas reports that his station is now No. 1 in ARB for the first time in 25 years and the reason is largely because of the Bill Ballance syndicated show. "Although Ballance is taped, he has out-rated our live talk shows and our own moderators," he says, adding: "over 30 local advertisers are being sold at
(Continued on page 23)

Bubbling Under The HOT 100

- 101—YOU AND YOUR BABY BLUES, Solomon Burke, Chess 2159 (Chess/Janus)
- 102—ONLY SO MUCH OIL IN THE GROUND, Tower Of Power, Warner Bros. 8055
- 103—HOW LONG, Ace, Anchor 21000 (ABC)
- 104—RUNAWAY, Charlie Kulis, Playboy 6023
- 105—NO LOVE IN THE ROOM, 5th Dimension, Arista 0101
- 106—SWING YOUR DADDY, Jim Gilstrap, Chelsea 2006
- 107—WHERE HAVE THEY GONE, Skyliners, Virgo
- 108—SPIDER JIVING, Andy Fairweather-Low, A&M 1649
- 109—EVERYBODY WANTS TO FIND A BLUE-BIRD, Randy Edelman, 20th Century 2155
- 110—NASHVILLE/SPEED TRAP, Hoyt Axton, A&M 1657

Bubbling Under The Top LPs

- 201—GODFATHER PART II/SOUNDTRACK, ABC ABCOP 856
- 202—JIM WEATHERLY, Songs Of, Buddah BDS 5608
- 203—JIMMY WITHERSPOON, Love Is A Five Letter Word, Capitol ST 11360
- 204—MAJOR HARRIS, My Way, Atlantic SD 18119
- 205—JOE VITALE, Roller Coaster Weekend, Atlantic SD 18114
- 206—VIKKI CARR, Hoy (Today), Columbia PC 33340
- 207—MAN, Slow Motion, United Artists UA-LA345
- 208—RICHARD TORRANCE, Belle Of The Ball, Shelter SR 2134 (MCA)
- 209—ACE, Five A Side, Anchor ANCL 2001 (ABC)
- 210—DELLS, Greatest Hits Vol. 2, Cadet CA 60036 (Chess/Janus)

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CARNEGIE HALL
MARCH 10, 1975

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Vox Jox

• Continued from page 18

premium rates with Ballance doing commercials." And syndication continues to grow.

★ ★ ★

Joe Garrett, program director at KMYC in Marysville, Calif., would like to get back into progressive programming, if any station—large or small market—is interested. He programmed his present station as a progressive operation and changed it to the present format at the request of the new owners. But his real heart is in progressive. 916-742-2396. . . . Do you know that more than 90 stations are airing the Lum and Abner show? It's amazing how some of those shows never die.

★ ★ ★

Bo Donovan, group program director of the Sterling Recreation Organization, has moved headquarters for programming to KSJO in San Jose, Calif. He'll program that station as part of his overall duties. Donovan used to operate out of the Bellevue, Wash. station. . . . **Dell Epperson**, student station manager of KDLX on the campus of Northwest Missouri State University, Maryville, Mo. 64468, would like some tapes from various air personalities around the nation on how to be an air personality. Tapes will be listened to by the students in broadcasting at the college. **Tom Adams**, editor of the Electric Weenie, did one tape for them. In the tape, give your personal views about what makes a good personality and also put an aircheck on the end.

★ ★ ★

Johnny Holliday, morning man at WWDC in Washington, cracked up in a light plane coming back from a mercy mission delivering food to a woman in the mountains. He's okay, but won't be playing any basketball for some time. Or even going on the air for several weeks. The lineup at the station generally goes: Holliday 6-10 a.m., **Dick Hemby** 10 a.m.-3 p.m., **James Michael Wilson** 3-8 p.m., and **Bob James** 8-midnight, with **Joel Roberts**, **Bob Benson**, and **Camille Bohannon** filling in the other spots. **Bob Canada** is program director of the station; for a former rock program director, Bob has been doing an excellent job with the station at gaining a general audience. I remember Canada from the days when he was in the top 10 among rock music directors in the nation. Had a good ear. If he picked a record, you could generally consider it a hit. The other guy with an ear was **Tex Meyer**. Then, of course, there was the golden ear of **Dean Tyler**. But **Canada** also had that "touch" with potential hits and built up a national reputation in radio.

★ ★ ★

Terry (Dr. Tripp) Trouyet, 301-462-5700, is looking for a Top 40 position; has two years of experience. . . . **Vic Avers**, WRAD, Radford, Va. comments: "I noted the mention about speeding up singles. It reminded me that back in 1956-57, when I worked at KFAD in Fairfield, Iowa (a station closed down in 1957) that I turned Johnny Cash's "I Walk the Line" into a local hit by playing it at 78 rpm. I called it "the latest hit by Rudy and the Three Tramps." And it didn't take long before folks were calling in for that "hit" by Rudy and The Three Tramps. Didn't sound bad at all."

★ ★ ★

Air personality **T. Morgan** has been named program director of WMMR in Philadelphia. In his ten-

der young life he programmed WIBG in the city, but has considerable background in progressive, having worked at WIFI and WDAS-FM, both also in Philadelphia. No word yet on the production firm that former WMMR program director **Jerry Stevens** has formed.

★ ★ ★

Marc Franklin is now music director at KOLE in Port Arthur, Tex., a Top 40 station. Says: "I have an open door policy if anyone wants to push their product and we also play album cuts." He'd also like to trade playlists with other stations. **Roland Richter**, who'd worked with several stations in the Houston market, is now chief engineer at KOLE and would like to hear from the guys he worked with at the AFRS station in Asmara, Ethiopia. . . . At WOXB in Chattanooga, Tenn., program director **Allen Dennis** has made a few changes. **Jim Clark** is doing the 10-noon show and **Stan Reynolds**, production manager, is doing the noon-2:30 p.m. show.

★ ★ ★

Rod Douglas Fausey, morning air personality and co-music director at WMGS in Bowling Green, Ohio, would like to hear from his old AFTH days buddies such as **Ron Crowder**, **Greg Hergert**, **Ron Hurst**, **Chuck Stewart**, **John Montgomery**, **Scott Gentry**, **Al Reineking**, and **Jim Watkins**. Fausey reports that **George Wilson**, formerly with the AFTH and KOY in Phoenix as a newsman, is now living in Pasadena and doing TV spots.

★ ★ ★

At WDFH, FM rocker in Chicago programmed by **Ron Denhington**, you'll find **John Bodnar** 6-10 a.m., **Ronnie Knight** 10-noon, **Gary Bryan** noon-4 p.m., **Tom Jeffries** 4-8 p.m., **Jim (Captain Whammo) Channell** 8 p.m.-1 a.m., and **Johnny Jones** 1-6 a.m., with **Kevin Molly** and **Rich Renik** on weekends. . . . **Joe Thompson**, general manager of KKZZ in Lancaster, Calif. and old friend, invites me out to hear "the lively one," a country station with **Kirk Edwards** on 6-9 a.m., **Andy Key** in midday, and **Jerry W.** 3-6:30 p.m. . . . **Larry Graham** at Audio Sellers, a new jingles and radio production house, is looking for a program director to work with on jingles. You develop a good package with him and there's a strong possibility you'll get that package for your station free. Call him at 205-355-1021.

★ ★ ★

Clay Daniels shifted from Miami to Tampa and is now program-music director at WYOU, a daytime country operation. He brought in **Al Dunaway** from WHOO in Orlando, Fla., and **Ross Whelden** does the afternoon show. . . . **Chris Robbins**, music director with KOSY in Texarkana, Tex., wants to exchange playlist with other Top 40 stations.

★ ★ ★

Keith Alan Slusar, college student at Marquette University, would like airchecks of shows by **Martin Alan Slusar**, **Al Jarvis**, and **Allan Freed**. Lots of luck, Keith. So would I. Anyway, if anyone wants to help Keith in writing a documentary tracing the development of the American disk jockey for his college course, his address is: 5833 S. Hatley Ave., Cudahy, Wisc. 53110. . . . **Bob Savage** has left KDWB in Minneapolis to become assistant program director to **Mark Driscoll** at WBBF in Rochester, N.Y. He'll also do the 6-10 p.m. show, replacing **Tom Birch** who went south to Y-100 for the summer. Miami, you know.

Bay Area's KRE Starts a Trend

• Continued from page 18

Bay," says Robertson, "and there was essentially only one station, KDIA, aimed at that. In what you would call white radio there was a spectrum from classical through easy listening and country to the various shades of heaviness in rock programming.

"But in the jazz-blues vein there was one traditional jazz station, KJAZ, and KDIA and KSOL, which is down in San Mateo. So there was this big hole and that's where we went. One of our first slogans was 'Filling The Void.'"

The KRE logo today is a double profile of a young black man's head, with a face looking in each direction, with the words "Mellow" and "Kreative" on either side.

"It wasn't as though one day we came out with a new station," continues Robertson. "It was an educational process because a lot of us weren't that tuned in yet to contemporary jazz. Plus the fact that a lot of the artists are just now making a name for themselves. So, we started by blending in as much mellow new stuff as we could find."

KRE has since, of course, reached a well-defined stable point.

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

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

The playlist comes out every two weeks, contains a list of 30 LPs and about 48 singles and, says Singleton, "is basically for our listeners so they'll know what we're playing. The jocks are by no means held to it. We do try to play three-five singles an hour so by the end of the day they all get played, but it's not a heavily repetitive thing. The albums on the playlist are just the newest albums that are getting the most play. But

we play many more albums than are on the list.

"One of the biggest differences between us and other contemporary stations," says Robertson, "is that we have a much faster turnover in records. Our average record lasts about three-four weeks on the playlist."

The playlist dated Jan. 20 lists records by Fire, Rufus, the Spinners, the Temptations, Funk Inc., Aretha Franklin, Tower of Power, Ramsey Lewis, Rusty Bryant, Bobbi Humphrey, Herbie Hancock, Miles Davis, Stanley Turrentine, Sonny Rollins, Billy Cobham and Stanley Clarke. Many of the singles are from the same artists, but the singles also include Jimmy Witherspoon, Bill House, Albert King, Ann Peebles, Herbie Mann, New York City, Les McCann, Bill Withers and the Barkays.

The KRE music library is arranged so that there is a convenient central shelf holding these playlisted albums, plus other recommended albums and albums that have recently been on the playlist.

KRE has an interesting history. The letters were originally assigned early in the century to a sidewheel steamer boat, "Bay State," as the ship's radio sign. But the boat was irreparably damaged after running ashore in Portland, Me., in September 1916 and, in keeping with naval superstition, the letters were not assigned again.

In 1922, they were assigned to a radio supply house in Berkeley which soon began some experimental broadcasting from the famous Claremont Hotel in the Berkeley Hills. That year they even did a "remote," a live celebration of the New Year's Eve celebration in the hotel's main ballroom. Later in the 20s they did regular programs featuring Horace Heidt's Claremont Hotel Orchestra, and the station—though it changed hands several times—continued to grow in popularity in the 30s and 40s. As Ms. Potter says, "Most older people in Berkeley grew up on KRE; raced home from high school to turn it on."

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

From 1963 to 1970 the station was owned by Wright Broadcasting which changed the call letters to KPAT to follow suit with their successful WPAT in Paterson, N.J. But they never gained a foothold—per-

haps because the old-time KRE listeners didn't like the idea of an eastern corporation coming in and changing the name—and sold out in 1970 to present owners, Horizons Communications Corp. of California.

Horizons tried for a time a MOR format called Radio EastBay, with heavy emphasis on local news gathered by a Radio EastBay news team. Both the MOR sound and the news are, of course, gone, but KRE still does add two minutes worth of community news each hour to the five minutes they take from the ABC network.

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

Miami's Zeta 4

• Continued from page 18

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

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**HUMBLE PIE
JOE VITALE'S MADMEN**
Academy of Music, New York

On Feb. 15, after seven years success, Humble Pie took its final bows. The show was as full of energy as any audience could desire. In return, the crowd gave as fine a response.

The act began with a medley of "Smokin'" tunes. Guitarists Steve Marriott and Clem Clempson were at their finest playing smooth contrapuntal breaks. Marriott's comic raps between and during songs showed that the group was legitimately out to entertain. Other featured songs were "I Don't Need No Doctor," a very hot

rendition of "Stone Cold Fever" and "Thirty Days In The Hole" in which Marriott displayed some truly incredible gymnastics. They closed the act with a finale of "Honky-Tonk Women" and "Thunderbox." There is no doubt that Humble Pie's presence on the rock scene will be missed.

This town is infamous in the way it often responds to opening acts. That phenomena was totally foreign to Atlantic's Joe Vitale's Madmen. Vitale, virtually an unknown to this audience of Humble Pie freaks, achieved numerous standing ovations and requests for encores. Drummer Vitale and guitarist Bobby Webb serve as the musical focus of the group. Webb performed notably in a number of tunes and soloed plugging his guitar into a Mellotron. The highlight of the act was the finale of Joe Walsh's "Rocky Mountain Way" which brought the house to its feet. This is certainly a group to watch.

STEVEN FRIEDEL

**OHIO PLAYERS
GRAHAM CENTRAL
STATION PARLIMENTS/
FUNKADELIC LOCKER
DANCERS**

Radio City Music Hall, New York

Apparently having the No. 1 album in America, along with the No. 1 single is not enough to get New Yorkers to come out on a cold snowy night. Only a few hearty souls showed up to catch the Ohio Players' Feb. 13 opening night performance. It was just as well because the group only did four songs, though two of them, "I Wanna Be Free" and "Fire" were played for a very long time. The band plays simple funky soul music which is not very innovative but popular right now. Still, the band's shortened set left many of the sparse crowd as cold as the night air.

One of the reasons that the Ohio Players played so little was that Graham Central Station played so long. The groups leader Larry Graham

is one of the finest showmen in contemporary music. Unfortunately no one else in the band is in Graham's league as a musician or a showman. The lack of quality musicianship is made up in part by the visual excitement that this band provides but after an hour or so it get a little boring.

The Funkadelic, alias the Parlaments, opened its portion of the show with a long boring organ and clavinet solo followed by a not so long, but almost as boring guitar solo. The bizarre people stroll onto the stage and one even comes out of a coffin ala Screaming Jay Hawkins. It would be easy to dismiss this as a black version of white "schlock rock" but the Funkadelic features strong vocalists doing strong harmonies backed by strong musicians. Their set was too short, much of the time wasted in the opening solos, but this is a group with potential. Their problem is that they will never get the exposure they deserve because few radio stations will play their sex-oriented music and few TV shows will present their raunchy stage act.

The Locker Dancers opened the show by taking advantage of the Radio City stage and the interesting options it offers. Creatively staged by Ms. Toni Basil, the dancers enthralled the audience with its brand of acrobatic disco dancing. This group could soon become one of the top live attractions in the country. **ROBERT FORD**

**BACHMAN-TURNER
OVERDRIVE**

Cow Palace, San Francisco

BTO appeared Feb. 8 before a large but not sold-out crowd and played a set of repetitious, formula songs that nevertheless kicked hard enough to have the young crowd standing and clapping for a good portion of the show. The BTO logo, done with colored flashing and blinking lights that sometimes meshed with the beat, was above and behind them.

BTO began "Don't Get Yourself In Trouble" followed by the new second single from the "Not

(Continued on page 28)

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**Pure Prairie League:
Second Life Blooms**

By BOB KIRSCH

LOS ANGELES—What happens to a promising rock group that looses its label, lead singer and stops touring in the formative stage of its career? In the case of Pure Prairie League, it becomes bigger than ever.

Bigger than ever, that is, following a lot of hard work and a careful rebuilding program conducted by manager Jack Daley and Variety Artists Booking.

In 1972, Pure Prairie League was beginning to break as one of the more popular country/rock groups. It received lots of critical praise, but its "Bustin' Out" LP didn't burn up the sales racks, its lead singer had to leave and RCA dropped the band.

"All this happened around the end of 1972," says Daley. "The guys kind of sat around and waited for things to be straightened out. Then, they decided to go back on the road, concentrating on college bookings."

ond LP. RCA then began reseriving the LP in areas where it was requested. Eventually, in the middle of last year, the label called Daley and negotiations began to re-sign the group.

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

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

Meanwhile, Pure Prairie League had played 142 colleges in 15 months, working three to five universities a week. Its current average payday is between \$4,000 and \$5,000, and there is still no new LP



RCA photo

PURE PRAIRIE LEAGUE—Working their way back to six-figure album sales after being dropped by their label.

The group began playing the campus circuit through Variety Artists. In late 1973, a representative of the booking firm called Daley, a veteran who has managed the likes of John Denver, the Chambers Brothers, the Everly Brothers and Randy Sparks in the past, and asked if he would like to take over the reins of the band.

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

Around this time, says Daley, requests began to come in to record stores in areas where the band had performed for "Bustin' Out" the sec-

available. The "Bustin' Out" LP is at a starred 140 on the Billboard LP charts, and the new album, set for March, may be held up now.

"All of the college playing has built the group a solid and loyal audience," Daley says. "And I can't emphasize the importance of the role Variety Artists played. What we have is a case of steady work in the right places selling LPs." "Bustin' Out" sold around 34,000 in its first go round and is now up in the neighborhood of 135,000.

"The college market is still really untapped," Daley says. "There are lots of small schools perfectly willing to spend \$1,000 for a good artist, whether the act has a record out or not. Variety is now doing the same kind of thing it did for us with a group called Timberline and with Dave Loggins. I think all of us in the industry have to look to this avenue in the future."

Graham Raises School \$\$

SAN FRANCISCO—Rock promoter Bill Graham will present an entertainment extravaganza at Kezar Stadium in March to raise money for the financially beleaguered San Francisco public school system. The schools recently dropped all extracurricular activities for the spring term—sports, drama, music and other programs—in a desperate attempt to meet their budget.

Graham kicked off with a \$10,000 donation of his own and called upon San Francisco musicians, entertainers and sports figures to volunteer their time for the show.

Tickets for the all-day affair will sell for only \$2, but donations over and above that will be encouraged and all donations will be tax-deductible.

"This show," says a Graham aide,

"will have everything. Local bands will play. We'll have jugglers and clowns. There'll be ballet and opera. We'll have downtown activities in the weeks before the show to stir up interest. It will be a test to see if people really care about the community."

Sara Henderson has been called in to work in Graham's office coordinating plans for the affair. "These are the kids I make my living from," says Graham, "so I feel I should do something to help them now."

The date for the show is not definite, although it will be March 9, 16 or 23, all Sundays, depending on what acts are available when. Jefferson Starship, Graham Nash and lesser-known local bands have already volunteered their time.

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If you want to be the center of attraction in a leading attraction center, you need to be in the new Civic Center in Dothan, Alabama. Dothan has long been a major marketing center because of its strategic location in extreme Southeast Alabama, just a short distance from Florida and Georgia. In fact, in 1973, Dothan was 25th in the entire country in average retail sales per household.

Playing to a full house is practically a sure thing in Dothan. Our new Civic Center will seat up to 3,000 for a concert or stage show. Additional information and descriptive brochure are available on request to Director, Dothan Civic Center, Dothan, Alabama 36301. Phone (205) 794-2600.

Dothan
Civic Center

DOTHAN, ALABAMA 36301

Have You Never Been Mellow

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



Olivia Newton- John



Album: MCA-2133 Single: MCA-40849

MCA RECORDS

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

This Business Of Music

Insights By The Experts—Presented by UCLA Extension in cooperation with Billboard

By JEAN WILLIAMS

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

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

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

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

During a question and answer session, the panel was asked ways and means of opening doors for new artists. If you're bright and good, go and knock on the doors, said Miller, but, he warned, be true to yourself because you can't hype yourself. Attitude is the most important thing, but the goal is to sell, added



Charles Stern: "Commercials are a good market for musicians."



Roger Miller: "Financially the reward from a commercial is equal to a musical hit."



Chuck Blore: "There are irritant and affirmative types of commercials."

Residual Rights

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

Several commercial tunes were played intermittently, with the objective being to demonstrate the creativity involved in writing for commercials. Blore, who has commercials going in every English-speaking country, said commercial arrangements can be excitingly complex or very simple, and yet attain the same goal. Stern feels that a great portion of the creativity involved is natural ability, and he adds, a good songwriter does not necessarily make a good commercial writer. Often, the songwriters do not make the transition to commercials.

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

"Roger (Miller) took the 16 and 32 bars and threw them out; he has been really successful with it." For years certain rules were not broken, but they are now being broken with impunity.

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

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

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

new songs, and hopefully come out with a phonograph recording, said Stern.

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

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

All members of the panel agreed that many commercials are presented in bad taste, how-



Moderator Hal Cook poses a question to the panel.

ever, said Blore, "When people like your commercial, they will by some form of osmosis think that your product is better. People respond totally emotionally. When you try to reach them intellectually, it just doesn't work."

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

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

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

If you want to write music, commercials is a good place to start, but because of the unem-



Roger Miller is the center of attention during a break.

ployment situation, radio and television have become very closed, Stern said. The union is the first place to go, and if you have an opportunity to get into it, have a tape made and take it to the advertisers, said Stern.

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

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

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

"Via tape," he said simply.

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

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

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

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

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

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

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

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

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

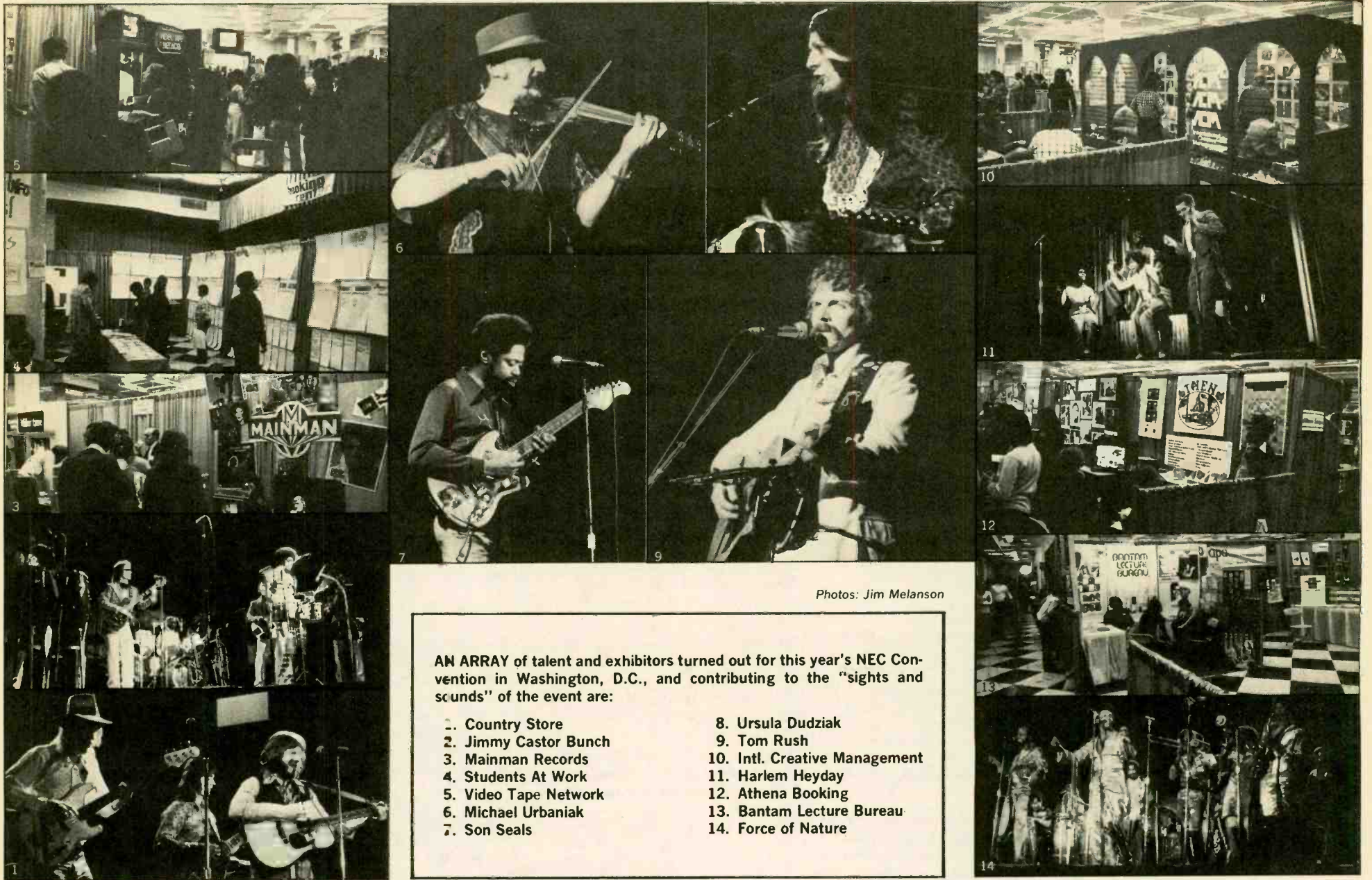
Should a writer or producer when going over your songs, change any part of them and take part of the credits?

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

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

Art direction: Bernie Rollins

Talent, Exhibits Spark 15th NEC Convention



Photos: Jim Melanson

AN ARRAY of talent and exhibitors turned out for this year's NEC Convention in Washington, D.C., and contributing to the "sights and sounds" of the event are:

- 1. Country Store
- 2. Jimmy Castor Bunch
- 3. Mainman Records
- 4. Students At Work
- 5. Video Tape Network
- 6. Michael Urbaniak
- 7. Son Seals
- 8. Ursula Dudziak
- 9. Tom Rush
- 10. Intl. Creative Management
- 11. Harlem Heyday
- 12. Athena Booking
- 13. Bantam Lecture Bureau
- 14. Force of Nature

Steady Jazz Growth Noted

• Continued from page 3

"Jazz is becoming more and more of an encouraging venture for us," according to student Brenda Basilio of Glassboro (N.J.) State College.

"In the last year we have had a number of signs point to the growing success of jazz on campus," Ms. Basilio stated. "More than 250 people signed up for our course on the development of jazz with a large number turned away and our four-day jazz festival with Chuck Mangione, Manny Albam and others was a large victory."

The importance of keeping campus jazz concerts and festivals stocked with contemporary and modern artists was pointed out by a number of student contributors. Still, a number of discussion participants said that traditional jazzmen should not be ignored.

"Jazz is and will always be an art form," Fischer said, "and it was really unheard of 15 years ago to call a musician like Dizzy Gillespie a traditional jazzman," as one student stated.

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

"Unfortunately there is a bias toward some of the more traditional groups like Dizzy Gillespie, because we got killed on Count Basie, partly because we also had other traditionalists like Duke Ellington and Cannonball Adderley," he said. "Because of this we are continuing to diversify our entertainment schedule with more and more contempo-

rary acts like Gato Barbieri, Larry Coryell and Chick Corea."

Tom Maitiski of Westchester State College said that one of the problems with presenting jazz on campus is the definition misconception that exists.

"As soon as people find out what jazz really is then there is no problem presenting it," he said. "One of the things that we really like about presenting jazz artists is the fact that they are much easier to work with than most of the rock acts we come across."

Another side of jazz discussed dealt with setting up jazz concerts utilizing local jazz artists.

Midge Ellis, programming assistant at Detroit's Schoolcraft College, said that it is usually very easy for most schools to find jazz musicians willing to play for the student body.

"Many times there are jazz musicians on campus willing to perform at lunchtime mini-concerts and although this is usually a lot of hard work, it pays off," she stated. "With the help of the local musicians' union and council for the arts, jazz can usually be put on at a very reasonable price."

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

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

NEC Seminar Probes Promotion

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

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

Elbridge James, assistant program consultant at the University of Maryland, said he had asked for record company support many times and had really never received it.

"Although I requested help many times, they always told me to talk with the local distributor, and they were always looking to pull a fast one on me," he said. "One time they told me they would give me some radio tie-in advertising in exchange for tickets, which was fine, except for the large number of free tickets they wanted."

"If I would have done this, I would have ended up paying more for the advertising, then if I was to buy it myself."

Wunderlich said this didn't surprise him and that the record companies have very little control over the independent distributors, but he offered several alternatives to dealing with the indies.

"If an agent tells you to talk with a local distributor, it is still sometimes better to contact the record company direct, because we are always look-

ing to help expose our acts in the college area," Wunderlich said. "Often-times we will help put the students in touch with the local branch people and through a cooperative effort something is always worked out."

Marotta said James' story came as no surprise to him, and that record companies are almost always getting ripped-off by their distributors in a number of ways.

"Many of these operations are run on the borderline of morality and they willingly attempt to screw the students as well as the record company," Marotta said. "If you do work with an indy, then bargain for the airtime ads and always ask for a radio log with an invoice, so that you are not being cheated."

The problem of a "non-advertising rider" was brought up by a student from New York's Baruch College. Student Steve Schertz said that his school had a problem promoting many artists at the school because they played at commercial venues in town.

Wunderlich said that things can always be worked out to get around this through a number of other alternatives.

"Many times a record company can offer a videotape of the artists so that it can be played at various locations on the campus ahead of time, and there are also the local campus media," he said. "Posters and record give-aways are also very good ways to promote acts on campus, without abusing the terms of the contract."

Marotta spoke knowingly about publicizing and promoting acts on campus. A variety of methods was discussed by him including the use of a poster with daily added information ("adding something new each day gets attention"), the use of

a crumpled information handout in everyone's mailbox ("Who won't read a piece of folded paper?"), slitting the poster down the center to avoid its theft ("No one wants something that's torn, although it doesn't look that way on the wall"), using a local disk jockey as the show host ("All of them have egos and you can get free advertising on their shows"), striking up a relationship with the campus newspaper and radio station ("they are right there for your use if you get friendly") and many others.

"Each time an act is brought on campus, publicity mailings should be sent to each faculty member and his family; employees of the school; and even selected members of the outside community, since each one of them could possibly be interested in what you are bringing on campus," he said. "Another way of getting these other people and the student body interested in the concert is by calling the manager or agent of the group and asking for some free promotion in various areas of the campus."

Another important point discussed was the fact that many top name acts can be booked for midday concerts for less than half their usual fees.

One of the more intriguing facts related by Marotta concerned the use of cable and commercial television to promote collegiate concerts.

"If you are smart, you can get \$500 of commercial advertising time for as little as \$55 if you look for open airspace on a day to day basis."

"Commercial stations are often-times looking desperately to fill this space and you can reach literally untold millions of people for a very small fee."

Studio Track

By BOB KIRSCH

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

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

★ ★ ★

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

At A&M Studios in Los Angeles, Jan & Dean are finishing up their first work together in nearly a decade. The pair, who along with the Beach Boys, helped move the West Coast surf sound across the country in the '60s, are finishing up material for Ode. Sitting in on the project are musicians such as Ben Benay, Hal Blaine, Pete Jolly, Larry Knechtel, Joe Osborne and Don Randi. Working with the pair and co-writing material with Jan are Jim Pewter and Alan Wolfson. Jan Berry is handling production and arrangements.

★ ★ ★

In New York, Arthur Gorson Productions are at work in several studios. Much of the activities are centering around Blue Rock Recording Studios and the new facilities at Basement Recording Studios.

Gorson cut several sides with Laughing Luther Beauford, with Melvin Van Peebles lending a helping hand. Also produced was newcomer Shep. A reggae project is also in the offing, with Denzil Laing and Winston Grennan in from Kingston to help out. The two Jamaican artists have recorded with the likes of Paul Simon, Jimmy Cliff and Toots & The Maytalla.

★ ★ ★

Mega Sound Studio has finished installing a new 16-track board in Bailey, N.C. The studio now features a MCI console, Ampex machines and Neumann, Sony, Altec and RCA mikes.

The firm will be working closely with Southwind Productions over the next few years. Southwind product is manufactured and released through Buddah. Six LP projects are due from the deal.

In other activity, the Formula Four LP has been finished up for Rocky Road. Steve Cropper and Richard Delvy handled production. The Still Creek Band and Donnie Ray have also been in recording.

★ ★ ★

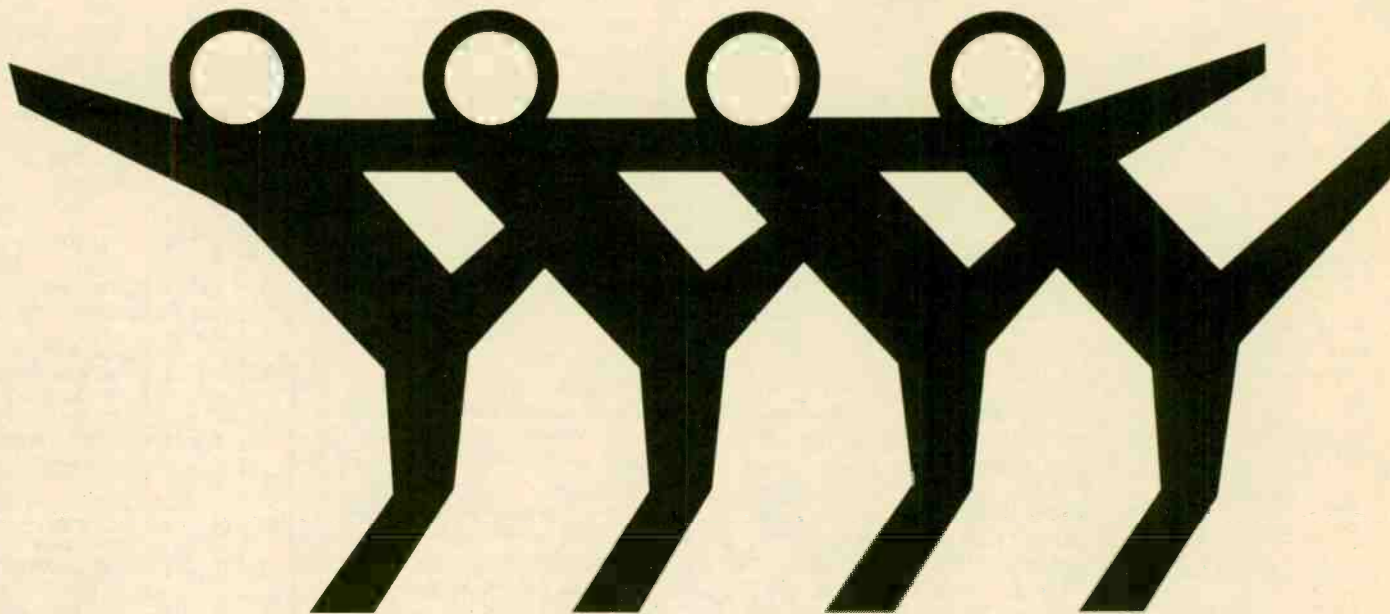
GRC's Loleatta Holloway is in the

Sound Pit in Atlanta finishing up an LP. Country artists Lonzo & Oscar have also been in the studios. At Criteria Studios in Miami, the Bee Gees

have been working. And, at the upcoming NAB convention at Las Vegas Convention Center, England's Ferrograph Professional

Recorder Co. will show both console and rack mounted models of Studio Eight professional studio tape recorders bowed at last year's NAB.

