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THIS ISSUE

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Billboard

82nd
YEAR

NEWSPAPER

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Economist Galbraith Keynoter At IMIC-6

Judge New Disks With 'Psychographic' Testing

By CLAUDE HALL

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

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

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

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

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

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

(Continued on page 92)

Latinos Firm An Antipiracy Texas Meet

By RUDY GARCIA

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

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

Also taking part in the conference, scheduled at the Travelodge Hotel, will be federal and local officials including congressmen, state legisla-

(Continued on page 77)

AT UNESCO MEETING

Draft Duty-Free Disk Agreement

By BRIAN MULLIGAN

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

At a UNESCO meeting in Paris, attended by intergovernment technical and legal experts, approval was given to a draft revision of the agreement.

It still has to be submitted for final ratification to a general conference of UNESCO in Nairobi in November of this year, but this is regarded as just a formality. Acceptance by UNESCO of the principle that all records have an equal "educational,

scientific and cultural" value to books, where previously they qualified only if imported by a government-approved organization, successfully ends five years' lobbying by IFPI, the record industry's international representative body.

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

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

(Continued on page 69)



OUTLAWS sensational debut album in 1975 put them in the headlines—now their new and dynamic album "LADY IN WAITING" has arrived with more of their searing rock and roll. During the first week of its release "LADY IN WAITING" smashed through as the most played FM a bum in the country. Now sales are exploding for this truly outstanding group. AL4070 on ARISTA RECORDS. (Advertisement)

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

By STEPHEN TRAIMAN

NEW YORK—Radio Piccadilly in Manchester, one of the first commercial stations in the U.K., provided the first single-transmission quadrasonic broadcast in Europe April 2-3—a dramatic example of the keen interest by European broadcasters in the growth of matrix quacasting.

Unlike the first tests by BBC-1 and BBC-2 last summer utilizing transmitters at both stations, and two stereo receivers in each home, to get the 4-channel effect, the recent test used a Sansui QSE-5B broadcast encoder to play discrete 4-channel tapes. QS quad disks and in the synthesizer mode, to enhance stereo programming.

The weekend quacast from 5
(Continued on page 62)

Midland Intl Scoring Without Acts Touring

By RADCLIFFE JOE

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

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



GENESIS have their biggest album to date in the masterful "A TRICK OF THE TAIL" on ATCO Records. Defined by mythological themes and sophisticated yet accessible music, the distinctive Genesis sound ranges from beautiful melodies to out-front rock. Already a major FM airplay standard, "A TRICK" is rapidly moving to the top of the charts. Known for their visually exciting live show, Genesis have embarked on a major S.R.O. tour of the U.S. and Canada during April and May. (Advertisement)

(Advertisement)

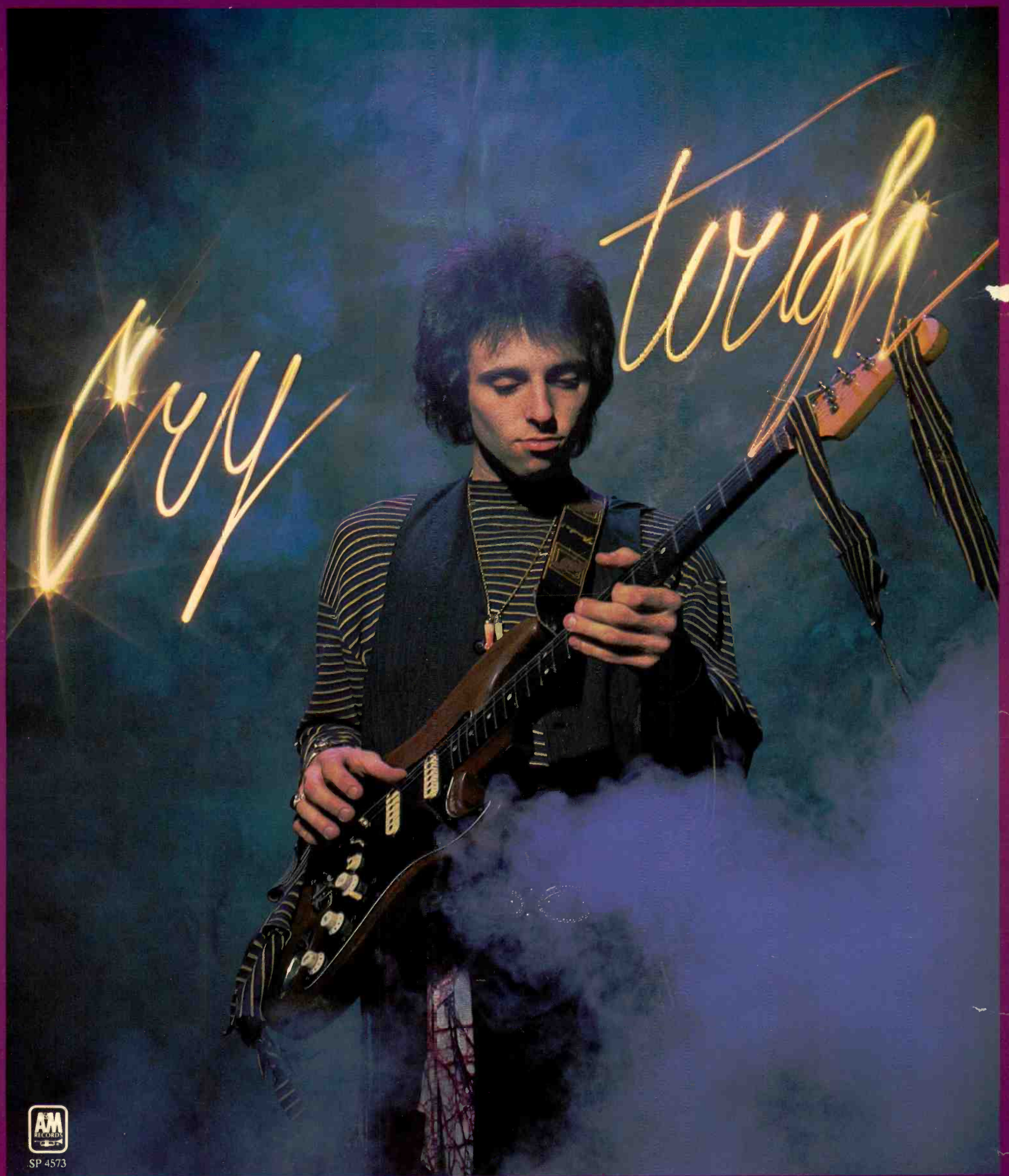
Say hello to a gigantic record.
"The Manhattans" album, featuring
the fast-rising single,
"Kiss and Say Good-bye!"
On Columbia Records and Tapes. Produced by Manhattans Productions, Inc.,
Bobby Martin and Bert DeCoteaux.



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PC 33820

N I L S L O F G R E N



“Cry Tough— pull down your soul
You just need another shot of Rock N’ Roll...”

NEW FROM NILS LOFGREN ON A&M RECORDS & TAPES

Loudspeaker Placement In Revision Bill Markup Meet

By MILDRED HALL

WASHINGTON—The question of multi-speaker performance of music to entertain customers in restaurants and bars, hotels and department stores was thrashed out at length during Thursday's (8) copyright revision markup session by the House subcommittee on Courts, Civil Liberties and the Administration of Justice.

Suggestions were made by subcommittee members to add wording, either in the revision bill itself or in the subcommittee report, to further clarify the performance licensing requirements or exemptions indicated in the Senate-passed S.22 for these locations.

The longest dialog went on about the use of multi-speakers by the small bar or restaurant, made famous in the Aiken case. In 1975 the Supreme Court decided Aiken's fast food restaurant did not infringe under the 1909 copyright law, although its single radio set was hooked to four speakers. The court was influenced by an earlier cable tv decision, which held that cable systems do not infringe because they do not "perform."

The Senate-passed bill which is the basis for the present House markup, would reverse the Aiken decision. S.22 makes any "further transmission" beyond the one permissible home-style receiver, liable for royalty payment. The Senate committee report clearly indicates that multi-speakers would constitute a "further transmission."

Rep. Charles Wiggins (R-Calif.) wondered if the House subcommittee report should also state that its duplicate revision bill (H.R. 2223) also over-rides the Aiken decision. He wants it all made clear, adding that he didn't feel the public interest was served by "snoopers" checking on every barber shop and bar to see if they have a speaker on the premises.

Rep. Wiggins seemed sympathetic to the Aiken argument that the speakers were only installed for the benefit of the help. He said the same aim could have been achieved just by turning up the volume—if it wouldn't have deafened the short-order cook.

Rep. Ed Pattison (D-N.Y.) pointed out that

the restaurant music entertains the customers as well and should be paid for. Chairman Robert W. Kastenmeier added that restaurants which would normally pay for music service, could get around this, if locations could put up speakers.

The bill warns that infringement results if the permissible single set "transmission received, is further transmitted to the public." Rep. Wiggins wanted to add the words "beyond the place of its reception." But his suggestion was left to cool, and will be taken up at a later date.

The revision bill would also permit promotional play of music in a retail record store, without any licensing required, as long as "the performance does not go beyond the place where the establishment is located."

ASCAP has asked that this wording be strengthened, to make sure that large department stores don't send music from a record

(Continued on page 79)

Trial Waived By Philly Intl Men; 4 Fined \$45,000

PHILADELPHIA—Four Philadelphia International Records executives waived their right to a trial and agreed to be sentenced on various counts of conspiracy and violation of the payola statute in Federal District Court here Thursday (8). None received prison terms or probation and the sentences totalled \$45,000 in fines.

In a surprise move following postponement of the trial originally scheduled for April 1 with no further trial date set, the defendants, Kenneth Gamble, Earl Shelton, Harry J. Coombs and Edward Richardson, filed into court Thursday afternoon with an agreement from the U. S. Attorney already in hand.

U. S. District Court Judge J. William Ditter questioned the defendants to make certain they understood that although they did not plead guilty in open court their agreement on being sentenced would be entered into court records as a technical plea of guilty falling somewhere between a full acknowledgment

(Continued on page 78)

U.K. Publishers Assn. In Buy Of Mechanical Society

By MIKE HENNESSEY

LONDON—By a majority of 72 (94-22), members of the U.K. Music Publishers' Assn. have voted in favor of the organization's takeover of the Mechanical Copyright Protection Society.

The move (Billboard, March 6),

Anita Wexler Tees Own Production Firm

NEW YORK—Spin-off opportunities from involvement with disco are giving the industry another Wexler producer, as Anita Wexler, daughter of well-known producer Jerry, is forming her own production consultant firm. She's leaving Atlantic after working in the label's a&r department two years.

Headquartering here, she will continue close contact with the dance scene, while looking to explore other musical genres as well.

To date her credits include remix work, in conjunction with Tom

(Continued on page 78)

started last year, ended at an extraordinary general meeting of the MPA when it was agreed to amend the articles of association to enable the acquisition of MCPS to go ahead.

It was announced that MCPS shareholders had unanimously agreed to accept the MPA offer.

The takeover will cost the MPA about \$700,000 plus legal fees, and the completion of the deal is expected by the end of this month.

A caretaker board of directors will be appointed by the MPA council and will form a representative cross-section of membership. Former Chappell managing director Bob Montgomery is to become managing director of MCPS and the present MCPS directors Leslie Abbott and Bertram Pratt will be retained as

consultants in the restructured organization.

Dick James, president of the MPA, says the takeover heralds a new era for British publishers.

Says James: "For the first time since the Copyright Act of 1911 U.K. copyright owners will have full control over the collection of their mechanical royalties. The importance attached to this was reflected in the large attendance at the meeting.

"About 200 representatives from all sections of the publishing spectrum were present."

(Continued on page 70)

Dylan & Troupe Resume Tour In Florida April 18

CHICAGO—Bob Dylan returns to the road in mid-April with seven weeks of dates in the South and Southwest. Florida, Alabama, Mississippi, Louisiana and Texas cities will all be on the tour's schedule with guest appearances planned by Patti Smith, Joni Mitchell, Kinky Friedman, Roger McGuinn, Joan Baez and others.

As was the case with the first Rolling Thunder tour, dates and venues will be announced publicly only one week in advance.

The tour reportedly kicks off Sunday (18) in Lakeland, Fla., and will then progress through the state with stops in St. Petersburg, Tampa, Or-

(Continued on page 26)

MERCURY TO MEMPHIS

LOS ANGELES — Phonogram/Mercury is reopening an office in Memphis after almost a 10-year lapse. Returning to his hometown to head the office is Judd Phillips, nephew of Memphis recording pioneer Sam Phillips. Phillips had been operating as East Coast a&r chief for the firm for the past year.