Units can be seen at Elpa Marketing Industries' booth, the U.S. rep for Ferrograph, reports Billboard's Steve Traiman in New York.



BILLBOARD'S FIRST ANNUAL INTERNATIONAL TALENT FORUM JUNE 4-7, 1975 CENTURY PLAZA HOTEL, LOS ANGELES

The First Forum And The Last Word On Live Musical Entertainment

Billboard has brought you IMIC—the international conference for the recording industry. We have brought you the International Radio Programming Forum—the recognized forum on radio and radio programming. The June Billboard will present its first annual International Talent Forum—the place to learn and exchange ideas about every facet of live musical entertainment.

Specifically geared for concert promoters, agents, personal managers, nightclub owners, college bookers—and talent itself—Billboard's International Talent Forum will cover all the bases on promotion, booking and presentation of live entertainment.

Be early! Billboard has special registration

fees for those registering before May 1—you save money on registration and you'll have first choice of rooms at the beautiful Century Plaza Hotel. Suites and meeting rooms are available to you, as well. For specific information on meeting suites call Cave Karcher, Century Plaza, (213) 277-2000.

Be a part of the excitement at Billboard's first International Talent Forum—the meetings, the talent showcases, and the unique opportunity for intercommunication in your part of the music industry—send in your registration now!

Register Early!

Billboard's International Talent Forum
Attn: Diane Kirkland
£000 Sunset Boulevard, #1200 / Los Angeles, California 90069

Please register me for Billboard's International Talent Forum, June 4-7, at the Century Plaza Hotel. I am enclosing a check or money order in the amount of:

- \$185 (special early-bird rate) \$200 (after May 1)
- \$125 special college rate! (Limited quantity available.)

Name _____ Title _____

Company Affiliation _____

Address _____ Phone: _____

All information on hotel rooms and meeting rooms available will be sent immediately upon receiving your registration!



MARCH 1, 1975, BILLBOARD

SPOTLIGHT

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A

Chapman



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A

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

By HIDEO EGUCHI

A Billboard Spotlight On Japan

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

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

In addition, it seems relatively certain that, without the World Popular Song Festival in Tokyo, none of these original compositions could have been introduced to the music-loving Japanese public. Part of this is due to a particularly Japanese situation: the public is very fond of foreign songs and singers, yet ignorant of all save the most famous.

Once an introduction is arranged, record sales, recording contract and promotional arrangements quickly follow. That is why all participants in the World Popular Song Festival in Tokyo are so busy—and why so many often stay on for days or even weeks after the festival.

And just in case the participants neglect to make their own arrangements, they can call on the full strength of the Yamaha publishing, production and promotion facilities.

The World Popular Song Festival in Tokyo is sponsored by the Yamaha Music Foundation (President: Genichi Kawakami) and supported by the Japanese Ministry of Foreign Affairs, the Tokyo Metropolitan Government, Japan Air Lines, Nippon Gakki and 37 other enterprises including Nippon Columbia, Victor Musical Industries, King Record, Teichiku, Polydor K.K., Toshiba-EMI, Tokuma Musical Industries, CBS/Sony, Nippon Phonogram, Canyon Records and Warner-Pioneer. It is broadcast over the Far East Network of the American Forces' Radio & Television Service, Nippon Hoso (JOLF) and Fuji TV.

Yamaha also sponsors the (Japan) Popular Song Contest twice a year in which the best are selected to represent Japan at the World Popular Song Festival in Tokyo. Sheet music,

scores and songbooks from the festivals, contests and other musical events are distributed by Yamaha Publications.

Norway and Japan are the grand prize winners of the fifth festival that was held Nov. 15-17, 1974.

"You Made Me Feel I Could Fly" with music by Kristian Lindeman and lyrics by Johnny Sareussen has won the Grand Prize of \$3,000 for the song, plus \$1,500 for the performance in perfect English by Ellen Nikolaysen. She has also won the Most Outstanding Performance Prize of \$1,500.

"Itsunomanika Kimi Wa"—one of Japan's five final en-

(Continued on page J-20)



World Popular Song Festival performers (left to right) Ellen Nikolaysen of Norway sings winning entry "You Made Me Feel I Could Fly." Others, Yuki Katsuragi of Japan wins twice with "Kiso" and singer-songwriter Yoshimi Hamada takes grand prize.

MARCH 1, 1975, BILLBOARD

. . . But Surge Of New Festivals May Curtail Impact

By BEN OKANO

On the way to the 5th International Music Industry Conference in London last May, an "IMIC 5" industrial tour group organized in Japan by Music Labo visited Milan and met with Signor G. Giannini, managing director of CBS Sugar.

"In the past," Giannini said, "the winning song of the San Remo Festival was broadcast throughout the world within an hour after its selection. And more than 100,000 records of the song were sold in Italy alone. However, this is no longer true." Such a trend does not only apply to Italy. In 1974 five new song festivals were established in Japan. What does it mean?

From May of last year, 23 song festivals were held in Japan, of which two were international: the World Popular Song Festival in

Tokyo '74 sponsored by Yamaha and the 3rd Tokyo Music Festival sponsored by TBS. These two festivals, of course, are now very well known throughout the international music industry. In 1974 the WPSF became the Japanese outlet for the American Song Festival, while the event sponsored by the Tokyo Broadcasting System was approved by Japan's Cultural Agency as a foundation. The WPSF in Tokyo, since its inception, is organized by the Yamaha Music Foundation.

Both amateur and professional artists perform on the same stage and compete in the WPSF in Tokyo. Except for Genichi Kawakami, chairman of the foundation, all of the judges are nonprofessional including Japan residents from overseas. On the other hand, the TMF judges are professional members of the music industry. Last year, Frank Sinatra served as a special judge.

In any case, both festivals will be held in Japan as usual. And as long as they exist, there's no likelihood that another song festival of their international calibre will be established in the foreseeable future.

A rock festival in Japan along the lines of Woodstock was planned in the past by an American promoter but has never been held.

Yoko Ono, Rita Coolidge and Kris Kristofferson performed together with Japanese rock artists last summer (in 95 degrees heat) at the so-called One Step Festival at Koriyama in north-eastern Japan. It caused friction with the locals, as on previ-

ous occasions in the U.S. The festival organizer was unable to create understanding and harmony with the "hippies" as the local residents used to call them. Junior high and senior high schools prohibited their students from attending the festival. As a result, even though it attracted 40,000 youths from all over Japan, it will not be held this year. One of the reasons given is financial.

Last year, the 8.8 Rock Festival was held for the second time, but its location had to be changed. The reason given was that the first festival was too noisy. Undoubtedly the location problem is bigger in Japan than it is in the U.S. or Europe.

Most of the Japanese song festivals are connected with the broadcasting companies. This may not be something that is special to Japan, but it's easier for Japanese television networks to get the "talent" for such festivals than for ordinary music programs. Most of the festivals related to the broadcasting companies have the nature of a "contest for new singers" or have a section devoted to such as part of the festival proper. This may be related also to the fact that the leading Japanese broadcasting systems have a music publisher as a subsidiary or affiliate.

Such song fests are used as opportunities to discover new stars. If a talented amateur singer is found, a music publishing house would provide an appropriate song and the "new star" would be exposed to the Japanese public by way of the TV network's musical feature programs.

There are 11 commercial broadcasting stations (6 TV, 4 AM radio, 1 FM) in the Tokyo-Yokohama area alone. Therefore, it cannot be said that they can create a hit so easily. For the past four or five years, however, the sponsored broadcasting stations have been interested in this business of music, not only for producing their music programs. And this has resulted in an increase in the number of song festivals in Japan.

In addition, the two major Japanese wired music systems sponsor "song festivals" featuring local recording artists, such as "Yoru no Record Taisho" (Disk Grand Prix of the Night), "Yusen Taisho" (Grand Award of Wired Music) and "Neon Gai Ongaku Sai" (Music Festival of the Neon-Lit Streets). This unique festival features Japanese recording artists who worked the drinking joints as "nagashi" or wandering minstrels before they were scouted. And, since some recording stars rose to fame from "nagashi" it can be said that this song fest has a meaning in itself.



Rene' Simard of Canada sings Grand Prix song at Third Tokyo Music Festival (upper left). "Sansui Popular Jamboree" 1st All Japan Amateur Music Festival. A "nagashi," or Japanese strolling musician amid neon-lit Tokyo. Prize award ceremony at 1st Iizuka Music Festival.

FM is QS.

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

Obviously, they're on to the simple profit-making facts. Among them: any 4-channel source, including live recorded productions, discrete reel-to-reel tapes, Q8 cartridges, or even demodulated CD-4 discs, can be fed into the four inputs of the QSE-5B broadcast encoder.

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

More facts:

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

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

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

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

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

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

STATIONS USING QS 4-CHANNEL

STATION	LOCATION	FORMAT
KLOS	Los Angeles	ABC/Contemp. Pops & Rock
KBBC	Phoenix	News/Sports
WPLR	New Haven	Progressive Rock
WKRQ	Cincinnati	Rock & Top Hits
WQIV	New York	Progressive Rock
WMEF	Ft. Wayne	Bonneville
WFMT	Chicago	Classics & Pops, Live
WSHE	Ft. Lauderdale	Rock & News
WWWW	Detroit	Progressive Rock
WEIZ	Columbus, Ga.	EZ Listening
WAYL	Minneapolis	Pops & Std.
KADX	Denver	Popular Hits
WRIF	Detroit	ABC Contemp. Pops
WXXY	Watkins Glen, N.Y.	MOR
WMMS	Cleveland	Rock
WRFM	New York	Bonneville
WORJ	Orlando, Fla.	Progressive Rock
WRNO	New Orleans	ABC/Rock
KABL	San Francisco	Beautiful Music
WBUS	Miami Beach	Intelligent Listening
WFMK	Lansing, Mich.	Contemporary Pops
KLOL	Houston	Progressive Rock
WYSP	Philadelphia	Top 40's
WYSL	Buffalo	ABC Prog.
KMET	Los Angeles	Contemporary Pops, Live
KRAV	Tulsa	Bonneville
WOOF	Dothan, Ala.	CBS Prog.
KRGN	Las Vegas	Million Seller Pops
WGNE	Panama City, Fla.	Pops/EZ for Adult
WABX	Detroit	Progressive Rock, Folk
KTWN	Enoka, Minn.	General Pops
WBCN	Boston	Progressive Rock
KYAC	Seattle	Black
WHUD	Peeksville, N.Y.	MOR, Showtune, News
KYA-FM	San Francisco	Rock
WEBN	Cincinnati	Rock & Pops, Live
KCPX	Salt Lake City	Pop Rock
KSFM	Sacramento	Album Rock
WZMF	Milwaukee	Progressive Rock
WDHA	Dover, N.J.	Contemporary MOR
WGMZ	Flint, Mich.	Bonneville

QS 4-Channel Stereo. **QS** Are you listening?

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

SANSUI ELECTRIC CO., LTD. 14-1, 2-Chome, Izumi, Suginami-ku, Tokyo 168, Japan

“Stay in Tokyo for a year or so and you'll see all the major acts of the world,” the Japanese often say. And this is true. It is not too much to say that “the only major artist who has not yet come to Japan is Elvis Presley.” Tokyo, the second largest city (following Shanghai) is the Las Vegas (without casinos) of the Far East.

Frank Sinatra, Tom Jones, Jose Feliciano, the Supremes, Joan Baez, David Cassidy, Paul Simon, the Carpenters, Shirley Bassey, Three Dog Night, Leon Russell, Elton John, Slade, Eric Clapton, Glen Campbell, Engelbert Humperdinck, Dionne Warwick and Harry Belafonte are only a few of the big acts who performed in Tokyo during the past year or so. Japan is the big market and at the same time a unique market.

It's a market in which an artist can come back “several” times if it's worked out in the right way. Paul Mauriat has been coming back to Japan for the last seven or eight years with his grand orchestra. Trumpet soloist Nini Rosso has annually returned over the past several years. The Ventures have played Japan year by year for a decade now. Indeed, Carmen Cavallaro has almost lost count—14 or is 15 times? Likewise, Billy Vaughn who has been coming back to Japan 12 or 13 times. Salvatore Adamo has been returning annually for the past seven years. These acts have not only been brought back to Japan, but are more and more successful every time they return. People are not getting tired of them, but are appreciating them more and more. The Japanese are very “faithful” once they like the act. The Ventures did 85 successful concerts in Japan last year. The longevity of the foreign acts in Japan is fantastic, if they kick off in the right way.

In 1974, Kyodo Tokyo, headed by Jiro Uchino, brought in the following artists: Claude Ciari, Jose Feliciano, the Letter-

Japan Grows To Talent Crossroads For The World

By ALEX ABRAMOFF

A Billboard Spotlight On Japan

MARCH 1, 1975, BILLBOARD



Tour talent finds giants such as Sinatra (others counter clockwise), Eric Clapton, Engelbert Humperdinck with Japanese friends, (upper right), Jose Feliciano (guitar), the Carpenters, the Nippon Budokan hall in Tokyo, Miles Davis inspects electronic instruments, Wilson Pickett and (far bottom) Rod Stewart.

men, Raymond LeFevre, Sergio Mendes, Billy Vaughn, the Supremes, Franck Pourcel, Percy Faith, the Ventures, Rafael, Cliff Richard, the Bee Gees, Paul Mauriat, Nini Rosso, Carmen Cavallaro, Caravelli, Julien Clerc, the Four Tops, Joan Baez, Fats Domino, Buck Owens, Wilson Pickett, David Cassidy, Paul Simon, the Carpenters, Shirley Bassey, Mary Travers, Nana Mouskouri, and Barry White.

Undoubtedly the most successful act of 1974 was the Carpenters, although their concerts in Japan could accommodate only 30,000 persons in all. The tickets were not sold directly and individuals had to apply for tickets by sending in postcards. In all, 400,000 applications were received and among them 30,000 were chosen by lottery. This means, of course, that, in Japan, the Carpenters could be booked solid for the next 12 years or so.

All the tickets for Barry White, Cliff Richard, Paul Mauriat and Nini Rosso were sold out, too, according to Kyodo Tokyo, and 5,000 tickets for Nini Rosso's Christmas 1974 concerts were snapped up in one week. Likewise, 12,500 tickets for Paul Mauriat's concerts were sold out in 12 or 13 days.

The first Blues Festival held by Kyodo Tokyo last November proved to be an unexpected success, despite the misgivings of Sleepy John Estes, Hammie Nixon, Robert Jr. Lockwood and the Aces trio when they landed at Tokyo International Airport. A well known Japanese music critic, Toyo Nakamura, had selected the U.S. artists, so the five-day festival attracted about 7,500 concert-goers. Now, Kyodo Tokyo plans to hold three



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

Tsuneoyoshi Kamijo, Kyodo Tokyo's concert manager says: “I think that 1975 is turning out to be the year with the largest number of foreign acts performing in Japan. In January, there were 18 foreign acts in Japan and they held about 35 concerts in all. More than one concert a day. This of course means an increased rivalry among the promoters and at the same time increased competition among the artists for audiences.

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

On the other hand, Fats Domino, Wilson Pickett and the Four Tops could be more successful in Japan, the young concert manager says. Even though it is often said that soul is very popular in Japan, the people are not yet ready to pay money and go to soul concerts: there is no solid base for soul music in Japan, he says. Kyodo Tokyo is out to create such a base on its own initiative and the “Black Sounds” campaign was launched this year. This nationwide campaign, backed by Coca-Cola, is being mounted in a very similar way to “Love Sounds” and embraces soul artists including the Three Degrees, the Four Tops and the Supremes. (Continued on page J-22)



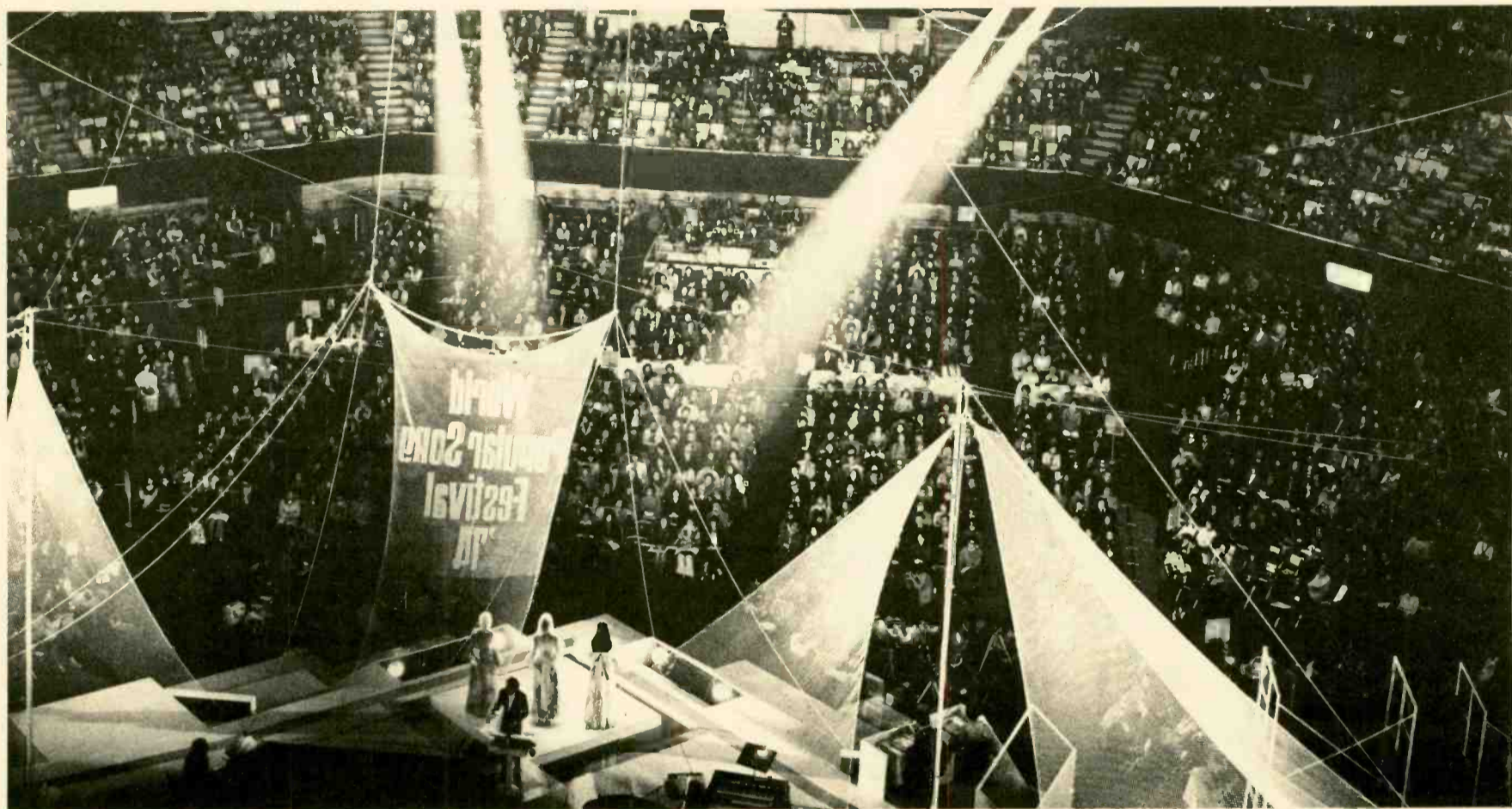
blues festivals—one each in the music capital, Yokohama, Nagoya—this year. In addition, it has launched the “8:30 Blues” radio program over the TBS network.

Meanwhile, Kyodo Tokyo is continuing to promote all of its acts under the universal title of “Love Sounds” which is explained as “music of the world of tender love.” This Japanese campaign was launched in 1971. The acts were introduced over the radio (FM Tokyo and JOQR) and TV (Channel 12 Tokyo): Later, the “Love Sounds” program on TV was dropped, inasmuch as films were found unsuitable. Kyodo Tokyo successfully built up its image and at the same time the image of artists that they brought into Japan.

It is often said that Japanese audiences prefer music which has “identifiable” melody and rhythm. Hard rock is probably “too much” for many Japanese. It seems that the Japanese prefer soft, melodic and romantic numbers. Paul Mauriat, Nini Rosso, Adamo and other “Love Sounds” acts who come back to Japan have this kind of music in common.

WANTED:

International Recording Artists in the World's Second Largest Record Market



The World Popular Song Festival has established Tokyo as a new birthplace of international hits. The very first festival, six years ago, produced a million-seller in "I Dream of Naomi", by Hedva and David (Israel). The 1971 Grand Prix

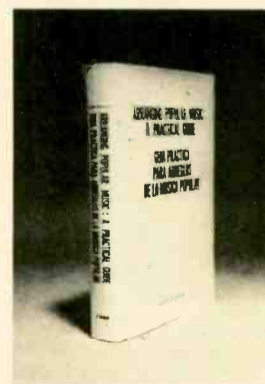
winner, "Song of Departure", by Tsunehiko Kamijo (Japan), was released in 16 countries and sold 600,000 copies. And the 1973 Grand Prix song, "I Wish You Were Here With Me" sold more than two million copies for young Akiko Kosaka. Also

we have been enjoying again beautiful responses with '74 Grand Prix songs. The 1975 World Popular Song Festival is coming up, and we're looking for internationally-minded singers, so start making plans. It could be your big year.

World Popular Song Festival in Tokyo '75

Arranging Popular Music... Now Anyone Can Do It

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



For further details, please write to;

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1-1-1-Ebisu-Minami, Shibuya-ku, Tokyo, Japan

Telephone: Tokyo 719-3101 Cable: WORLD FESTIVAL TOKYO

Telex: 246-6571 YAMAHA J

UD-4

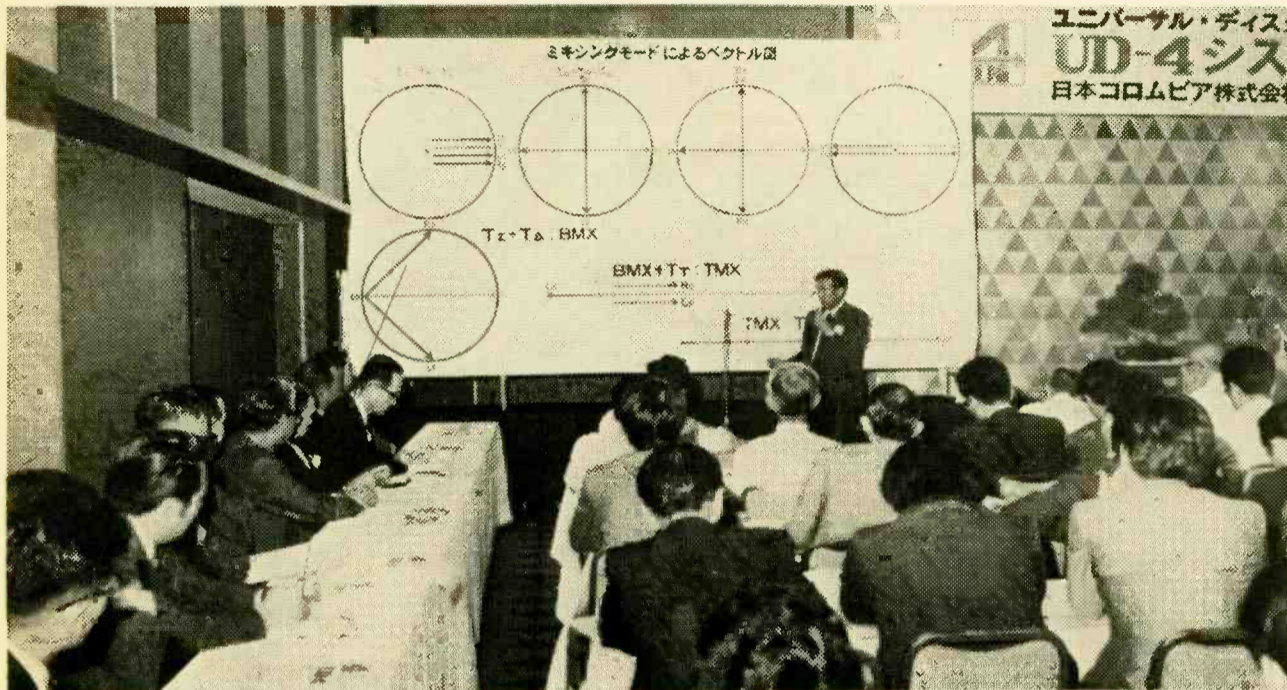
NEW DISCRETE 4-CHANNEL SYSTEM!

WAIT NO LONGER

UD-4 IS HERE AT LAST!



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



Dr. T. Shiga explaining UD-4 system at a joint presentation with Hitachi Ltd. held at Hotel Okura on Sept. 2, 1974. More than hundreds of audio reviewers, journalists, editors and other people in the record/audio field attended.

Fig-1 Vector display of M2 patterns

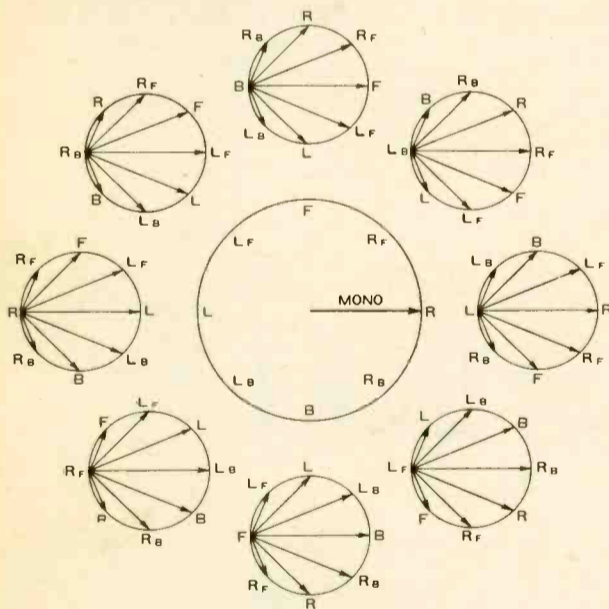


Fig-5 UD-4 signals

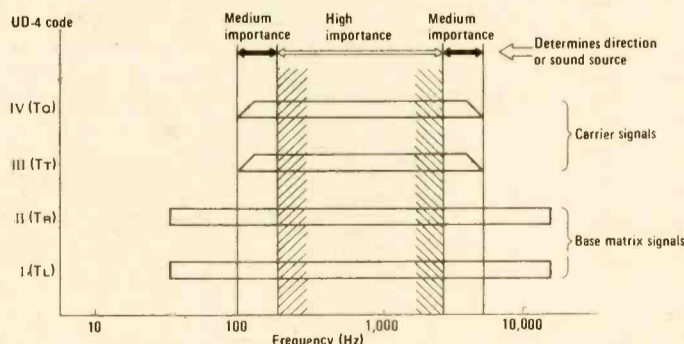
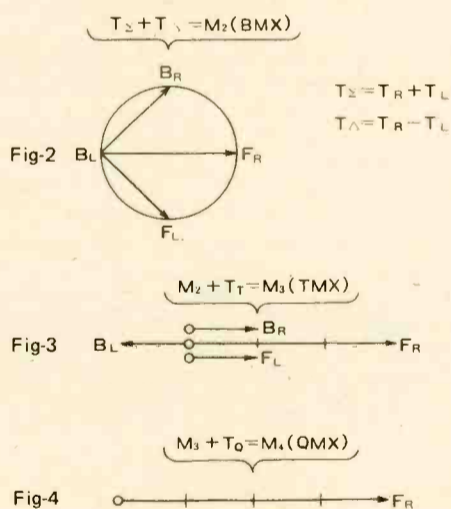


Fig-6 Distortion components in UD-4 signal

Vectors according to mixing mode



Newly developed by Nippon Columbia Co., Ltd. UD-4 is the ultimate 4-channel system. In its software (i.e. records) and hardware (i.e. production and playback equipment), the UD-4 system offers the following advantages:

1. Low distortion
2. Good signal-to-noise ratio
3. Wide dynamic range
4. Uniform, equally good separation between all channels
5. Distinct localization of sound sources
6. Matrix 4-channel (with only two channels needed for transmission) possible; code-named "BMX"
7. Matrix 4-channel with three transmission channels also possible; code-named "TMX"
8. Discrete 4-channel with four transmission channels also possible; code-named "QMX"
9. Good compatibility with monophonic reproduction
10. Good compatibility with stereophonic reproduction

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

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

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

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

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

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

The Name "UD-4"

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

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

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

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

The Aim of Developing the UD-4 System

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

There is no doubt that these various problems are obstacles to the artistic aims of the writers of lyrics,

The Basic Principles of the UD-4 System

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

In other words, the certainty with which we can identify a given sound as coming from a given direction is controlled by the number of channels. It takes a minimum of two channels before we can have any directional information (2-channel stereo), and as this number increases to 3, 4, 5, etc., so the reproduced sound field approaches closer to the original.

In order to record the original sound field in its entirety, we need to cover the whole field just as a radar beam "sweeps" over the whole radar field. The audio field is converted to electrical signals (matrixed), and the electrical signals consist of the following elements:

- 1 st. Directional Matrix Signal (T_L) ... Sent Over Channel 1
- 2nd. Directional Matrix Signal (T_R) ... Sent Over Channel 2
- 3 rd. Directional Matrix Signal (T_T) ... Sent Over Channel 3
- 4 th. Directional Matrix Signal (T_Q) ... Sent Over Channel 4

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

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

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

UD-4 Discrete Recordings

The Base Band - Matrix

Cutting is performed with the 1st matrix signal T_L and the 2nd matrix signal T_R . A large proportion of the musical information is carried by these two signals, and full advantage of the beautiful sound-quality of matrix systems, with their inherently low distortion, can be taken, while establishing sound source localization to a certain extent.

Special Carrier-Disc Method

Over and above the base band, at frequencies above the limit of human hearing, frequency-modulated (FM) cutting of the 3rd and 4th signals, T_T and T_Q , is performed using a carrier frequency. These two signals carry mainly the directional information, imposed on the musical information. In this way the problem of cross-talk, which is such a serious disadvantage of matrix systems is eliminated and a discrete system obtained.

composers, and the singers and performers in communicating with their public, in so far as they affect the "software" production of records. At the actual recording sessions limitations are imposed on the relative locations of singers and instruments, and these tend to dampen their enthusiasm for producing a 4-channel sound.

All those who have had anything to do with the production of "software" in the above sense, or in the manufacture of the production and playback equipment that constitutes the corresponding "hardware," have long been painfully aware of the need to resolve these problems. Without solutions to these difficulties there can be no further development of 4-channel stereo. It is against this background that research and other efforts directed from a number of directions towards the solution of these problems have been vigorously pursued for a number of years. The result has been to establish theoretically that the UD-4 system, building a discrete 4-channel system on a matrix base, combines the best features of both types of system, and virtually eliminates all of the problems.

Starting from this theoretical basis, technical development of the new system began, culminating in a presentation of the results last year at a number of audio shows in Europe and the United States. Initial reactions were extremely encouraging. We are confident that this system, the UD-4 system, will play an important role in the future of 4-channel high quality sound-reproduction.

Carrier-Borne Signals (T_T , T_Q) Have Limited Bandwidth

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

Smooth Reproduction with Wide Dynamic Range

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

Special Features of the UD-4 System

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

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

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

6. Gives Outstanding Mono Reproduction

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

7. Superb, Compatible Stereo Reproduction

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

When this system was first developed, opinions were voiced that this type of source localization might cause an apparent shrinkage of the total sound field. So it was

feared that the constitution of the center-front signal, which is made up of left and right signals, with a 90° phase shift between them, might cause a somewhat unnatural listening impression. Both these problems have been solved by advances in encoding techniques and the relevant theory was presented at the May Radio Show in London. (See Fig. 6.)

8. 4-Channel Matrix (BMX) Reproduction

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

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

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

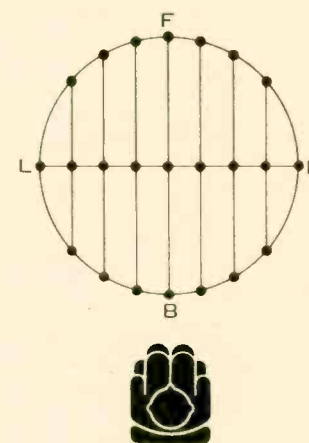
In the application of this configuration of the system to FM 4-channel broadcasting, the frequency bandwidth requirement is reduced by some 30%, an extremely important advantage in areas where the broadcast bands are crowded. The system is also comparatively unaffected by reflected (multipath) signals,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

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



Guests are hearing a UD-4 demonstration in the listening room. UD-4 system gained a high reputation and admiration for its beautiful sound reproduction and definite localization.

Fig-7 Stereo reproduction



Announcing the debut of a totally new, discrete 4-channel system!