Charlie Fach, the label's executive vice president, says Phillips will fan out from Memphis to cover the South. Fach will appoint a replacement for Phillips in New York soon.

Probation Revoked, Pirates To Jail

LOS ANGELES—Possible second time offenders of the national tape piracy law got a stiff "warning" when Federal District Judge W.M. Byrne Jr. sentenced Shane and Janet Mason, 1603 Veiar St., Pomona, to nine months and seven months, respectively, in a federal jail.

In what is believed to be the first revocation of probation in a tape piracy case, Judge Byrne noted that Shane Mason had already served 90 days of his original sentence, so he

reduced his sentence to six months, which he begins serving April 19. Ten days after his release, Mrs. Mason will begin her jail term.

Federal Judge W.J. Ferguson, who presided over their second prosecution for tape piracy, immediately after their probation revocation Monday (5) gave them a two-year suspended prison sentence and put them on four years' probation. He warned the pair he would exact the

(Continued on page 4)

3 Prominent Leaders Of NARAS Resign Membership

By GERRY WOOD

NASHVILLE — Three major NARAS leaders—including two past national presidents and a national vice president—have resigned from the organization, protesting what they claim is a drift away from the national character of the Record Academy toward a Los Angeles power base.

The resigning officials are Wesley Rose, a member of NARAS for 15 years and the man who was instrumental in the founding of the Nashville NARAS chapter; Bill Lowery, who fathered the Atlanta chapter,

and Meurice LeFevre, a national trustee for four years and president of the Atlanta chapter two years.

Rose served as national NARAS president for 1½ years while Lowery spent two years as president before the term of present president Jay Cooper. Rose resigned both as a national trustee and as a governor of the Nashville chapter. Lowery resigned as a national trustee but retained his NARAS membership. LeFevre resigned as national vice president, as governor and as a lifetime member.

The actions followed the national trustees' meeting that resulted in the recent Grammy Awards show being switched from Chicago to Los Angeles. Rose walked out of the meeting while Lowery and LeFevre later decided to tender their resignations.

"It's hard for me to feel that unless some drastic changes are made that NARAS will be a national organization and not just an L.A. local with a few branches in outlying areas," comments Rose, president of Acuff-Rose Publications.

"It got out of control, and the

power takeover by the Los Angeles chapter—not meaning for it to be destructive—really set the organization back 10-15 years."

Rose points to the discussion on changing the Grammy Awards site as a major reason for his resignation. "They passed a gag rule that only the trustees could speak—which meant Meurice was not allowed to speak because he was a national officer. And they only allowed two minutes for each speaker. When I

(Continued on page 68)

California's Booking Law Boiling Again

By JOE X. PRICE

LOS ANGELES—The big industry-wide brouhaha which erupted late last year when the proposed California Music Booking Agency law (Senate bill 733) was first introduced by its author, State Sen. Jim Whetmore (R-Anaheim), and which had simmered down to a slow burn during the first quarter of this year, is coming to a boil again.

In a decisive meeting held last week at the Beverly Hills offices of the Artists Managers Guild between principals of it, AFM-International, SAG, AFTRA and AGVA, steps in defining state regulation of personal managers and booking were taken.

Involved is an agreement between AFM and the managers guild indicating that personal managers will not be licensed unless agreeing not to solicit or procure employment for their artists.

The new proposal, which is designed to supplant the Whetmore Bill, is in completed draft form and, consensus has it, ready to be taken by a delegation representing the

(Continued on page 79)

Slade Combines Mid-Sized Halls With Nightclubs

By NAT FREEDLAND

LOS ANGELES—Slade, a top English rock act for the past five years which has never yet been a U.S. smash on either Polydor or Warner Bros., is booking a unique concert-and-nightclub schedule on its current American tour.

In as many as possible of the markets it's playing, Slade will headline both a mid-sized hall and a nightclub. In San Diego, Slade is to appear at both the Civic Theater and the 750-capacity Bacchanal Club, with a San Francisco Winterland date in between.

In the Los Angeles area this month, Slade opens with a two-night stand at 1,000-capacity Starwood Club then, after a Seattle date, returns to the Anaheim Convention Center in nearby Orange County and the next night plays Shrine Auditorium in downtown Los Angeles.

(Continued on page 26)

APRIL 17, 1976, BILLBOARD

LITTLE DAVID PLOY Label Prefers TV As a Promo Medium

By JEAN WILLIAMS

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

Kay feels that this is a somewhat unusual approach to marketing records that pays off in the long run because of the effect tv viewing has on the consumer.

Therefore, the label is buying extensive tv advertising time with heavy concentration on tv guest appearances for its acts.

He notes that Little David utilizes dozens of merchandising tools instead of relying on one or two.

The comedy-oriented label—with the exception of pop/jazz singer Kenny Rankin—is raking in gold records for its comedy acts from its tv marketing concept, he declares.

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

He points out a recent case where tv spots were purchased for comedian George Carlin's return to cabaret format with his soldout four-day engagement at the Roxy Theater here.

Little David, in conjunction with Atlantic Records (label's distributor), further backs its acts (Flip Wilson, Franklyn Ajaye, Carlin and Rankin) with extensive tour dates across country, promoted well in advance of the performances.

To promote these tours, the label supplies all retail outlets with in-store merchandising material, including ads, plus ensuring the availability of product.

Time is also purchased on local radio stations, including college outlets. Interviews are also set up in each city.

Kay points out that it is vital, particularly when dealing with comedy acts, that all promotional tools be made available to the label's representatives.

According to Paul Cooper, publicity chief, time is purchased on most radio outlets, not just FM stations, "because on practically every LP, there is material suited for these stations."

He explains that Carlin primarily works college dates because his material best appeals to this age group.

Cooper notes that releases on acts are not set by schedules but by careful planning, watching airplay, sales and general consumer interest. But he emphasizes that never will the label release more than two LPs a year on an artist because of what he calls "an oversaturation of the market."

"Little David also releases singles on comedy acts," he says.

"We have found that rarely does a single record make it, because once a person hears a joke a couple of times, it's over."

CBS Disques Firms U.S. Seminar For 180 Dealers

By HENRY KAHN

PARIS—CBS Disques France has organized a special seminar for 180 French, Belgian and Swiss record dealers covering U.S. markets on the West Coast May 2 to 10.

The tour, which will hit San Francisco, Las Vegas, Los Angeles and the Grand Canyon, will combine visits to record dealers, seminar conferences with U.S. merchandisers, rackjobbers, dealers, retailers, jukebox operators and others with some tourist sightseeing.

A concomitant disk promotion,

designed to stimulate U.S. interest in French recordings, will take place timed for the tour and under the joint auspices of CBS Disques France and CBS Records International.

According to Earl Price, CBS Records International import-export executive, the French affiliate is offering a special deal to U.S. dealers making the imported product available at a reduced price.

"Normally we charge \$2.50 per (Continued on page 70)

Charles Bobbit Indicted By U.S.

NEW YORK—A four-count income tax indictment naming Charles Bobbit, associated with the James Brown organization, was handed down by a federal grand jury in Atlanta Wednesday (7).

The charges, the latest to be leveled in the government's ongoing industry probe, involve three counts of failure to file a return and one count of wilfully falsifying a return.

It's alleged that Bobbit failed to file a personal return on income of \$22,015, \$24,600 and \$16,047 for the years 1969 through 1971, respectively. It's also charged that in one year he received income in excess of the \$16,000 reported.

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

Bobbit's name was mentioned in courtroom testimony in the government's recent case against Nat Tarnopol and other Brunswick label executives. Spiros Biliouris, president of Soul City One-Stop, Los Angeles, testified that Bobbit was among

those from whom he had bought product for cash (Billboard, Feb. 14).

James Fagan, assistant U.S. Attorney for the Northern district of Georgia, is prosecuting the case. An arraignment date has not been set.

Probation Revoked

• Continued from page 3

full two-year sentence if they violated their probation.

The couple had pleaded guilty to five counts of tape piracy in the second trial. Norman D. James, assistant U.S. attorney, carried on the prosecution for the government.

Sweet City To Epic

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

Sweet City, headed by Carl Maduri, is a division of Belkin Productions, Inc., Midwest concert promotion firm.

5 Languages Sung By Rich On 'America'

NASHVILLE—Many bicentennial-inspired songs have hit the marketplace since the U.S. birthday craze began. The latest is a unique five-language version of "America The Beautiful" by Charlie Rich now being shipped.

In 2:27 minutes Rich manages to slip through some original lyrics, public domain lyrics and the line "My country is beautiful" in Cajun-flavored French, Italian, German and Spanish.

A normal Nashville session produces a single in an hour—this one took 12 hours in the studio and an additional 12 hours mixing for a remarkable 24 hours of studio/control room time.

"I usually don't spend that much time on a record," comments producer Billy Sherrill, "but you usually don't start off 'America The Beautiful' with a Cajun fiddle either."

Rich is equally ecstatic about the song. "I've always loved the song but for some reason I never thought of doing it like a love song to a lovely lady," the Epic artist remarks.

Sherrill explains how the song developed from idea to disk: "I had the idea for two years but didn't know how to put it all together. I got with my old quad-lingual buddy, Kermit Goell, and we kicked it around, put it together, and the idea of Charlie doing it loomed up. Kermit is the only guy I know who knows that many languages. I told him what we needed and he worked it out and we gave it to Charlie phonetically."

"I had to be taught the lyrics," Rich admits. "I don't know if I did them the way a true dude would do them. I've never had any foreign language courses except Spanish in high school—and I think I even flunked that. But I think they're pretty close." GERRY WOOD

RIAA Award Goes To Roger Stevens

By IS HOROWITZ

WASHINGTON—Roger Stevens, veteran Broadway producer and credited with being one of the prime moving forces behind the foundation of John F. Kennedy Center for the Performing Arts, was the recipient of the RIAA's eighth annual Cultural Award here Wednesday (7).

The gala presentation event at the Washington Hilton Hotel attracted more than 850 top industry executives, legislators and key government agency personnel.

In making the presentation, Stanley Gortikov, RIAA president, lauded Stevens for his active participation in a multitude of cultural un-

dertakings, in addition to the Kennedy Center. A congratulatory telegram message from President Gerald Ford was read.

Stevens, in a short acceptance address, spoke of the importance of the arts in a society faced with an increase in leisure time. "The arts," he said, "are no longer the province of a few, but are becoming the staple of many in the country."

Entertainment was provided by violinist Itzhak Perlman, comedian Robert Klein, and singer-songwriter Bill Withers. The latter was a last-minute replacement for Natalie Cole, who was prevented from attending by illness.

Executive Turntable



BAUER



BERMAN



COURY

Dale R. Bauer appointed president and chief operating officer of Billboard Publications, Inc., succeeding W.D. Littleford, who moves to chairman and chief executive officer. Bauer has been group publisher, vice president of health care/education of McGraw Hill Publishing. In announcing the appointment, Littleford says: "The appointment of Bauer completes the structuring of our company's top management team, which began earlier with the appointment of Dave Luppert as senior vice president, administration and finance, and Jules Perel, senior vice president and general manager of the American Artist Group."

David Berman appointed vice president, business affairs at Warner Bros. Records. He had been a partner in Mitchell, Silberberg & Knupp, where he specialized in entertainment law. . . . Al Coury, who was senior vice president, a&r, Capitol Records, until recently, has joined RSO Records as its president. He replaces Bill Oakes, who becomes vice president of creative development for tv. . . . Buck Stapleton is phasing out his two-year-old Allwest Record Distributors, Los Angeles, to join Zodiac Productions in charge of its new West Coast sales and promotion office.

Julio Aiello has been named marketing director for Stan Kenton's Creative World Records. He was formerly with Epic and Metromedia Records. . . . Warren Duffy has joined the Beach Boys as road manager after a short stint with 20th Century Records as FM promotion chief. . . . Al Bergamo moves from San Francisco branch manager of CBS Records to head up the new CBS branch in Seattle. Jack Chase moves into the Los Angeles branch managership after working as field sales manager there. . . . Jackie Thomas named r&b coordinator for Warner Bros. Records. She was Columbia Records disco coordinator for the past two years.

At CBS Records, Yvonne Erickson promoted to associate, director, media, from manager, print advertising. . . . Barry Resnick named national promotion head for MAI Records. Jerry Brenner will do Northeast promotion. . . . Scott Kranzberg upped to Private Stock St. Louis field promotion from local promotion there. . . . Heading up the new tv marketing division for Springboard International Records are Bill Bell, former marketing vice president with Columbia House and Longines Symphonette, and Marty Grossman, who was tv marketing director for those firms.

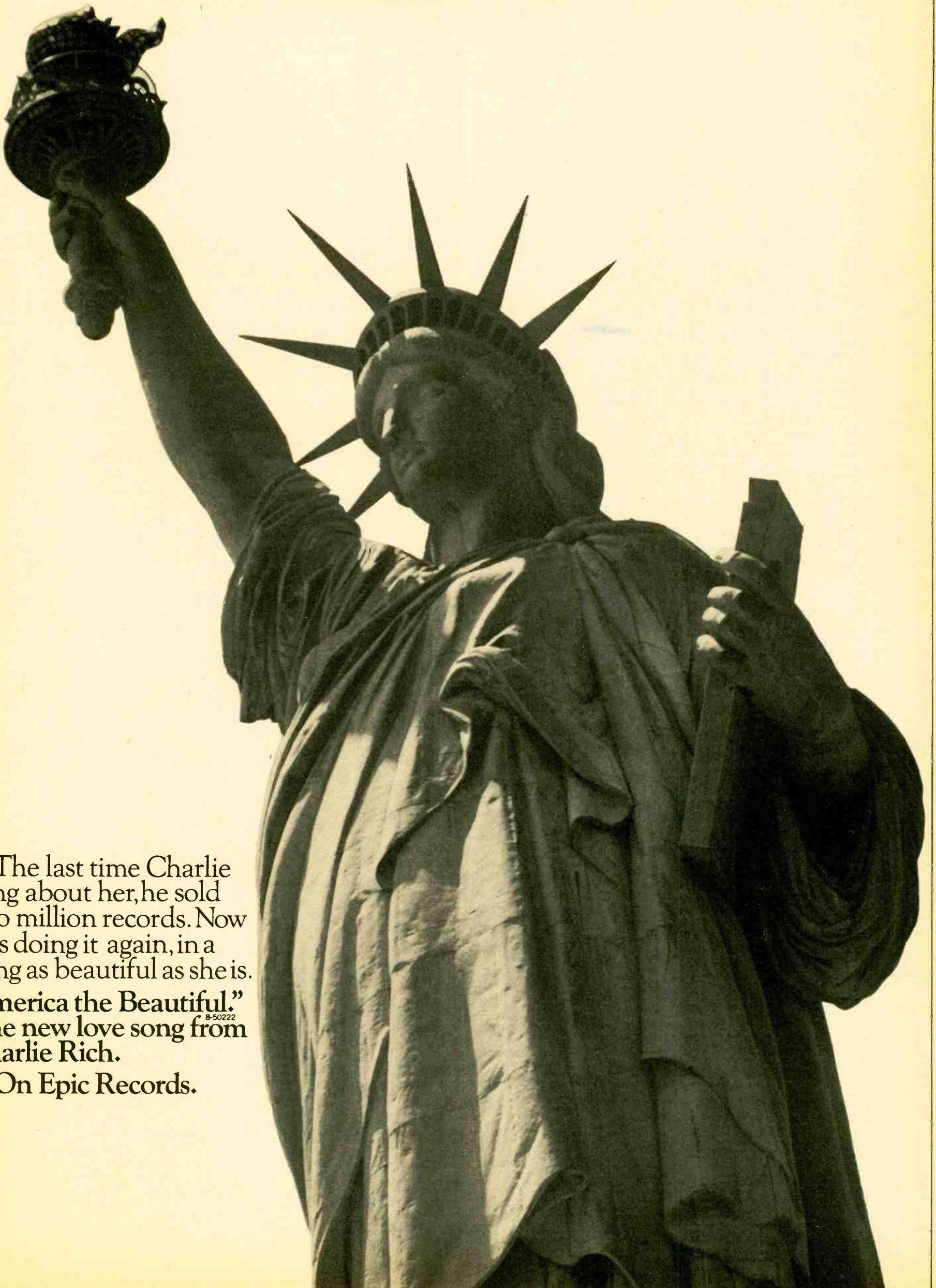
Ray Kissel has left as director of manufacturing for ABC Records. . . . Barbara Baracks heads the new audio/graphics publishing division of the New Wilderness Foundation. . . . Neil Newton, former Nashville sales and promotion for QCA Records' gospel line, will split his time between that city and Cincinnati, where he will act as the firm's marketing director. Frank Ruhl is the new general manager of QCA's studio operation.

Former personal manager Roger Hart, who has been living in Europe, has joined Tentmakers Management, Reseda, Calif., as executive vice president. Richard Stewart, former house counsel for A&M Records and head of international for Irvin/Almo Music, has also joined Tentmakers. . . . Dom Melillo has merged his Danbury, Conn., talent agency with Lance Productions, Nashville, and been named vice president of sales. . . . At JVC America, George Meyer joins as national merchandising manager from product manager director at Fisher Radio and Ken Acker promoted to national credit manager from Midwest regional operations/credit manager.

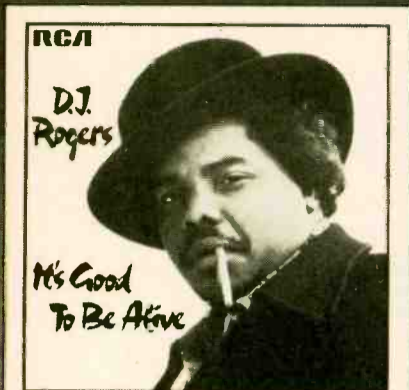
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The most beautiful girl in the world.



The last time Charlie sang about her, he sold two million records. Now he's doing it again, in a song as beautiful as she is. **"America the Beautiful."** ⁸⁻⁵⁰²²² The new love song from Charlie Rich. On Epic Records.



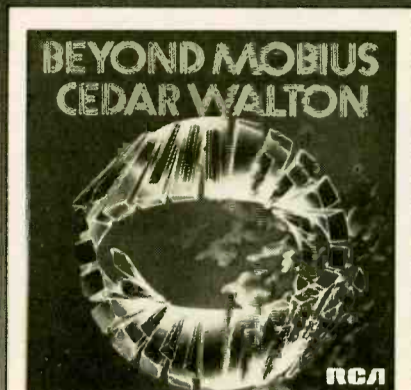
RCA

D.J. Rogers

It's Good To Be Alive

D.J. Rogers
"IT'S GOOD TO BE ALIVE"
APL1/APS1-1099

A hit in L.A. A smash in N.Y. The runaway single "Say You Love Me." D.J. Rogers. Hot on Love. High on the charts.



BEYOND MOBIUS
CEDAR WALTON

RCA

Cedar Walton
"BEYOND MOBIUS"
APL1/APS1/APK1-1435

The R & B and jazz fusion-master takes you a step beyond in his latest blockbuster that's out to break a record.



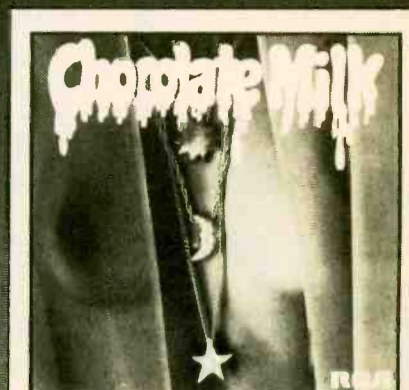
RCA

Vicki Sue Robinson

Gonna Let You Go

Vicki Sue Robinson
"NEVER GONNA LET YOU GO"
APL1/APS1/APK1-1256

Pure Power. Talent Plus. And "Turn The Beat Around," the #1 disco hit in the country. Get to hear her. Got to have her.

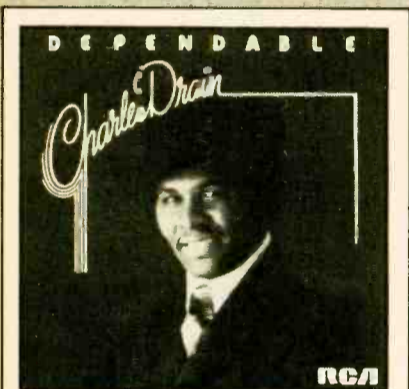


Chocolate Milk

RCA

"CHOCOLATE MILK"
APL1/APS1-1399

Chocolate flavored funk featuring the mouthwatering single "How About Love." #1 in New Orleans and spreading East.



DEPENDABLE

Charles Drain

RCA

Charles Drain "DEPENDABLE"
APL1/APS1-1414

His soulful songs of love are as Dependable as the night is long. Charles Drain. A man who's going places. An album to remember.

We've got our acts together.

On the air. Up the charts. And down the aisles.



RCA CAROLYN FRANKLIN
IF YOU WANT ME

Carolyn Franklin
"IF YOU WANT ME"
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Carolyn hits you smack between the ears with the sass and soul that make the name Franklin a national institution.



Weldon Irvine... Sinbad

RCA

Weldon Irvine
"SINBAD"
APL1/APS1/APK1-1363

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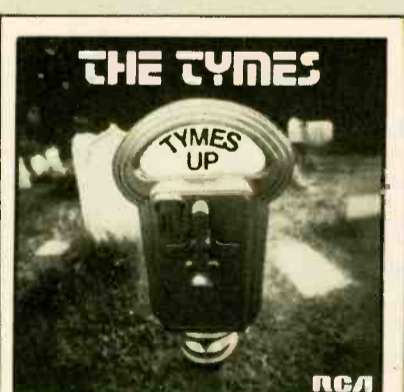


The Brothers
DON'T STOP NOW

RCA

The Brothers
"DON'T STOP NOW"
APL1/APS1-1187

Out of the discs. Into the streets. The searing salsa sound of "Vocé Abusou," the hot single from their blistering new album.



THE TYMES

TYMES UP

RCA

The Tymes "TYMES UP!"
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CHOICE FOUR
ON TOP OF CLEAR

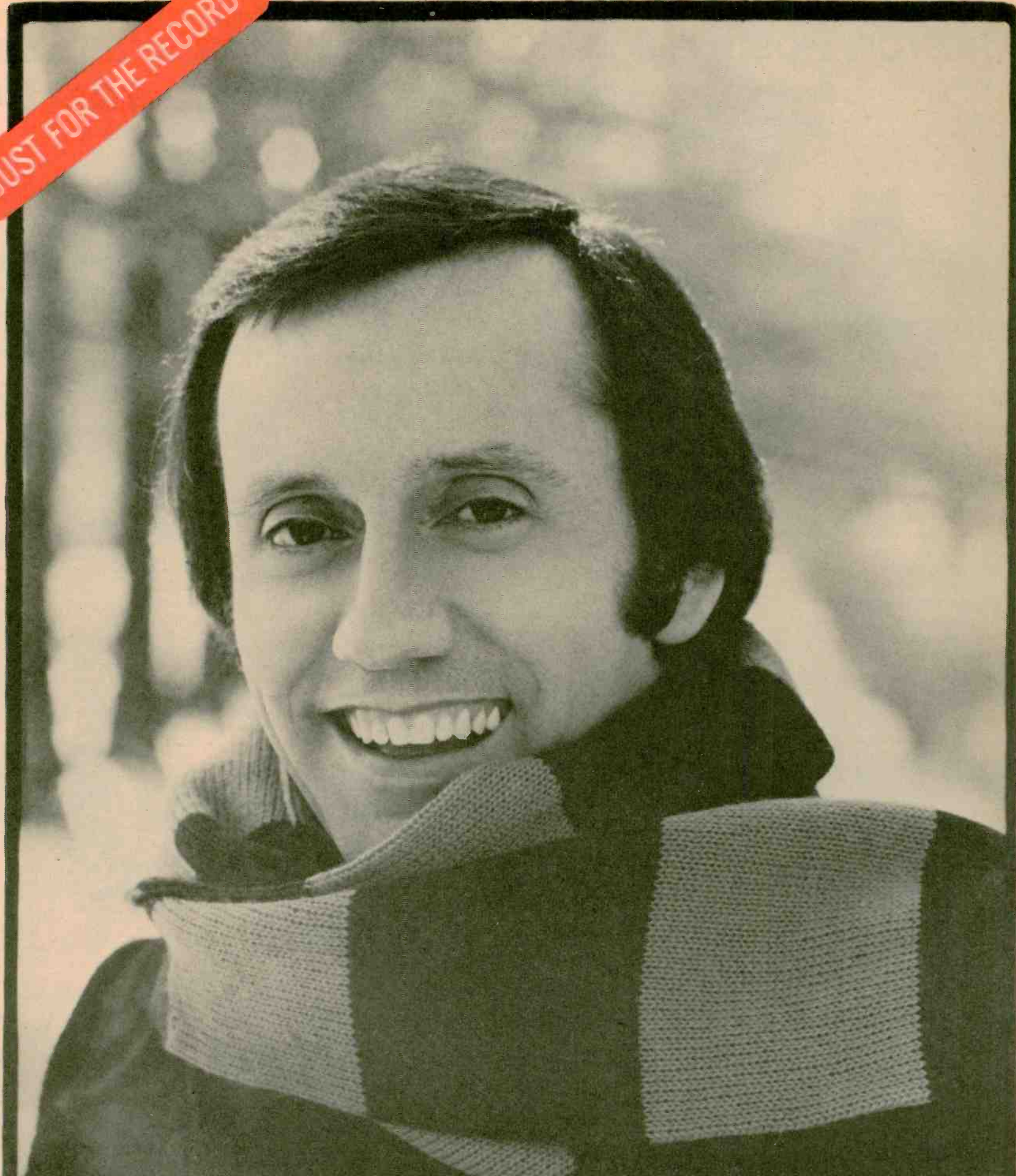
RCA

The Choice 4
"ON TOP OF CLEAR"
APL1/APS1/APK1-1430

Featuring the socko single "Hey What's That Dance You're Doing?" from their brand new knockout album.