UD-4

The 4-channel system that offers the most authentic and distinct localization of sound sources, with beautiful tone-quality. Its introduction in Europe was a monumental success.



Universal 4-channel disc demodulator/decoder
The DENON model UDA-100.

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The biggest news for the music industry in Japan was the closing last year of the Folster office at the end of December. It was a "shocking" development, especially since the 25-year-old collection agency was officially recognized by the Commissioner of the Agency for Cultural Affairs of the Japanese Ministry of Education.

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

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

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

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

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

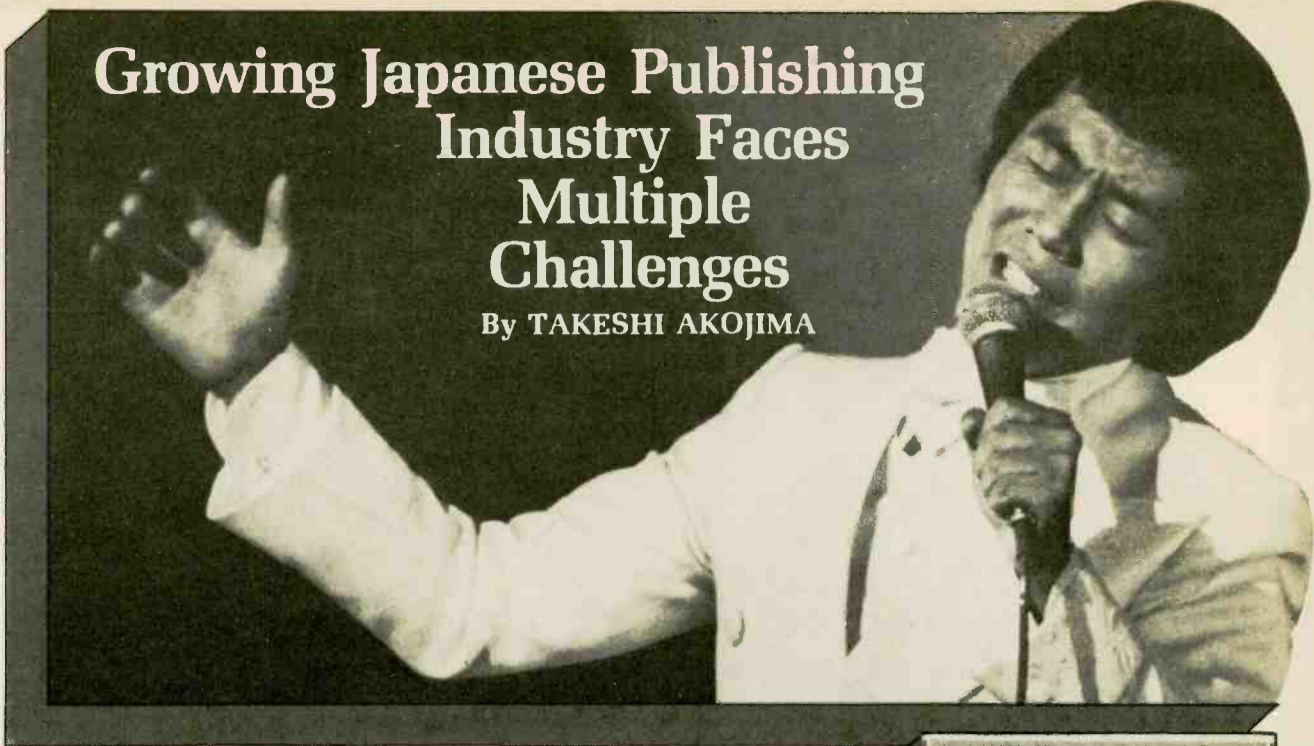
During 1974, because of the energy crisis and inflation, it was anticipated that JASRAC's income and the amount of royalties collected would decrease. In fact, sales of pre-recorded cartridge tapes dropped because of a decrease in the sales of cars and an increase in the costs of motoring. And, because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

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

Today, it is almost impossible to think that a Japanese music publisher does not have a right on the master tape recording of a particular song hit, and 73.4 percent of all royalties collected in December of 1973 was distributed to music publishers in Japan. It must be considered as "big news" for

Growing Japanese Publishing Industry Faces Multiple Challenges

By TAKESHI AKOJIMA



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

the Japanese music industry and it very well illustrates the development of Japanese music publishers, if one considers the "peculiar" situation in Japan.

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

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

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

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

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



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



These are trumps in the Japanese Cards



POLYDOR K.K.

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ALL AROUND MUSICMAN

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Japan is the second largest music market in the world following the U.S. People living here are surrounded with music at any time of the day: at home, in offices, in school, in cars, in restaurants, in airplanes, etc.

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

Last year, some new recording studios were opened in Japan. These recording studios are equipped with up-to-date sound recording facilities in no way inferior to those of the U.S. or Europe. Curious Japanese, including those in recording business, are travelling around the world, trying to find something that they can "absorb" for their own use in their home country. In other words, they are trying to take the "cream" of what there is in the U.S. or in Europe and adopt it for themselves. It is the short-cut method which proved to be so effective for the entire post-World War II Japanese economy and also which is proving itself to be successful for Japan's sound recording business.

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

Of course, there is not only a bright side of it. The current "inflation-cum-recession" is affecting every industry and everybody in the world. The sound recording business in Japan is no exception. Most of the studios, if not all, are severely affected by it. The result is that many of them had to increase rental fees but its effectiveness is doubtful. Many studios are trying to cut down on personnel, too.

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

After 2 years of construction, Onkio Haus (President: Kinoshige Makiba) was opened on December 10, 1974, with 90% of its corporate shares held by Heibon Shouju, a trading firm, and Heibon Publications, one of the largest publishing houses in Japan.

Its largest studio, 1st Studio, with an area of 160m² has its walls lined with cork, 1-15mm thick, imported from Portugal. The floor is made of teak imported from Jawa. The studio has booths for drums, and piano, separate also two booths that can be moved from place to place according to need, for instruments with weak sound effect. The studio is equipped with three sound chimneys for the speakers of electric guitars. The 1st Studio can accommodate 25 musicians and is used for disk recordings, recordings of radio, TV, commercial, PR and film music. It is equipped for quadrasonic recording.

Basic equipment of the 1st Studio comprises a 24-input, 16-output custom-made Quad/Eight QE 2816 mixing console, five tape recorders (MCI JH-16, Scully 280B-4, two Scully 280B-2s, Scully 280B), 3-head tape echo chamber (Philips LBC 7100/01), 4 monitor speakers (Altec 9846-8A) in the control room, 4 playback speakers (Altec 604E-612A) in the studio proper, small speakers in the control room, cue speakers in the studio, 4 monitor amplifiers (Altec 9477B) in the control room, 4 monitor amplifiers (Altec 9477B) in the studio, a Dolby M-16 noise reduction system, 2 echo machines (EMT 240 and AKG BX20), 27 microphones (condenser type: 12 Neumann 87s, 2 Neumann 49s, 2 Neumann 88s, 2 Neumann 47s, 2 AKG 451s, 2 Sony 38Bs. Dynamic type: 3 AKG D224s, 2 AKG D202s, two film projectors (35mm Shinkyo GR-X35, 16mm Elmo LX-1020) and cue headphones/earphones.

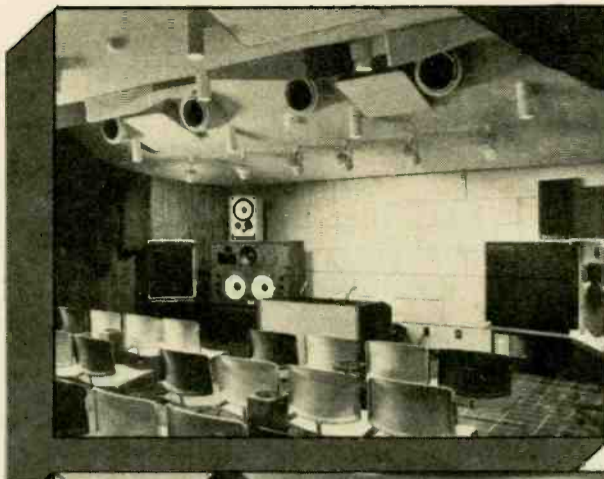
The rental fee per hour (as of December 1974) for the 1st Studio is 29,000 yen between 9 a.m. and 11 p.m. and 26,000 yen between 11 p.m. and 9 a.m.

The 2nd Studio is smaller. It has an area of 95m² and can accommodate 15 musicians. As in the 1st Studio, it has separate booths for piano and drums. Its equipment is exactly the same as that of the 1st Studio except for the number of microphones. There are 23 microphones (condenser type: 9 Neumann 84s, 2 Neumann 49s, two Neumann 47s, 2 AKG 451s, 2 Sony 33Bs. Dynamic type: 3 AKG 0224s, 1 AKG D202). Its floor, walls and ceiling are painted white and a psychedelic lighting system is installed. The hourly rental fee is 23,000 yen from 9 a.m. to 11 p.m. and 20,000 yen per hour from 11 p.m. to 9 a.m.

The 3rd Studio has a singers' booth with an area of 18m². The booth can accommodate eight singers. The studio has a 4-input, 4-output Quad/Eight Custom QE 3204 mixing console, five tape recorders (MCI JH-16, Scully 280B-4, 2 Scully 280 B-2s, Scully 280B) 3-head tape echo chamber (Philips LBC 7100/01), 4 monitor speakers (placed at quadrasonic position) in the control room (Altec 9846-8A), 2 playback speakers in the singers' booth (Altec 886A), a small speaker

Studios Sensitive To Sophisticated Taste Of Japanese People

By ALEX ABRAMOFF



Studio scenes (top down) show Studio 1 at Sansui Audio Center used as listening room; mixing console at 1st Studio, Onkio Haus; a very pretty starlet vocalizing; Patricia with her songwriter in a session; MCI 16-track mixing console of Studio 901 at Victor Music Plaza.



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

The 4th Studio has an area of 37m² and is mainly used for film recordings of commercials, PR films and feature movies. It can also be used for the production of stereo tapes. It has a 4-input, 2-output Tamura TS-2421 mixing console, 10 tape recorders (4 Scully 280Bs, 1 Scully 280 B-2, 3 Revox HS Mark IIIs, 2 Sony 707 FCs), two monitor speakers (Altec 604E, 612A) in the control room, two speakers (Altec 886A) in the studio, AUD/CUE speaker system in both the control room and the studio, 2 monitor amplifiers (Altec 9477Bs), 10 microphones (6 RCA 77DXs, 2 RCA BK5Bs, 2 Sony 38Bs), a Dolby-361 noise reduction system, a DN-302F record player, FU BOX (equipped with back-talk system via AUD line) and 2 film projectors (35mm Shinkyo GR-X35 and 16mm Elmo LX-1020). The rental fee is 12,000 yen per hour between 9 a.m. and 11 p.m. and 10,000 yen per hour from 11 p.m. to 9 a.m.

The 5th Studio has an area of 12m². It is mainly used for film recording, narration/dubbing of commercials, PR movies and feature films. It has a 4-input, 2-output Tamura TS-2424 mixing console. It has 10 tape recorders (4 Scully 280Bs, 1 Scully 280 B-2, 3 Revox HS Mark IIIs, 2 Sony 707 FCs), 2 monitor speakers (Altec 604E, 612A) in the control room, 2 playback speakers (Altec 886A) in the studio, speaker system for aud/cue in both the control room and in the studio, 2 monitor amplifiers (Altec 9477B), an echo machine (AKG BX20), 6 microphones (2 RCA 77DXs, 2 RCA BK5Bs, 2 Sony 38Bs), a Dolby-361 noise reduction system, 1 DN-402F record player, FU BOX (equipped with a back-talk system) and 2 film projectors (35mm Shinkyo GR-X35 and 16mm Elmo LX-1020). The hourly rental fee is 12,000 yen from 9 a.m. to 11 p.m. and 10,000 yen between 11 p.m. and 9 a.m.

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

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

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

Steinway B-211 piano 3,000 yen; Yamaha C3-B piano 2,000 yen; Yamaha U3-H piano 1,000 yen; Sparharke cembalo 15,000 yen; Fender electric piano 5,000 yen; B-3 Hammond organ 8,000 yen; Deagan 1100 Aurora 2,000 yen; Musser 150C-C marimba 2,000 yen; Deagan 1558 glockenspiel 1,000 yen; Ludwig Hollywood drum set 2,000 yen; Pelman contrabass 1,000 yen; Ludwig Symphony-891 timpani 2,000 yen; Mustel 40-C celesta 3,000 yen; Nishimura 160 conga 1,000 yen; Latin rhythm instruments 500 yen each.

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

A 14-year veteran in recording business and studio manager of Onkio Haus, Ryuzoji says, "the recording studio is not a factory to produce sound, but it is a place to create sound. We are trying to give musicians the atmosphere where they really can do their best. That is why we installed a psychedelic lighting system, sound chimneys and mobile booths."

Prior to the construction of Onko Haus, Ryuzoji, visited the A&M, Motown and MGM recording studios in the U.S. "I am very thankful to the people in the U.S. who helped us build our recording studio. I hope American artists, as well as the artists from other parts of the world, will come to record at our studios someday," he says.

Located near Meguro Station of the Japanese National Railways' Yamanote loop line is the new P.S.C. (Pioneer Sound Creation) Center.

Opened on Oct. 1, 1974, it is mainly used as an experimental recording studio. Designed by a project team headed by Dr. Takeo Yamamoto of Pioneer, its floating structure shuts off sound and vibration from outside. The 100-million-yen (excluding cost of equipment) recording studio is made of pure cypress. Its area is about 100m². There is a specially designed booth which can be partitioned into three compartments by movable slotted folding walls. An SCR lighting control system adjusts "psychedelic" lights for the studio. The basic lights are red, green, yellow, blue and white.

The studio is equipped with a 24-input, 16-output Quad/Eight QE-2416 AR mixing console, three tape recorders (Studer A-80-16, Studer A-80-4 and Studer A-80-2), six Altec 604E monitor speakers in the control booth, four Altec 604E monitor speakers in the studio, three Phase Linear FL-700 monitor amplifiers in the control booth, a dbx 216 noise reduction system, an EMT-140-14C echo machine, and 14 microphones (2 Neumann M 49Cs, 4 Neumann U871s, Sennheiser MD441, Electro-Voice RE16, Beyer M500N, AKG D224, Shure SM-58, Shure 565, Sony C37P and Sony C55P).

It provides the following instruments: Steinway B-211 piano; Musser No. 75 3 oct. vibraphone; Musser No. 250 4-1/3 oct. marimba; Ludwig Super Classic No. 980 drums.

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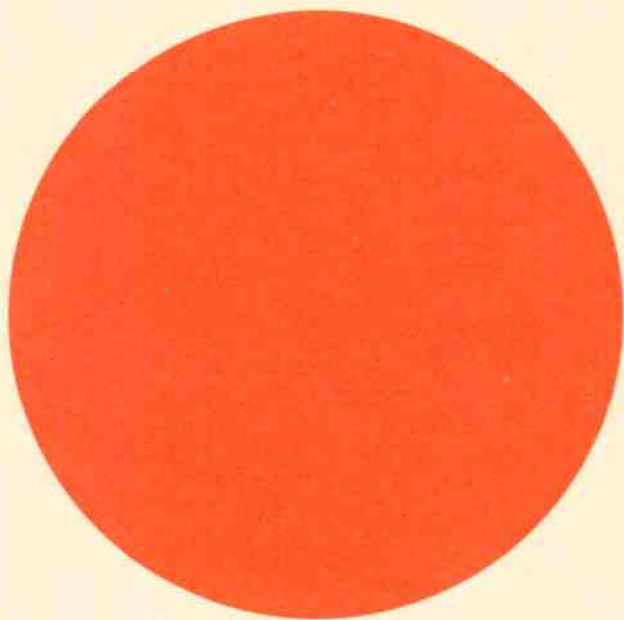


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Retail Prospects in Japan Linked to Entire World Economy Structure

By BEN OKANO

Many top officials of the Japanese music industry said at the beginning of this year that 1975 would be a difficult year. Of course, such a prospect is not only limited to Japan. The Japanese music industry as well as the entire Japanese economy is affected by what is going on in the rest of the world.

For example, the energy crisis affected not only the music industry. In the case of Japan, however, the music industry has its own difficulties besides those of a general economy. Mechanical royalties on records were increased, the commodity tax on pre-recorded music tapes was increased and from May of this year there will be a complete liberalization of foreign capital investment in Japan.

It is only natural that foreigners interested in the Japanese market are very much interested in Japan's liberalization of foreign capital investment, too. Here, we will try to analyze the activities of the Japanese music industry for the past few years.

If Japan is compared with other countries, it is possible to have various analyses. For example, if we compare per capita income and per capita purchase of LP records, the United Kingdom showed a phenomenal increase in sales in 1973 following a sizable decline in 1972, but sales in West Germany and Japan have shown a steady increase over the years.

In the case of Japan, two trends could be noticed: (1) increase in production and sales of LPs and (2) increase in domestic repertoire. The increase in LPs is not limited to Japan only, so it is not considered necessary to give a reason here. However, something must be said about the increase in domestic repertoire.

Right after World War II, there were thousands of U.S. servicemen in Japan. The young people of Japan grew to love American songs. However, as the number of GIs decreased, more and more Japanese began to prefer domestic compositions.

Japanese record producers, who listened to a lot of foreign compositions, absorbed the good points of these compositions and adopted them for the Japanese market and started to manufacture records. It is only natural that songs with Japanese lyrics are preferred by more Japanese than the songs with English lyrics. In fact, "hard rock" can never spread among the Japanese.

Foreign rock music has been adopted as dance music. However, the number of discotheques in Japan in comparison with the number of young people is very few. They have no place to dance. They cannot listen to music at high volume in Japanese houses, which are too small for that purpose. Moreover, many Japanese go to higher academic institutions and they study if they have the time to dance, instead. Even if they listen to records at home, it is for their "rest and relaxation." And this is the reason why foreign rock is not so widely spread in Japan.

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

A Japanese licensee can not spend enough money for promotion. The radio stations have decreased the number of music programs, which makes it even more difficult for those concerned to handle foreign repertoire.

Now, let us touch on cost. Increases in workers' pay, pressing fee and jacket price are noticeable. On the other hand, decreases in Japanese record manufacturers' promotion and advertising expenditures is also noticed. This is because music publishers and independent producers are manufacturing master tape recordings and spending their own money on advertising and promotion.

In order to cope with increasing costs, the record manufacturers in Japan are naturally trying to rationalize their business operations. Starting in 1971, the companies began laying off their employees. However, this layoff program has reached its limit. The only other way out is to increase prices. But is it wise to raise prices under the current circumstances? This is a most difficult problem.

We have been talking mainly about the past. But let us now talk about the prospects of the Japanese music industry.

In Japan, it has been said that the record industry is not affected by a recession. The reasons why the Japanese used to say so are:

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

- In the past, the Japanese who owned phonographs were considered as the "elite" and they were buying records regardless of the economic situation.

However, these two points are incorrect, at least in Japan. People are saying that this is no longer true nowadays. This is shown clearly by comparing Japan's Gross National Expenditure (GNE) with Japanese expenditure on records. As the GNE increases, the sales of records also increase. Conversely, when the GNE declines, the people's expenditure on records also decreases.

In 1965 only 9 percent of Japanese homes had stereo sets. In 1973, however, this rate of diffusion increased to 44.4 percent and was still rising in 1974. Moreover, it is necessary to consider the age structure of the population in Japan.

It is noticeable that the age group between 15 and 30, the age group that buys records the most, will decrease. It will be

necessary for the Japanese record manufacturers to cultivate record fans among elder people. However, these are long-run problems of the prospects for 1985-90.

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

Starting in May of this year there will be a complete liberalization of foreign capital investment in Japan, as we have already mentioned. There has been no noticeable move made by Polydor K.K. or Toshiba-EMI, both of which are 50-50 joint ventures. However, it seems that there are talks going around RCA which has a contract with Victor Musical Industries, and Nippon Phonogram.

The problem which is associated with the liberalization of capital is that of records with foreign repertoire. These records of course cannot be produced in Japan (except by the licensor). Foreign firms will start pushing their catalogs of product manufactured in their home country very strongly.

Thus, imports of records into Japan must also be considered. One big Japanese importer says: "Even now, the classical records of Europe are cheap and we can do business by importing them though there's a risk associated with returns. Our business will naturally be affected once foreign manufacturers (in Japan) start to import records.

Meanwhile, a Japanese retailer says: "We have to sell records at the price set by the manufacturer. This system may be destroyed, however, once foreign record companies start operating in Japan."

Some international record company officials who have attended IMIC and MIDEM, and heard that there is no discounting in Japan, say "it's wonderful." Thus, it is very interesting

to us what kind of tactics foreign firms will use in order to cope with such a business practice.

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

Some people say: "it's not like Kentucky Fried Chicken. Records are something that must appeal to the heart of the people. Only the Japanese can produce something that appeals to the heart of the Japanese."

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

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

Meanwhile, the Japanese Government's commodity tax on pre-recorded music tapes will be increased to 10 percent, starting from October of this year, from the current 5 percent. Although the consumers will be paying the equivalent of this sales tax, the problem is not so simple, however.

If tapes are sold at the current price level, the tax will be included in the manufacturer's cost. If prices are raised, no one knows what will happen to the demand. The Japanese music industry already finds itself in difficulty over "private recordings" and such.

The increase in mechanical royalties also is "bad news" for the record manufacturers in Japan. The new rate is not
(Continued on page J-20)

Closeup: Yukio Sugita Family In Its Suburban Tokyo "Danchi"

Japanese families, like most others in the world today, are finding it more and more difficult to maintain the standard of living they reached in the period of high economic growth. Residing in a new "danchi" (apartment housing complex) northwest of Tokyo are the members of a typical

Japanese family: Yukio Sugita, 34, a shop foreman at the Dai Nippon printing plant, his wife, Hiroko, 31, and their son, Satoshi, 3.

First of all, Yukio, as breadwinner of the family, says he can no longer afford to own a car, because of the increased costs of fuel and upkeep, although he used to drive to work in a Datsun "Bluebird," listening to good music on his auto radio. "Now, it takes me over an hour by bus and by train, including a rail transfer en route."

Yukio says he became addicted to

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

Although Yukio's purchasing power has been much reduced by the high cost of living, he does not appear to be interested in buying "budget" imported albums or second-hand records. Like other Japanese audiophiles, he is very particular about disk sound quality. And music-minded Hiroko, too, though she knows nothing about audio. Their baby boy, by the way, is destined to become an audio "maniac"—he has already learned how to operate a portable cassette recorder and the family TV, a Sony KV-1821 console with two speakers.

Last year, Yukio tired of his Sanyo compatible 4-channel system and sold it off to a "quad" enthusiast. Mr. Sugita now



Shop foreman Yukio Sugita, 34, wife Hiroko and son, Satoshi.



the Beatles in their heydays, but now his musical tastes range from "kayokyoku" (Japanese pops) to the world's classical masterpieces like Dvorak's "New World" Symphony, being somewhat of an audiophile, too. "Up until now," he says, "I really haven't had much time to listen to good music at home."

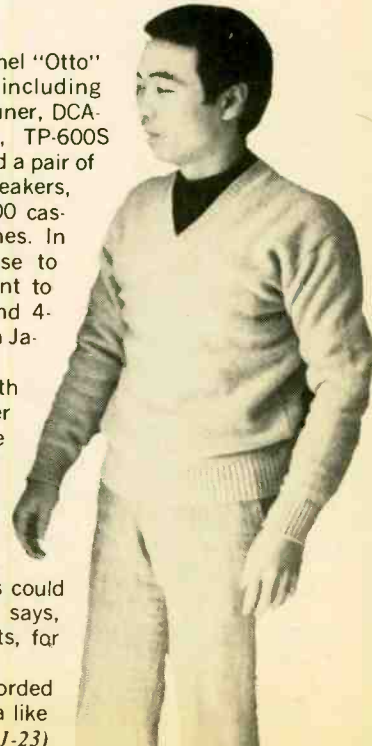
Hiroko has long been a fan of Paul Anka, "ever since the days of 'Diana.'" Both Mr. and Mrs. Sugita say they appreciate Shirley Bassey, especially her meaningful rendition of "Yesterday When I Was Young." And Satoshi sings the commercial TV jingles, such as "Sawayaka (Refreshing) Coca-Cola," which "papa" can record with his Dolbyized cassette deck.

Nowadays, Yukio has limited his purchases to stereo records with artists and repertoire of international origin, usually a single whenever he gets a little overtime pay or an album if

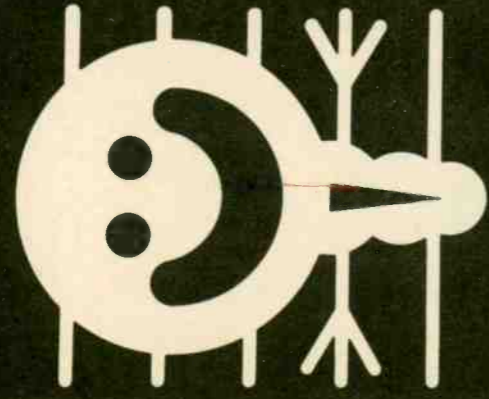
owns a high grade 2-channel "Otto" stereo component rig including Sanyo FMT-250 AM/FM tuner, DCA-450 integrated amplifier, TP-600S belt-drive record player and a pair of Wharfedale "Melton 2" speakers, besides his Sanyo RD-4300 cassette deck and headphones. In all, he has invested close to \$1,000, which is equivalent to the list price of a high-end 4-channel stereo ensemble in Japan today.

Although Yukio was with Fukuon Denki (now Pioneer Electronic Corp.) when he first went to work, he admits that he still has a lot to learn about hi-fi speakers and other sophisticated audio components. "I wish the manufacturers could make things clearer," he says, "like matching components, for instance."

Besides listening to recorded music, Mr. and Mrs. Sugita like
(Continued on page J-23)



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WARNER-PIONEER CORPORATION-JAPAN

Japan Spins Blank Tape Export Whirlwind Soaring 50% Upward

The U.S. demand for blank tapes from Japan, though comparatively small, seems endless. Last year, Japan's exports of sound recording tapes to the U.S. increased by 52 percent in volume and 40 percent in value—at 300 yen to the dollar—over 1973, judging by the f.o.b. shipments made to date.

During last year's first half, Japan exported 618,901 kilograms (1.36 million pounds) of sound recording tape worth 1,596,916,000 yen or \$5,591,540 f.o.b. to the U.S., says the Japanese customs bureau, compared with 995,467 kilograms worth 2,468,152,000 yen or \$9,047,395 for the whole of 1973 (1st half: 406,655 kg at ¥1,031,909,000; 2nd half: 588,812 kg at ¥1,436,243,000). At this rate, Japan's 1974 exports of sound recording tape to the U.S. totaled over 1.5 million kilograms or \$12.7 million worth (at ¥300 to US\$1).

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

As usual, however, Japan's shipments of sound recording tape to the U.S. during last year's first half comprised about 24 percent of total exports of this premium commodity in quantity and 22.5 percent in value. In the same period of six months (January-June 1974), Billboard's Tokyo news bureau estimates, the Japanese manufacturers produced between 6,380,000 and 6,778,000 miles of magnetic tape valued at over \$65 million, or about 50 percent more than in the first half of 1973.

At this rate, Japan's 1974 production of blank tape soared to a record 13.5 million miles in terms of ¼-inch width and \$132.4 million in value. Japan's total exports of sound recording tape during last year's first half amounted to 2,567,129 kilograms worth 7,077,995,000 yen or \$24,782,900, f.o.b.,



Consumers snap up discounted tapes at Tokyo Akihabara audio center.

the Japanese customs bureau says, compared with total imports of 573,443 kilos valued at 1,377,069,000 yen or \$4,821,880, c.i.f.

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

However, the Japanese market for blank loaded tapes, especially cassettes, is continually widening—from general consumer to educational, commercial, institutional and industrial. One Japanese importer goes so far as to predict that there will eventually be a shortage of blank loaded tape for electronic data processing in Japan. And Nippon Tape, which

has been distributing prerecorded music tapes, plans to import blank tape from the U.S. to meet increasing demand for cassettes in the educational and EDP fields.

The blank loaded cassette tape has already surpassed cartridge and open-reel among member manufacturers of the Japan Phonograph Record Assn. During last year's first half, the JPRA says, they used exactly 5,425,477 cassettes, up 3 percent from the first half of 1973; 5,340,801 cartridges, down 24 percent; and 80,501 open-reel blank tapes, down 32 percent. Reflecting the popularity of the Philips type, Japanese music tape counterfeiters

and pirates now use only blank loaded cassettes! In Japan, the Lear Jet "stereo 8" cartridge appears to have passed its peak and JPRA member manufacturers also are phasing out production of prerecorded open-reel music tapes.

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

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

However, Sumitomo 3M is introducing "Made in U.S.A." Scotch Classic C60 cassette blanks of double-coated tape to the Japanese market, despite the growing apathy of audio retailers and general consumers toward the "hi-fi" and higher priced formulations.

Best seller of 1974, Japanese retailers say, was the C-46 blank loaded cassette tape, presumably because its 46 minutes' length is usually enough to record both sides of a 12-inch LP or an hourly FM radio program without the commercials and announcements. Introduced by Maxell, a member of the Hitachi group of companies, the C-46 also is being offered by Fuji Photo Film in its new line of "FX" (pure-ferric) blank loaded cassette tapes.

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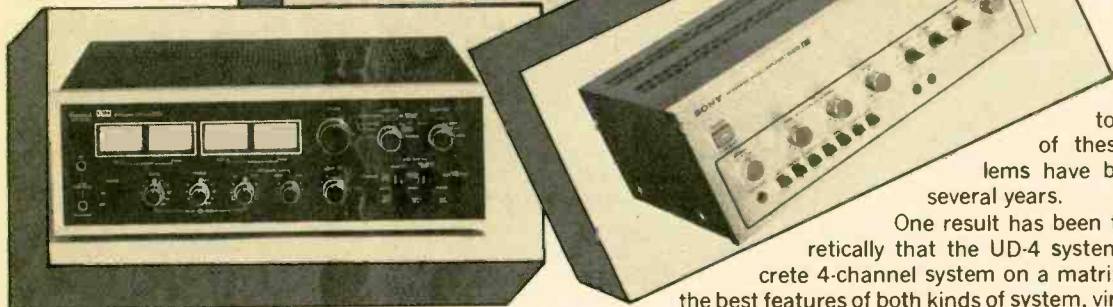


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Multiple quadraphonic systems in Japan include Denon's UDA-100 UD-4 demodulator with first 10 UD-4 LPs. Sony, developer of SQ matrix, is not abandoning stereo as with the TA-4650 V-FET integrated amplifier (right). Sansui's QSC 9050 pre-amp for 4-channel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



By HIDEO EGUCHI

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

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

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

lightened efforts toward the solution of these difficult problems have been directed for several years.

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

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

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

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

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

Quadraphonic Development Looks To A Universal Format

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

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

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

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

• Noise can arise from any and all of the processes between the original recording and the ultimate reproduction. Although the carrier channels (3d & 4th signals) would normally be responsible for a large share of this noise, the fact that the UD-4 signal bandwidth is restricted means that the noise level is effectively reduced.

• Because there is no need for the two (3d & 4th) signals to take up an extremely wide frequency band, the depth of modulation can be correspondingly greater.

• Because the UD-4 base matrix system is symmetrical with respect to all directions within the original sound field, the separation is the same for all directions in the reproduced sound field.

• Sources located between speakers (directly in front or to the side of you) are sharply defined. This phenomenon is unique to UD-4, according to Nippon Columbia. Just as with other systems, a sound between the two front speakers is synthesized from sounds in both of the front speakers. How-

(Continued on page J-23)

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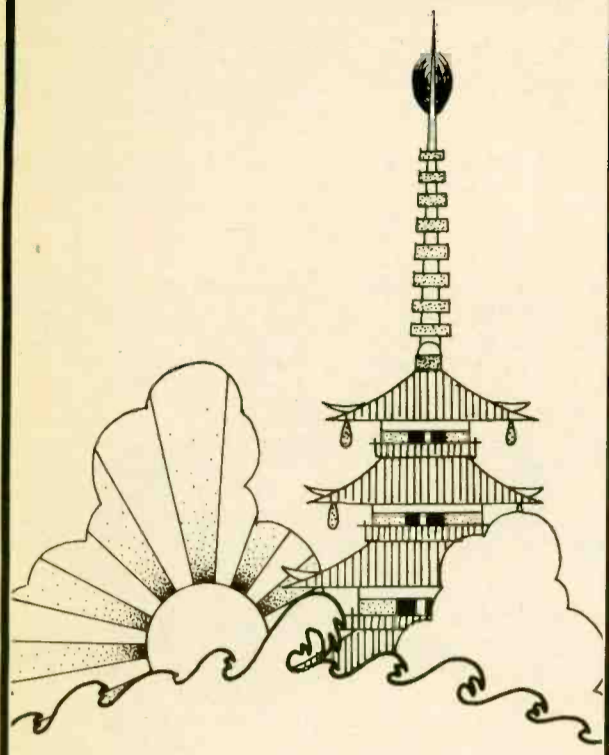
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In view of the world-wide politico-economic uncertainty, the Japanese manufacturers of video recording equipment are expected to push the "pause" button this year prior to pushing exports again. In the meantime, they will be re-evaluating the several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

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

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



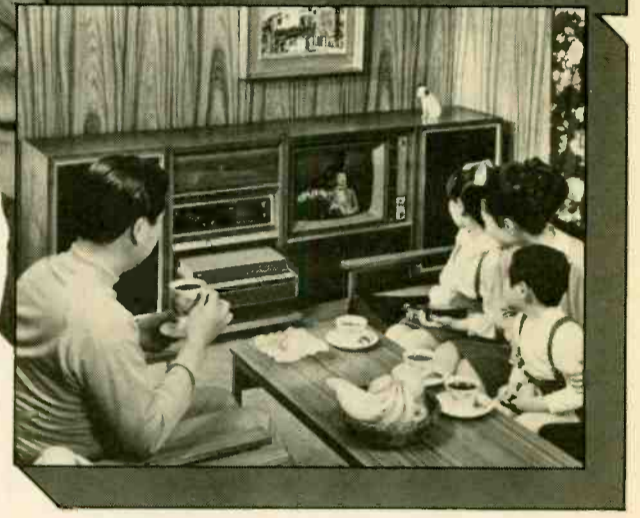
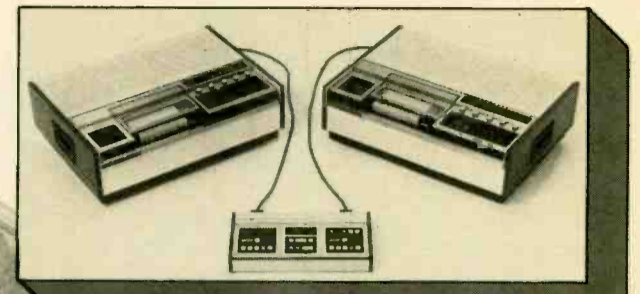
Fuji Film's CVR player above, Sony's automatic editing unit and a flurry of other machines are hoping to exploit scenes such as this family portrays with a JVC system being enjoyed. The color camera at right is from JVC.

was given little advance publicity. Anyway, it was held too soon after the '74 JES, whose consumer electronics pavilion was mainly devoted to video.

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

Taking part in the 2nd Video Information Fair were 11 Japanese hardware manufacturers—Akai, Fuji Photo Film, Hitachi, Hitachi Electronics (Shibaden), JVC, Matsushita, Mitsubishi, NEC, Sony, TEAC and Toshiba.

Hitachi, who participated in the '74 JES despite advance re-



Video Systems Proliferate Amid Period Of Re-evaluation

The Japan Video Association (JVA) now comprises 38 members (including four associates). Its secretariat is located within the headquarters of Pony, Inc. on the 24th floor of the World Trade Center building. The fledgling JVA had 39 member manufacturers and/or producers of video software when it was formed on June 1, 1972.

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

Musically speaking, the most active members of the JVA are Classic Pony, Toshiba, Pony, Pack-in-Video, Nippon Eizo Shuppan, Toho and Victor Musical Industries, with a total of 75 items listed in the JVA's 1974 catalog of video software. List prices range from 8,700 yen (\$29) for a 10-minute classical program on cartridge to 180,000 yen (\$600) a complete opera. Classical Pony also is offering its 19-minute selections, now 21 in all, on "U-matic" cassette at 12,000 yen or \$30 each. Nippon Columbia lists a set of two 25-minute reels of "Gagaku" (ancient court music of Japan) at 70,000 yen (\$233.33) on open-reel and cartridge or 76,000 yen (\$253.33) on cassette.

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

The Electronic Industries Association of Japan (EIA-J) says that the total number of visitors to the '74 JES, held Sept. 18-24 at the site of the biennial Tokyo International Trade Fair, was 350,000. This is about the same as before. The EIA-J had hoped for 500,000 visitors with a spinoff from the People's Republic of China Exposition that opened Sept. 20 at the same site. The figure for the first 10 days of the 21-day China Expo '74 was over 700,000 and surpassed a million before it closed.

Meanwhile, a leading Japanese manufacturer who participated in the 2nd Video Information Fair says that the number of visitors dropped far below the previous year. The 1974 fair was held from Sept. 27 through Oct. 2 at the main Tokyo department store, whose "elite" clientele is estimated to total 30,000 on a peak shopping day. Co-sponsored by the JVA as a public event marking the Japanese Ministry of International Trade & Industry's "Information Week" the fair nevertheless

ports to the contrary, showed "separate" (component) and "ensemble" (console) models of its first "U-matic" color video cassette recorder VT-2000 at 616,000 yen (\$2,053) and 579,000 yen (\$1,930) respectively. On the other hand, Hitachi Electronics showed its EIA-J Type I video cartridge recorder SV-530 and player SV-531 but prices were unquoted. The former Shibaden displayed its version of the Philips VCR only at the '74 Broadcasting Equipment Show, Oct. 16-18.

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

Among other models, Matsushita is offering Japanese consumers two consoles of EIA-J Type I (CP-508 cartridge) at 598,000 yen (\$1,993) and 618,000 yen (\$2,060) respectively, also a "U-matic" console at 688,000 yen (\$2,293) and the 3/4-inch cassette deck only at 438,000 yen (\$1,460).

Mitsubishi is offering its two models of EIA-J Type I color cartridge VTR, the "Melvision" CR-1000 with TV tuner and CR-2000 without, also three models of its EVR player, the VP-200N, VP-202N/252N and VP-255N, all prices unquoted to the Japanese public.

At the '74 JES, both Sanyo and Toshiba demonstrated their jointly developed 1/2-inch color video cassette recorder to the public for the first time.

Sanyo is offering its VTC-7230 deck at the retail price of 338,000 yen (\$1,127) and Toshiba its KV-3000 at 325,000 yen (\$1,083) to Japanese consumers. A Sanyo "Vcord" ensemble complete with 18-inch (U.S. 17V) color TV and video rack with tuner and digital clock costs 571,000 yen (\$1,903). Toshiba is offering a 14-inch (13V) monitor at 139,000 yen (\$463) and an RF unit, price unquoted.

Both the Sanyo and Toshiba "Vcord" units can be operated at half speed to double the recording/playback time. Retail price of the VT-20C (20-minute) blank is 5,000 yen (\$16.67), the VT-30C (30-minute) blank 5,500 yen (\$18.33), the same as for "U-matic" blanks of equivalent length.

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

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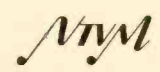
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Japan's Festivals

• Continued from page J-2

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

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

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

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

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

Linked To Economy

• Continued from page J-14

known yet. On the other hand, it's "good news" for the composers and lyricists.

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

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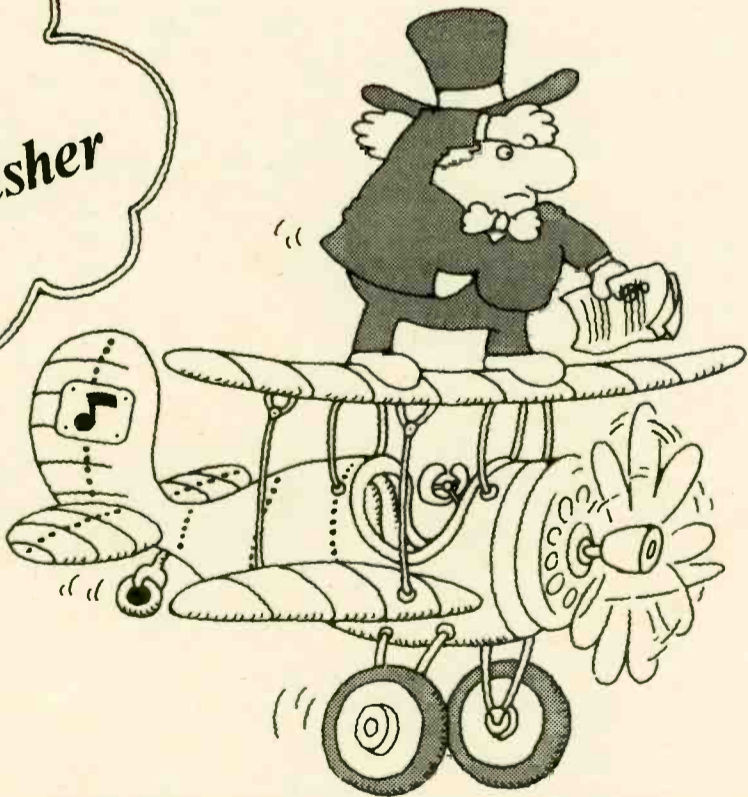
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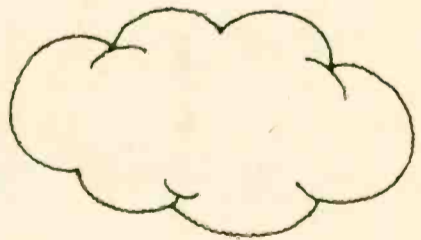
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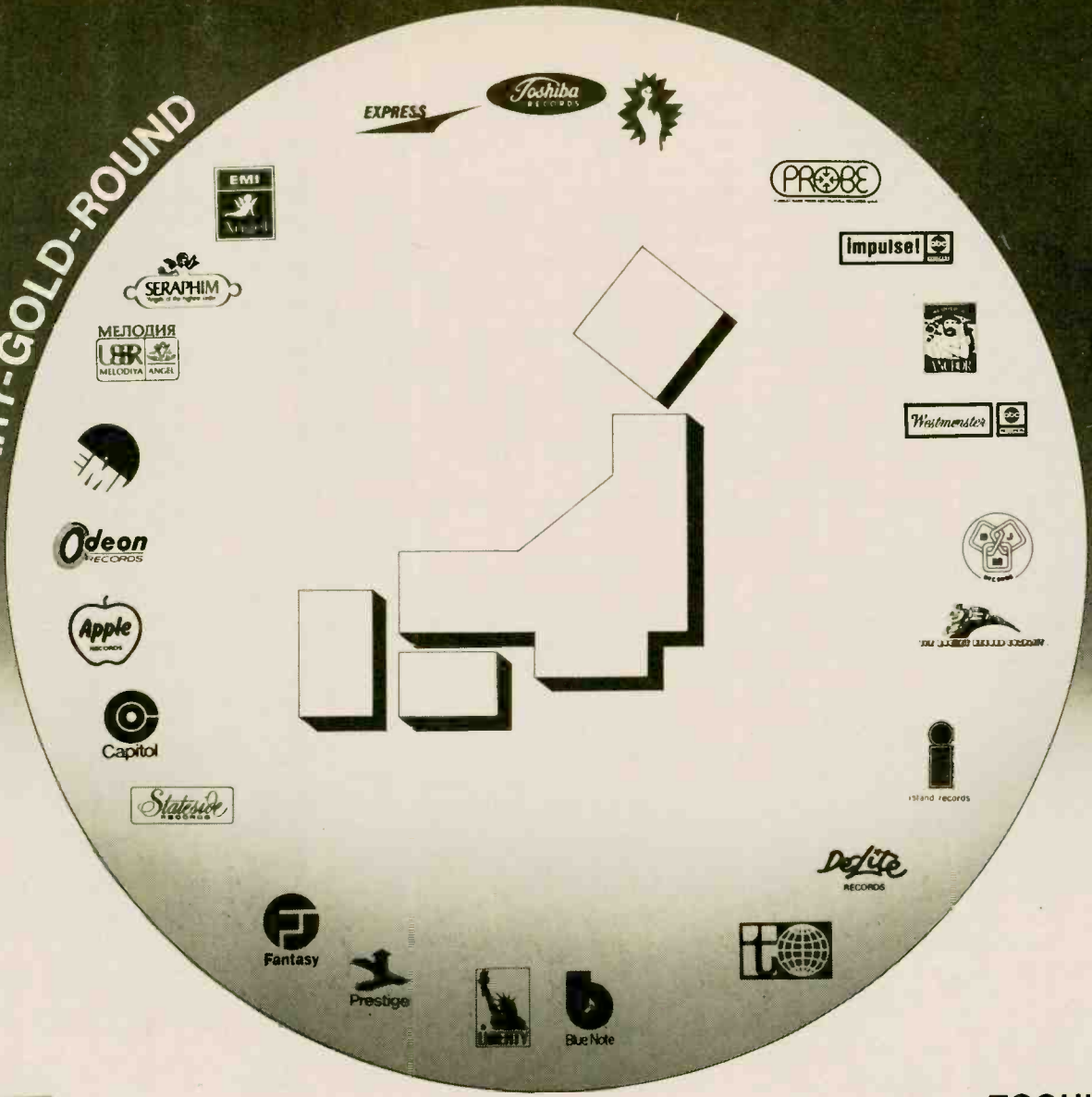
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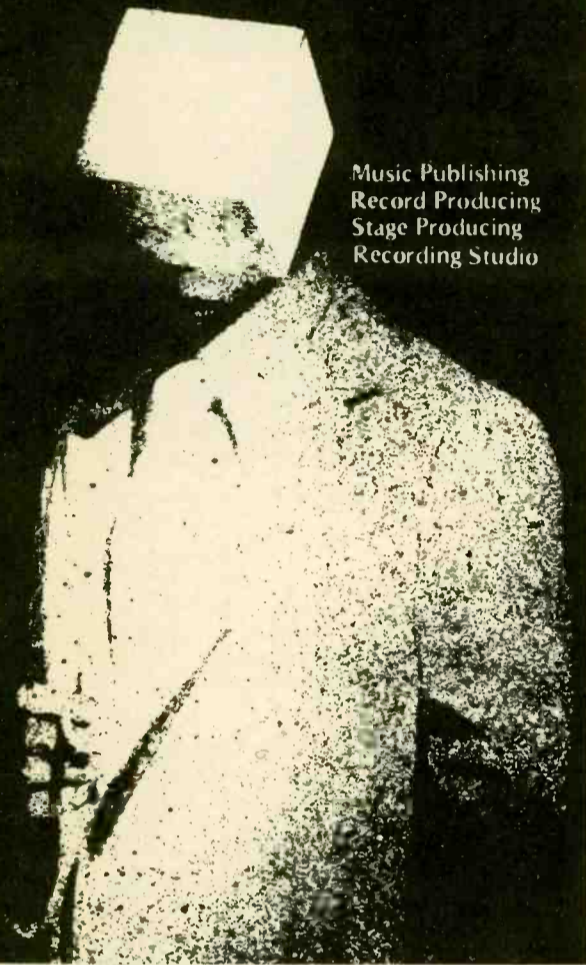
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Year Of The Tour

• Continued from page J-4

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

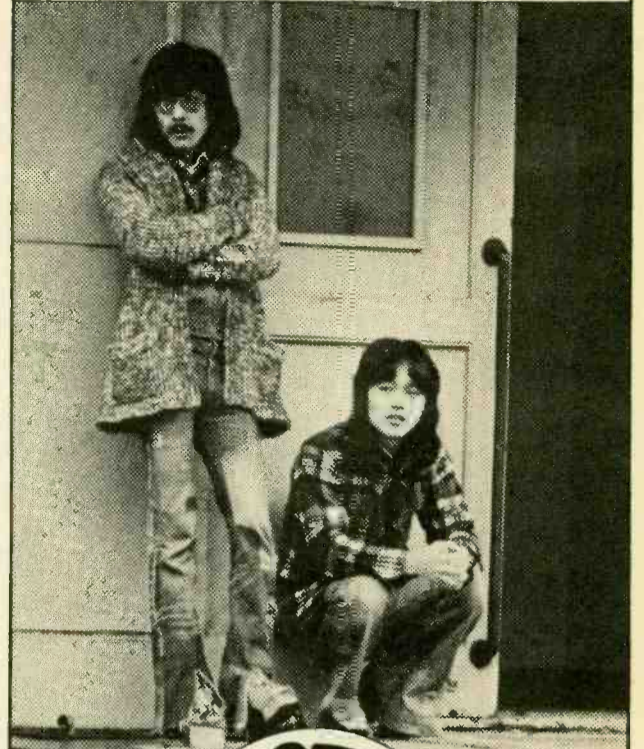
"Tats" Nagashima, president of the Taiyo Music Publishing house and advisor to Kyodo Tokyo/Udo Artists, says: "I think the top ticket price in Japan for a pop artist should be somewhere around \$10. Charging \$20 or \$30 for a pop concert is nonsense—the individual affected would be the artist. It would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

In the present Japanese market, the sales of records with A&R of international origin has declined to 40 percent of total product. Concerts, of course, may serve as a great stimulus to record sales in Japan, but international recording artists are handicapped by the fact that they cannot make personal appearances as often as their Japanese rivals. Therefore, their concert tours must be tied in with their recordings and supported more strongly by the record manufacturers in Japan. And, by keeping concert ticket prices to the minimum, it would be possible for Japanese promoters to gather larger audiences in most cases. This would, in the long run, prove more beneficial to the music industry as a whole.

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

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

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Universal Format

• Continued from page J-17

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

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

Nippon Columbia has released 10 UD-4 albums, four of them on its Denon label, at 2,500 yen or about \$8.30 each, the same retail price as a CD-4 quadradisk with music of international origin. Retail prices of Nippon Columbia home stereo sets, marketed in Japan last year-end, range from 180,000 yen (\$600) with built-in UD-4 demodulator and RM decoder to 300,000 yen (\$1,000). The high-end model also has a built-in CD-4 demodulator and SQ decoder.

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

Takami Shobochi, president of Nippon Columbia, says that initial reactions were extremely encouraging. The UD-4 system has won high acclaim for its sound quality and the distinctness obtainable in the location of apparent sound sources, he says. "We are confident that this system, the UD-

4 system, will play an important role in the future of high quality 4-channel sound reproduction.

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

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

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

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

All new models of Sansui 4-channel amplifier/receiver incorporate the QS vario-matrix decoder. It decodes QS-encoded 4-channel disks, tapes and FM broadcasts into 4-channel, and created realistic 4-channel sound from ordinary 2-channel sources by means of the QS synthesizer.

A Sansui QS decoder has the inherent potential to "read"

or decipher 4-channel information "hidden" in the grooves of conventional 2-channel disks. Sansui says approximately 80 percent of the stereo records on the U.S. market contain such hidden information and the QS synthesizer can effectively derive a 4-channel effect from them. By adding a 2-4 synthesizer/encoder in front of the QS decoder circuit, the Japanese manufacturer says, 2-channel signals are processed so that they reproduce optimum 4-channel sound.

To enable audio equipment manufacturers to construct a compact, low-cost and high-performance QS vario-matrix decoder, integrated circuit chips have been developed jointly by Hitachi and Sansui engineers. There are three kinds: the HA-1327 phase discriminator IC, the HA1328 matrix IC, the HD3103P control IC. All three are available to interested manufacturers around the world on a licensing basis, Sansui says.

A QS vario-matrix decoder of Type A, which offers the greater inter-channel separation, utilizes two HA1327s and one each of the other two chips; a Type B decoder uses one each of the three chips.

The virtues of the QS vario-matrix decoder, combined with the compactness now made possible by the IC chips, make it very attractive to prospective producers of 4-channel hardware and the number of licensees is steadily increasing, Sansui says.

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

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Yukio Sugita Family

• Continued from page J-14

participation sports, but they no longer have the time and money to go bowling like they used to. Nowadays, Yukio and Hiroko say, they prefer to stay at home and enjoy baseball, if not bowling, on TV with their beloved Satoshi.

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Demise Of Fair Trade Seen Soon

By MILDRED HALL

WASHINGTON—Senate hearings on a bill to kill state fair trade laws last week brought solid support from spokesmen for the Federal Trade Commission (FTC) and the Justice Department on opening day (18).

To the witnesses and the antitrust subcommittee chairman, Sen. Philip Hart (D., Mich.), the most striking feature was the complete absence of any spokesmen for those ranks on ranks of business associations that used to defend fair trade as the small businessman's only protection against big corporations a dozen years ago.

The only small business association testimony was by Oliver Ward, president of Smaller Business Assn. of New England, who spoke for four associations, and strongly supported the end of fair trade laws.

Even subcommittee member Sen.

(Continued on page 40)

GE Compact Stereos In Mart Through '76

NEW YORK—Extensive long-term sourcing commitments will keep General Electric's Audio Electronics Products Dept. in the compact stereo business at least until the end of 1976. At that time GE will review the home audio market and make a final decision on whether it should continue marketing compact stereo systems.

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

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

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

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

They stress that there are no plans to relinquish profitable tape recorder and radio lines which are, in fact, being expanded with new models planned for introduction in June. GE debuted its Monogram line of low cost, high performance audio products, along with "Loud-mouth," its portable 8-track player line, at the January CES.

It has also been reported that GE continues to assess the feasibility of launching a car stereo line (Billboard, Jan. 18).

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

HOTTEST WORD IN COLD ECONOMY

Stereo Rebates Stir Up a Storm

• Continued from page 1

others add that their products are already priced for marginal profitability, and the subsidizing of a rebate program would, at best, be unprofitable.

However, many dealers insist that manufacturers are too often so far removed from consumer buying trends and the resulting dealer problems, as to be way off base on consumer buying statistics.

The result of the tug-of-war is that a growing number of retail chains are independently offering cash rebates ranging from \$2 to \$100 on many home stereo items, and are reporting instant and positive buyer response in many cases.

Without the manufacturer support, retailers are almost invariably forced to subsidize the rebate program with money off the top of their profits, but most do not mind it. They feel that if it results in greater store traffic and better sales, it is worthwhile.

A spokesman at the Texas-based Radio Shack chain with close to

3,000 audio retail stores around the world, was not impressed with the dealers' explanation of their need for a rebate program.

He charges that like the auto industry, a lot of audio equipment on the market today is grossly overpriced, and that rebates do not imply any special favors for the customer, but merely bring price points down to their realistic levels.

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

Nevertheless, Hess, Inc., one of the nation's leading department store chains, is offering rebates on all audio products at five of its shops in Eastern Pennsylvania. The rebates, which range from \$2 to \$100 and represent up to 20 percent off list prices, are designed to help stimulate confidence in the area's economy, according to Gerald Mandel, executive vice president to the Hess chain.

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

The retail chain of Silo, Inc., along with its Audio World subsidiary, has also launched a rebate program at 23 of its retail operations in the Philadelphia area. The program is also being extended to five of its Super Hi Fi Audio World Centers.

The rebate program was instituted in a move to boost lagging sales. Big ticket items in the \$500 price range carry a \$50 rebate. This slides down to \$25 on units over \$350, and to \$15 on units over \$200.

The program applies to all equipment carried by the shops with the exception of fair traded items and floor samples. The rebates are being paid by checks within 30 days of the date of purchase of the product. All

sales carry the chain's 30-day price guarantee.

Also in Pennsylvania, the York Lincoln Mercury dealer is offering his rebate in the form of a Motorola car tape deck free to every purchaser of a used car ticketed at \$1,000 or more. He claims the offer has helped to perk up business.

Here in New York the innovative Arrow Audio retail chain ran into a snag when, as part of an overall rebate program, it offered \$275 worth of blank tape free to every purchaser of the fair traded TEAC 3340S 4-channel tape deck.

TEAC, struggling desperately to maintain the controversial pricing policy it instituted in this area last fall (Billboard, Feb. 22), caught the offer and immediately requested that Arrow withdraw what TEAC officials termed an infringement of the pricing agreement.

At press time it was learned that Arrow had withdrawn the TEAC offer, but was continuing a similar, though modified offer on the Kenwood KX910 cassette deck. Purchasers of this item will qualify for more than \$100 worth of free blank tape over a 12-month period.

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

(Continued on page 39)

TED Hits Market With Videodisks

• Continued from page 1

oped by Telefunken Fernsen and Rundfunk of Hanover, Teldec of Hamburg and Decca of London.

The product will initially be introduced to the German-speaking market areas. But development of the U.S. NTSC and French SECAM versions of the TED system has been completed so TED can now be offered for all color television standards in the world.

In the first phase, TED disks will be sold under the labels of Telefunken and Decca (both Teldec). Ullstein AV, Videophon, UFA/ATB and Teldec Intertel. Programs are grouped into four main categories: popular information (hobbies, natural sciences, sports instruction and so on), entertainment, programs for children and young people, and school and advance training.

Programs will be available on single disks albums or Media Packs. The latter with three or more disks in a boxed set.

The manufacturers believe the best outlets to insure a smooth mar-

(Continued on page 40)

EIA DISCLOSURE

Jan. Audio Unit Sales Up But '74 Total In Decline

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

In January, EIA reported unit sales of portable and table phonographs, audio compact and component systems sales up nearly 43 percent, with console stereo sales off 24 percent and auto radio (including tape players) down 30 percent.

Exports for calendar year 1974 versus 1973 show:

- 196,496 phonographs (+47 percent) worth \$17.3 million (+61 percent).

- 208,673 audio tape equipment systems (+37.5 percent) worth \$31.7 million (+40 percent).

- 332,837 auto radios (including tape players, off 25.5 percent and worth \$14.7 million (9 percent).

- 3,010 videotape equipment systems (77 percent) worth \$49.5 million (+54 percent).

Imports for 1974 compared to 1973:

- 4,983,406 car stereo tape players (+6 percent) worth \$146.7 million (+43 percent).

- 4,487,822 cartridge/cassette players (37.5 percent) worth \$133 million (43.5 percent).

- 8,164,322 cassette/cartridge recorders (3.2 percent) worth \$249.1 million (+7.5 percent).

- 922,352 reel-to-reel recorders (55 percent) worth \$61.5 million (29 percent).

- 1,934,334 phonographs (20 percent) worth \$92.6 million (3 percent).

- 6,882,969 automatic record changers and turntables (0.6 percent) worth \$104.1 million (+20 percent).

- 39,414 manual record players and turntables (23 percent) worth \$8.9 million (+129 percent).

For the calendar year, total unit sales to dealers were off for all categories, but still totaled up as the third highest in industry history, according to Jack Wayman, EIA consumer electronics group senior vice president. Portable and table phonographs, including compact and component systems, topped 4.4

(Continued on page 40)

Car Stereo Panasonic Exec Hails Rebates

SAN FRANCISCO—The rebate program now being pushed across the country by major car manufacturers is expected to give a much-needed boost to Panasonic's automotive products, particularly its custom car division. This is the feeling of Clark Jones, national sales manager, Panasonic Auto Products.

Speaking to distributors and dealers at the annual exposition of the National Automotive Dealers Assn. (NADA), Jones prophesied that "any upturn in car sales would automatically result in a huge increase in the sales of his firm's automotive products."

He added, "in fact if they keep going as they have been in the past several weeks we'll be in very good shape." Jones also noted that while total distributor sales dipped slightly, the number of new dealers had showed a dramatic increase.

The overall car stereo picture for Panasonic is so encouraging that the company decided to show several new units at NADA. Units introduced included in-dash 8-track and cassette systems with AM/FM/FM multiplex radios and custom car radios with cassette and 8-track players, for Chevrolet, Pontiac, Oldsmo-

bile, Buick, Dodge, Ford and Mercury cars.

Top-of-the-line was the model CQ-999, an in-dash discrete 4-channel 8-track player designed to play back both discrete quadraphonic tapes and regular 8-track cartridges.

The unit, available for immediate delivery, also features AM/FM/FM multiplex radio with push-button tuning, distant/local switch and vertical head movement system. It has been designed for easy installation

(Continued on page 39)



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

EXPECT 500 IN TUCSON MARCH 2-6

Costs the Topic At ITA Meet

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

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

"Audio/Video Communications—Paying Its Way In A Tight Economy," a talk by Kevin O'Sullivan, executive vice president, American Society for Training & Development (ASTD), kicks off Tuesday's (4) combined audio/video session chaired by John Kane, Audio Magnetics, and moderated by Bill Madden, 3M. Also featured are Bob Pfannkuch, Bell & Howell, "Audio/Video—Today & Tomorrow"; John Findlater, MCA Disco-Vision, "Mail Me Two Copies Of 'The Sting'"; Eric Porterfield, CBS Records, "How To Plan And Set Up Your Own Recording Studio"; Jim Fox, FMC Corp., "Backing Up Audio With Video."

"The Do's & Don'ts of Copyright And The Use Of Music" Thursday (6), chaired by Bill Orr, Orrox Corp., and moderated by Sidney Diamond, special counsel to Kayo, Scholer, Firman, Hays & Handler, includes John Murphy, Dept. of Justice; Seymour Bricker, Kaplan, Livingston, Goodwin, Berkowitz & Selvin; Prof. Melville Nimmer, UCLA Law School; Howard Smith, Mitchell, Silberberg & Knupp, and Jules Yarnell, Laporte & Myers, and special counsel on piracy to the Recording Industry Assn. of America (RIAA).

Audio workshop highlights on Monday (3) include primary session chaired by Tony Bosworth, Dupont, and moderated by Bill Johnson, General Cassette, with Dick Kraus, Simtek Communications; Neal Hall, National Education Assn.; Dick Joy, Burroughs, and Bill Arthur, Cadillac

Plastic. Advanced session, chaired by Walter Krauss, ICI U.S., and moderated by Gersh Thalberg, Superscope, will feature Joe Bellon, CBS News; Stan Weisenfeld, Corn-

ing; Jim Marshall, Development Digest, and Ed Falasca, BBD&O.

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

Hitachi Meeting Set For April

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

geles, president Makio Hiraoka announced.

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

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

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

Tape Duplicator

By ANNE DUSTON

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

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

The report shows that the largest medium is motion picture (almost \$1 billion), followed by video (almost \$400 million), filmstrip (161 million), audio (\$140 million) and slides (\$58 million).

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

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

(Continued on page 40)

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Sears Sued On Warwick

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

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

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

Benaron, through his attorney Michael Platzman, contends that the losses damaged him and other Warwick stockholders by lowering the value of their stock, and that Sears had become unjustly enriched by \$300 million rightfully belonging to Warwick.

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

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

Promotion Spotlight



Columbia Magnetics photo

At right, "Dial-A-Trip" award for outstanding performance in Maxell blank tape sales is given to H.L. Dalis (N.Y.) salesman Jack Trevor (he chose Curacao). From left are Tom Marchiano of rep firm TMC Sales, Trevor, Dalis president Herb Blumenfeld, and Mark Harris, Maxell regional sales manager.



Maxell photo

Blank Tape Bon Voyages—Charles Bassin, left, first blank tape dealer to qualify for Columbia Magnetics "Passports to Profits" free trip to Spain, signs order for specific amount of product for his five-store Land Of Hi Fi chain in Oak Park, Mich., as rep Ed Bugai and eastern regional sales manager Gary Schwartz look on at recent winter CES.

Hi, Mid-Fi Top Chi Ad Lineage

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

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

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

The largest stereo equipment advertiser was Pacific Stereo, relegating Musicraft to second place from its lead in 1973. Pacific Stereo placed 133,346 lines in the Sun-Times and Chicago Tribune.

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

Rep Rap

Steve Weil and Bernard Horowitz, principals of Audio Plus, Inc., report that their move to larger quarters at the same address is now complete at 3375 Park Ave., Wantagh, N.Y. 11793 (516-781-2223). The New York metro area rep firm for Nikko Electric, Ultralinear Speakers, Columbia Magnetics, and Solar Radios waited for some time to move their larger suite so that they could remain in the same building in order to maintain their current address and phone numbers.

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

The new Save-A-Tape mailers for repair of 8-track and cassettes produced by Pinnacle Productions, Inc., are being repped now by the following: Paul Stone Sales, 4626 Cavendish Rd., Indianapolis, 46220 (317) 257-9777; for Indiana and Kentucky; Gene T. Clears Co., 759 72nd St., Downers Grove, Ill. 60515 (312) 968-1750, for N. Illinois and E. Wisconsin; William Tulin, 318 W. Chevy Chase Dr., Glendale, Calif. 91204, for S. California; Raulson & Co., 1525 S.W. 82nd Pl., Miami, Fla. 33144, for Florida, and E.K.P. Assoc., Lennox Plaza, 905 Miller St., Easton, Pa. 18042, for E. Pennsylvania, S. New Jersey, Delaware, Maryland, Virginia and Washington, D.C. The firm is looking at reps in New England

and New York but hasn't made any commitments at this time.

Larry Plumlee joins the staff at Dixie Electronic Associates, Inc., Lakeland, Fla., bringing his experience as tech rep and field sales rep to the firm headed by Ken Plumlee. This makes a total of seven men covering UTP territories 11, 12, 13 and 21B from offices in Tenn., S. C., and La.

Using a 28-ft. motor home as a traveling showroom and meeting place is one way Sochin Sales Co., Miami, covers the Florida market. The firm just opened an office in Tampa, with Jake Olsen, former rep for the military market, as head man covering north and central Florida. Phil Kronen has been appointed to cover the south Florida market in audio and electronic retail outlets, president Ernest Sochin reports.

Cited as consumer rep of the year for 1974 by 3M/Wollensak was Karet-Senescu Associates at 6282 N. Cicero, Chicago. Bill Senescu accepted a trophy from Wollensak consumer sales supervisor J. H. McManus during a celebration presentation.

Morris F. Taylor Co. split the Florida territory into northern and southern areas, and added Robert A. Peterson, Fort Lauderdale, as district manager for the southern area. John Wagner continues in N. Florida. The split was made for more concentrated coverage throughout the state.

New rep for Sanyo Electric in the Southeast for all consumer electronics is Leonard Elliott Co., 454 Armour Circle, N.E., Atlanta, Ga. 30324. Phone (404) 875-9701. William Byron, Sanyo's vice president, sales, says new rep firm will cover Tenn., Miss., Ala., Ga., N.C. and S.C.

\$1,000 Speaker Giveaway Firmed

HAUPPAUGE, N.Y. — The Audiovox Corp. is offering a \$1,000 car speaker giveaway to its dealers and distributors as part of a major promotion campaign. According to Martin Novick, vice president sales, dealers placing orders for \$1,000 worth of Audiovox car speakers, can have the invoice for the order cancelled if they agree to the purchase of an additional 82 speakers a month for 12 months.

The offer is also being made for \$500 speaker orders. In this case the dealer is required to buy an additional 41 speakers a month for 12 months to qualify for the rebate. At the end of the promotion, participating customers have the option of returning whatever is left of their original \$1,000 order and receive credit. The giveaway ends March 15.

Onkyo Sees Key Over-30 Hi Fi Market

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

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

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

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

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

Ray calls the new stereo receiver, model TX-670, a state-of-the-art unit, and points out that its RMS power output is 56 watts per channel, both channels driven.