RCA Records

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

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Just For The Record BS 2914
Including the single "You Are So Beautiful" (WBS 8198) and nine others. Arranged and produced in Nashville by Ray Stevens.



QUARTERLY TAPE SALES UP

Certron Posts a \$112,000 Loss

LOS ANGELES—Financially troubled Certron Corp., magnetic tape manufacturer, which has lost money in its last two fiscal years, posted a first quarter loss despite higher sales in the period ended Jan. 31.

The company lost \$112,000, or 4 cents a share, on sales of \$3,552,000, compared to a \$372,000 deficit, or 13 cents a share, on sales of \$2,975,000 in the year ago quarter.

In the previous two years, ending

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

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

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

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

Thereafter, payments will continue at \$150,000 monthly until all accrued interest is paid to the bank. The agreement also calls for the issuance of warrants to the banks to purchase 330,000 shares of Certron stock at \$1 per share.

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

spectively, to \$78,613, \$62,700 and \$47,500, respectively.

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

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

ABC \$28 Mil Loss

• Continued from page 8

year due, in part, to the CB boom, and ABC Retail Stores added three Wide World of Music outlets for a total of 10.

Relocation of division headquarters to New Jersey, to be completed in 1976, will conclude the capital investment and operational reorganization needed for profitable operation, the report says.

Word, Inc., improved its performance in its first full year as an ABC division, although record operations were somewhat hampered by the industry problem of high returns. A number of religion-oriented books, and several by star athletes, were strong sellers.

Overseas, the Anchor Records subsidiary in the U.K. increased revenues and reduced losses, as noted earlier.

CATENA VS. CAPITOL

Financial Experts Trade Trial Blows

By JOHN SIPPEL

LOS ANGELES—Financial experts, testifying for the plaintiff, Rocco Catena, challenged Capitol Records' accounting practices with references from recognized texts, including their own, only to have Alan N. Halkett and Joseph A. Wheelock Jr., the label's counsel, retaliate with the same kind of documentation in the continuing class action trial here before Federal District Judge William P. Gray.

Capitol Records' common stock was selling for \$43 per share in June 1969, but would have been selling for \$7.29 per share at the same time, assuming investors knew about the alleged irregular accounting practices going on, Dr. David K. Eiteman, professor of finance, graduate school of business administration, UCLA here, said.

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

If investors had been fully informed of Capitol's negative reserves, he said, the vacillating reserves policies and the disclosure of the existence of subjective inter-reserve practices, potential stock purchasers' confidence in the integrity of future financial statements would have been so shaken that "reason-

able investors would have avoided the stock," Eiteman said. On a three-year table, Eiteman traced the price of common stock to June 1971 when the stock was selling for \$11.125, at which point his valuation yardstick showed the stock worth \$2.92.

Eiteman testified he had done his homework for the study on a computer. Halkett countered with such excerpts from Eiteman's own writings as "It is perhaps fashionable to believe that everything can be done better on a computer in this day and age. Such a belief, accepted indiscriminately, may lead to costly mistakes rather than better systems," and "the ease with which (computerized) data may be assembled and ratios computed, for example, may easily lead to such an overwhelming volume of analytical output that meaningful interpretation is weakened." Halkett also inserted an excerpt from an article in the Financial Analysts Journal, 1964, which read: "Advantages of the second general type stem from the fact that the power of the computer opens new ways to manipulate data." Another quote noted that "earnings per share, figured on a computer, must deal with variables in a subjective manner, thus the resultant earnings figure is equally subjective."

Eiteman countered that had Capitol thoroughly disclosed its financial

(Continued on page 78)

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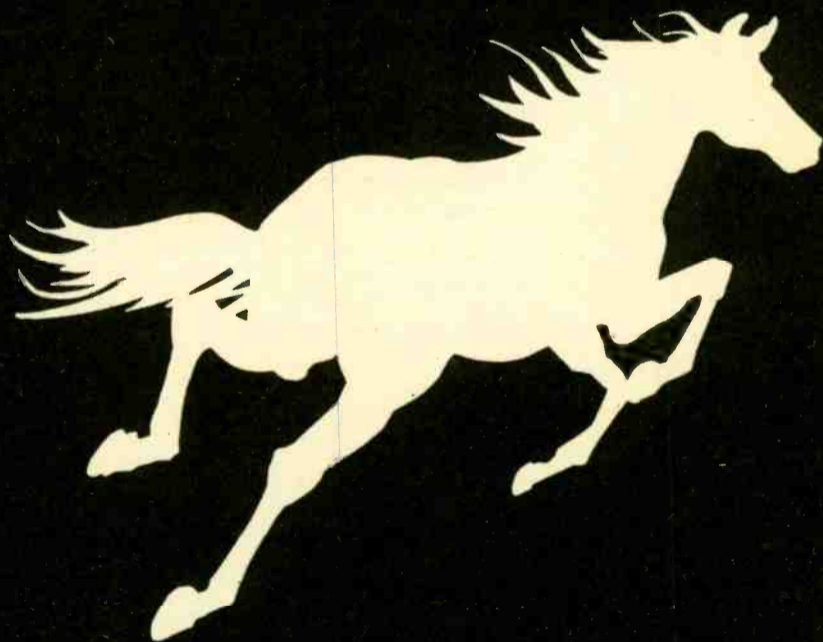
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Best Harman Quarter Ever

NEW YORK—Harman International Industries reports record second quarter results, with sales up 56% to \$34.3 million for the three months ended Feb. 29, and net income showing a 69% gain to \$2.485 million, compared to 1975.

For the six-months period, the manufacturer of professional audio and hi fi equipment under the Harman-Kardon, JBL, Rabco and Tannoy labels, had sales over \$67.3 million, up 27%, and net income of \$4.5 million, a 48% rise from the prior year.

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

RSO To Remain a Small Label—Coury

By NAT FREEDLAND

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

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

Meyer Davis Dead

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

Davis, who played at seven Inaugural Balls, did a series of LPs for Epic in the 1960s which were nonstop dance tracks.

He is survived by his widow, two sons and 11 grandchildren.

Too-fast growth is one danger that Coury is determined to avoid. "We aren't going to shove out huge amounts of product just to generate billing," says Capitol's former senior vice president in charge of promotion and artist development. "We will be highly selective about which artists we sign and we will work on breaking all RSO acts with maximum energy."

Hit records are fine, says Coury, but RSO is looking to build artist careers that will stand up over a long period, not simply promote one-shot singles.

"It's controlled growth into a significant share of the marketplace that we are aiming for," Coury says, "not growth for the sake of growth."

Part of Coury's deal with the Robert Stigwood Organization was that headquarters of RSO Records would be shifted from London and New York to Los Angeles.

Coury says he is well along in recruiting key members of an expanded RSO staff. "They're turning in their resignations to their present employers now. And we'll continue to beef up as we go along."

RSO's starting roster includes the Bee Gees, Eric Clapton, Freddie King, Jack Bruce and Yvonne Elliman.

Owner Stigwood decided to make RSO an independent label rather than continue as a custom label when his contract for distribution by Atlantic ended. RSO will now be distributed in the U.S. by Phonodisc, the Polygram-owned national distribution company. Polydor, another Polygram label, continues RSO distribution elsewhere throughout the world.

Discount Records Loss Cuts Net For CBS Group

NEW YORK—An \$8.13 million provision for estimated losses in the phaseout by CBS of its Discount Records operations, with \$6.13 million reflected in the fourth quarter, had a depressing effect on the otherwise good picture for the CBS/Columbia Group.

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

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

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

The Heilicher Bros.—J.L. Marsh division of Pickwick International recently acquired 49 of the 50 Discount Records outlets, with the other sold to a local Seattle manager.

AT 2 A.M. AND 2 P.M.

Vegas Jazz Org. Offers 'Easter Double Header'

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

The first gig will take place at 2 a.m. at the Hacienda Hotel on the Strip, with the second show slated for 2 p.m. that afternoon at the Judy Bailey Theater on the Univ. of Nevada, Las Vegas campus.

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

Stars working the afternoon concert include Johnny Smith, vocalist Herb Jeffries plus a local quintet.

The two shows on the same day are a first for the society which has been actively presenting concerts here for the past eight months. Tickets for members for both concerts will be \$3.50; \$5.50 for the general public.

A society sponsored Sunday afternoon free concert March 28 at Paradise Park drew more than 2,000 persons, Montgomery says. Harold Land, Hampton Hawes, Leroy Vinnegar and Santo Savino played at the outdoor event on the final weekend while union struck hotels were still not presenting major pop acts. The three-week long union strike against the uptown hotels was settled the next day, March 29.

4th Quarter Turnaround For Sam Goody Inc.

NEW YORK—The highest sales quarter in history for Sam Goody, Inc., helped overcome losses in the first nine months of the fiscal year to provide all the net income for the 12 months ended Dec. 31, 1975, president Sam Goody reports.

Sales for October-December rose 32% to nearly \$15.2 million, while net income for the period was \$470,737, or 70 cents per share, up 22% from the \$385,532 or 57 cents per share in 1974.

For the full year, net income declined about 32% to \$467,345 or 70 cents per share, compared to \$702,479 or \$1.04 per share for 1974. Sales for 1975 were up 25% overall, to more than \$43.5 million.

Goody points out that the reduction in net income was due not only to higher operating costs but also to the cost of absorbing six former Franklin Music stores acquired in August 1975, in the Philadelphia area, and the opening of two new stores in Monmouth Junction and Ardmore, N.J.

\$3 Mil Payoff To Schaack Creditors

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

The plan, endorsed by Bankruptcy Court Judge Jacob Dim in St. Paul, offers unsecured creditors either 100% payment with 8% interest, or 60% cash on confirmation.

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

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

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PA 2943

Leon and Mary Russell on tour:

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May 7 Philadelphia	May 19 Atlanta	May 30 San Bernardino
May 9 Cincinnati	May 21 Tulsa	June 3 Los Angeles
May 11 Cleveland	May 23 Ft. Worth	June 4 San Diego
May 13 Springfield, Mass.	May 24 San Antonio	June 5 Santa Barbara
May 14 Long Island, N.Y.	May 25 Houston	June 6 Berkeley

Paradise

is music for people.

distributed by Warner Bros. records and tapes

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

• Continued from page 1
record-testing system, including Columbia Records.

What Gaspar has done is obtain a list from several Top 40 radio stations of the people who phone in requests. Right now, he's working with 300 radio fans in 10 cities, but hopes to expand to 20 cities within the next two months and perhaps a total of 5,000 fans within six months.

It isn't as easy as it sounds, since every person on his list that he will use for his record testing must first be psychographically tested. Gaspar questions them on their record-buying habits, what magazines they read, what times they listen to radio, what kind of records they buy, their age, etc.

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

The record company supplies him

with at least 125 copies of the single or LP to be tested, "but I prefer to work with 250 copies, because that number gives you a better sample."

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

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

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

"Then, this will serve as ammunition when a promotion man visits a radio station with that particular record, because he can have precise information, for example, from po-

tential listeners of that particular radio station."

His primary list of fans came from friends at several radio stations who gave him request callers and a list of the persons who'd won prizes in station promotions.

"If these people are fans enough to sit patiently and fight through countless busy signals just to reach a radio station and participate in a contest, they'll certainly be eager to participate in the surveys that Radio Music will be conducting." Of course, the fans get to keep the product they are testing as sort of payment for their services.

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

The testing has many uses. Gaspar says. For instance, a record company can determine whether a record has crossover appeal, what age group it appeals to most, and even which particular cut is the best in a given album for a given market.

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

A computer is being used to compile the data from the questionnaires. Gaspar's partner is Ernie Burke, who has an MA degree in marketing research and a minor in computer sciences. Before joining Buzz Bennett and helping him program such radio stations as the Hef-tel chain, Gaspar was in the retail and wholesale record business in San Diego.