Other features of the model TX-670 include a multipath switch control for audible FM antenna orientation; phase-locked-loop MPX circuitry, 4-channel output terminal, direct coupled/differential amplifier circuitry; pre-main amplifier separable switch, and visions for using three separate speaker systems.

The new speaker system is a two-way bass reflex unit with turned port that employs Onkyo's "Total Energy Response" for what Ray calls broad dispersion of sound without loss of tonal quality.

The unit features a 10-inch woofer which incorporates specially fabricated, cone material for best response. There is also a three-inch free-edge design tweeter with durium center for mid and high-end sound dispersion, and a bass reflex enclosure with tuned port to enhance efficiency in the low frequency areas.

New RCA Booklet

CAMDEN, N.J.—A new booklet describing RCA's proposed discrete quad FM stereo broadcast system, one of five soon to be evaluated by the FCC, plus background information, is available from RCA Broadcast Systems, Audio/Radio Equipment, Bldg. 2-7, Camden, N.J. 08102.

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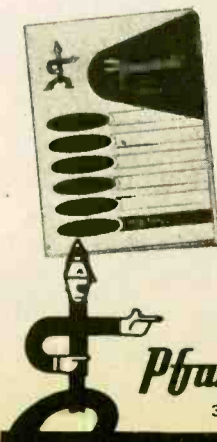
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MARCH 1, 1975, BILLBOARD

Audio Rebate Battle Heating Up

• Continued from page 36

\$20 on all merchandise purchased before Feb. 28.

The \$20 rebate is being offered on models such as the Audiovox 500, with a list price of \$179.95, while the \$5 rebate is being offered on an RCA mini 8-track under-dash unit retailing at \$49.95. A \$10 cash rebate is being offered on a Pioneer cassette deck, and a similar cash rebate is being offered on an Aiko cassette player/recorder with AM/FM radio. This item lists for \$109.95.

In Springfield, Mass., the Grant City shop ran a successful weekend rebate program that offered up to \$225 back on a private label home entertainment center with a price tag of \$1,099.

So far no rebates are being offered at manufacturer level on audio equipment, although Panasonic and the RCA Distributing Corp. based in Los Angeles are offering sizeable refunds on many of their TV models. GE, which is very active in audio, has no plans of initiating a rebate program in that area. However, the firm recently announced a rebate program for certain items in its small appliance line.

Ray Gates, vice president of Panasonic's consumer products group, says his company had not even considered extending the rebate program to audio equipment as there was no need to do so.

At Magnavox a spokesman says "absolutely not: We are already just marginally profitable on many of our products, and there would be no wisdom in further eroding those profit margins by offering rebates."

Miida, with a mid-price line of home audio including compacts, is also staying clear of any factory-sponsored rebate program. The company's T. (Richard) Nishimura says the audio industry has so far weathered the economic slump very nicely.

Most company's with fair traded items are not only staying away from factory sponsored rebate programs, they are also discouraging them at dealer level, as in the TEAC/Arrow Audio incident related earlier. The fear among fair trade advocates is that a rebate program, however well-intentioned, could serve to sub-

Panasonic Optimistic

• Continued from page 36

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

Another in-dash unit is the model CQ-969, an 8-track player with AM/FM/FM stereo radio. This unit also comes with adjustable mounting shafts, and has such additional features as distant/local switch, vertical head movement system and separate volume, balance and tone controls.

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

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

The new line of custom car radios is now being offered with 8-track and cassette systems, and according to Jones there is at least one 4-channel system that can be custom installed.

tly undermine the already shaky fair trade program. They also agree that there is no real need for it.

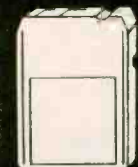
One manufacturer says candidly he thought the move by the audio retailers was a case of "monkey see,

monkey do" and that they were merely apeing the auto manufacturers, using the rebate hinge to stimulate store traffic in the same way they would use a regular ad campaign.

Fidelipac Expands Hdqtrs.

MT. LAUREL, N.J.—Fidelipac, the tape accessory division of Tele-Pro Industries Inc., has moved to expanded quarters here at 109 Gaither Dr. 08057. New facility houses sales,

manufacturing, engineering, research and development, and shipping for Fidelipac broadcast tape cartridges, test tapes, tape racks, erasers, head cleaner, cartridge labels and new on-air light.



BILLBOARD IS FULL OF IT.

Tape...Audio...Video...52 Weeks A Year!
And Now, Billboard's 1975 Tape/Audio/Video
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Billboard Magazine is the key business communicator covering the tape/audio/video market in every issue during the year. And on **April 26**, Billboard will publish the most authoritative sourcebook of its type — stuffed full of a myriad of listings from the U.S.A., Canada and Mexico, in the areas of **tape software, playback equipment, duplication equipment, tape services, supplies and accessories**... with expanded listings for **video equipment manufacturers, blank video tape, and VTR duplicators and services!**

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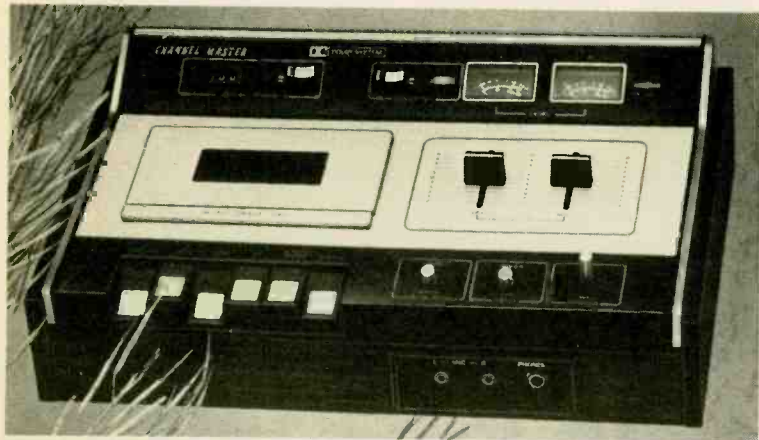
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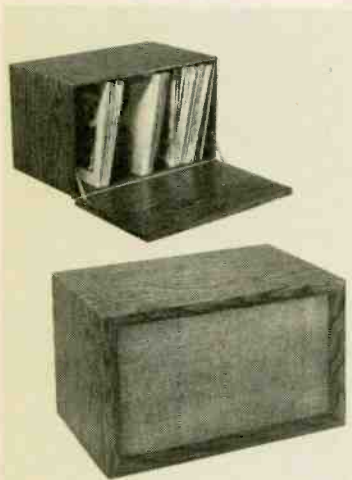
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New Products



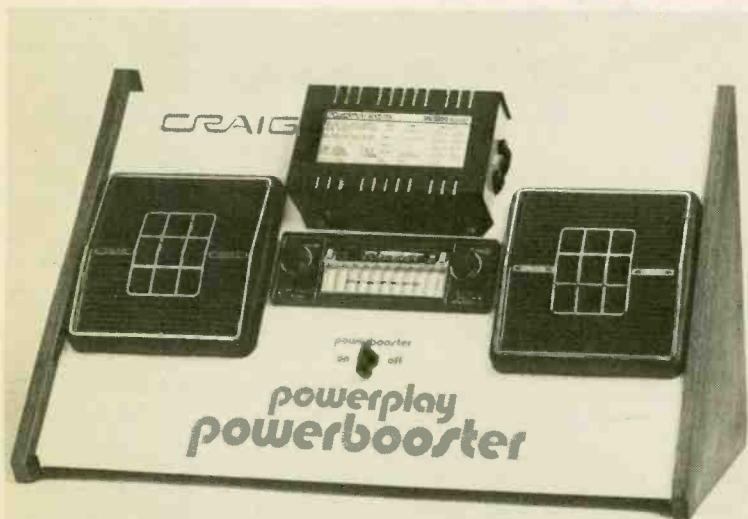
STEREO CASSETTE play/record deck from Channel Master with Dolby noise reduction system features a memory rewind that permits automatic return to any selected point on the tape. List, \$215.95.



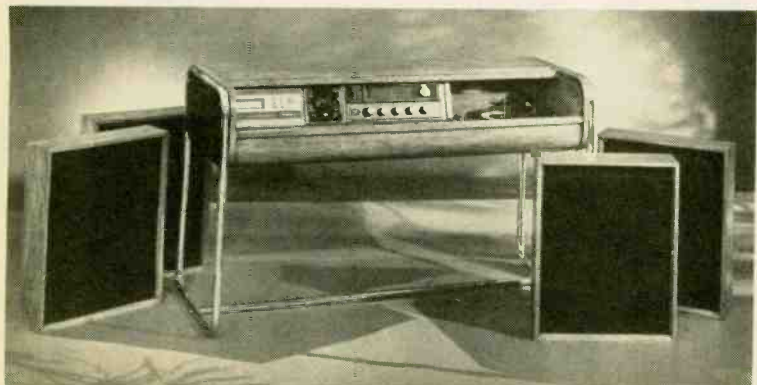
LE-BO PRODUCTS model 1350 record storage cabinet features speaker look, all walnut exterior and holds up to 50 disks. The suggested list price is \$39.95.



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



CRAIG CORPORATION introduces the CA127 Powerplay Booster Display, which demonstrates Craig's model 9230 Power Booster coupled with Craig's model 3148 in-dash car stereo. The power booster is the newest addition to Craig's Powerplay line.



TAMBOUR-TOP with chrome base is a radical departure in stereo console design. Model # 6442, by Magnavox, has front-angled controls and four separate speakers, with 8-track player, button SQ matrix decoder, and CD-4 discrete cartridge player, for suggested \$750 list.

Senate Sees Fair Trade Death

• Continued from page 36

Roman Hruska (R., Neb.), who seemed to be still trying to make a case for price maintenance on brand name products, wondered where they had all gone since 1963, when the Senate was considering bills to strengthen, rather than kill, fair trading.

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

mittee on a bill by Rep. Robert McClory (R., Ill.), a duplicate of Senator Brooke's S.408.

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

Sen. Brooke said that the fair trade laws cost consumers between \$1.3 and \$3 billion a year, and prices are found to be an average of 27 percent higher than in free trade areas. As for small business, a survey has shown that bankruptcies were slightly higher in the fair trade than in free trade states.

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

FTC's Engman said retailers see price tags labeled "fair trade priced" and believe it. "They are told when

they can hold end-of-season sales, and how much reduction there can be." These practices promote the idea that price reductions are "improper if not illegal. The imagination of some manufacturers is limitless," said Engman.

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

They also said the manufacturer can ticket his goods with a suggested price, without running into problems under S.408. As long as the retailer is free to set his own price, and he can use or remove the manufacturer's ticket. Again, if there is coercion involved, the manufacturer could get into trouble.

Sen. Hruska, having referred to 1963 arguments for fair trade, and favorable Supreme Court decisions permitting resale price maintenance back in 1919, asked if it would be legal for a manufacturer to contract with a retailer on agreement not to sell below a certain price. This would be illegal, said the FTC chairman.

TED Bows First Home Videodisk

• Continued from page 36

ket entry are specialist retailers for consumer electronic products because the videoplayer is a high technology product requiring well-trained customer service. So only specialist retailers will sell the TED videodisk player.

The player extracts the disk from its inner sleeve, plays it and returns it to the sleeve automatically. The videodisk is thus effectively protected from manual handling and dust.

An extra advantage is that any desired scene in a program can be located within seconds and repeated at will. After each playing the TED pickup stylus is automatically cleaned.

The videodisk player is plugged into the aerial socket of the television set, if the set is not already equipped to operate with a video system, it can be modified.

The pickup and tracking system is mechanical. The disk has 280 grooves per millimeter—about 20 times the groove density of conventional records. The disk plays at 1,500 revolutions per minute.

Shure Introduces Feedback Control

CHICAGO—A new feedback controller for vocal or instrumental sound amplification systems has been introduced by Shure Bros.

The Model PE610 smooths out peaks in a system's frequency response curve, thereby increasing gain before feedback, through a special set of filters and roll-off switches. When the unit is used as a guitar preamplifier it can provide special effects through adjustments in each octave of the guitar's range.

The controller is compatible with all amplifiers and mixers and lists at \$190.

Audio Sales Off

• Continued from page 36

million units (22 percent), console stereos topped 837,000 (9 percent) and auto radio sales (including tape players) were over 10.7 million (14 percent).

Decline in hi fi imports to the U.S. were confirmed by official Japanese customs clearances for 253,990 hi fi amplifiers (10.6 percent) worth \$21.4 million (+28 percent) shipped f.o.b. Japan ports to the U.S. Also, 796,660 hi fi speakers systems (29 percent) worth \$16 million (+36 percent) went from Japan to the U.S. in 1974.

500 Due At ITA Seminar

• Continued from page 37

King Instrument, and moderated by Frank Day, American Sound, will feature Charles Reilly, National Training Systems; Buzz Walsh, Bell & Howell; Ed Johnson, Nationwide Insurance; Ralph Garretson, Library of Congress; Gerald McKee, Audio Digest. Advanced session, chaired by Sid Silver, Rhodia, and moderated by Sam Burger, Columbia Records, includes Gary Hunt, Amway; John Jackson, BASF; Victor Growcock, Concordia Publishing, and Ed Hanson, North American Philips (new technological advances in audio).

Moderator coordinator for concurrent morning and afternoon (3, 5) video workshops is Arno Marcaccio, Ford Motor, with chairmen Bert MacMannis, Reader's Digest; Jack Rasmussen, Kaiser Aluminum; Joe Bellon, CBS News, and Dean Walter Fahey, Univ. of Arizona/Microcampus.

Moderators include Dennis Governale, W.T. Grant; Don Nash, Exxon; Marvin Winchester, State Farm Insurance; Ed Morrett, Texas Instruments; Gerald Citron, Intercontinental Televideo; Jim Ruwoldt, Coca-Cola; George Doremus, Xerox; Dick Kelly, Time-Life/Multimedia; Ralph Schuetz, Public TV Library; David Sheffrin, IBM; Roger Place, Bell System; Ellen Weisberg, Arthur Young & Co.; Walt Robson, Hewlett-Packard; Jeff Passani, 1st National Bank of Chicago; Ken Winslow, video consultant; Willard Thomas, Standard Oil (Ind.), and Don Hess, Granite Schol Dist., Salt Lake City.

Among the 51 supplier exhibitors are such hardware firms as Ampex, Bell & Howell, JVC, Motorola, MCA Disco-Vision, Philips, Panasonic, Sony and Teac; tape duplicating/handling equipment firms as Cetec, Intermagnetics, King Instrument, Pentagon Industries, Pratt-Spector and Recortec; tape duplicators as S/T Videocassette, Video Software & Production, and Vidicopy, and raw and blank tape manufacturer/marketers as Agfa-Gevaert, Ampex, Audio Magnetics, BASF, Capitol Magnetics, Celanese, Certron, Columbia Magnetics, Compact Cassette, General Cassette, Hercule, ICI U.S., Xarex,

Maxell, Memorex, 3M, Orrox and Rhodia.

Social highlights and guest speakers include keynoter J.F. terHorst, President Ford's former press secretary, at Sunday's (2) presentation of ITA audio and video awards; comedian Henny Youngman as entertainer at that night's banquet/show; and luncheon speakers Jesse Owens (3), Dr. Joyce Brothers and Mrs. Virginia Knauer (4), Robert Pierpoint, CBS News (5), and Art Buchwald (6). Special Wednesday night (5) program includes a wild west night at Old Tucson.

Tape Duplicator

• Continued from page 37

An open competition for non-broadcast videotapes under 30 minutes to be judged at the May 8-10 Ithaca Video Festival has been announced by Joseph Seales, administrator for Ithaca Video Project, Inc., a nonprofit group funded partially by the New York State Council On The Arts.

Entries can be 1/2-inch EIAJ, 3/4-inch cassette, or one-inch Ampex or IVC, and should be accompanied by a \$5 fee. Cash prizes are for Best of Festival, and in the categories of documentary, conceptual, experimental, educational and personal. Deadline is April 15.

Besides providing complete production services, the IVP also conducts video workshops on topics such as: beginning, intermediate, and advanced video, individual internship, mixed media, photography, animation, silk screen, communications administration and TV: Social/Art Seminar. IVP is at 328 E. State St., Ithaca, N.Y. 14850.

Sony Corp. of America is now marketing three new video tapes for videocassettes with different running times.

The new KCA-60, with one-hour capacity, the KCA-30 for half-hour use, and the KCS-20 (replacing the former KC-20), a 20-minute tape for portable and desk machines, all have a new binder suitable for stop motion applications. Using the new tapes, the VO 2380 and 3800 videocassette recorders can show still frames for up to 15 minutes.

Sony also announced the availability of the VSK-35 videotape splicing kit for the AV-8400 Video Rover. The kit can transfer manually threaded tape on to an automatic threading reel.

'Bumpkin' Wayne Writer Of Year

NASHVILLE—Don Wayne, who authored the Country Music Assn. award winning song, "Country Bumpkin," was named "Songwriter of the Year" by the Nashville Songwriters' Assn. here.

There were some surprises at the annual banquet, as several "pop" writers were cited for their songs.

Runner-up to Wayne was Billy Swan, whose big hit was "I Can Help," although he has been writing successfully for some time before gaining recognition as an artist.

Other awards went to: John Denver, Marijohn Wilkins, Kris Kristofferson, Harlan Howard, John Rostill (posthumously), Shel Silverstein, Ray Stevens, Wayne Carson, Ray Pennington, Dolly Parton, Betty Jean Robinson, Arleen Mnich, Merle Haggard, Mac Davis, Doc Severinsen (who co-authored "Stop and Smell the Roses"), Bobby David, Doodle Owens, Whitey Shafer and Dave Loggins.

Notably absent from this year's winners were such outstanding past writers as Tom T. Hall, Don Gibson,

Billy Sherrill, Noro Wilson, Bobby Braddock, Jerry Foster and Dill Rice, Dallas Frazier, Ben Peters, Marty Robbins, Kenny O'Dell, Rory Bourke, Hank Cochran and scores of others. Winners are determined by vote, rather than by actual chart performance.

Principal speaker for the event this year was Bill Gaither, one of the leading writers in the field of gospel music. This, too, was a departure. New officers were named, and Joe Allison, outgoing president, gave an address.

Gaither, in a mostly serious vein, delved with the philosophical bases of songwriting. Speaking of motivation, he said that in any field, secular or religious, there "has to be a reason for writing." He said that "something comes from inside for any song that has meaning."

Gaither also spoke of the rough road for a songwriter, but suggested that the goals attained made these all worthwhile.

Newly-elected officers also were

introduced. President for the coming year is Mary Reeves Davis, vice president is Ron Peterson, secretary is Sharon Rucker, treasurer is John Denney, and sergeant-at-arms and parliamentarian is Dick Glasser. Mrs. Davis is the first woman elected president of the organization, although another woman, Marijohn Wilkins, helped organize it.

The organization also amended its charter so that in the future a board of directors will be elected by the membership, and the board will name officers.

'Positive' Programs Projected By ACE

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

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

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

Porter Wagoner, who represents ACE, is an officer on the CMA, and is on the Fan Fair committee. Detailed these plans in conjunction with the Nashville Songwriter's Assn. whereby a strongly produced show could be done for the consumers, involving both writers and performers. The two organizations would work together in the production.

Dioramas Honor Veterans For Country Achievements

NASHVILLE—A four-year project reached fruition here last week when a series of nine miniature dioramas, costing \$45,000 and honoring non-performing pioneers in the country music field was given an official opening.

Each diorama depicts a single pioneer, two of them already members of the Hall of Fame, in a setting instrumental to the development of his career. Those so named are Ralph Peer, Fred Rose, Dave Kapp, Jack Kapp, Eli Oberstein, Art Satherly,

Frank Walker, Edwin Craig and J.L. Frank. Rose and Frank are members of the Hall of Fame. These nine pioneers were selected by a special committee of the Country Music Foundation Board of Trustees in 1971. After that began the research and the preparation of exhibits.

Bill Ivey, CMF executive director, notes that, even though this involves non-performers, "it will draw the attention of Museum visitors to the contributions made by the pioneers." The dioramas are contained in the Country Music Hall of Fame and Museum.

Each sculpture stands about eight inches tall, with everything around them scaled accordingly.

The Peer scene shows him at the 1927 recording session in Bristol, Tenn., which brought the first records of Jimmy Rodgers and the Carter Family.

Frank Jones, chairman of the board of CMA, says this is "an exciting technique for making the public aware of just who they are and what they have done."

Craig, an insurance man by trade, committed his firm, National Life, to the broadcasting industry in 1925, and then to country music. It was he more than any other who kept country music alive through the "Grand Ole Opry" during its leanest years. Frank, already in the Hall of Fame, was one of the first of Nashville's booking agents, and was the father-in-law of Pee Wee King. The Kapps, brothers, played major roles in the revival of the record business in this country. Oberstein, through the 1930s, handled such specialized product as country music, blues, and Chicano for RCA.

Peer was, perhaps, the greatest of the discoverers of talent, traveling extensively in the South. Fred Rose brought publishing to Nashville after an incredibly successful career as a writer in New York. Satherly, working for Thomas A. Edison, also went on the road and discovered talent. Walker's career ranged from Caruso to Hank Williams, and he headed the RCA label.

Academy's 10th Anny

• Continued from page 3

curtains which give off a stained glass effect and cowhide around the bandstand. It will be a warm country look, not hokey.

"We will stick with the policy," he continues, "of having a reasonably small number of guests who will do, for the most part, two of their major hits." Guests for the special include host Roger Miller (who hosted the fete last year), Loretta Lynn, Donna Fargo, Johnny Rodriguez, Mickey Gilley, La Costa and Marty Robbins. Presenters include Diana Trask, Adrian Barbeau, Pee Wee King, Tanya Tucker, Del Reeves, Roy Clark, Cal Smith, Mike Evans, Molly Bee, Joyce Bullifant, Conway Twitty, Claude Akins, Glen Campbell, Linda Day George, Christopher George and Susan Howard.

"We expect to tape the show within two hours this year," Weed says, "since we are in a facility conducive to TV. And we've continued the tradition of inviting a lot of non-country artists to participate. To us, the important point is that these people are country fans. And their

presence might help draw viewers who think they have no interest in country." Cliffie Stone will offer a 10-year salute to the Academy as well.

Weed is hoping for a prime-time spot for the show next year, and is encouraged by the fact that last year's special earned the third highest rating in Wide World of Entertainment history.

"And with very little promotion," Weed adds. "This year we're running an eight-second spot with Roger Miller and, after we tape the opening of the show (all of the performers singing "Country Roads") we will rush that to New York for use as a 30-second spot in between the taping and actual airing." Billy Strange will again conduct the orchestra for the special.

Immediately following the taping is the Palladium dinner and show. Anyone buying a ticket to the Palladium is offered a TV ticket, Weed says, and the events are not completely separate. They are part of the entire celebration.

The Palladium show will feature Moe Bandy, Loretta Lynn, Conny Van Dyke, Crystal Gayle, Del Reeves, Mickey Gilley, Dorsey Burnette, Cal Smith, Roger Miller, Donna Fargo, T.G. Shepard (in his first appearance), Tom Bresh, Merle Travis, Eddie Dean and Jerry Naylor performing and hosting. Two thousand orchids will be given away.

The following day the golf tournament begins at the Valencia Gold Course, with celebrities including Evel Knievel, Johnny Mathis, George Lindsay, Claude Akins, Fred Williamson, Ron Jaworski and athletes such as David Ray, James Harris, Jack Youngblood, Dave El-mendorf and Les Josephson.

Others in the tournament are Cliffie Stone, Pee Wee King, Chuck Knox (Los Angeles Rams' coach), Mac Davis and Del Reeves.

"What we want to do," says Bill Boyd, president of the Academy, "is eventually turn this into an entire country music week in Los Angeles, much like the October week in Nashville. And we're two thirds of the way there now. We're not promoting Los Angeles against Nashville, we're promoting country music. We think there is lots of room for all."

Glaser Catalog

• Continued from page 1

Among the acquisitions going to Famous under the deal is John Harford's "Gentle On My Mind," which won several awards and has been recorded by more than 250 artists. Other songs in the Nashville based firms' catalog are "Woman, Woman (Have You Got Cheatin' On Your Mind)," "Streets Of Baltimore," "Natural To Be Gone," "California Earthquake" and "Sold American."

More than 1,000 copyrights are involved in the transfer.

Negotiations were supervised by Marvin Cane, chief operating officer of Famous, and by Tompall Glaser, one of the three brothers. Hy Grill, director of Famous operations in Nashville, will supervise all Glaser Music copyrights.

Sidney Herman, vice president, administration, of Famous, says "Famous is proud to be given trust over such an important part of country music's heritage."

All business activities for the four music firms are being transferred to the Famous Music offices in Nashville.



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

Artists Battling Pirates

NASHVILLE—Antipiracy missions are becoming common occurrence for country music artists, working within the framework of the Country Music Assn.

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

NARM, provided further representation there. A law was passed.

Three days later, artists Diane Sherrill, Sandy Rucker and Mel Street, along with Jim Prater, Street's manager, went to Charleston, W. Va., to testify and perform before a House committee. It already has passed the Senate there.

Catskills Meet Firmed For April

WHITE LAKE, N.Y.—Advance registration for this year's Eastern States Country Music, Inc., annual convention indicate the heaviest attendance ever, according to ESCMI president Mickey Barnett.

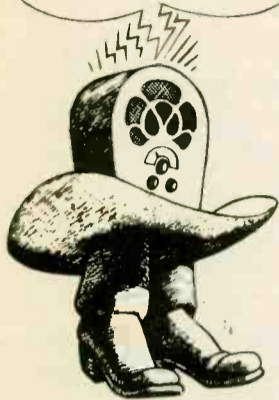
Scheduled for April 10-13 at Kutters Country Club in the Catskills, all convention activities will be within the same complex. The events range from a fourth annual Golf Tournament to the concluding Awards Show.

Other events include a general membership meeting and election of officers; a two part instrument workshop; a radio station rap session; a show by the most promising artists of the Northeast; a cocktail party and banquet, and then the big show from the stage of the 2,000 seat Stardust Room. There also will be some hospitality suites.

The following day, ESCMI will present a country music show at Monticello Raceway.

The advance registration has come primarily from radio stations, record companies and "related organizations."

This Week on



Tommy Overstreet Goes Gold In South Africa A 500 Horse, 1600 Pound Waylon Jennings Charlie Rich Hits The Interstates

Next ACC SPECIAL—April 5-6: THE FORTY GREATEST NEAR MISSES IN COUNTRY Country Classics like "I Ain't Never"—Webb Pierce; "When The Grass Grows Over Me"—George Jones; "A Little Bitty Tear"—Burl Ives

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Billboard Hot Country Singles

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Billboard SPECIAL SURVEY for Week Ending 3/1/75

Main Billboard chart table with columns: This Week, Last Week, Weeks on Chart, Title-Artist, This Week, Last Week, Weeks on Chart, Title-Artist, This Week, Last Week, Weeks on Chart, Title-Artist. Includes star performer indicator.

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Exclusively on ABC/DOT Records

Country

Nashville Scene

By COLLEEN CLARK

Freddy Weller has signed a recording contract with ABC-Dot and will be produced by Ron Chancey. . . . Johnny Hallyday, one of France's leading artists, is recording a country album in Nashville under the direction of Shelby Singleton. Shelby produced one of Hallyday's biggest selling albums in Nashville some 12 years ago. . . . Merle Haggard set to appear in Hawaii on Feb. 21 & 22. It will be Haggard's first visit to the islands. . . . Loretta Lynn is taping "The Mac Davis Show" to be aired May 8. . . . Dorothy Jean recording in Nashville under direction of Gene McLeod of Fuse Record Productions.

Charlie Rich was the official flagman for the Daytona 500 last week. . . . Marty Robbins only made three laps of the Daytona 500 as a car bounced off the wall and crossed in front of him, causing a nine-car pile-up. However Marty wasn't hurt, just knocked out of the race. . . . Bobby David, whose first chart song was a hit for T.G. Shepard, has signed as writer member with ASCAP. . . . After a successful two-week sellout engagement at the Frontier Hotel in Las Vegas, Buck Owens has moved over to the Sands Hotel for two weeks. . . . Fire destroyed the home of musician Joe Osborne recently. Osborne and his family had just moved into the \$100,000 complex from the West Coast. . . . Jerry Lee Lewis played to standing room only crowds at a two-night engagement at Nashville's Showcase Club recently. . . . Anne Murray set for a series of major television shows, including Merv Griffin, Dinah Shore Show, the New Smothers Brothers Show and The Mac Davis Show.

A. Torio, president of Tokyo's Victor Music Publishing Co., was greeted by the Country Music Assn. and the City of Nashville at a welcoming reception in his honor. With him was the Japanese recording twosome of Etsuko Matsui and John Matsuzaki, called the Cherish Duo. They have come here for the specific purpose of capturing the "Nashville Sound" on their next album. The duo recorded at Music City Recorders and the session was produced by Bud Logan and Mary Reeves, president of Shannon Records. Shannon is an affiliate of Jim Reeves Ent.

Johnny Rodriguez will host the Cerebral Palsy Telethon of Corpus Christi, Tex. on Mar. 1-2. The telethon benefits the Johnny Rodriguez Life Enrichment Center, a proposed complex that will house research and medical facilities. Guests set for the show are Tom T. Hall, Darrall Royal, The Statler Brothers, Barbara Fairchild, Darrell Felts, Sherry Jerico, RCA Rodeo personality Bob Whitt, Freddie Fender, Jim Pent, Sandy and the Six Pack, Sadie Perron, Mary Reyna and The Country Roads, The Blackburns and the KBUC Radio Gunslingers. . . . Mike Gamble, president of Title Records of Austin, Tex., has signed Little Richie Johnson to handle promotion for the label, with initial releases on Mary Margaret Kyle and Jess DeMaime. . . . Bobby Bare's upcoming album is another concept album with all tunes by Shel Silverstein. A two-sided single is to be released from the album immediately. . . . Stoneway Records of Houston, Tex., has been recording in Jack Clements' Studios in Nashville recently. Mostly an instrumental label in the past, they have vocal recordings due out on Denny Myrick, Gene Watson and Don Thomson and say they will

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
 for Week Ending 3/1/75

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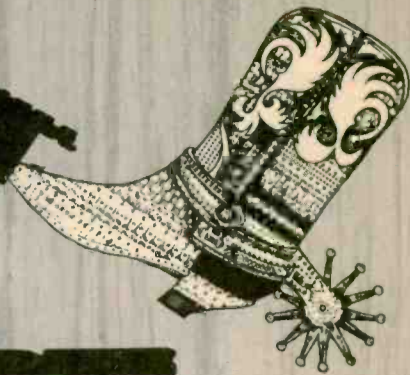
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
★2	6	4	PROMISED LAND—Elvis Presley, RCA APL1-0873
★3	4	4	LINDA ON MY MIND—Conway Twitty, MCA 469
4	2	32	BACK HOME AGAIN—John Denver, RCA CPL1-0548
5	3	10	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
6	8	20	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
7	5	38	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA #11
8	9	15	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
9	7	11	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
★10	17	4	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
★11	21	3	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
12	10	10	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
13	11	17	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
★14	18	4	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
15	15	97	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
16	12	12	CITY LIGHTS—Mickey Gilley, Playboy PB 403
17	13	11	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
18	16	14	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
19	20	9	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
20	14	22	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
21	25	26	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
22	24	30	ONE DAY AT A TIME—Marilyn Sellars, Mega-MLPS 602 (PIP)
23	27	4	GREATEST HITS Vol. I—Billy "Crash" Craddock, ABC ABCD 850
24	19	6	RIDE 'EM COWBOY—Paul Davis, Bang 401
25	28	3	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454
26	30	18	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
27	29	15	GREATEST HITS—Mel Tillis, MGM M3G 4970
★28	NEW ENTRY		HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
29	23	11	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
★30	36	21	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
31	38	34	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
32	22	36	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
33	35	5	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
★34	NEW ENTRY		BACK TO THE COUNTRY—Loretta Lynn, MCA 471
35	26	15	GET ON MY LOVE TRAIN—La Costa, Capitol ST 11345
★36	50	2	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
37	41	27	COUNTRY—Anne Murray, Capitol ST-11324
38	39	17	CLASSIC CLARK—Roy Clark, ABC/Dot DOSD 2010
39	40	10	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0686
40	44	3	MAKE A JOYFUL NOISE—Tennessee Ernie Ford, Capitol ST 11290
41	32	21	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
42	43	3	PICKIN' GRASS & SINGIN' COUNTRY—Osborne Brothers, MCA 465
43	33	25	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
44	34	25	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton, RCA APL1-0646
45	49	15	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
46	48	2	GOES TO THE MOVIES—Chet Atkins, RCA APL1-0845
47	NEW ENTRY		COUNTRYFIED—Ray Pillow, ABC/Dot DOSD 2013
48	37	7	BARBI DOLL—Barbi Benton, Playboy PB 404
49	NEW ENTRY		THE WAY I LOSE MY MIND—Carl Smith, Hickory HR 4518 (MGM)
50	45	12	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975

concentrate on more vocal recordings in the future.

Lynda K. Lance, Warner Bros. recording artist and Ron Oates, session piano player, were married in Nashville last week. Dottie West and husband, Byron Metcalf were witnesses. . . . Margaret Ann Rich, wife of Charlie Rich, is hospitalized

with colon trouble. She's in Memphis hospital along with Elvis and his father. . . . Barbi Benton's producer Eddie Kilroy, was so excited over a song pitched to him for Barbi, that he flew her in from the West Coast and in 22 hours had recorded the song, mastered it and had dubs out to radio stations.

COUNTRY BREAK-OUT



"I'LL STILL LOVE YOU"

BDA 444

BILLBOARD

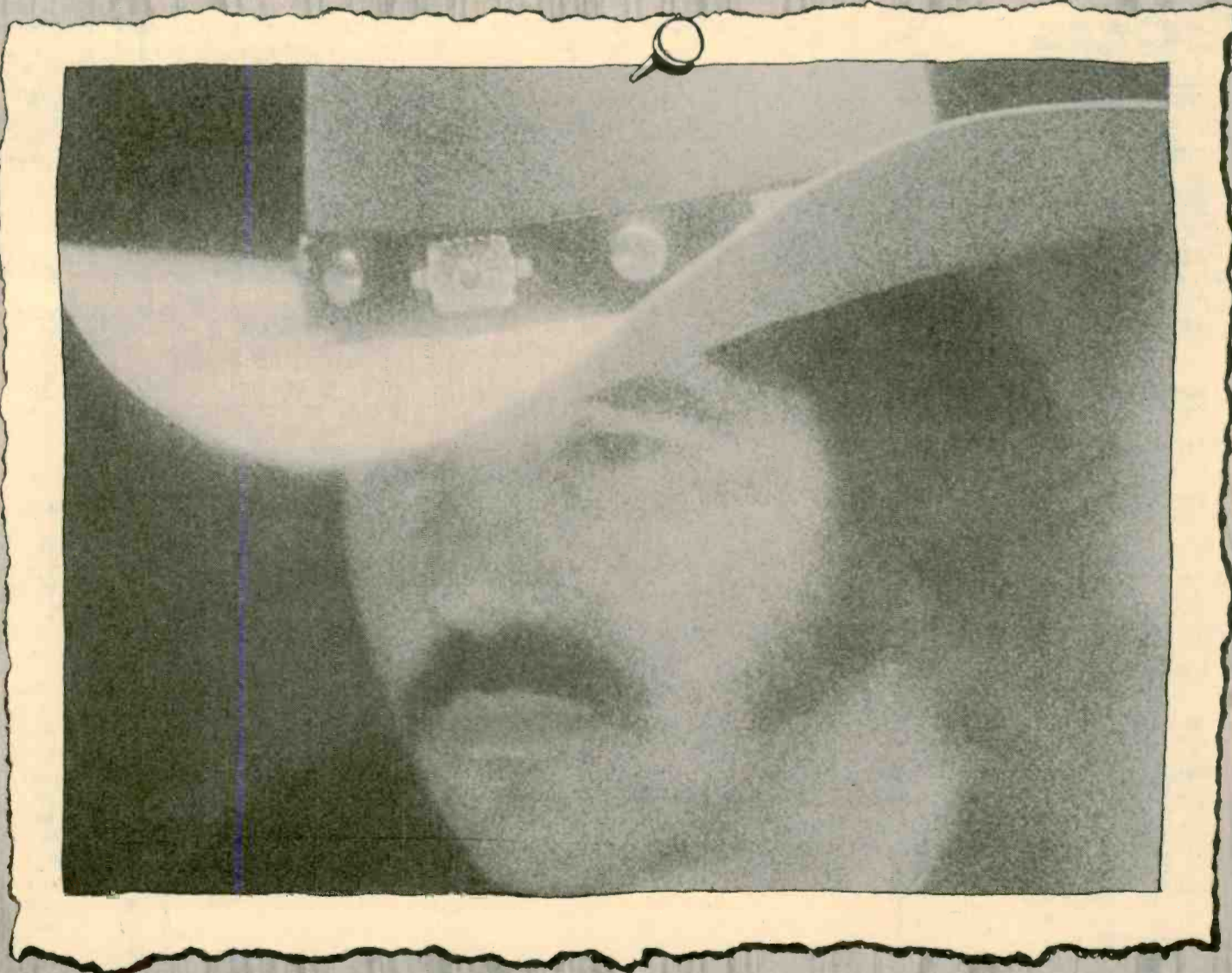
28

CASH BOX

26

RECORD WORLD

37



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

FROM THE HIT ALBUM
"THE SONGS OF JIM WEATHERLY"

BDS 5608

Billboard Gospel LPsTM Best Selling

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	51	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
2	1	9	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
3	12	9	SUPREME ANGELS Shame On You, Nashboro 7141
4	4	42	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
5	8	65	SENSATIONAL NIGHTINGALES It's Gonna Rain, ABC/Peacock PLP 175
6	7	22	DIXIE HUMMINGBIRDS Who Are You, ABC/Peacock PLP 52905
7	10	17	SEANSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
8	3	55	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
9	6	65	ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906
10	11	69	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
11	15	42	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 1, Specialty SPS 2116
12	18	9	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 2, Specialty SPS 2128
13	5	22	MIGHTY CLOUDS OF JOY It's Time, ABC/Dunhill DSX 50177
14	9	30	SHIRLEY CAESAR WITH CAESAR SINGERS & THE VOICES OF THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
15	13	30	ANDRAE CROUCH & DISCIPLES Keep On Singin' Light LS 5546 (Word/ABC)
16	NEW ENTRY		JACKSON SOUTHERNAIRES Look Around, ABC/Songbird SBLP 249.
17	20	9	REVEREND MACEO WOODS WITH THE CHRISTIAN TABERNACLE CONCERT CHOIR Jesus People, Gospel Truth GTS 2704
18	21	4	REVEREND ISAAC DOUGLAS Do You Know Him, Creed 3059 (Nashboro)
19	16	30	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
20	17	69	INEZ ANDREWS Lord Don't Move The Mountain, ABC/Songbird SBLP-225
21	14	30	JAMES CLEVELAND Down Memory Lane, Savoy MG 14311
22	25	13	SARAH JORDAN POWELL Touch Somebody's Life, Savoy MG 14347
23	22	38	BILLY PRESTON Gospel Is My Soul, ABC/Peacock PLP 179
24	28	4	SENSATIONAL NIGHTINGALES You & I & Everyone, ABC/Peacock PLP 177
25	NEW ENTRY		THE SWANEE QUINTET How Much Do I Owe Him, Creed 3054 (Nashboro)
26	27	9	REVEREND MACEO WOODS In Concert, Gospel Truth GTS 2703
27	29	4	N.Y.C. COMMUNITY CHOIR Great Is Thy Faithfulness, Savoy MG 14337
28	24	13	DOROTHY LOVE COATES & HER SINGERS When It's All Over, Nashboro 7138
29	NEW ENTRY		SWAN SILVERTONES Ill Keep On Loving Him, Hob 2172 (Scepter)
30	31	4	JOHNSON ENSEMBLE Christ Is The Answer, Creed 3057 (Nashboro)
31	30	13	THE CONSOLERS Victory Shall Be Mine, Nashboro 7135
32	NEW ENTRY		HARRISON JOHNSON & LOS ANGELES COMMUNITY CHOIR God Still Stands, Creed 3058 (Nashboro)
33	NEW ENTRY		THE BRIGHT STARS All My Help, Nashboro 7142
34	NEW ENTRY		JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
35	26	65	REVEREND W. LEO DANIELS Sermon—Build Your Own Fire, Jewel LPS 0082

Oldham, Speers Combine

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

Doug Oldham and the Speers are making an all-out effort to reach an audience heretofore virtually untouched in the field, and to branch out for the good of the music form.

It is not a package show, as is the traditional Gospel fare, but rather a concert utilizing this outstanding solo performing and one of the leading family organizations of all times.

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

Utilizing showmanship to the hilt, the concert begins with both audience and stage darkened, and Oldham singing from a spot in the audience. Once the audience responds by joining in the singing, the house lights come up, the stage remains dark, and the Speers enter the stage. They do some songs together, then Oldham introduces the Speers, moves quietly off stage, and turns the concert over to them until his return. The second stand includes some medleys.

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

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

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

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

Gospel Act Home From African Gig

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

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

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

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

Gospel

No Preacher Programs On San Diego Gospel Station

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

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

"We've done extensive research, and there's a hungry need for positive music on the radio that talks about the value presented in gospel music," McKinnon says.

This broad cross-section of gospel music available includes quartets, country singers, rock recordings, sacred and religious songs, as well as middle-of-the-road type gospel singers.

McKinnon feels the move, first reported in Billboard five weeks ago, has made the industry watch KSON-FM with "wide-eyed amazement" and, needless to say, "a little skepticism." It is considered a radical programming departure. But he notes that advertisers had the same skeptical feeling about modern country music when his AM station pioneered sales with that form of programming 12 years ago.

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

McKinnon reports all the major labels in gospel music are sending

representatives to San Diego to assist in setting up record distribution in major stores in the area, to tie in with the station programming. BMI has hosted a luncheon for McKinnon in Nashville with Gospel Music Assn. officials, and has enthusiastically endorsed the concept.

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

Album Firm Into Studio

CINCINNATI—Queen City Albums, Inc., leading custom presser and packager of gospel music, is putting the finishing touches to a new 24-track recording studio which makes its official bow April 15, with QCA president, E. R. Bosken, playing host to gospel groups, area deejays and the trade press at the opening celebration.

The new studio features the latest recording equipment, Bosken says, including a 28-input board and a full Dolby noise reduction unit on every track, including mix-down. This puts the firm's complete custom and packaging operation under one roof.

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

Mackenzie, Gaither Collab In New Paragon Enterprise

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

Joining MacKenzie is a minority stockholder in the new firm is songwriter-artist-publisher Bill Gaither. Paragon, effective at once, becomes the agent representing the music of Bill and Gloria Gaither, one of the strongest catalogs in the gospel field. Some of these are classics such as "He Touched Me," "The King Is Coming," "There's Something About That Name," "Because He Lives" and others.

Paragon will act as collection agents for all mechanical performance and publishing monies due Gaither Music Co., and the Gaithers personally, and will be actively involved in the creative exploitation of the major ASCAP catalog.

MacKenzie, a native of Worcester, Mass., holds a number degrees, has been part of a music faculty at various colleges and was general manager of the Nashville Symphony Orchestra.

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

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

Shaped Notes

When James Blackwood and the Blackwood Brothers went to Hawaii, they spent nine days performing, and took 118 of their loyal fans with them. They've planned a similar tour there next December. By the way, RCA will re-release the Blackwood Brothers' Hawaiian Gospel album. . . . J.D. Sumner underwent minor surgery over the holidays, but he's up and around again, and won't miss any dates. . . . When the Stamps had a bus breakdown, Faye Simms of Chattanooga came to the rescue, providing one for temporary use. . . . The second annual "Win A Free Session" drawing, sponsored by Superior Sound Studios in suburban Hendersonville, Tenn., was won by the Jericho Singers of Hauppauge, N.Y. They'll do an entire LP at the studios, run by Ken Harding and Wayne Hilton.

Century II chairman Sonny Simmons has announced that Betty Kaye of Sacramento, Calif., has taken on the property of Jake Hess Sound, The Emeralds, and Tim and Monica, a brother-and-sister act, for exclusive representation in the state of California and the far west.

TAKE ME BACK, ANDRAE CROUCH AND THE DISCIPLES



LIGHT

AMERICA'S
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GOSPEL GROUP*

*Billboard magazine
October 1974-January 1975

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BBC Is Confronted By A Week Of Headaches

LONDON—It has been a week of traumas and rumors for the British Broadcasting Corporation. First there was a threatened strike by eight trade unions, among them the Musicians' Union and Equity, the actors' union, against the air-time cuts to Radio One, the pop channel.

This was followed by the Government approval of a rise in license fees, accompanied by the BBC chairman, Sir Michael Swann, stating that despite the rise in revenue for the Corporation there would still have to be belt-tightening.

The Unions issued a statement saying that the BBC's accumulating deficit had brought hidden redundancies and threats to musicians, artists and staff on contracts. If the situation continued, it might

threaten the future of many more employees.

The decision to raise license fees, from \$28.80 to \$43.20 for color television, with a \$1.40 increase on black and white sets, and the decision that this would still not be enough to avoid further programming cut-backs, cast a shadow over the future of Radio One, already trimmed drastically of its rock format. Were there plans, perhaps, to revert to the old Light Program formula, with pop occupying only selected spots?

Derek Chinnery, program controller for the Radio One network, said he had no knowledge of that kind of change. He said there had been no discussions as yet concerning the effects of the increased license fees. He added: "I hope that any future cuts will not affect Radio One as Radios One and Two have already suffered cuts." He hoped that the effect of the license rise would be known soon.

But the rise in fees came in for criticism from all quarters: television manufacturers, the Independent Broadcasting Authority, the National Federation of Old Age Pensioners' Associations and from John Morton, chairman of the Federation of Broadcasting Unions.

However, compared with other European countries, British broadcasting is poorly subsidized by license fees. In Switzerland, for example, it costs about \$40.80 for a radio license and \$48 for a TV license.

In Belgium, a radio license can be bought for \$10.32. A television license is \$60, and a combined radio and TV license is \$64.80. The Dutch have to pay \$33.60 for a radio license alone and \$64.80 for a television license. The Germans, \$15.60 for radio and \$55.20 for television.

Denmark has one combined TV and radio license which costs an incredible \$110.40. Only France, with a combined cost of \$30 lags behind the U.K. for an annual license.

Group May Challenge French Govt TV Monopoly

PARIS—The French Government's radio and television monopoly is being threatened by a group called the Uniteledis which is an offshoot of the Socialist party and headed by Maurice Sevano.

The group's first operation will be to get rid of the monopoly which the Socialists have always defended, until now. Their leaders, including secretary general Claude Estier, claim that monopoly is now a fiction due to the constant broadcasting from Luxembourg and Monte Carlo.

Last year the government gave Radio Mote Carlo, which is a private company, the right to set up broadcasting installations at Roumoule and the Socialists will use this as a lever to lift the monopoly. They claim that under existing law no private station is permitted in France and will ask Parliament for its destruction.

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

There have been a spate of rumors

Phonogram Inks 10cc; Push Is Set

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

The company swung into action on the group's first album "The Original Soundtrack," to be rush-released on March 5. Indicative of the importance with which the signing is being treated was the decision to take all Phonogram salesmen off the road to allow them to embark on a blanket telephone-sales thrust to the retail trade—something the company has never done before for a single album. Managing director Tony Morris said he was anticipating an initial shipout of 60,000 copies of the LP.

Backing the campaign will be a wide spread of newspaper advertising and a concentration of point-of-sale activity, particularly in shops in those towns which 10cc will visit during its first 18-date nationwide tour beginning on March 5, prior to concerts in Holland, Belgium, Denmark and Sweden.

Choice of the Mercury label for 10cc releases worldwide was made, according to Morris, to insure against any shift of emphasis or clash on interests with other acts on Phonogram labels. One of the prime areas of concentration on 10cc, which scored sizable hit singles with "Rubber Bullets" and "Wall Street Shuffle," will be in the American market and Phonogram executive Nigel Grange and the group's management flew to Chicago to coordinate the promotion campaign.

Previously, 10cc was with the independent UK label and according to general manager Clive Belwood, the transfer to Phonogram took place when the existing contract had three years to run. He said that UK had agreed to release the band subject to a "substantial" cash settlement and an overrider percentage on future releases.

suggesting that before the end of the year the Second Program might be turned over to private enterprise. If this were to happen it would have to live off advertising.

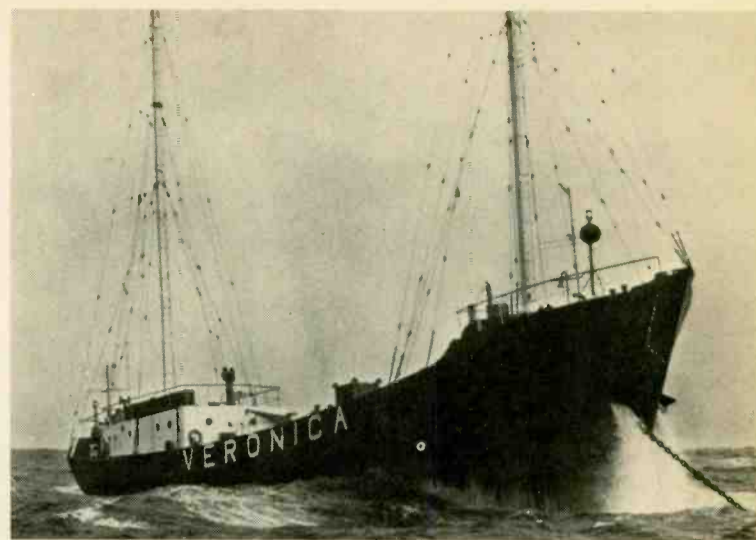
One other important fact is that at a time when the Syndicate is discussing the payment of rights to the disk houses Uniteledis has announced it will not use disks at all and broadcasts will be live.

Ink Contract On Italian Sessions

MILAN—A new agreement has been reached between the Italian Association of the Phonographic Industry, A.F.I., and the Musicians' Union regarding rates for session men.

First-part musicians will be paid \$11.85 an hour and second parts will earn \$10.39. After then they will receive \$12.30 and \$10.76, respectively.

Vocal group components will be paid as second-part musicians with the exception of chorus leaders who will get first-part rates. In case a recording for phonographic exploitation is used for a movie soundtrack or vice versa, the exploiter will pay a total extra fee of \$308 to be divided amongst those who participate in the recording session.



VERONICA AFLOAT AGAIN?—It is believed that former disk jockeys of the pirate broadcasting company Radio Veronica are planning to put the "station" on the air again. Rumor is that they will tape the programs in Spain and also have their administration center there. Rob Out, former program chief of Veronica, now managing director of the Veronica Broadcasting Organization (VBO), says that he admires the "courage and private enterprise" of those concerned in making Veronica a "pirate" again, but adds that his VBO has nothing to do with the revival. VBO is trying to get a legal license to broadcast.

From The Music Capitals Of The World

LONDON

After 10cc signed worldwide deal with Phonogram, the band's previous record company, U.K. sent out a statement: "Having discovered, launched and supported 10cc through hit singles and eventually an album that stayed in the charts, we are disappointed they expressed a desire to leave. However, 21 million buys a lot of loyalty."

New Maggie Bell album, "Suicide Sal," on Polydor, relates to the artist's aunt "who apparently used to knock men dead in Glasgow music-halls many years back." ... Gold Disk for Slade's "Slade In Flame" album, marking sales of more than \$600,000. ... Arthur Lee and Love due in U.K. for April tour.

Britain's nine commercial radio stations to work together in a national promotion in the form of a talent search for a new British soul band, the contest sponsored by RCA Records in association with pop magazine Record and Popswoop Mirror. Top prize is a recording contract, a management contract and a set of Bose speakers and amplifiers.

Ringo Starr now co-owner of the movie rights for Terry Southern's "Blue Movie" book, the story satirizing the U.S. film industry. ... Rick Wakeman's new album "The Myths And Legends Of King Arthur And The Knights Of The Round Table" set for A&M release later this month.

... Big launch for Chris de Burgh's debut album for A&M, "Far Beyond These Castle Walls" and the artist is currently touring Europe with Supertramp.

Alec Leslie Entertainments, a service company associated with Island Records, has obtained sole rights to the Lyceum in London's Strand for all rock presentations from the middle of May 1975, and say, "The closing of the Rainbow means that the 2,000-capacity Lyceum once again becomes a major rock venue here. ... Island has signed Italian keyboards man Franco Battiato to a recording contract covering all Europe except Italy. He was an actor prior to taking up music, and worked in New York in 1970, working with Mike Bloomfield.

Debut U.S. tour for Fruup in April and May coinciding with their latest album release and featuring new keyboard man John Mason, who replaces founder-member Stephen

Houston. ... Disco attendances mounting again here and group Reunion commemorate the fact with an RCA single "Disco-Tekin." ... Criticism of lyrics of Splinter's George Harrison-produced "Drink All Day" single led to greatly reduced BBC airplays has led to a rush release of "China Light," originally intended just for the U.S., but with "Drink All Day" now on the flip side.

Pilot show of "Supersonic," the projected new pop tv series mounted by producer/director Mike Mansfield, has been bought by London Weekend TV, and negotiations are going on for a network series, perhaps for the fall. ... Latest company here to use television advertising is United Artists, promoting a compilation Shirley Bassey album in three major areas. The album comprises her hit singles, and is backed by extensive point-of-sale advertising.

Six big names, Perry Como, Andy Williams, Johnny Mathis, Max Bygraves, Des O'Connor and Oscar Peterson, on a Pye charity album to be released in April, with proceeds to the National Deaf Children's Society. ... President has launched a new label, Bulldog, to handle product licensed to the company from a variety of U.K. and U.S. sources, with first releases by David Sebastian Bach, Johnny Otis and British band TNT.

And a new label for RCA, BTM (British Talent Management), with a first release of the Renaissance album "Turn Of The Cards," and future signings to the label will include Caravan, Curved Air, Climax Blues Band, American Gypsy and Sonja Kristina. ... One-concert visit for Grand Funk Railroad, who play Wembley's Empire Pool on April 18.

PETER JONES

MILAN

Giuseppe Velona, Rifi executive international manager, to become managing director of newly-established WEA-Italiana. ... Pier Tacchini, Disch Ricordi label manager for the WEA catalogs, to join WEA-Italiana as product manager. ... Franco Paradise, Phonogram commercial manager for eight years, has resigned to join the De Vecchi book-publishing firm as general manager.

Giuseppe Abba, Philips label manager, has left to start an independent

(Continued on page 52)

Wilde Rock Must Pay \$2,400

LONDON—A company recently formed for the promotion of new records (Billboard, Feb. 15) has been ordered in the High Court here to pay \$2,400 damages following complaints from 18 major record companies that copyrights had been infringed.

Wilde Rock Promotions, and managing director David Borg, were also restrained from distributing any further tapes and ordered to surrender more than 1,000 existing ones.

The company had been distributing 8-track cartridges featuring new record releases to various retail outlets through the country. A high court injunction had earlier been obtained by the 18 record companies restraining Wilde Rock from issuing tapes. Among the complainants were Decca, EMI, A&M and Pye. The court was told that two tapes were involved, containing 30 tracks.

A Wilde Rock spokesman, Bruce Higham, says: "We shall continue with our plans. The trouble was that we jumped the gun and didn't go far enough into the legal implications. But we are certainly continuing in business and preparations have started for the next tape, though we will obviously work in close contact with the copyright and legal departments of the record companies involved."

"Everybody now knows what ev-

(Continued on page 49)

Ross Push By Tamla-Motown

LONDON—Tamla-Motown has completed arrangements for the month-long March Diana Ross promotion, Diana's World, a campaign designed to stimulate sales of the artist's nine solo albums, plus the duet LP with Marvin Gaye.

It includes window displays—400 placed with dealers who have the EMI service plus an extra 100 windows which the company's tape division is taking—a special sampler disc of 15 tracks from her various albums, full-color posters and radio support.

Seven provincial newspapers are running competitions with the Ross sampler as a prize. And there is a new single, "Sorry Doesn't Always Make It Right," to tie in. To date, Diana Ross has sold more than 1,750,000 records and tapes in the U.K.

Nine U.K. Assns. Set Up FOMIO, Unofficial Group

LONDON—Nine of the U.K.'s music industry associations, including the British Phonographic Industry and the Music Publishers Assn., have formed a joint—though as yet unofficial—body.

It will be known as the Federation of Music Industry Organisations.

First plans were talked over in November 1974, when representatives from all sides of the music industry met under the chairmanship of Music Trades Assn. president Raymond Fox.

As well as the BPI and MPA, FOMIO will represent the interests of the Association of Musical Instru-

ment Industries; the Electronic Organ Distributors Assn.; the Music Trades Association, and its offshoot training center; the Piano Manufacturers' Assn. and the PMA-funded Piano Publicity Assn.; and the Piano Trade Suppliers' Assn.

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

For its first action, the Federation is likely to approach the government on two matters: the "adverse" effect the introduction of variable Value Added Tax rates would have upon the music industry; and the Employment Protection Bill.

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

Continued from page 4

the exits. This turned into the riot once the kids ran into the riot squad outside.

There were disturbances outside the Palazzo building before the concert, with an estimated 1,000 gate crashers attempting to join the 6,000 ticket-buying patrons. Among the gate crashers were members identified by the Roman press as members of both the extreme right wing and left wing extremist groups. Ticket prices were \$3.00 each.

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

The concert was an hour late. After skirmishes between the police and gate crashers, Zard agreed to open all the gates for all comers. However, by then a number of windows were already broken and there was the stench of teargas and water on the floors from opened fire extinguishers in the halls and stairways.

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

Angelo Branduardi, an Italian singer-songwriter, opened the concert. He had to play with the hall lights completely on which did not help the audience. His set went by peacefully, and the hall lights were dimmed when the next performers, string driven thing came on to perform. They got through about four songs before the serious violence erupted.

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

Rock Must Pay

Continued from page 48

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

Geoffrey Bridge, director of British Phonographic Industry, says the case had been brought against Wilde Rock because it was felt the unlicensed duplication of tape was "highly dangerous" in the context of the BPI's fight against piracy.

While there was nothing to suggest that Wilde Rock had any intention other than to supply tapes to shops and boutiques for in-store promotion, he felt that for record companies to give blanket authorization for their records to be copies on tape created a dangerous precedent.

are concerts in Italy, Zard said, they would probably be held in the smaller cities. He said he could not see how there could be another concert in either Rome or Milan.

Reed, who before the tour asserted that he "liked riots," cried in his dressing room when he heard what was going on. When encountered hours after the violence ended, said "you were right," referring to an earlier warning that the people who riot here don't care who is playing. His manager said that the band was getting out of Italy as fast as they could. Zurich, they said, was safer. Reed never did play here.

Champlain Production Expansion

MONTREAL—Champlain Productions, headed by Bob Hahn and based in Montreal, made its first move into the Canadian music industry in November of 1973 with the opening of a music division in the company which had up until that time been very active in the production of commercials and jingles. In the beginning, the music division produced a number of records handling the promotion themselves and leaving the distribution up to the major record companies existing in Canada.

Champlain has expanded to the recording and complete handling of a tight roster of Canadian artists including Rick Neufeld, Cal Dodd, The Lady And The Gentlemen featuring Fran Maree, Kurt and Noah, Oz, and Lisa Hartt. In addition the company is involved in music publishing as well as participating in a number of stage musicals. They are currently working with a rock opera entitled "Kronborg: 1582" based on the Hamlet story written by Cliff Jones which played to excellent reviews at the Charlottetown Festival in Charlottetown, Prince Edward Island.

Bob Hahn of Champlain Productions, had his beginnings in the industry as a jingle writer, before he realized the growing potential of the Canadian music industry. Mark Robbins, who is head of record promotion and talent management for the company, was formerly the Ontario promotion manager for Quality Records before joining Champlain in June of 1974.

International Turntable

Jim Tryon, sales director at Radiomobile for the last two years, and who played a major role in the launch of cassette and cartridge hardware in the U.K., has left to become director of marketing for Tucker, Nunn and Grimshaw, manufacturers of clocks and watches, and like Radiomobile, a subsidiary of the Smith's Industries group of companies.

With Radiomobile, Tryon was primarily responsible for the company launching its first mono cassette player in 1968, followed by a cartridge player in 1969. His successor at Radiomobile is Bill Lawrie, formerly field sales manager.

Gordon Collins, general manager of Polydor, is transferring to the Phonodisc manufacturing-distribution subsidiary where he has been appointed a director. The appointment is designed to create a closer working relationship and better integration between Phonodisc and the marketing companies Polydor, Phonogram and Contour.

Terry Yeason has left World Wide in London, where he was label manager, and joined Power Exchange as creative director.

Mafalda Hall has been appointed international manager at Bell in London. She was previously personal assistant to managing director Tony Roberts.

Press and promotion at B&C/Charisma in London is now operating under a new administrative set-up. Although David Jarrett is continuing to handle all press information relating to Mooncrest, Trojan and the allied B&C labels, the Charisma press office now operates independently, headed up by Jerry Gilbert and his assistant, Jan Green-slade.

Mary Rigby has been appointed European promotion manager for A&M Records, reporting to managing director Derek Green. Until recently she was working with A&M's Shawn Phillips in Europe, and previously was press officer for Atlantic.

Green says: "As more English artists signed to A&M travel to Europe, it has become necessary for us to have a person in London responsible for the exploitation of these records and to support our licensees' efforts."

Derek Sinclair, managing director of World Records, has been appointed to the board of MFP. During the last six months of 1974, World Records achieved their sales target for 12 months and were awarded six silver disks. And Betty Bourne, with World Records for 12 years, latterly as sales administration manager with responsibility for personnel, has been appointed to the World Records' board.

Former sales manager for WEA for four years, Mike Goldsmid has been appointed as Bell's U.K. sales and marketing manager, in charge of promotions, campaigns and liaison with the EMI sales and marketing staff.

Alan Field has rejoined MAM in London after a break of two years, and his new position is head of a department for research, artist development and liaison. He first joined the company in 1964 and left in 1972 to set up his own management, production and publishing companies.

Kathy Saker leaves Air-Edel at the end of March to work as personal secretary for Terry Ellis, co-managing director of Chrysalis, which is an associate company of Air-Edel. Air-Edel will continue under the direction of executive producer Maggie Douglas.

Is San Remo Festival Death Knell Ringing?

Continued from page 3

those singers are virtually unknown. Two "name" artists originally included were Rosanna Fratello and Richard Anthony, but both cancelled out when they realized the way the festival was going.

On top of these problems, it is possible the festival will also lose its already reduced television promotional appeal. Since two years ago, only the final night has been televised; before the semifinals were also transmitted. Now, the rumor goes, the Italian State Radio and Television Co. will snub the event completely because of the poor show of singers. At present, the final is to be taped and aired some weeks later at a low viewing time.

While there has been talk about the festival's original rules being "absurd" and being changed too late to allow reasonable participation, with claims that the \$2,500 entry fee for each song and singer was too high, it is also admitted that most of the record companies and the state

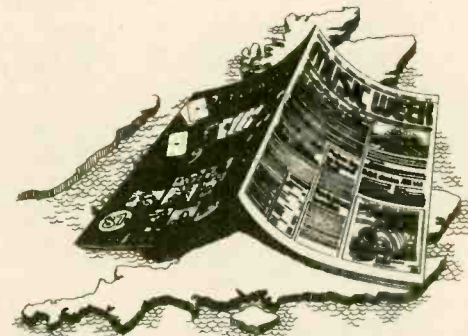
television company were looking for excuses to end the festival.

And, again industry heads claim, the decline in the singles' market, from an 80 percent market share down to 25-30 percent, means they cannot afford big spending to bring international stars to Italy.

Furthermore, various scandals and political involvements within the festival organization helped force the state television company to cut its support.

This year, the festival is organized by the San Remo Municipality. In charge of the a&r side is Bruno Palesi, a long-time music man with a wide background, as top singer, composer and record producer. The orchestra is being conducted by another "veteran," Enrico Simonetta. Singers placed first, second and third take part in the UNICEF gala, in the Casino Theater, Sunday (2), a show hosted by actress Audrey Hepburn.

The gala itself will be televised through most of Europe.



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Irish Rovers' Road Lined With Success

VANCOUVER—Now entering their 11th year in the music industry, the five-man Irish folk-band, the Irish Rovers, who base themselves in Vancouver, expect to gross over \$1 million this year with 30 percent of that coming from television appearances; 40 percent from concerts; and the balance from records, publishing and songbooks.

The greatest catalysts to the band's success was their hit on MCA/Decca in 1968, a song written by Playboy cartoonist Shel Silverstein, "The Unicorn" and the subsequent TV series hosted by the band every week on the CBC network in Canada each week. The show is seen on 43 CBC affiliate stations across Canada with a cumulative viewing audience of close to three million, making it one of the highest rated Canadian TV shows on the air.

According to manager Les Weinstein, there are plans for the show to be syndicated to foreign markets.

"We made a deal whereby we bought out the foreign rights for the series from the CBC," says Weinstein. "We have underwritten every cost that occurred as a result of taking the series outside of Canada. In addition to that, once we recover our costs, the first profits from the series go to the CBC. We made that type of deal because the TV series is a means of promotion; the ancillary benefits are what we are after—things like touring, record sales and individual concert dates."

The series has been sold in Australia to ABC (the Australian Broadcasting Commission) and there are plans for the band to tour Australia some time in November, playing 17 or 18 dates over a 25-day period.

The series is syndicated in the U.S. by World Vision Enterprises, a division of the American Broadcasting Corp., and has so far picked up five American markets.

The band is currently completing their 10th album but by far the most successful LP was "The Unicorn," which sold close to 500,000 copies in the U.S. and over 100,000 in Canada. The album sales were directly attributable to the sale of the single by the same name, which sold over 960,000 in the U.S. and more than 150,000 copies in Canada. Both the album and the single also did well in Australia and New Zealand. The follow-up single in 1968, "Whiskey On A Sunday," also made a number of U.S. charts.

The Irish Rovers could be considered a one-hit band but unlike other acts that often disappear after that one big song, the five members of the Rovers: Will, George and Joe Millar; Jimmy Ferguson; and Wilcil McDowell, have managed to stay together as a unit and looking at a graph of earnings over the years, it is surprising to find that, financially, each year has been significantly better than the last.

Will Millar, the leader of the

group who has just completed a book entitled "Children of the Unicorn" for Canadian publishers McClelland and Stewart Ltd., points out: "At the moment we can still tour Canada and outdraw most of the rock 'n' roll acts here."

The band is looking for that second big record. At one point John Denver sat in with the band in New York when they recorded his song "Rhymes and Reasons." Milt Okun, Denver's producer, produced the session which included a number of top session musicians and Denver on twelve-string guitar. Though Will Millar considers it one of the best things that the band has recorded, it didn't make much impact for the group.

Millar is working on a solo album, "The Winter World of Jacqueline," named after his Australian wife, and is putting the finishing touches on another book, "The Seaweed Collector."

The Irish Rover's songbook "Songs That Are Perfectly Decent" is in its second printing with sales running over 40,000 copies. Ninety-nine percent of the sales are through mail-order or on-the-spot selling at concerts.

Pub Warns: Fr. Language Bill Would Hurt Industry

TORONTO—Henry Beckman, publisher of three of Canada's audio publications: Audio Retailer, AudioScene Canada and Sono, has warned the Canadian radio industry that Bill 22, legislation assented to on July 31, 1974, and designed to reinforce the use of the French language in Quebec, could have serious economic implications for the Canadian audio industry.