Programming Comment

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

Willie Nelson and many other country music artists are going to be played on both progressive rock and country music radio stations.

Country music is about a year away from being the next big format... specifically, the progressive type of country music... the Willie Nelsons, Waylon Jennings, the Eagles... those acts that aim at a younger audience.

I don't know Chuck Dunaway, program director of KAFM in Dallas... but I do know he just bombed in the ratings.

But radio management ought to stay with him... and with the format. If they just have enough guts to hang in with it for a year, it'll pay off.

Brew Behind New Country Format

DALLAS—There are 37 legit songs that mention Lone Star Beer, thus Century 21 Productions here had no problem getting the brewery behind a new progressive country music format that involves not only a cult syndrome that hasn't yet mass developed, but everything from belt buckles to T-shirts that definitively have developed.

Dick Starr, general manager of the ID jingles and syndication firm, says that the new programming service, created by Chuck Dunaway, program director, and Bob Shannon, music director, of KAFM, Dallas, will be launched

as soon as at least one station signs a contract.

Any station signing up for the automated programming service will have the belt buckles and other promotional items available for sale. Dunaway, a veteran program director, and Shannon have been laying out the basic music list. Rusty Weir has cut jingles to fit the format. Tom McIntyre of Century 21 believes that he already has at least two stations interested.

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

Century 21 syndicates promotions and the well-established Z-format, which is now being featured on 21 radio stations, including WLOX in Biloxi, Miss.; it is a year old.

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

Bobby Van Hosts New 'Fun Factory'

LOS ANGELES—"The Fun Factory," a new tv half-hour daytime variety-game show, has begun taping at NBC. Bobby Van will host. The audience participation show combines song and dance, comedy sketches, and a running soap opera. Walter Miller is director, David Fishman produces for Ed Fishman-Randall Freer Productions in association with Columbia Pictures Television.

Programming Comment

**Mardi Nehrbass
Music Coordinator
RKO Radio, Los Angeles**

We take requests for records at all of our stations and we've done one thing with those requests—we break them down into listeners 17 years old and younger and listeners 18 years old and older. I think that this information is only a tool to give you a popularity indication of a certain kind of record... a C. W. McCall, a Larry Gross record... those groovy strange records that you may not be sure of. But, by no means should requests become a way of programming a radio station. Obviously, people over 18 don't come in with thousands of requests. Obviously, requests are just some form of indication on a record.

AID Serves To Aid Italian Disk Jockeys

By ROMAN KOZAK

ROME—Italian disk jockeys, whether looking for new job opportunities, medical insurance, or merely ideas on what disks to play, can now turn to AID to help them.

A year-old, and a thousand strong, AID is the Assn. of Italian

Disk Jockeys, with headquarters in Rome, but with offices throughout the country.

Gianni Naso, AID vice president, and one-time Radio Monte Carlo disk jockey, explains: "We are a non-political, professional organiza-

tion. Of our members, about 850 are working in discotheques around Italy, some 50 are journalists who write about music, and the rest work on radio. There are now about 200 radio stations in Italy.

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

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

"We have schools in four Italian cities, Livorno, Messina, Parma and Ancann, where we teach those who want to become professional disk jockeys. These courses run for seven or eight months and are technically very comprehensive. If we have 40 pupils in a class at the start, perhaps four or five end the course. Altogether we have had about 20 graduates and found work for all of them."

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

for \$2 an hour or "just for the experience."

But it is in the areas of previewing and promoting records that AID is most effective. AID's biggest promotional splash has been their "Disci Mare-Disci Neve" campaign—Records for Snow; Records for Sea.

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

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

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

Naso says that some of the "records for snow" had been very successful in the Italian charts—notably Van McCoy's "The Disco Kid"; "Gimme Some," "Bertha Butt Boogie," by the Jimmy Castor Bunch; and Luciano Rossi's "Senza Parole."

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

Des Moines' WHO Paring Country Fare

DES MOINES—WHO, country music friend of truck drivers coast-to-coast, is cutting back on its country music, but will keep its long-running all-night show hosted by Billy Cole.

For the past many months, the station had also been programming country music throughout much of the day; previously it featured some talk-music shows in the daytime. But nighttime country music was a mainstay of the station's national image for years. Mike Hoyer grew to national fame as host of the show.

Program director Robert Gifford says the station has been losing listeners. KSO is a full-time country music station in the market.

Morning and afternoon music shows hosted by Don Warren and Cal Stout will drop country music in favor of adult contemporary music by such as the Carpenters and Olivia Newton-John. Talk shows will be featured during the day.

WHO is a non-directional 50,000-watt station at 1040 on the dial.

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THE HOLLYWOOD HUSTLE

More To Promo Man Than Disks

By FRANK BARRON

LOS ANGELES—There's more to being a record promotion man than promoting records, as Bruce Wendell of Capitol Records can testify. "Our job is to give a record a chance, and to build stars of tomorrow." Among other things.

The big thing, of course, is to promote the label, the artist and the record. And Wendell feels that Capitol has done an excellent job, overall. His philosophy is to back a radio station and the artist heavily, when a Capitol act gets airplay.

He points out that Paul Drew of KHJ here "picked 'Rhinstone Cowboy' out of the box. It became a hit here. We then worked methodically with every conceivable radio station across the country to get airplay. Sales then did a super blitz where record sales were soft."

Wendell admits that Capitol worked a little harder, too, because it was Glen Campbell. "Everyone worked a little harder. Some stations wanted to pull the record because the record didn't sell at first. But we stayed with it. You have to work and push—but you can't force a record. And you need the cooperation of the radio stations.

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

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

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

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

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



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

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

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

"It's very competitive out there."

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

Some of Wendell's personal opinions are that "top stations start a person's career. I also feel that this year will see top new talent emerging—not just a rehash. And the old stars will still sustain themselves. I think Sweet will happen this year. They sell albums and singles." And he points out that Capitol "has more albums on the Hotline and charts in Billboard than any other label."

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

Minneapolis WLOL Now 'New Country'

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

On Nashville's WMAK: Old DJs And Old Disks

NASHVILLE—WMAK's April Fool's salute to Nashville came April 1 as the station brought back some of its most memorable moments of the past, complete with deejays, records and old station jingles.

Russ Spooner took the mike for the early morning shift. Other ex-WMAK DJs returning for a one-day stint were Joe Sullivan, now president of Sound Seventy Productions; Gary Douglas and Allen Dennis, both with WAAY, Huntsville, Ala.; Scott Shannon of Casablanca Records; and Coyote McCloud, now with WQXI, Atlanta. Spooner broadcasts the morning drive show on WAIR, Winston-Salem, N.C., and his WMAK stint was also carried on the seaboard station.

Explaining the successful one-day promotion, WMAK operations manager Stu Bowers, comments, "Although it's not unusual for disk jockeys to leave a station, it is unique for them to remain friends of the station—so much so that they jump at the chance to come back and become a part of it, even for one day."

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

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

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

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

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

"We tried public subscriptions, offering 350,000 £1 shares—around \$700,000 worth, but nobody seemed interested. We were on the verge of not being able to open at all, when Rupert Murdoch and News International came along to put a sub-

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

The company was restructured, and original staff levels reduced by one-third so now just over 20 persons are employed full time. French-Blake is now program controller, with News International's Michael Moore as sales director.

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

The program controller has over-all control of the music playlist, which is color coded, red for the 50 albums, blue for the 30 singles and green for the 20 "nostalgia" oldies. And French-Blake retains the right to veto any record which doesn't fit in with his ideas.

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

3 HOURS A WEEK

Diamond P Launches 'Country Gold' Program

LOS ANGELES—A new three-hour weekly country music show—"Harry Newman's Country Gold"—has been launched here by Diamond P. It's based on the successful format of "Dick Clark's Solid Gold" three-hour weekly syndicated show which the firm produces and which is now in about 90 markets.

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

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

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

Newman tapes the show live on Tuesday afternoon. Each particular



KLAC photo

Harry Newman

hour has a unique hook; for instance, one hour might be devoted to the top 10 hits of a given week in 1972. Both the Clark show and the Newman show will be broadcast over AFRN stations around the world; KLAC is expected to air the Newman show on weekends. Other radio stations are being cleared now.

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1 year (52 issues) \$60 6 months (26 issues) \$35

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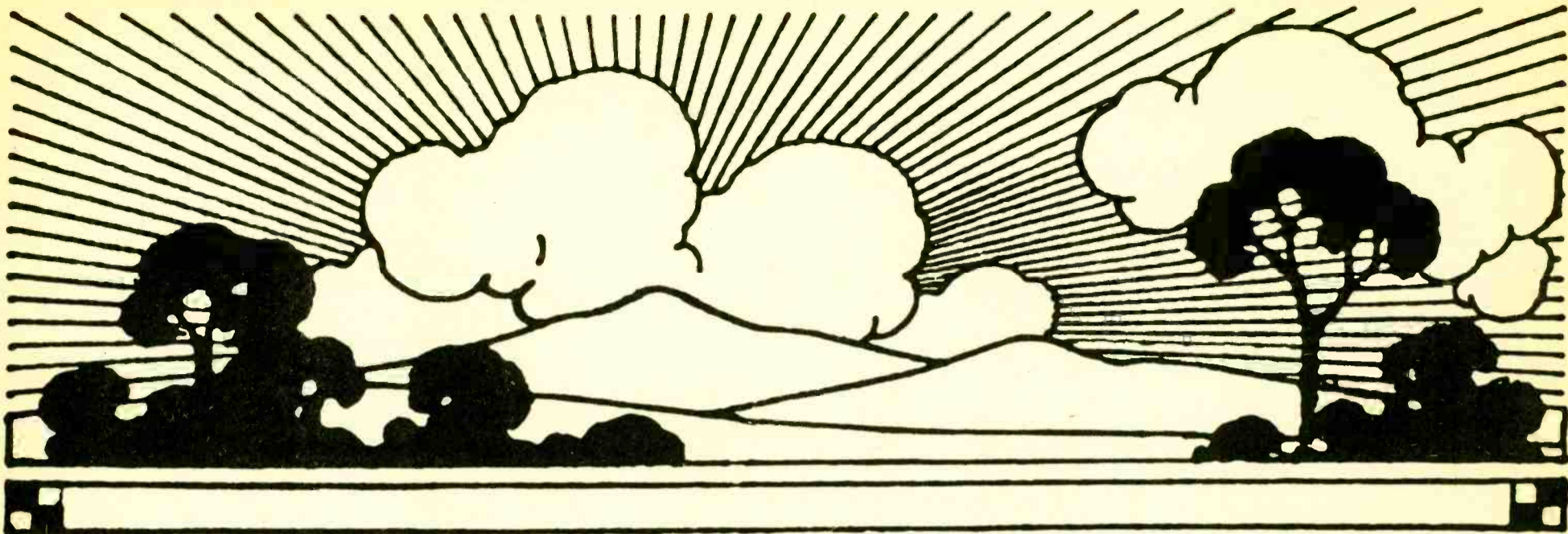
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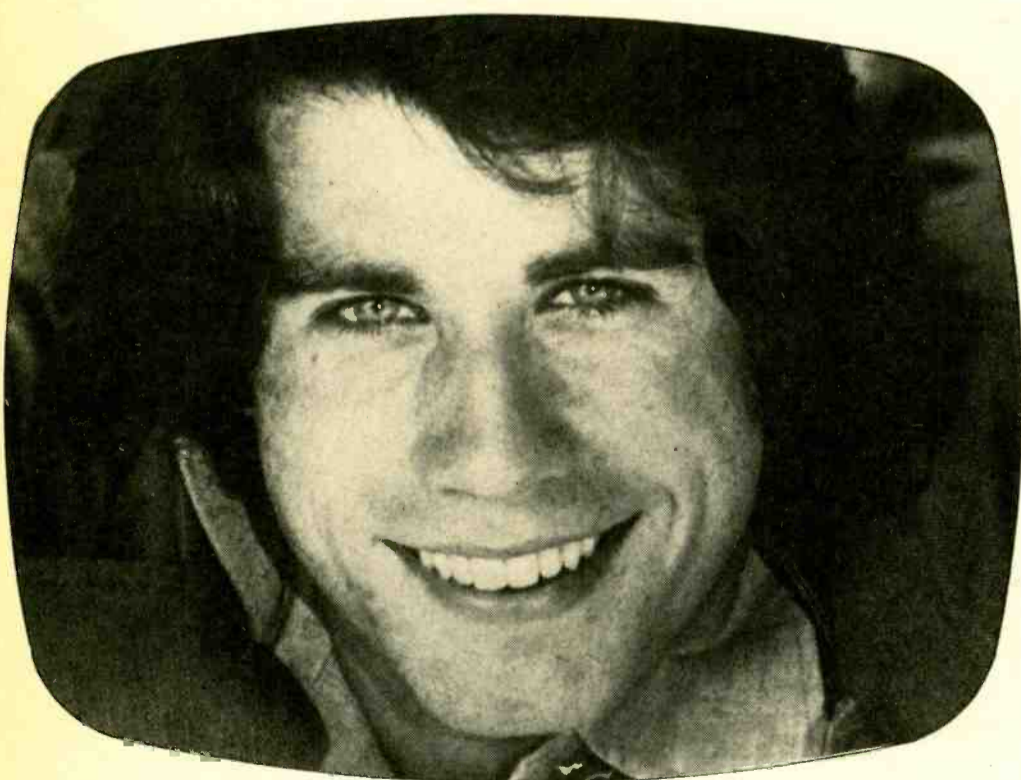


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ALBUM
ONE OF
THE GIANT
RECORDING
SMASHES
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Talent

Managers: Activities Broadening

A Record Label Launched By BNB Assoc. In L. A.