Section 34 of the Quebec Language Legislation (Bill 22) states that: "products sold in Quebec must be labelled in French, except within certain limits provided by regulations."

Explains Beckman: "Under this legislation, all front panels and control knobs, as well as warranties and instruction books, would have to be predominantly in French. This, despite the fact that audio hardware is labeled in English throughout the rest of the world."

In a survey of 12 Canadian audio distributors seven indicated that they would drop out of the Quebec market because the expense and trouble in relettering all the equipment could not be justified for a market the size of Quebec. Two indicated that they would comply with the regulations and the other three thought that they needed more time to study the implications of the bill.

Even Japanese equipment sold in Japan has English lettering on its front panels. Though Bill 22 has been assented to, the regulations needed to make it law are not ex-

pected to be passed for a few months. There is still the distinct possibility as well that the bill will be declared unconstitutional by the federal courts.

Beckman urges that all concerned audio marketing people in Canada write to the Quebec government in order to effect some influence on the final format of Bill 22.

Person to contact is: J.G. Lavigne, Special Advisor to the Minister of State, Department of the Executive Council, Complex G, Quebec City, Quebec.

Canada Cap—EMI Revamps Division

MONTREAL—Capitol Records-EMI of Canada has restructured the French-side of the company with all French language artists on Pathe and the French-Canadian acts on Capitol Records now being handled exclusively from the company's Montreal branch in Quebec. Previously artist relations, advertising and a&r had been handled from the Toronto head office.

With the reorganization, Bill Rotari, the company's eastern region manager based in Montreal, will assume overall responsibility for French acts along with his duties.

Reporting to Rotari will be Pierre Dubord whose title has been changed from a&r representative to Quebec manager of a&r, and Michel Tremblay who will take over the positions of manager of artist relations, advertising and merchandising for French acts as well as retaining his current title of French promotion representative.

This unit will be bolstered shortly by a press and publicity department for French language recordings and artists.

Mahogany Rush Cuts 'Universe'

MONTREAL—Following respectable airplay and chart placement of their first two albums "Max-oom" and "Child Of The Novelty" in the U.S. and Canada, Montreal-band Mahogany Rush have a new album entitled "Strange Universe" ready for release on March 15 on Nine Records distributed by 20th Century in the U.S. and on Kot'ai Records distributed by United Artists in Canada. A new single, "Satisfy Your Soul" was released on Feb. 1.

The band's first album "Max-oom," which was actually released second in the U.S. as a catalog album, received favorable reviews from the U.S. on its release.

According to the band's management company, Paul Levesque Management, they will be on tour in the U.S. with Queen until March 18 with a number of dates including San Antonio, March 20; Houston, March 21; Austin, March 22; Dallas, March 23; Tulsa, March 25; Kansas City, March 26; San Francisco, March 27; and Los Angeles, March 28 still to be confirmed.

Frank Marino, the band's leader and guitar player, has legally changed his name to Franke Marino. Apparently the change has something to do with his belief in numerology.

From The Music Capitals Of The World

TORONTO

David George has been signed to A&M Records of Canada. A single produced by John Stewart has just been released. ... Ken Tobias first single for Attic Records "Lady Luck" picked up close to 105 stations in Canada in its first two weeks of release. ... Pat St. John of CFRW in Winnipeg has started a petition to bring the Beatles together. Hoping to make it the world's largest petition, he has stations in Hawaii and New Zealand also involved. ... Margaret Trudeau, the wife of Canadian Prime Minister Pierre Eliot Trudeau, has been offered the assignment of photographing Andy Kim's next album cover. ... Copper Penny has just finished laying down five new tracks with producer Harry Hinde at Toronto's RCA studios.

Murray McLauchlan sold out Massey Hall on Feb. 15. McLauchlan has just had his album "Sweeping The Spotlight Away" released by Columbia as well as a new single "Do You Dream Of Being Somebody?" He will be the subject of upcoming features in Time Magazine and Rolling Stone. In the latter, he shares the spotlight with Bruce Bockburn. ... The Huggett Family's latest album "A Renaissance Delight" was released by Daffodil Records on Feb. 17. ... Stan Getz opened at the Colonial Tavern in Toronto on Feb. 17. Columbia Records threw a press party for him on the same night. ... Kelly Day of the Bad Manors House Band has had a four-track studio installed at Bad Manor's near Hamilton. ... Newly signed Attic Records act Magic Music from Edmonton has just finished cutting four sides at Thunder Sound studios in Toronto with John Capek producing. ... Charity Brown's single on A&M "You Beat Me To The Punch" has been released in the U.S. ... May 26 is officially being put aside as Ian Tyson day in Toronto ... to promote Stompin Tom Connor's latest single "Zakusta Polka." Boot Records sent out over 100 "Ukrainian Survival Kits" to country radio stations across Canada containing a bottle of vodka and a European sausage. ... Peter Allen was in Toronto recently to promote his current album on A&M "Continental American" and his new single "Just Ask Me I've Been There."

Three gold records for the albums "Razamanaz," "Loud 'n' Proud," and "Rampant" will be presented to Nazareth on their next Canadian tour by A&M Records. The band's new album "Hair of the Dog" has just been released. ... Nelson Sardelli appeared at the Imperial Room of the Royal York Hotel in Toronto from Feb. 17 to Feb. 22. ... Greaseball Boogie Band on GRT has changed their name to Shooter. ... Bob Halley wrote, produced and arranged several of the songs on the new CTV and ABC-TV show "Imperial Grand Band." The show aired in Canada on Feb. 15. Several of the songs were co-written with Ben Raleigh in Los Angeles. ... Don Pullen of the Charles Mingus Quintet played a solo piano concert at the Annex Theatre in Toronto on Feb. 23.

MONTREAL

Babe Ruth received a gold album from Capitol Records for their debut album on Harvest entitled "First Base." Awards for helping to break the band in the Montreal market were also given to Les Sole and Earl Jive of CHOM-FM in Montreal and

Michel Theriault of Ottawa's Treble Clef record stores. ... Polydor Ltd. has signed a long-term licensing agreement with Claridge Records of Los Angeles. First release under the deal is "Don't Call Us, We'll Call You" by Sugarloaf. The agreement was signed by Frank Gould of Polydor. ... Polydor Ltd. has also concluded a Canadian distribution deal with All Platinum Records which covers both new product and back catalog. The first release under the pact is "Shame, Shame, Shame" by Shirley and Co. on the Vibration label. ... U.S. lawyer Nat Weiss will represent the business affairs of All The Young Dudes in the U.S. ... Polydor has released the debut album of Judy Henderson, formerly of Montreal now living in Sydney, Australia. The album is entitled "Making Waves." ... The Music Capitals of the World column (Billboard, Feb. 15/75) stated that Paul Simon has visited Andre Perry's Le Studio in Morin Heights. Actually it was Art Garfunkle.

VANCOUVER

London Records has signed Camillo, a young singer/songwriter from Vancouver. His first single for the label will be "Big Mama." ... Valdy has set out on a 31 date tour of Canada which began in Victoria, B.C., on Feb. 15 and will finish up at Whitehorse in the Yukon on April 30. ... Robert Bone has been appointed British Columbia branch manager of WEA Music of Canada. ... Mushroom Records' new distributor for the Maritimes and Quebec is Alta Music of Montreal. ... Jayson Hoover was a special guest star on the Ike & Tina Turner show in Edmonton and Calgary. ... Wayne Bryant, formerly music director of CHED in Edmonton, is now program director at CHFM FM in Calgary. MARTIN MELHUISE

Col Marketing Campaign on 'Superstars'

TORONTO—A national marketing plan instigated by Columbia Records of Canada, Superstar Sale, was kicked off last month. It is a multimedia marketing campaign which makes Columbia's catalog of best sellers available with a buy-in discount to those customers that qualify. For February, Columbia is offering its customers an 18 percent discount on all regular LPs and 10 percent off on regular tape cost.

Artists included in this special sale will be Bob Dylan, Mac Davis, Neil Diamond, Billy Joel, Santana, Chicago, Steppenwolf, Kris Kristofferson, Charlie Rich, Murray McLauchlan, Billy Swan, Herbie Hancock, Miles Davis and others.

Radio and television time has been purchased in all major Canadian cities to accommodate specially prepared Superstar commercials with over 20 separate accounts tied into this media buy. Other accounts will participate through multi-product newspaper advertising.

To further stimulate interest in the special promotion, a number of new Superstar Rock 'n' Roll games will be given away to key participating customers.

Additional in-store support will include illustrated dealer mailings, full color wall posters, multiproduct mobiles, giant hard-back color artist photos and header cards.

London Promos Stones LPs

MONTREAL—London Records of Canada launched a special promotion on Feb. 17 surrounding the complete London Rolling Stones' record catalog under the name "The World's Greatest Rock And Roll Band On London Where It All Began." The special cross-Canada promotion will concentrate on the labels 18-album Rolling Stones' catalog.

Included in the sales and promotion package put together for the

Capitol



Canada

MARCH 1, 1975

GENTLE GIANT: POWER AND GLORY

In their first Canadian appearances since two years ago playing to small houses on multiple bills, **Gentle Giant** returned to Canada in January as headliners, leaving behind them a trail of ecstatic reviews and the feeling that before long they will be leading the field among progressive rock groups.

The British quintet puts on a show of constantly startling music from their opening number, **COGS IN COGS** from *The Power And The Glory*, to a rousing finale which features a hilarious violin solo by Ray Shulman. Between the five of them they play an orchestral array of instruments, allowing them to form a quartet on recorders one minute followed soon after by a five-part harmony piece on xylophones.

Despite the complexities of their music which rivals the most ambitious of their competitors, **Gentle Giant** never forget that they are entertainers; and rather than being an end in itself, their instrumental fluency becomes a freeing agent that allows them to put on a show full of movement and humour.

The Giant tour began at the Montreal Forum on January 14th, where they were supported by Capitol's own **Maneige**, and they earned

top marks for good progress from the Montreal Star critic, Juan Rodriguez: "Since (their last appearance three years ago) they've developed a musical style considerably more absorbing than their heavy-rock competitors."

On to Ottawa, where Bill Provick headlined his Ottawa Citizen piece, "Gentle Giant's Rock Strange But Superb," observing that: "Gentle Giant defies labels, but it can be



Gentle Giant enjoys a joke with Capitol's **Scot Irwin**.

said that in the use of dynamics to underline their musical message, their carefully metered madness approaches Jethro Tull's Ian Anderson multiplied by five. They also possess the lyrical grace of Yes. But as Yes tends to soar strictly in the higher ranges, **Gentle Giant** operates expertly on numerous levels." And: "Gentle Giant rock doesn't

stomp and shout. It jumps, twists, feints and counterpunches. The notes from assorted instruments sometimes fly in tandem and other times rebound off each other . . . but there is always a solid core and strong beat to hand on to."

Their Toronto date at Convocation Hall was a late starter owing to the non-arrival and hurried replacement of a rented sound system, so newsprint reviewers were unable to make their deadlines. But Wilder Penfield was there for **CHUM-FM** and saw the Giant "working as hard as any band I've ever seen since **The Who**. . . I think **Gentle Giant** is going to be one of the most important bands on the Seventies."

The group finished the Canadian leg of their tour at Wilfrid Laurier University in Waterloo, where Kitchener-Waterloo Record reviewer, Victor Stanton, called their appearance "one of the most dazzling displays of musicianship I've ever witnessed by a rock group."

According to **Gentle Giant's** Derek Shulman, the group will be returning to Britain at the end of their current U.S. tour, and will be working on a new album for mid-summer release to coincide with their next visit to North America.

SINGLES POLICY

Dave Evans, Capitol Canada's Director of Marketing, recently announced to our customers a new policy covering the exchange of singles product. Effective from the date of the announcement—February 7th—all singles on the Capitol, EMI, GRC, Vanguard, Apple and Arista labels will be accepted for exchange on a 100% basis. The policy covers all singles released on these labels since 1st January, 1975, and will enable customers to stock up fearlessly on such future hits as **RUNNIN' CHILD** by **Chris Kearney**, **Peter Donato's OH JEROME** and **West Egg's SYSTEMATIC LADY**, while they make hay with all our established hitmakers such as **Anne Murray**, **Ringo**, **Melanie**, **Blue Swede** and **The Fifth Dimension**.

ROSTROPOVICH:

Russian-born cellist, **Mstislav Rostropovich**, after a string of Canadian concerts in February, has been received with unanimous and sweeping acclaim by the critics.

John Kraglund, writing in the Toronto Globe & Mail, named his February 1st recital "the high point of the season," and continued: "It is conceivable that sometime within someone's memory something more exciting than **Mstislav Rostropovich** happened to the cello. If so, it has been kept a secret." And: "Certainly nothing I have attended has done so much to revive enthusiasm for the art of music."

Two days later in Montreal, The Gazette's Jacob Siskind heard "the dramatic playing of one of the most forceful artists of the present century," and observed: "No one else plays the cello as brilliantly, no one else has the capacity to so mesmerize an audience with this instrument."

Mstislav Rostropovich's most recent recording is a vivid "Scheherazade" on Angel, where he appears as conductor with the magnificent **Orchestre de Paris** as his instrument.

(ADVERTISEMENT)

BABE RUTH GOLD

Before they set off on their U.S. tour with **Roxy Music**, English rockers **Babe Ruth** stepped up to the plate in Montreal to receive a Gold Leaf Award for outstanding Canadian sales of their "First Base" debut LP on the Harvest label. Capitol Canada's Director of Marketing, Dave Evans, made the presentation at a reception on the evening of February 12th at Le Cercle discotheque in Old Montreal. The setting was most appropriate, for it was the discotheques in Montreal that began playing a cut from the album way back in 1973, which, together

Haan has her own following of admirers.

Many of them were among the 100-plus media people who turned out for the evening, and **Babe Ruth** took advantage of the occasion to thank everyone in the industry who had contributed to their Canadian triumph. The group presented a special honorary Gold Leaf Award to Michel Theriault of Ottawa's Treble Clef store, who began promoting "First Base" when it first became available through Capitol's Imports Division. Other special awards were given to **Les Sole** and **Earl Jive** of



Michel Theriault (with award) and **Harvey Glatt** of **Treble Clef** flank **Babe Ruth's Ed Spevock**, **Jenny Haan**, **Steve Gurl**, **Alan Shacklock** and **Dave Hewitt**.

with radio play in Ottawa and Montreal, led to a provincial hit single for the group.

The single was guitarist **Alan Shacklock's THE MEXICAN** (based on **Morricone's** theme from "For A Few Dollars More"), and it became the catalyst that sparked a **Ruthmania** in Quebec, resulting in the album selling unusually huge quantities for a debut. **Shacklock** himself has become a local guitar hero, and deservedly so, through his work on the group's three albums and two tours to date; and singer **Jenny**

CHOM, Montreal's powerful FM rocker, which was a prime factor in the album's success; and to **Bill Rotari**, Capitol's Eastern Region Manager, for the enthusiastic support he had put behind the group.

A lengthy provincial tour to commence in April was announced for the group by **Guy Latraverse** of **Kebec Spec**, who shared in the promotion of the last **Babe Ruth** tour in August. Meanwhile, the group's third album, "Babe Ruth" (just released), is receiving heavy national exposure on FM stations, and is certainly their best to date.

TAVARES PLAYS FOR FREE

The **Tavares** brothers paid us a flying visit on February 6th, donating their services at a benefit concert for the United Athletes Coalition of Canada, 13,000 people turned out to Toronto's Maple Leaf Gardens for the show, which was to have featured **Ike & Tina Turner** and **Marvin Gaye**—but a last-minute illness had forced the **Turner Revue** to cancel, leaving the audience in a less-than-receptive mood as **Tavares** took the stage.

The brothers' professionalism, however, turned the crowd around; and finally earned **Tavares** a standing ovation at the end of a fast-paced set containing their hit **SHE'S GONE** and **CHECK IT OUT**—

which extended into a ten-minute singalong with the audience clapping the beat and singing the refrain.

Robert Martin, music scribe for the Toronto Globe & Mail, made these observations in his review of the show: ". . . Finally some action, **Tavares** is a hot new act that spans the gap between soul and rhythm 'n' blues.

"Four different lead voices gave a great deal of variety to the performance . . . When the group did sing familiar numbers, it managed to give readings to the songs that were its own, and certainly as good as the original hit versions."



Backstage after the concert: **Pooch Tavares**, **Arnold Gosewich**, **Barry Stafford**, **Dave Evans** and **Tiny Tavares** form a protective wall behind **Ralph Chubby**, **Butch** and a captivated **Bill Bannon**.

LENNON, MANEIGE HIGHLIGHT FEBRUARY NEW RELEASES

A particularly active month for new releases is highlighted in February by an adventurous Canadian debut and the long-awaited "Rock 'N' Roll" LP from **John Lennon**.

The debut album is "**Maneige**" from the group of the same name, which means, incidentally, 'merry-go-round.' Capitol's A&R Director, **Paul White**, is releasing their album on EMI's prestigious Harvest label in recognition of their distinctive brand of music that rightfully belongs with such progressive fare as the **Pink Floyd** and **Triumvirat**. **Maneige's** sound is angular, magical, and without a doubt the most innovative music yet to be heard from a Canadian group. Producer, **Lee de Carlo**, spent many long hours in Toronto's Manta Studios recording and mixing the various overdubs to piece together the final four tracks; one of which, **THE TIRED OLD SHIP**, is a 21-minute suite for percussion, flute, piano and vibraphone.

The **Lennon** album, produced and arranged by **John** with **Phil Spector**, contains fifteen classic rock 'n' roll songs including two medleys. They are the songs **John** has known all his musical life; songs from the pre-Beatle era like **PEGGY SUE**, **BE-BOP-A-LULA**, **BONY MORONIE** and **SWEET LITTLE SIXTEEN**.

Ring O'Records makes its label debut this month with an album of tunes from **Ringo Starr's** breakthrough "Ringo" LP played on an ARP 2500 synthesizer. **David Hentschel** is the synthesist, and the title is "Sta*rtling Music." **Hentschel** is a master of the space-age instrument and has played sessions for **Ringo**, **Nilsson** and **Elton John**. The label's first single will be **OH MY MY** from this album.

While rock music continues to feed off the artistic vitality of the Sixties, and the semipopular outfits from the past decade fragment and

re-emerge as supergroups, there remains the need for someone to speak to a new generation of fans with all the energy and recklessness that characterized rock music in the days before it became art; that need is answered by Capitol's new high-voltage quintet, **Black Sheep**, who describe themselves as "loud and raunchy." Their first album, "Black Sheep" is just that; they don't belong to any back-to-basics movement, rather, they're a part of this new generation and they're introducing their own basics. Be prepared.

Other new names for this month and the future include **Roger Moon**, a young English songwriter whose debut album, produced by **Peter Frampton**, is "Nobody Knows My Name"; and the **Sadistic Mika Band** from Japan, protégés of **Roxy Music** and **Procol Harum** producer **Chris Thomas**, and fronted by the most unsadistic-looking **Mika Kato** and her husband **Kazu**.

Evie Sands, who hit the charts in 1965 with **TAKE ME FOR A LITTLE WHILE**, is now signed to **Dennis Lambert** and **Brian Potter's** Haven label. "Estate Of Mind" will be her first album, with **Lambert** and **Potter** doing for her what they have done so successfully for the **Righteous Brothers**.

Capitol Country is represented this month by the aptly-titled "**Fredie Hart's Greatest Hits**." Nine of the ten songs on the LP were #1 country hits, including his classic **EASY LOVING**. Jazz fans will welcome a new album from **Grammy Award** winners, **Supersax**, who have added a seventeen-piece string section for "Supersax Plays Bird With Strings"; and to complete the February release we have a **Lettermen** album of love songs: "There Is No Greater Love," and "Hollywood Party" from the inimitable **Mrs. Mills**.

Rock Singles Best Sellers

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As of 2/18/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | | | |
|----|--|----|---|
| 1 | BLACK WATER —Doobie Brothers—Warner Bros. 8062 | 21 | DOCTOR'S ORDERS —Carol Douglas—Midland International 10113 |
| 2 | LADY —Styx—Wooden Nickel 10102 | 22 | PART OF THE PLAN —Dan Fogelberg—Epic 8-50055 |
| 3 | MY EYES ADORED YOU —Frankie Valli—Private Stock 45003 | 23 | CAT' IN THE CRADLE —Harry Chapin—Elektra 45203 |
| 4 | SOME KIND OF WONDERFUL —Grand Funk—Capitol 4002 | 24 | TO THE DOOR OF THE SUN —Al Martino—Capitol 3987 |
| 5 | MANDY —Barry Manilow—Bell 45613 | 25 | HARRY TRUMAN —Chicago—Columbia 3-10092 |
| 6 | PICK UP THE PIECES —Average White Band—Atlantic 45-3229 | 26 | LUCY IN THE SKY WITH DIAMONDS —Elton John—MCA 40344 |
| 7 | BEST OF MY LOVE —Eagles—Asylum 45218 | 27 | SWEET SURRENDER —John Denver—RCA 10148 |
| 8 | PLEASE MR. POSTMAN —Carpenters—A&M 1646 | 28 | #9 DREAM —John Lennon—Apple 1878 |
| 9 | YOU'RE NO GOOD —Linda Ronstadt—Capitol 3990 | 29 | NO NO SONG/SNOOKEROO —Ringo Starr—Apple 1880 |
| 10 | DON'T CALL US, WE'LL CALL YOU —Sugarloaf/Jerry Corbetta—Claridge 402 | 30 | KUNG FU FIGHTING —Carl Douglas—20th Century 2140 |
| 11 | HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 40349 | 31 | BUNGLE IN THE JUNGLE —Jethro Tull—Chrysalis 2101 |
| 12 | ROLL ON DOWN THE HIGHWAY —Bachman-Turner Overdrive—Mercury 73656 | 32 | I WANNA LEARN A LOVE SONG —Harry Chapin—Elektra 45236 |
| 13 | JUNIOR'S FARM —Paul McCartney & Wings—Apple 1875 | 33 | ANGIE BABY —Helen Reddy—Capitol 3972 |
| 14 | LONELY PEOPLE —America—Warner Bros. 8048 | 34 | EMOTION —Helen Reddy—Capitol 4021 |
| 15 | FIRE —Ohio Players—Mercury 73643 | 35 | I'M A WOMAN —Maria Muldaur—Reprise 1319 |
| 16 | UP IN A PUFF OF SMOKE —Polly Brown GTO 1002 | 36 | EXPRESS —B.T. Express—Roadshow 7001 |
| 17 | CHEVY VAN —Sammy Johns—GRC 2046 | 37 | POETRY MAN —Phoebe Snow—Shelter 40353 |
| 18 | LAUGHTER IN THE RAIN —Neil Sedaka—MCA 40313 | 38 | BOOGIE ON REGGAE WOMAN —Stevie Wonder—Tamla 54254 |
| 19 | MORNING SIDE OF THE MOUNTAIN —Donny & Marie Osmond—MGM 14765 | 39 | I CAN HELP —Billy Swan—Monument 8-8621 |
| 20 | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG —B.J. Thomas—ABC 12054 | 40 | MY BOY —Elvis Presley—RCA 10191 |

Rock LP Best Sellers

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- | | | | |
|----|--|----|---|
| 1 | GREATEST HITS —Elton John—MCA 2128 | 20 | II —Barry Manilow—Bell 1314 |
| 2 | FIRE —Ohio Players—Mercury SRM-1-1013 | 21 | HEART LIKE A WHEEL —Linda Ronstadt—Capitol ST 11358 |
| 3 | PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS —Jim Croce—ABC ABCD-835 | 22 | STOP & SMELL THE ROSES —Mac Davis—Columbia KC 32582 |
| 4 | BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 23 | CAN'T GET ENOUGH —Barry White—20th Century T-444 |
| 5 | NOT FRAGILE —Bachman-Turner Overdrive—Mercury SRM-1-1004 | 24 | BAD COMPANY —Bad Company—Swan Song SS 8410 |
| 6 | IF YOU LOVE ME (LET ME KNOW) —Olivia Newton-John—MCA 411 | 25 | WAR CHILD —Jethro Tull—Chrysalis CHR 1067 |
| 7 | AVERAGE WHITE BAND —Atlantic SD 7308 | 26 | HOLIDAY —America—Warner Bros. BS 2808 |
| 8 | GREATEST HITS —Three Dog Night—ABC/Dunhill DSD 50178 | 27 | IV —Led Zeppelin—Atlantic SD 7208 |
| 9 | BLOOD ON THE TRACKS —Bob Dylan—Columbia PC 33235 | 28 | DO IT ('Til You're Satisfied) —B.T. Express—Scepter SPS 5117 |
| 10 | WHAT WERE ONCE VICES ARE NOW HABITS —Doobie Brothers—Warner Bros. BS 2750 | 29 | SERENADE —Neil Diamond—Columbia PC 32919 |
| 11 | LET ME BE THERE —Olivia Newton-John—MCA 389 | 30 | BEST OF —Bread—Elektra EKS 75056 |
| 12 | BEHIND CLOSED DOORS —Charlie Rich—Epic KE 32247 | 31 | BEST OF —Stylistics—Avco AV 69005-698 |
| 13 | ALL THE LOVE IN THE WORLD —Mac Davis—Columbia PC 32927 | 32 | ON THE BORDER —Eagles—Asylum 7E-1004 |
| 14 | I'M LEAVING IT ALL UP TO YOU —Donny & Marie Osmond—Kolob MG 4968 | 33 | WEDDING ALBUM —Cheech & Chong—Ode SP 77025 |
| 15 | GREATEST HITS —John Denver—RCA CPL1-0374 | 34 | THIS IS THE MOODY BLUES —Threshold 2THS 12/13 |
| 16 | AMERICAN GRAFFITI (Soundtrack) —MCA 2-8001 | 35 | ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 |
| 17 | II —Bachman-Turner Overdrive—Mercury SRM 1-696 | 36 | DARK SIDE OF THE MOON —Pink Floyd—Harvest SMAS 11163 |
| 18 | STING (Soundtrack) —MCA 390 | 37 | RUFUSIZED —Rufus Featuring Chaka Khan—ABC ABCD 837 |
| 19 | HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 38 | TOLEDO WINDOW BOX —George Carlin—Little David LD 3003 |
| | | 39 | EMPTY SKY —Elton John—MCA 2130 |
| | | 40 | DARK HORSE —George Harrison—Apple SMAS 3418 |

Warner Execs Hit the Promo Route

LOS ANGELES—Fourteen Warner Bros. executives will go on the road this week to promote "almost breaking" recent releases in a move to increase direct communications between contemporary radio and disk leaders.

The WB summit promotion team includes chairman Mo Ostin, president Joe Smith and all the label's vice presidents. They will be covering cities as far from WB Burbank headquarters as Boston and Miami.

Gary Davis, WB national promotion director, says, "Putting our executives in direct touch with radio programmers that local promotion men have to deal with on a daily basis will be a learning experience for all concerned. Radio programming has changed radically due to great strides in scientific demographics of audiences. And one of our executives may actually break a record for us."

General News

The Florida Scene: Economy a Question

By SARA LANE

MIAMI—The current sluggish economic situation has its effects on the music business in Florida. There has been a decline in ticket sales and the demise of Zoo World, a national publication. However, Miami is experiencing the emergence of the "Miami sound" which may well revive the music industry.

This is the home of Criteria Recording Studios (Stephen Stills, Eric Clapton, BeeGees and REO Speedwagon have been recording there since the beginning of the year). T.K. Productions with Ben E. Latimore, Betty Wright and George McRae have been pumping out "gold."

New England-based promoters Shelly Finkel and Jim Koplick have chosen a Florida site, West Palm Beach Speedway, to present what appears to be the largest concert for Led Zeppelin on their American tour and what might prove to be the largest festival of the year and the biggest the South has seen since 1969.

"The current sluggish economic climate should not be a deterrent but a challenge to today's promoter,"

says Stephen J. Nicholas, formerly associated with Concept Entertainment and Concerts West throughout New England. Some of the acts produced were Grateful Dead, Chicago, Eagles, Rod Stewart and Faces. Nicholas now is executive director of the Miami Community Orchestra. His newly formed concert production firm, Paradise International, a division of Community Concert Corporation, expects to produce between 30 and 50 concerts in the Florida market over the next year. Partner, David M. Pincus, has been associated with Criteria Recording Studios for the past two years and is actively involved in music management.

"The tried and true approaches are outmoded," Nicholas continues. "The key word today is creativity in concert packaging, in advertising and the development of new facilities."

Nicholas says there is a lot of potential for the rock market in Florida with a need for new facilities.

"Right now," he explains, "we're negotiating with one of Miami's (Continued on page 55)

World Jazz Assn. Planned

• Continued from page 1

voice for country music and its participants.

A committee of Cook, Bob Summers of all-jazz station KBCA, Paul Tanner, of UCLA and musician Monk Montgomery, represents a body working toward bringing interested individuals to the formation meeting.

A letter detailing the proposed goals for the organization is going out an initial list of persons associated with jazz in the following categories: artist manager, musician, composer, educator, performing rights society, print media, music publisher, radio/TV management, radio/TV personality, record company, record merchandiser, talent agency, talent buyer-club owner, international.

Tanner, a former trombonist with Glenn Miller and now on the teaching staff at UCLA, is holding down the temporary post of executive director with Lee Phillips the group's temporary legal counsel.

The association proposes to set up an organizing group of three individuals from the aforementioned 15 categories.

This group will then meet at the Ambassador to discuss such objectives as: proper legalities in forming a non-profit body; review objectives of the association; plan ways of financing the organization; establishing goals; determine the basis for recruiting founders; develop a series of projects; establish expense budgets; hire a staff and the location for an office.

High on the list of projects is to influence a radio station in each key market throughout the U.S. to switch to a jazz format.

Other projected projects: a TV awards special, a sampler LP/tape, a hall of fame, museum, library, educational clinic program, scholarships.

The staff would initially consist of the executive director and a secretary.

The organization hopes to build up funds through the sale of the TV special, plus an advance for an industry-wide sampler and finally through membership fees.

These fees would run \$15 for an individual per year and \$500 for a company.

The letter detailing the formation of this group is being sent to all industry trade associations as a point of information.

In the letter individuals are requested to contact Cook about attending the weekend meeting or to suggest someone else in the event they cannot attend.

Cook will be handling room reservations with the Ambassador.

Thus far in this city where the initial contact work has been made, the reaction to the association idea has been 100 percent positive.

Howard Rumsey, owner of Concerts By The Sea, and soon to be producer of a series of jazz concerts in the Ambassador's Grove nightclub, says: "A jazz association would be invaluable because it would ferret out more people for the music. It would lend great prestige and if it was responsible for just one national television show, it would be worth it."

Rumsey is one of the local area professionals who has attended one of the initial meetings. He still recalls NBC-TV's Sunday afternoon show, "Wide Wide World" beaming a six-minute segment from his Lighthouse club in 1975. "Thirty-four million people saw it," he says, "and six years later people were still talking about it."

Tanner says a jazz organization would bring the educators in close contact with the record companies and artists, and since there are record numbers of high school and college students studying jazz, this marriage would be invaluable.

The goal of having major market stations switch to jazz, would run parallel with the growing interest among young people in the music, Cook points out. There are only three known fulltime jazz stations in the country: KBCA locally; WRVR in New York and KJAZ in San Francisco. Scores of other outlets play it on an irregular basis.

Cook is working on the project out of Billboard's Los Angeles headquarters. In March he can be reached at 206 376-4741, Post Office Box 242, Orcas, Wash.

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Economy, Piracy Examined At NARM Meet

• Continued from page 3

Record Rack Co., and NARM convention chairman; president's welcome, David Lieberman, Lieberman Enterprises; keynote address, Amos Heilicher, Pickwick International, "Music Is Our Business"; featured speaker, Stan Cornyn, Warner Bros., "The Day Radio Died"; panel session, "Radio Promotion Today: Does It Really Exist?" moderator Joe Smith, Warner Bros., with panelists Ron Alexenburg, Epic; Buzz Bennett, Buzz Bennett Associates; Paul Drew, RKO Radio; Bill Gavin, The Gavin Report; Ira Heilicher, J.L. Marsh Co.; Louis Lavinthal, ABC Records & Tapes; Jerry Moss, A&M; Russ Regan, 20th Century; Bob Wilson, Radio & Records; George Wilson, Bartell Media.

"Meet the Press Luncheon," moderator Stanley Gortikov, RIAA, with industry representatives Ken Glancy, RCA; David Lieberman, Lieberman Enterprises; Bruce Lundvall, Columbia; Michael Mallardi, ABC Record & Tape Sales; Mike Maitland, MCA; Dave Rothfeld, Korvettes; Al Teller, United Artists; Larry Uttal, Private Stock, and press representatives Eliot Tiegel, Billboard; Ben Fong-Torres, Rolling Stone; George Albert, Cash Box; Bob Austin, Record World; Sid Davis, Music Retailer.

An Evening cocktail reception (hosted by Columbia) followed by dinner with entertainment by The Barry White Show (courtesy 20th Century).

Tuesday, Mar. 4

Breakfast meeting: "Returns: A

New Viewpoint," chairmen Jack Lewerke, Record Merchandising, with panelists Jay Cooper, Cooper & Horowitz; William Dubey, Westheimer, Fine & Berger; Tom Heiman, Nehi Distributing; Ralph Kafel, Fantasy; Tom Noonan, Motown; Russ Solomon, Tower Records; Tom Rodden, 20th Century.

Seminar sessions, "MBA" Degree Program:

- Perfekt Records & Tapes Presents "The Mythical Group And How To Merchandise It," co-chairmen Barry Grieff, A&M, and George Steele, Elektra/Asylum, with Spence Berland, Record World; Jim Greenwood, Licorice Pizza; Jeff Wald, Jeff Wald Associates.

- "How To Use Point Of Purchase Displays," chairman Martin Kasen, Peter Pan Industries, with Barrie Bergman, The Record Bar; Stuart Burnat, Musical Isle of America; Adam Somers, Warner Bros.

- "The Importance Of Specialty Product," co-chairmen Richard Lionette, Pickwick International and Jerry Weiner, Disneyland/Vista.

- "Making Radio Promotion An Effective Merchandising Tool," chairman Ron Alexenburg, Epic, with Lenny Beer, Record World; Al Chotin, J.L. Marsh; Jay Jacobs, Knox Record Rack Co.; Dennis Lavinthal, ABC; John Rook, John Rook & Associates; Jim Tyrrell, Epic; George Wilson, Bartell Media.

- "One Third Of Our Business: Tape!," chairman Herb Hershfield, GRT Music Tapes, with Bob Elliott, A&M; R.A. Harlan, ABC Record &

Tape Sales; George Schnake, The Record Bar; Jack Woodman, GRT Corp.

- "The Ultimate In Your Financial Statement: The Bottom Line," chairman Mortimer Berl, J.K. Lasser & Co.

Installation and awards luncheon with entertainment by Charlie Rich (courtesy Epic); afternoon exhibit area visiting; evening open.

Wednesday, Mar. 5

Breakfast meeting: Chairman of day, day, Cy Leslie, Pickwick International; featured speaker, Prof. Theodore Levitt, Harvard Univ. Graduate School of Business, "The Leisure Time Business 1975"; presentation, Joel Friedman, WEA, "But Music Is Our Business: How To Broaden Its Base," with Bud Coe, Fred Meyer Department Stores; Ken Giles, Zayre's; Barry Goody, Sam Goody Inc.; Lonnie Jackson, Two Guys; I. Martin Pompador, ABC; Sam Weiss, Win Records.

Exhibit area visiting with luncheon (hosted by WEA) from 11:30 a.m.-5:30 p.m. Evening NARM scholarship foundation dinner with entertainment by Paul Anka (courtesy United Artists).

Thursday, Mar. 6

Continental breakfast, followed by Seminar Sessions, "MBA" Degree Program:

- "Labor Relations: Race, Sex And Age Discrimination; Wage & Hour Regulations," chairman Allen Siegel, Arent, Fox, Kintner, Plotkin & Kahn.

- "Training Of In-Store Personnel," chairman Raul Acevedo, Disc Records, with Ben Karol, King Ka-

rol; John Schairer, Tower Records; George Schnake, The Record Bar.

- "Merchandising Of Pop Catalog, Classical and Jazz Product," audio/visual presentation by Peter Munves, RCA.

- "The Ultimate In Your Financial Statement: The Bottom Line," chairman Mortimer Berl, J.K. Lasser & Co. (repeat presentation).

Piracy Report luncheon (hosted by MCA), "Combatting Piracy: How To Do It Yourself," chairman Jack Silverman, ABC Records & Tape Sales, and NARM piracy chairman; speaker John Sippel, Billboard, with Henry Brief, RIAA; Chet Brown, U.S. Attorney, Los Angeles; Dick Greenwald, Interstate Record Distrib.; Stan Lewis, Stan's Record Service; Joseph Martin, Alex-Martin Distrib.; Jo Walker, Country Music Assn.

Advertising Seminar, "MBA" Degree Program:

- "The Year Of The TV Explosion," chairman Neil Bogart, Casablanca, with Bill Aucoin and Joyce Baiwitz, Direction Plus; Clare Baren, A&M; Tony Dalesandro, Musical Isle of America; Murray Garrett, Licorice Pizza; Ira Heilicher, J.L. Marsh.

- "Advertising In Other Media," chairman Lou Simon, Phonogram/Mercury; with Lou Fogelman, Music Plus; David Glew, Atlantic; Alan Perper, J.L. Marsh.

NARM awards cocktail reception (hosted by Motown) and awards banquet (formal), with emcee Joe Smith, Warner Bros., and entertainment by Helen Reddy (courtesy of Capitol).

The Florida Scene: Economy a Question

• Continued from page 53

most prestigious hotels to produce a series of 15 concerts of contemporary music over the next year. This will be a first in the city's history—first youth-oriented concerts on the Miami Beach hotel strip.

Nicholas contends there's a need for flexibility in this market, saying there's a large and sophisticated market in South Florida which has grown out of "denim jeans and truckin' through the mud" identity, who'd like to see their favorite artists in a more sophisticated environment.

"Until now there's been no facility running contemporary concerts on a continuous basis. I believe opening the hotel strip to contemporary acts will help revive the concert scene. True, The economy is basically tourism and MOR has been the basic music fare, but there's a growing realization that new blood must be pumped in to accommodate the growing youth-tourism market."

Nicholas continues: "Campus promotions have been ignored here. This spring we will be working with colleges throughout Florida and opening two new campus facilities to accommodate 7,500 and 12,000. We expect to be a major force in "breaking" new acts in the Florida market. I think it's time for promoters to consider the acts with only one album out or with a cult following. They should be just as involved with the artistic evolution of newer acts as the record companies. It's the challenge of the promoter to be aware of these acts as well as the audience. If we are to ensure growth and development in the music industry, they mustn't be overlooked. There is a vast, untapped source of talent in this country that does not have a venue of exposure. The record-buy-

ing public is more aware of the fact than the promoters that there are other groups as yet not 'superstars' that sell big."

Nicholas is also working with Bill Stedman, of WINZ progressive FM in planning a series of "free" concerts in cooperation with Miami Mayor Maurice Ferre and the City Council.

"It is essential," Nicholas continues, "that today's promoter become more actively involved in his community. This kind of support and joint cooperation between radio stations, record companies, promoter and city leadership is essential. It also serves to reacquaint many of us with the city's potential and is a terrific vehicle to give exposure to new acts."

Leas Campbell, a six-year veteran in rock concert promotion and production, points out that Florida is a market that's at the mercy of its two major income producers—tourism and construction. When the incomes of persons employed in Miami's "industries" are affected by an economic slump, attendance at rock concerts falls off.

"Our grosses are running 60 to 70 percent of what they were one year ago," he says. "The whole business really started to change this past July. Until then it was very good and we were doing an average of four shows a month in this market. We're now down to two or three a month."

Campbell predicts he will continue to gross at the 60 or 70 percent level unless the economy turns upward in the fall or early summer when his operations will be speeded up.

"We grossed \$2.6 million 1974 and we expect to gross \$2 million during the coming year."

In order to economize, Campbell has had to discontinue many of the extras he provided to his acts; lim-

ousines at the disposal of rock stars, backstage catering; gifts to acts and other people in the business. "All the fringe benefits," he says ruefully. "This was a business of grace and style and those are just unaffordable luxuries now."

To entice larger audiences, Campbell has cut back on ticket prices from \$6 and \$7 to \$4 and \$5 or in the case of stronger acts \$5 and \$6. Campbell feels acts are becoming more realistic in their asking price.

The lack of facilities continues to plague concert producers. Of all the major cities in the U.S., Miami is the only one without an arena or coliseum. Jacksonville, with a population of 300,000, has a 15,000-seater; Macon, with 110,000, has accommodations to seat 12,000 and Savannah has an 8,000-seater for its 105,000 residents.

Campbell claims the City Fathers in Miami are still skittish. "There's a reluctance on the part of the city to allow anything," he explains. "In short, they are running scared. A few things have opened up in the past year—the Orange Bowl and Miami Marine Stadium, but they're still afraid and I guess it goes back to that Jim Morrison episode which occurred six years ago."

If there are any particular trends in music today, Campbell feels it's toward soul.

"Miami is reflecting what's happening all over the country and I think the nation is getting more interested in soul as reflected by records and concert attendances," he explains. "I believe the reason for the trend to soul is that these acts go out of their way to entertain and perform—which is what the 1975 public wants."

Marjory Sexton, Florida west coast and mid-state concert promoter for the past 10 years, maintains that her business has been go-

ing extremely well, although she finds she has to invest more dollars in advertising lately.

"We all have to put forth more effort to attract audiences, but the record companies I've been dealing with are buying more advertising; they're pitching right in buying time which gives more recognition to the groups and creates more excitement on radio. We're going on more stations than we ever did before and are reaching out farther."

Like Campbell, she is apprehensive about the Led Zeppelin concert.

"The distance to the speedway from highway arteries is going to create a major problem. Thousands of people coming in... and if those kids don't get into the see show it will be a mess. I foresaw the Clapton calamity. This kind of thing hurts concert productions."

Ms. Sexton tries to "do right" by her audiences." She recalls a recent cancellation by J. Geils due to illness on the afternoon of a Lakeland (Fla.) concert.

"We were going for a \$60,000 gross in a 10,000 seater. The only other act I had on the show was Wet Willie. Lakeland had been cancelled twice before by local promoters and I knew it was do or die this time. I couldn't get a last-minute replacement, so I went on the air that very afternoon to report that even though Wet Willie was doing an extended show, those who wanted a refund could get it from the box office. We ended up with 5,100 seat holders—and are still refunding to those who didn't come. Producers have to make refunds... they just can't go on cancelling and ripping kids off."

Ms. Sexton predicts her concerts will continue to produce the same grosses this year as last and is making no changes in her presentation except to expand advertising and "work a little harder."

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CLAPTON**

**ROGER
DALTRY**

**JOHN
ENTWISTLE**

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JOHN**

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MARGRET**

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★ *Favorite Duo Group or Chorus*
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★ *Favorite Album Soul Music*
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Billboard HOT 100

Chart Bound

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WHAT AM I GONNA DO WITH YOU - Barry White (20th Century 2177) THE HOUSE ON TELEGRAPH HILL - Bo Donaldson & The Heywoods (ABC 12072) LIVE YOUR LIFE BEFORE YOU DIE - Pointer Sisters (ABC/Blue Thumb 262) SEE TOP SINGLE PICKS REVIEWS, page 58

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label)

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher - Licensee) table listing songs and their publishers/licenses.

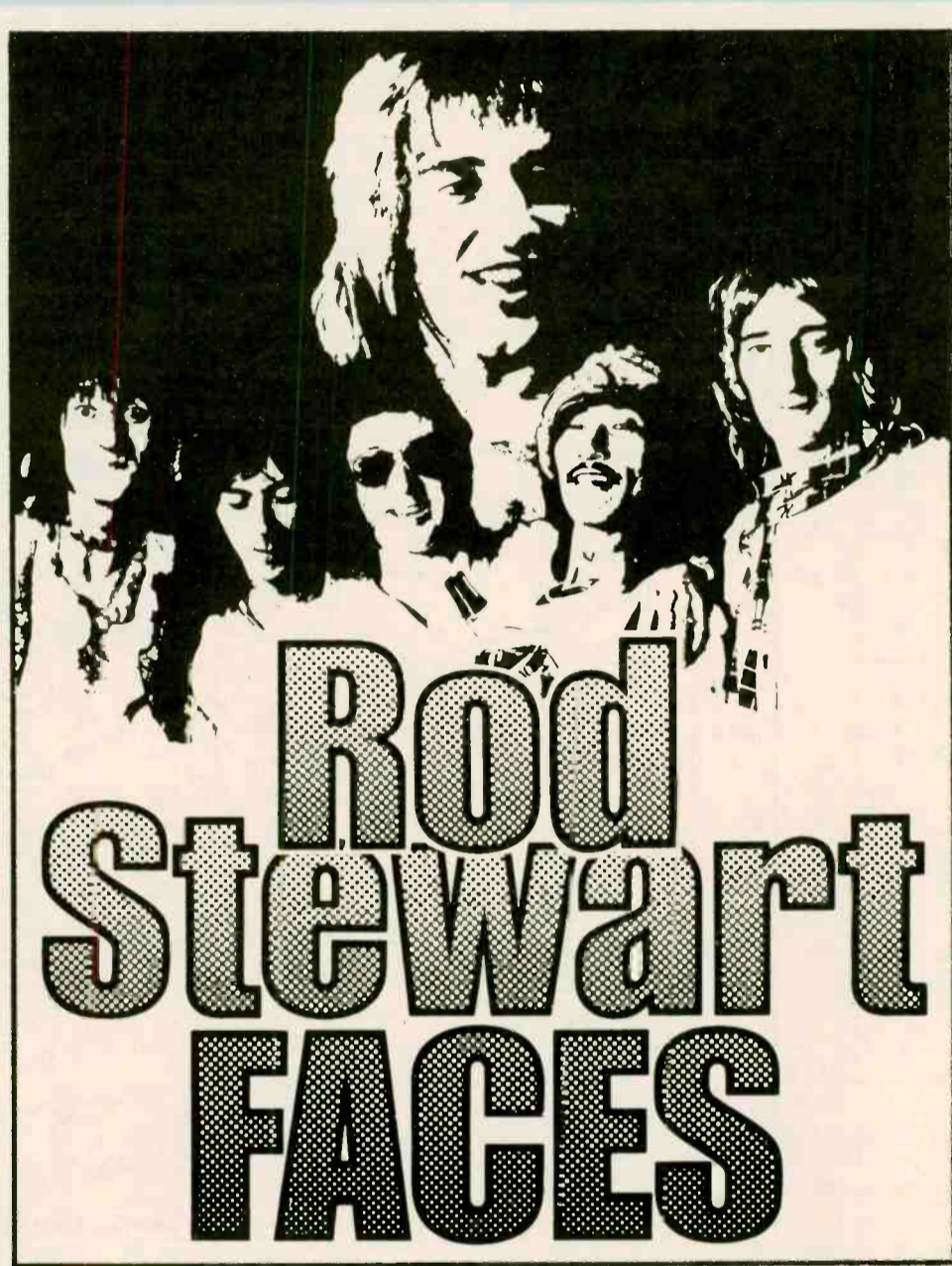
A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



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Thee Image.

Rock and Roll Ballads from Thee Image.
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TOUR

FEB. 11—ROCHESTER WAR MEMORIAL
FEB. 12—WINGS STADIUM, KALAMAZOO—SOLD OUT
FEB. 14—COBO HALL, DETROIT—SOLD OUT
FEB. 15—CAPITAL CENTRE—WASHINGTON, D.C.—SOLD OUT
FEB. 16—PHILADELPHIA CIMC CENTER—SOLD OUT
FEB. 18—INTERNATIONAL AMPHITHEATRE, CHICAGO
FEB. 20—INDIANA CONVENTION CENTER, INDIANAPOLIS
FEB. 21—CHARLESTON CIVIC CENTER
FEB. 22—CINCINNATI GARDENS
FEB. 24—MADISON SQUARE GARDEN, N.Y.—SOLD OUT

FEB. 25—PROVIDENCE CIVIC CENTER
FEB. 26—NEW HAVEN ARENA
MARCH 2—COW PALACE, SAN FRANCISCO—SOLD OUT
MARCH 3—FORUM, LOS ANGELES—SOLD OUT
MARCH 5—FORUM, LOS ANGELES—SOLD OUT
MARCH 7—SWING AUDITORIUM, SAN BERNARDINO—SOLD OUT
MARCH 9—PHOENIX COLISEUM
MARCH 12—HEC EDMUNDSON PAVILION, SEATTLE—SOLD OUT
MARCH 13—P.N.E. COLISEUM, VANCOUVER, B.C.—SOLD OUT

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VANGUARD CLAIMS VIOLATION

Coryell Dispute To N.Y. Supreme Court

NEW YORK—Vanguard Records has petitioned the State Supreme Court here to enjoin jazz/rock guitarist Larry Coryell and Contemporon Productions, his management firm, from signing any recording and/or publishing agreements in "violation" of an October, 1972, contract between the label and Coryell.

Challenging Vanguard's move, defendants are claiming that the label itself breached the contract by failure to exercise a second option on Coryell's work while the artist was under label "suspension" in 1974.

Thus, the validity of suspension clauses, standard to many artist contracts, will also be under the scrutiny of the court.

The clause allows a label to extend an artist's contract for a time equal to a non-work period on an artist's part due to illness, injury, accident or refusal to work.

According to court papers, the 1972 contract was for an initial period of one year with four one-year options. Each year carried a two-album minimum on Coryell's part.

Vanguard exercised its first option in 1973, but claimed that Coryell did not meet first year requirements. Subsequently, he was placed on suspension by the label until the minimum second album was completed.

Defendants state that the label has had a record album for some eight months now and has refused to release it.

They further state that Vanguard did not exercise its second option this past October, therefore freeing Coryell from contractual commitments.

On the other hand, Vanguard claims that it was not obliged to exercise the second option because

Buy 'Pretty Face'

CHICAGO—The Innovation II label here has acquired the Lost Family's "Pretty Face" master and another by Ebony Rhythm Funk Campaign titled "How's Your Wife."

Gus Redmond of the firm says his product now is being distributed by 15 independents nationally.

Michigan Antipiracy Drive

• Continued from page 3

of the antipiracy drive to a "superb intelligence network" of informers "who give you tips" or by other persons who cooperate in the initial part of the investigation.

In this regard the office uses as informant the retailer who has been selling pirate tapes. "We concentrate our action on the manufacturer and the distributor, both of whom we feel are the real offenders. So we seek the cooperation of the dealer, especially when we believe that he isn't willfully selling pirate product," Guy says.

Naturally, each action is evaluated on its own merits, and in a case brought into court last year, a manufacturer and a distributor as well as a retailer were all involved in the prosecution. All pleaded guilty and received fines. "In this case we felt that the retailer had knowledge that the tapes he was selling were pirated," Guy says.

Michigan has not yet approved a

first year commitments were not met.

Also questioned in the case is the status of Coryell's group the Eleventh House. Defendants claim that the group was formed a year after the signing of the 1972 contract, and not subject to its authority. Vanguard claims that Coryell's first LP "unites" the label with the group and any attempt by a competing record company to capitalize on plaintiff's recording would constitute "unfair competition."

Vanguard petition comes on the heels of the completion of a new Coryell album at an independent studio here.

Frankie Avalon Back On Records With Linke Label

LOS ANGELES—Richard O. Linke figures he's done everything else in the music business. Now he's going into record production.

Long successful as the guiding mentor behind Andy Griffith, Linke and his associate Frank Campana will soon announce a distribution deal for the first single release by Frankie Avalon produced by the new recording wing of Linke's management firm.

"We believe Avalon can come back on records and sell as he did in the late 1950s," says Linke. "He is earning a steady \$6,500-\$7,500 a week in clubs and he long ago proved he had appeal on disks."

Jerry Fuller produced the first Avalon masters. "We have spent more than \$11,000 on Avalon's sessions and we are dickering distribution rights," Linke says. Indications are that CBS Records has the inside track.

Linke worked 10 years for Capitol and Columbia as a promotion executive before entering the personal management field and prospering. He is seeking additional talent to record but declares he "wants no part of listening to tapes submitted by amateurs."

Instead, he says, he is relying on friends in the industry to tip him to promising disk acts.

state statute, although it came close to doing so in December. The governor vetoed such a bill after it had cleared both state bodies.

But to make it hotter on the pirates, the U.S. office attempts to nail down a number of counts on them whenever possible. These range from charges concerning violations of interstate traffic to conspiracy. "We want them to know they're playing a dangerous game," Guy says.

All 10 convictions have been results of guilty pleas by the offenders. Consequently, none of the cases saw the light of trial. Guy attributes this to the hard-nose care and thoroughness given to each case. "We like to think we're walking into the courtroom with an airtight case. The offender knows this, so he pleads guilty, thus saving him actual trial costs," Haber says.

The Detroit U.S. Attorney's office covers about half the state in terms of area, with a population of some six million.

Look for ABC Records to phase out the Dunhill label title and go on a signing spree for big names.

Gibson, Stromberg & Jaffe moved out the furniture and closed shop after five corporate years. Reason given by president Gary Stromberg was, "It got to a point where it wasn't fun and I got bored." He will join Roy Silver in partnership of Blue Peacock Management.

Dick Clark's "American Music Awards" won ABC-TV a one-third share of the viewing audience. . . . Fred Astaire wrote the melody to Tommy Wolf's "Life Is Beautiful" lyrics which will be on Tony Bennett's upcoming album on his new label.

Frank Sinatra will record "America Is One" by Pat Glass, who got started as prizewinner in a Billboard songwriting contest five years ago. . . . A complete library of all Motown records and tapes has been donated to Eastern Michigan University's sound archives.

Mary and Dennis Rosencrantz (He's Phonogram/Mercury Coast a&r chief) are parents of a second son, Zachary John, born Feb. 16. . . . What publishing wing chief is ready to ankle a West Coast record company over failure to agree with the owner-boss? . . . The Motown-A&M mutually-owned-and-operated Atlanta branch, slated to open Feb. 1, now starts March 1, with A&M regional staffer Chuck Houston as manager.

Ed Portnoy, owner of the Record Shack, New York and Atlanta one-stops, has started a monthly tabloid-format consumer paper on modern music, called "The Gig." He will have a 60-page issue at NARM.

Doobie Brothers postponed February tour of Australia when two members caught the flu in Europe during Warner Bros. Music Show tour. The entire 25-member Doobie team was in Honolulu en route to Australia before guitarists Pat Simmons and Jeff Baxter were examined by doctors and ordered to bed.

Los Angeles Superior Court Judge Hupp turned down a CBS petition to throw out the Shelter Records injunction preventing Phoebe Snow from recording for another label.

The Fillmore is about to go under again, as the hall has been dark for some time. Also, all of the future advertised acts say no contracts have been issued. . . . Rumors are abundant that Motown is disgruntled with CTI Records and is planning to give it up.

Screen Gems-Columbia Publications is rush-releasing a Barry Manilow songbook. . . . Ahmad Jamal plays New York Friday (28) at Town Hall backed by the Collective Black Artists group that includes Frank Foster, Jimmy Heath, Stanley Cowell, Joe Lee Wilson, Reggie Workman and others. . . . Lionel Hampton will be saluted in a future concert of Jack Kleinsinger's "Highlights In Jazz" held at New York University. Others appearing include Buddy Rich, Teddy Wilson and Milt Hinton.

Graham Central Station was saluted in its native Oakland on Feb. 11, when the mayor declared it their day. . . . Dr. Charles Kelman, one of the nation's leading eye surgeons, is scheduled to make his singing debut Saturday (1) at Carnegie Hall with a benefit for Ichilov Hospital in Tel Aviv. . . . Labelle are on a two-week European tour. . . . A new version of the National Lampoon show is

InsideTrack

playing The New Palladium, a 380-seat showcase-cabaret in Rockefeller Center. . . . The 14th annual Philadelphia Folk Festival is scheduled for Aug. 22-24. . . . The New Christy Minstrels play a benefit performance at the Pittsburgh YMCA April 6. . . . Morton Gould will score ABC's presentation of "F. Scott Fitzgerald in Hollywood." . . . Roddy Shashoua says he is negotiating with a major television network to cover his MUSEXPO '75 in Las Vegas Sept. 21-24.

Eric Anderson's new album features vocal support from Joni Mitchell, Jackson Browne and Maria Muldaur.

A vocal/piano folio of songs from the Broadway scores of Jerry Herman has been made available in a deluxe collector's edition by Edwin H. Morris and Co. . . . Bette Midler's clams on the Half Shell Revue featuring Lionel Hampton opens April 14 at New York's Minskoff Theater for a month-run. . . . The Bottom Line celebrated its first birthday Feb. 12 with a special show featuring David Bromberg and friends including Loudon Wainwright and Elliot Randall. . . . Ben Vereen visited a number of New York discos to introduce his new single.

Carol Channing is back in Nashville recording a new country single. . . . RSO Records is planning a new Eric Clapton album in the next few weeks. . . . Blood, Sweat & Tears play New York's Metropolitan Opera House March 23. . . . The Virtudes Quintana Trio, one of Mexico's top acts, made its American debut Monday (24) at Fonda Los Milagros in New York.

Feb. 20 was Johnny Nash Day in Los Angeles. . . . the new Alexis Korner album features help from Mick Jagger and Keith Moon. . . . On Feb. 10, the day before the Faces opened their U.S. tour, Rod Stewart and Ron Wood flew into New York to join Mick and Bianca Jagger on a run around several night spots.

RCA Records Northeast region is supporting the release of Zulema's debut album, "Zulema," with an extensive merchandising campaign themed to "Sweet Z, Sweet Sound, Sweet Music." She is making personal appearances in Toronto, Boston, Providence, Washington and other major cities.

Chicago started touring again Feb. 23 to support their new album and "Harry Truman" single. . . . John Denver may have a song about Toledo being "no place at all" but the city is hip enough to present a glass goblet to George Carlin.

Robby Benson of ABC-TV film "Death Be Not Proud" has an Arista single, "A Rock 'N' Roll Song." . . . Wilmington Opera House has a three-concert bluegrass series with Doc Watson and Bill Monroe among the headliners.

Yes film "Yessongs" premieres in U.S. next month. . . . Petula Clark hosts NBC-TV special "Touch Of Gold." . . . "Best Of Bill Withers" collection coming on Sussex.

Salvador Dali painting to be cover of new James Gang album. . . . Walter Scharf scoring "Walking Tall, Part II."

Those looking for last minute Grammy Awards reservations should call the NARAS offices in New York (212) PL-5-1535.

New Companies

Independent producer Lou Reizner and independent publisher Artie Wayne have formed Rize/Wane Records, a label designed to operate in both the U.S. and Europe as well as other international markets. Initial distribution deal has been formed with Michael Levy's Magnet Records in England. Reizner will base himself in London while Wayne will operate out of Los Angeles. Other goals of the label are to couple acts and producer.

Military Prices

• Continued from page 3

8-tracks remain the same at \$3.40 and \$3.60, respectively. But, \$7.98 twin packs have been lowered from \$3.90 to \$3.66. The division has also created a new \$5.98 series with a cost of \$2.52.

Cassette prices on \$6.98 and \$7.98 products remain the same, \$3.15 and \$3.60, respectively.

According to a label spokesman, domestic military prices on Columbia, Epic and CBS custom label product remain the same, equivalent to prices U.S. rackjobbers pay for goods.

Unique Service Works Promo With Retail Clerks

LOS ANGELES—The Extra Service has been formed here to aid record labels whose product is receiving airplay in secondary markets and get product into record shops in those cities.

Rick Williams, who put together and heads up the firm, says he has made up a list of some 1,000 stores ranging from independent free standing retailers to the largest chains.

"The person we really want to work with at these stores," Williams says, "is the clerk. Once a company hires us, we will make sure stores in the area where the record is getting play receive three pieces of the product. We can then call the clerk on a weekly basis to see how the record is doing."

Under Williams' plan, the product will be mailed first class to the retailer, the clerk will be asked to play the record in the store and to display the product prominently. Product to the store will be free.

"Eventually," says Williams, "we will be distributing goods other than records. For example, if a company really wants to promote an act, established or new, receiving airplay or not, we can send posters, shirts

and other displays to the stores in our network. We think we can add a lot of impact to a single or album if we have a thousand clerks wearing shirts with the artist's name on them for a week."

A news sheet is also planned for store clerks, discussing problems other clerks have had, noting success stories, listing job openings and occasionally including a questionnaire.

Williams compiled his list from a list of retailers he started several years ago when he had a firm called Power of the Primaries which helped service radio stations in secondary markets.

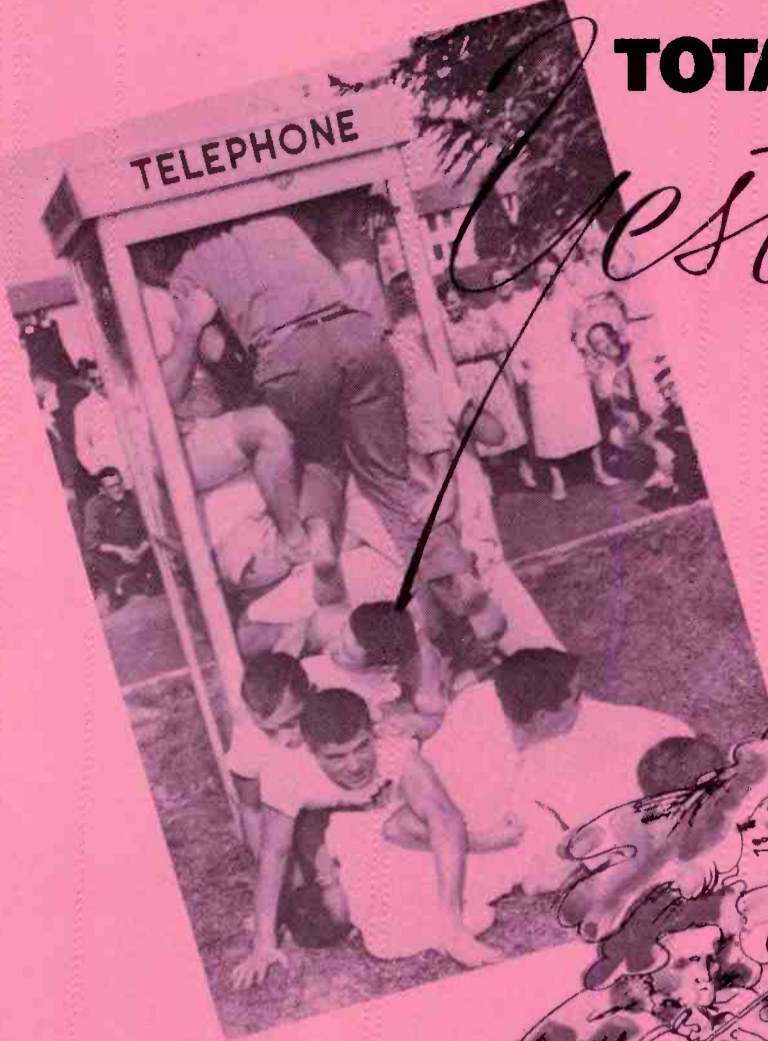
Arranger-Composer Homer Dies In L.A.

LOS ANGELES—Services for Ben Homer, 57, who composed "Sentimental Journey" in the 1940s while working as an arranger for Les Brown's Band, were held last week here. He died at his home, apparently of a heart attack. Homer also composed "Bizet Has His Day" and "Jollin' Joe DiMaggio" which also were best-sellers for the Brown crew on the Columbia label.

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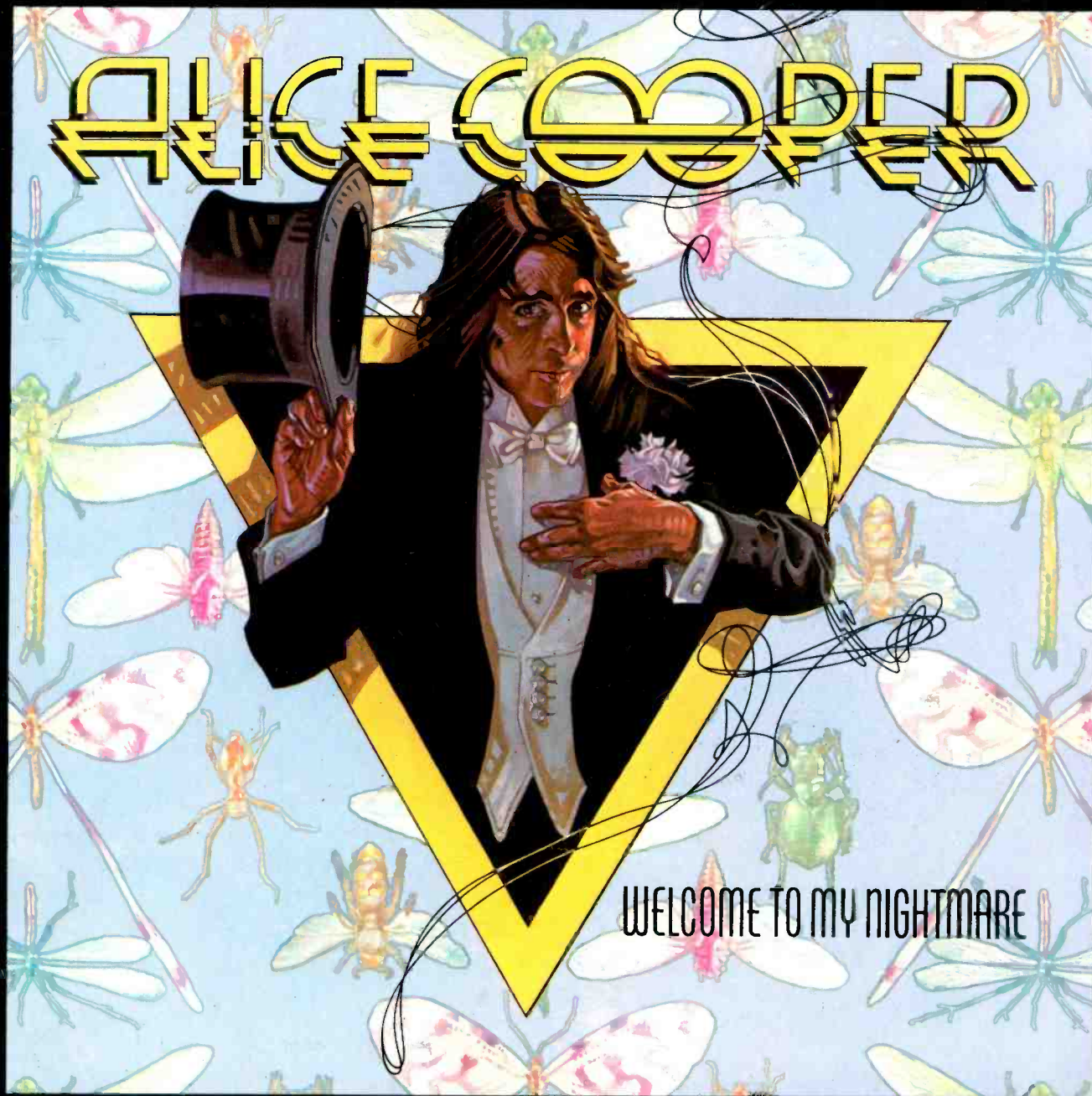
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