By BOB KIRSCH

LOS ANGELES—BNB Associates here will add a record company to its fold shortly, with the Tattoo label set for distribution through RCA.

The firm also has two of its musical clients set for network tv series, is planning a world tour for Neil Diamond following his successful Australian tour and is looking into motion picture vehicles for its music clients.

"After a number of years of not having the time or inclination for a label," says partner Sherwin Bash, "we decided it was time to get into the field. We remember trying for nine months to place Jim Croce on a label and being turned away, and we want a place for our clients if we believe in them and feel we have exhausted other practical outlets."

"We feel," adds Alan Bernard, "that personal management and labels should work in close proximity. For example, management can keep an act working steadily, building that artist as an in-person draw. When a major hit comes along the label is ready. Working in tandem, a major career can be launched."

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

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

"They are a perfect pair for tele-

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

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

Neil Diamond is preparing for a major tour, and Bash says the Australian tour, after 3½ years of concert inactivity, provided a good starting point for the artist.

"We discovered Neil had never been to Australia," Bash says, "even though 'Hot August Night' is a monster album that has sold more than 650,000 units in that country. We didn't feel there was anyone to compare in size with him in that area, and the tour also gave us a chance to find out a lot of things we will need for the rest of his visits to Japan, Europe, South Africa, maybe Israel and of course the U.S."

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

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

(Continued on page 26)

Several New Acts Being Sought By Arkansan Stone

By NAT FREEDLAND

LOS ANGELES—Soft-spoken Arkansan Butch Stone, manager of Black Oak Arkansas for the past 11 years, is expanding Black Oak Inc. to where he can seriously take on several new acts for management and production.

Stone's younger brother Ronnie has joined the company as Butch's assistant and David Glover will now be in charge of concert production.

"All these years, I've deliberately never managed anybody but Black Oak and Ruby Starr (a vocalist with close ties to the group)," says Stone. "Now at last Black Oak's album sales have caught up the touring grosses. Three of the group's albums went gold last year. And I think it's important to a successful manager to constantly renew his experience with breaking in acts."

Stone has several new acts in mind to work with, but nothing is actually signed yet. "We are looking at several deals with acts contracted to strong producers."

As for why Black Oak has suddenly near-tripled its album sales rate after years of a determined touring grind, Stone cites several factors. "The wedding of the group to our new label, MCA, seems more effective than the previous five years on Atlantic.

"Nobody can deny that Atlantic is a great label, but they seem to be at their best with r&b product or English rockers. I don't feel they ever quite decided what was the best way to work a Southern hard rock group."

Another reason Stone is happy at MCA is that he is about to explore for the first time the relevance to rock artists of MCA Corp.'s powerful merchandising license organization.

"That product licensing machine there did wonders with 'Jaws' merchandise," Stone says. "Let's see what they can do with a national rock attraction like Black Oak in items like posters, dolls and T-shirts which can be sold at concerts as well as in stores."

Stone feels that Black Oak's long-standing policy of touring at least 200 dates a year and of playing smaller markets than most rock headliners go into has finally paid off.

"We don't have dead spots in the group's LP marketing pattern any more," he says. "At last we're moving units in New York and the rest of the holdout areas where the group hadn't broken through till now."

"Any other band going into Mis-

(Continued on page 26)

Chippewa Lake Ballroom Now A Rock Niter

LOS ANGELES—Walt Masky and Fred LaPanza, owners of the Corral in suburban Cleveland, have opened what they claim is the state's largest rock nitery in the converted ballroom of the Chippewa Lake amusement park near Medina, Ohio.

The location will operate as both a

(Continued on page 26)

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Musical Shows For Mexico City Hotels

By MARV FISHER

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

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

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

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

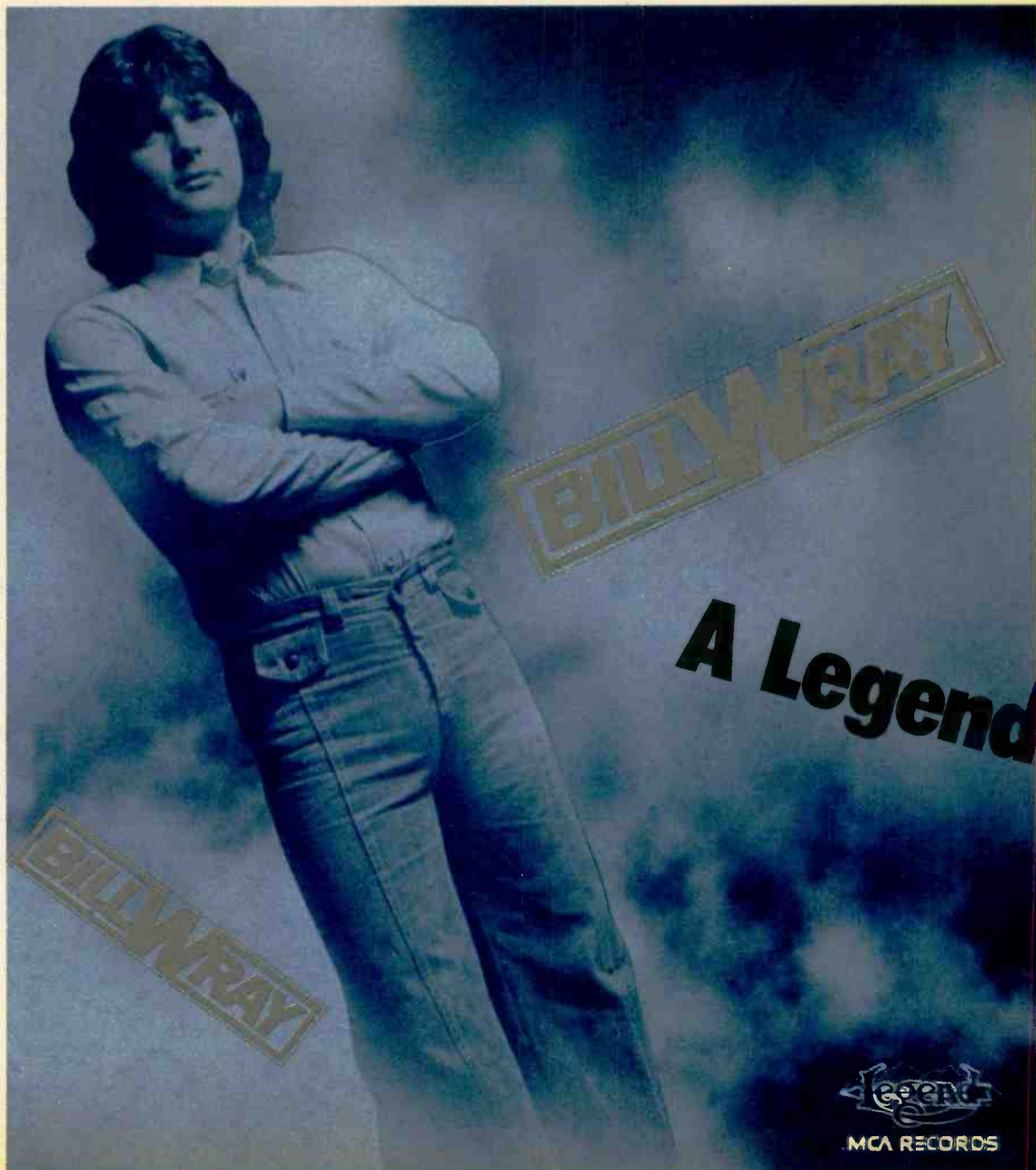
Fabregas. "Consequently, there is a shortage of houses to showcase such book musicals," adds Leons.

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

Besides Julissa, one of the outstanding personalities of the show is Gonzalo Vega who interprets the campy role of "Dr. Frankenfurter." His energetic and driving portrayal has labeled him by many local critics as a star of the future in this country.

The biggest problem is getting the public used to coming on Sundays as they would to the conventional theater, says Leon. "However, if the Sabbath doesn't work, we'll do it on the regular hotel showroom policy of Monday to Saturday."

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



Talent In Action

**LAURA NYRO
JOHN HAMMOND**
Carnegie Hall, New York

This tour marks an important change in Laura Nyro's career: not just a return to the stage after several years' absence, but a return in a different form. The image of the eccentric stage personality and the songwriter of constant inspiration but erratic control is wiped out completely. At her early show March 31, Nyro held the stage with grace and dignity. The show was paced and rehearsed to fine detail and flowed like a continuous thought. There was a large group of musicians onstage—the arrangements included vibraphone, guitar, bass, flute, saxophone, trumpet, congas and drums—and the perceptiveness with which those artists listened and supported each other was extraordinary. Though Nyro was the center of attention, the music was a group effort, sensitively textured and richly evocative.

It's impossible to classify Nyro's music, since she is a stylist of such startling originality that she can draw on genres without entering into them. Some of her best moments come when she takes a fairly tightly structured song (her earliest or her newest) and remolds it with the incredible command of her voice. The soaring, diving vocals, the balance between structure and free whim, make for music that is intensely sensual and not at all comparable to anybody else.

The Carnegie Hall audience recognized almost every song from almost the first chord. They know Nyro's entire Columbia catalog, from "First Songs" to "Smile." But unlike most collections of fans who come to hoot and holler indiscriminately, Nyro's audience really listened. That's a tribute few artists receive.

Opening was John Hammond, who did a credible solo set spiced with some fine blues and tenor guitar work. While Hammond must be congratulated for his faithfulness to traditional blues, his set as a whole came over as rather stiff and cold. He barely spoke to the audience, and though the music can be regarded as self-explanatory, the singer really can't. It is unusual to hear unadulterated blues coming from a young white performer that some extra information seemed called for, to put the singer in context with his material. Any indication of Hammond's own personality would have helped greatly to warm up the audience's interest in the music.

NANCY ERLICH

**LOGGINS & MESSINA
GARY WRIGHT
CECILIO & KAPONO**

Forum, Los Angeles

Loggins & Messina here de-emphasized the electric acoustic music that first led them to popularity four years ago, and instead devoted most of their 80-minute, 20-song set to a brilliantly argued brand of pop April 1.

The intelligent, imaginative and appealing arrangements made full use of six backing musicians. In fact, the festive nature of the music, combined with the fact that they were constantly stepping to the front of the stage to solo, made them come across more like roving minstrels than a traditional backup band.

The touches of violin, flute, sax and harmonica almost invariably enhanced the songs. While Loggins & Messina's show relies heavily on the supporting musicians, the ultimate triumph is more than justified.

Yet closer was an extended reggae version of "Ahevala." After a long standing ovation she reappeared to encore with a fun medley of "Mama Don't Dance" and a couple of rock and roll oldies like "Splish Splash," before finally signing with "Nobody But You."

As soon as they went off, the house lights came on, despite the fact that the audience was wildly enthusiastic, as it had been throughout the entire show. This caused more than a few boos from the near-capacity crowd, and brought an unnecessarily abrupt end to an otherwise stellar show.

Special guest star was Gary Wright, whose 40-minute turn mixed songs from his days with Spooky Tooth with cuts from his current top 10 album "Dream Weaver."

Wright is a keyboardist who specializes in full-bodied and competent, but rather ordinary, synthesized space rock.

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

PAUL GREIN

HOYT AXTON
Palomino, Los Angeles

Axton is one of those somewhat unfortunate entertainers who, although brilliant onstage, is

not enough into any specialized category of music to easily gain massive AM hits. You don't have to feel that sorry for Good Old Hoyt, however, since he is the author of a lucrative string of hits for other artists—Three Dog Night with

"Joy To The World," Ringo Starr with "The No No Song," and others.

As much country as he is contemporary pop, Axton was welcomed heartily at this country venue April 2 at the start of an extensive na-

tional tour behind his latest A&M LP, "Fearless."

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

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Top Audience Response Records In N.Y. Discos

- This Week**
- 1 LOVE TRILOGY—Donna Summer—Oasis (entire LP)
 - 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (disco version)
 - 3 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 4 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
 - 5 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 6 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
 - 7 GET UP & BOOGIE/NO, NO, JOE—Silver Convention—Midland Intl (LP)
 - 8 THIS IS IT—Melba Moore—Buddah (disco version)
 - 9 NIGHT & DAY—The Monster Orch.—Sam Records
 - 10 MORE, MORE, MORE—Andrea True Connection—(disco version)
 - 11 BROTHERS THEME/UNDER MY SKIN/MAKE LOVE—The Brothers—RCA (LP)
 - 12 HURT SO BAD—Philly Devotions—Columbia (part 2)
 - 13 THAT'S WHERE THE MUSIC TAKES ME—Jimmy James & the Vagabonds—PYE
 - 14 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 15 SPANISH HUSTLE—The Fatback Band—Event (disco version)

Colony Records (New York) Retail Sales

- This Week**
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 2 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 3 THIS IS IT—Melba Moore—Buddah
 - 4 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 5 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 6 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 7 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA (LP)
 - 8 GET UP AND BOOGIE—Silver Convention—Midland Intl
 - 9 THANK YOU BABY—Leon Thomas—Don King
 - 10 NIGHT & DAY—The Monster Orch.—Sam Records
 - 11 MOONLIGHT SERENADE—The Ventures—UA
 - 12 TIME MOVES ON—Strutt—Brunswick
 - 13 GET OFF YOUR AHHS AND DANCE—Foxy—Marlin
 - 14 DON'T STOP NOW—The Brothers—RCA (LP)
 - 15 DECO DISCO—Camp Galore—D & M Records (LP)

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week**
- 1 TIME MOVES ON—Strutt—Brunswick (LP)
 - 2 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 3 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 4 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 5 THIS IS IT/BRAND NEW—Melba Moore—Buddah (LP)
 - 6 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 7 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 8 NO, NO, JOE/SAN FRANCISCO HUSTLE—Silver Convention—Midland Intl (LP)
 - 9 COME DOWN TO EARTH—Choice Four—RCA (LP)
 - 10 I LOVE TO LOVE—Al Downing—Polydor
 - 11 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
 - 12 BROTHERS THEME—The Brothers—RCA (LP)
 - 13 YOUNG HEARTS RUN FREE—Candi Station—WB
 - 14 WET WEEKEND—Rock Gazers—Pilgrim
 - 15 NIGHT WALK—Van McCoy—Avco

Downstairs Records (New York) Retail Sales

- This Week**
- 1 DON'T STOP NOW—The Brothers—RCA (LP)
 - 2 EL COCO—El Coco—AVI Records (LP)
 - 3 YOU GOT WHAT IT TAKES—Silver Convention—Midland Intl (LP)
 - 4 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 5 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 6 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 7 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 8 I LOVE TO LOVE—Tina Charles—Columbia
 - 9 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA (LP)
 - 10 MA-MO-AH—Tony Valor Sounds Orch.—Brunswick
 - 11 LOVE HANGOVER—Fifth Dimension—ABC
 - 12 MOONLIGHT SERENADE—The Ventures—UA
 - 13 WET WEEKEND—Rock Gazers—Pilgrim
 - 14 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
 - 15 FLIGHT—David Sanborn—WB

Top Audience Response Records In Washington, D.C. Discos

- This Week**
- 1 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 2 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 3 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (disco-disk)
 - 4 LOVE TRILOGY—Donna Summer—Oasis (entire LP)
 - 5 THIS IS IT—Melba Moore—Buddah (disco-disk)
 - 6 NIGHT & DAY—The Monster Orch.—Sam Records
 - 7 FIRST CHOICE THEME/AIN'T HE BAD—First Choice—Philly Groove (LP)
 - 8 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
 - 9 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 10 BLACK SUN—Space 1999 (tv soundtrack)—RCA (LP)
 - 11 BROTHERS THEME/MAKE LOVE—The Brothers—RCA (LP)
 - 12 I LOVE TO LOVE—Al Downing—Polydor
 - 13 YOUNG HEARTS RUN FREE—Candi Station—WB
 - 14 GET UP AND BOOGIE—Silver Convention—Midland Intl (LP)
 - 15 SPANISH HUSTLE—The Fatback Band—Event (disco version)

Top Audience Response Records In L.A./San Diego Discos

- This Week**
- 1 TRY ME, I KNOW WE CAN MAKE IT/COULD IT BE MAGIC—Donna Summer—Oasis (LP)
 - 2 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 3 GET UP & BOOGIE—Silver Convention—Midland Intl (LP)
 - 4 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 5 MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America
 - 6 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 7 THIS IS IT—Melba Moore—Buddah
 - 8 LOVE REALLY HURTS WITHOUT YOU—Billy Ocean—Ariola America
 - 9 STAY/GOLDEN YEARS—David Bowie—RCA (LP)
 - 10 LA VITA—Fussy Cussy—Aquarius
 - 11 LET US ENTERTAIN YOU/AIN'T HE BAD—First Choice—Warner Bros.
 - 12 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 13 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightengale—United Artists
 - 14 FINGER LICKIN' GOOD—Dennis Coffey—20th Century
 - 15 SOUL MAN—Calhoon—Warner/Spector

Discos

AT KANSAS CITY HOLIDAY INN

Room Service: Picture & Sound

By JIM MELANSON

NEW YORK—The latest innovation in the spreading disco craze can be found in Kansas City where guests at a Holiday Inn can tune their room television sets into the location's disco lounge and then dial the spinner's booth direct to make song requests.

The concept is the brainchild of Ballard-Winkler International which installed the disco lounge at a cost of \$15,000-plus and rents the facility to the Inn for \$600 a week.

Tennis Hayes, sales manager for the firm, explains it is hoping to interest Holiday Inn in bringing disco to its entire chain with its investment in the club.

Hayes says that terms of a 26-week contract with the Inn calls for maintaining the equipment, providing a DJ and records and promoting the club locally.

Spinner costs run anywhere from \$150 to \$225 a week, while records are gotten free from Tiger's Record Store. Hayes says that the disks are promotional copies or commercial copies that have to be returned to the outlet, which in turn sells them as used product.

Promotional efforts have been directed via spot campaigns on local radio, continues Hayes.

As for the club, known as the Kaycee Bench Lounge, Hayes says it operates six nights a week, 8 p.m. to 1 a.m. Dancers can view Tele-Cinema, which allows television images to be blown up on a three-foot by four-

foot screen, or do their own thing sound volume-wise with headphones provided by the DJ. Each headset can be tuned to a short range radio frequency emanating from the booth.

Two closed circuit color cameras are positioned in the club for relay to guest rooms, some 160 in all.

Firm is also actively involved in marketing its own PWR 5000 mixer to discos. Retail cost of the system is \$760.

The firm will also be marketing a short range AM transmitter for use in drive-in movies as a replacement for stationary sound posts. The unit,

which retails for \$800, reportedly allows viewers to tune sound in on their car radio.

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TV Comic Gets a Little Help From His Old Friends

By JEAN WILLIAMS

LOS ANGELES—Comedian Whitman Mayo television's "Grady," has jumped on the disco bandwagon with a new nightclub, Disco Lady, in Compton, Calif.

Mayo plans to pull patrons into the nitery Thursday-Sunday by having his celebrity pals on hand to greet them.

He feels that people generally like to hobnob with noted personalities. He contends that his nightclub is

(Continued on page 35)

just a few pointers on the Clubman Two disco mixer...

Bass, Middle & Treble Controls giving 12dB of cut or boost so a pre-amp is not required.

Twin Phono Inputs so both turntables can be played together & professional fade-ins achieved.

Set your voice level with its own Volume Slider.

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

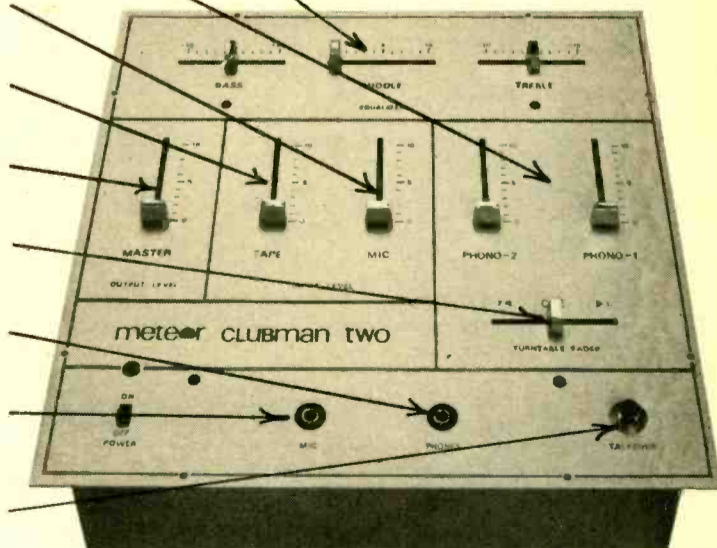
A Master Volume Slider to set overall system level.

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

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Soul Sauce

McCoo And Davis Seek New Image

By JEAN WILLIAMS

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

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

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

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

McCoo explains that the first album will be a total duet concept. "We don't want singles picked from the LP with only one of us on it," she asserts.

"By the time we are ready to record our second album, we will be established as a team. Then we will get into solo endeavors.

"We are also moving into a more funky groove, the areas that are not feasible for the Fifth Dimension," injects Davis.

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

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

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

The duo billed as Marilyn McCoo and Billy Davis has changed its manager, producer and stage appearance.

The pair will no longer don the costumes that have become the trademark of the Fifth Dimension. Instead, slinky gowns and tuxedos will be the attire.

Dick Broader, manager of Tony Orlando & Dawn and the Staple
(Continued on page 35)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 4/17/76

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This Week	Last Week	Weeks on Chart	★STAR Performer—singles registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
			TITLE, ARTIST	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))									
1	1	12	DISCO LADY—Johnnie Taylor	34	33	9	P. FUNK	68	62	7	DISCO HOP—3rd World Band		
2	2	10	MISTY BLUE—Dorothy Moore	35	27	15	(Want To Get Funked Up)—Parliament	69	69	4	LOVE WILL KEEP US TOGETHER—Wilson Pickett		
★3	5	6	LIVIN' FOR THE WEEKEND/STAIRWAY TO HEAVEN—O'Jays	36	24	18	FROM US TO YOU—Stairsteps	★70	NEW ENTRY		I'LL BE GOOD TO YOU—Brothers Johnson		
★4	6	8	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson	37	29	18	SWEET LOVE—Rufus featuring Chaka Khan	71	63	6	DISCO CONNECTION—Isaac Hayes Movement		
★5	8	9	IT'S COOL—Tymes	38	42	8	SWEET LOVE—Commandores	72	77	4	SUNSHINE DAY—Osibisa		
6	4	11	HE'S A FRIEND—Eddie Kendricks	39	46	5	HEAVEN ONLY KNOWS—Love Committee	★73	NEW ENTRY		WINNERS TOGETHER OR LOSERS APART—George & Gwen McCrae		
7	3	10	HAPPY MUSIC—Blackbyrds	40	44	6	CADILLAC ASSEMBLY LINE—Albert King	★74	NEW ENTRY		DON'T STOP IT NOW—Hot Chocolate		
★8	10	7	HEAVY LOVE—David Ruffin	41	39	13	(Call Me) THE TRAVELING MAN—Masqueraders	★75	87	2	BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage		
★9	14	5	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & The Blue Notes	42	45	7	SUPER SOUND—Jimmy Castor Bunch	76	81	2	HEY WHAT'S THAT DANCE YOU'RE DOING—Choice Four		
★10	12	7	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang	★43	54	6	BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Horns	77	82	4	MIDNIGHT LADY Pt. 1—David Morris Jr.		
11	11	9	THE LOVE I NEVER HAD—Tavares	44	49	6	WORDS (Are Impossible)—Donny Gerrard	★78	97	2	LOVE REALLY HURTS WITHOUT YOU—Alex Brown		
★12	17	5	MOVIN'—Brass Construction	45	43	11	QUALIFIED MAN—Lattimore	79	83	4	HOW ABOUT LOVE—Chocolate Milk		
13	15	6	MAKE YOURS A HAPPY HOME—Gladys Knight & The Pips	46	31	13	KEEP HOLDING ON—Temptations	★80	NEW ENTRY		ROCK ME EASY BABY—Isaac Hayes		
★14	18	4	CAN'T HIDE LOVE—Earth, Wind & Fire	47	47	12	SEXY WAYS—PRETTY LEGS	81	86	2	(Fallin' Like) DOMINOES—Donald Byrd		
15	9	8	FOPP—Ohio Players	48	34	20	TURNING POINT—Tyrone Davis	82	85	3	WHAT ABOUT LOVE—Brief Encounter		
★16	21	5	GET UP AND BOOGIE—Silver Convention	49	37	12	YOU'RE MY ONE WEAKNESS GIRL—Street People	83	66	9	DOES YOUR MAMA KNOW—Rudy Love & Love Family		
17	7	8	LET'S GROOVE (Part 1)—Archie Bell & The Drells	★51	61	3	THE JAM—Graham Central Station	84	84	2	HIS HOUSE AND ME—Dionne Warwick		
18	19	8	LET'S MAKE A BABY—Billy Paul	52	40	9	LOVE HANGOVER—5th Dimension	85	88	2	IT'S THE MUSIC—Natural Four		
★19	23	6	GRATEFUL—Blue Magic	53	53	7	DAY AFTER DAY (Night After Night)—Reflection	★86	NEW ENTRY		RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale		
20	22	8	PARTY DOWN—Willie Hutch	★54	67	3	THIS IS IT—Melba Moore	★87	NEW ENTRY		NIGHT WALK—Van McCoy		
★21	36	3	LOVE HANGOVER—Diana Ross	55	50	12	TODAY I STARTED LOVING YOU AGAIN—Bobby Bland	88	90	3	SARA SMILE—Daryl Hall & John Oates		
22	13	9	DAYLIGHT—Bobby Womack	56	64	4	DO WHAT YOU FEEL—Atlanta Disco Band	★89	NEW ENTRY		OPEN—Smokey Robinson		
★23	30	5	SPANISH HUSTLE—Fatback Band	57	55	10	IT'S BEEN A LONG TIME—Stu "N" Ramjet	★90	NEW ENTRY		I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr.		
24	16	11	NEW ORLEANS—The Staple Singers	58	58	4	I WISH YOU WELL—Bill Withers	91	91	2	MAKE ME TWICE THE MAN—Notations		
25	20	21	BOOGIE FEVER—Syviers	★59	78	2	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps	92	70	4	REASONS—James Brown		
★26	32	4	YOU SEE THE TROUBLE WITH ME—Barry White	60	68	4	MARRIED, BUT NOT TO EACH OTHER—Denise LaSalle	93	65	11	FINDERS KEEPERS—Soul Children		
27	25	7	QUEEN OF CLUBS—K.C. & The Sunshine Band	★61	80	3	DO YOU WANNA DO A THING—Bloodstone	94	71	5	LET YOUR MIND BE FREE—Brother To Brother		
28	26	9	YOU ARE BEAUTIFUL—Stylistics	★62	72	3	LOVE ME RIGHT—Gary Toms Empire	95	NEW ENTRY		I GET LIFTED—Sweet Music		
★29	38	10	MORE MORE MORE Pt. 1—Andrea True Connection	★63	74	3	JEALOUSY—Major Harris	96	NEW ENTRY		INSTANT LOVE—Main Ingredient		
★30	41	4	ALL IN THE FAMILY—General Johnson	★64	NEW ENTRY		DANCE WIT ME—Rufus Featuring Chaka Khan	97	NEW ENTRY		ZONE—Rhythm Makers		
★31	57	3	KISS AND SAY GOODBYE—Manhattans	★65	75	4	THANK YOU BABY Part I & II—Leone Thomas	98	NEW ENTRY		I'M NOT IN LOVE—Dee Dee Sharp		
★32	59	4	YOUNG HEARTS RUN FREE—Candi Staton	★66	76	3	IN A GOOD GROVE/CHILD OF MINE—Joneses	99	NEW ENTRY		AMERICA THE BEAUTIFUL—Ray Charles		
33	28	10	MIGHTY HIGH—Mighty Clouds Of Joy	67	73	5	EASY LOVIN'/WE GOT THE RECIPE—Bo Kirkland & Ruth Davis	100	NEW ENTRY		SING A HAPPY FUNKY SONG—Miz Davis		

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General News

Johnson More Than R&B Singer

Syl Also Resents Constant Comparison To Al Green

By JIM FISHEL

NEW YORK—Syl Johnson is a blues-based performer who wants to be known as something more than just the other r&b vocalist on Hi Records. People sometimes view him as an imitator of Al Green, but one look at the track record and background of Johnson and all of that disappears.

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

"I find that people, wherever I perform, want to hear us play a sampling of the blues and people that know me and my music always request us to play it," he says, "I gained a lot of knowledge of the blues working the clubs of Chicago

and it still reflects in my singing and stage appearance."

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

Although Johnson is complimentary of Al Green and his recording triumphs, he finds that being on the same label sometimes causes bad repercussions among the public and critics.

"I'm always being compared to Al and I don't really think that it's fair because we both are into totally different things," he states. "Other than the fact that we both use the same producer and rhythm section, that's about as far as it goes, because I'm blues-influenced and he's gospel-influenced."

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

"Although I've yet to have a large crossover hit, many people know me because I've scored well on the charts for years with Twinight Records as well as Hi," he says. "Among my past r&b hits are 'Is It Because I'm Black,' 'Come On Sock It To Me,' 'Different Strokes' and 'Dresses Too Short.'"

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

Comedian Mayo Opens Disco Lady Club

Continued from page 33

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

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

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

Marsel Enterprises, parent company of Disco Lady, is planning a Disco Lady 2 in Oakland.

Mayor explains that Marsel Records, also under the Marsel Enterprises umbrella, was formed three weeks ago with its first release "Movin' On Up" by Gentlemens Quarterly due shortly.

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

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

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

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

"We can initially offer new acts more because we have a label they can sign with and a club where they can gain exposure," he declares.

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

Goodman Soloists

MADISONVILLE, Ky.—New product from the Goodman Family-owned Electric Arts Studio will spotlight two soloists in the group, Rusty Goodman and Johnny Cook.

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

Cook's album features all types of material with a distinctive contemporary gospel sound to appeal to the young. Cook himself is only 26.

Mayo contends the club seats 400 persons with two dance floors capable of holding all of them.

He has secured the services of Funky Boogie Brothers Inc., a disco DJ service firm in Lennox, Calif., to supply the music.

Michael Mitchell, vice president of the firm, explains that each night a different DJ is sent to the club.

Disco Lady is open Thursday-Sunday with a \$2.50 cover charge. Mayo says that within the next two months, it will be a nightly operation.

The spinners, Mitchell, S.J. Chestnut (president of the company) and Pedro Chinnery, carry with them two portable Pioneer turntables,

Teac model 2 audio mixer with a cassette to mix disks, JBL Century 100 speakers and they are currently installing lights for a light show.

Mitchell notes that several labels are supplying the firm with product. But many records are purchased from Soul City one-stop in Los Angeles.

Mayo contends he employs the services of the group as opposed to hiring a full-time, in-house spinner because, "We are new and feel that a professional DJ service can give our customers exactly what they want, immediately."

"If we can convince a patron the first time he visits that this is the in place, he will come back."

Soul Sauce

Continued from page 34

Singers, is now managing McCoo and Davis, while Don Davis, an r&b oriented producer is their a&r man.

"We selected Davis because he is r&b oriented while we are pop oriented. We feel this is a good marriage and will produce a sound that will fit any audience," says McCoo.

The duo is selecting its material from independent writers, publishing houses and writers secured by Don Davis.

In lining up talent for the re-activated Cotillion label, Henry Allen, president, has signed Philadelphia songwriter Sherman "Slim" Marshall to produce new material for Sister Sledge.

Marshall is composer of the tunes "Then Came You" and "I'm Doing Fine Now."

London act Al Green has put together a new show which features a female trio, Quiet Elegance, for his first Lake Tahoe appearance at the Sahara Hotel, May 10-19.

Bill Moore, air personality of WUHY, a classical music outlet in Philadelphia, reports he uses his show to play records unfamiliar to the Western world.

Moore says he plays music from India, Brazil and small independent jazz labels.

Out-of-print records are also featured on the show which airs Friday 11:30 p.m.-1 a.m.

Moore informs his audience of the

availability and locations where out-of-print and foreign product may be purchased.

He points out that contemporary jazz/MOR/r&b and pop are also aired.

Nashboro recording artist Gloria Spencer died April 2 in Charlotte, N.C., of a heart attack.

The 39-year-old, 625-pound gospel singer was in Charlotte for a concert performance.

Services were held in Harrisburg, Pa., Saturday (10).

Remember . . . we're in communications, so let's communicate.

Duncan Productions Goes To Cammarata

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

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

The entire catalog will be administered by Music International, Inc., the music publishing division of PMI.

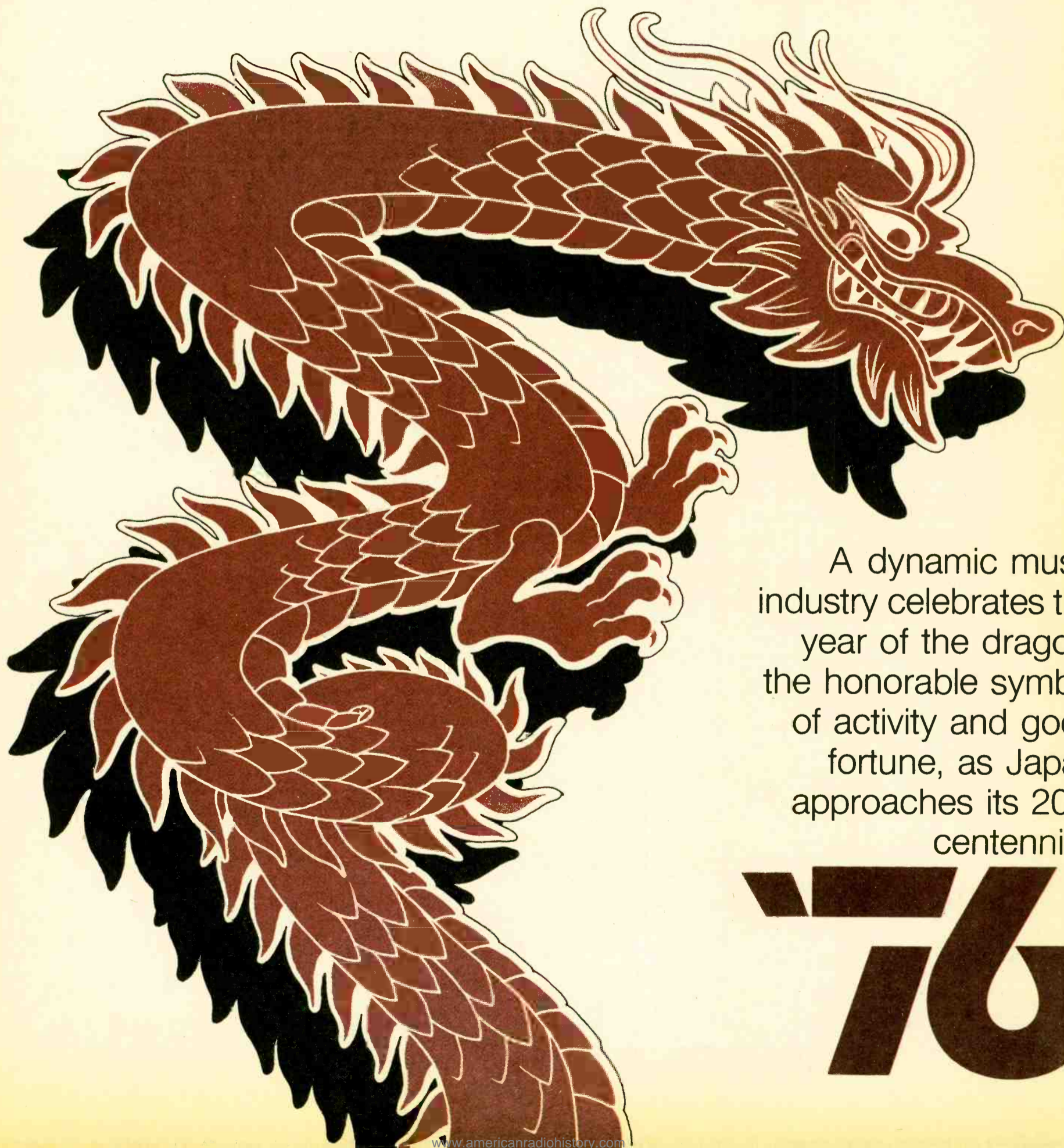
Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label), This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Rows include EARGASM, BRASS CONSTRUCTION, CITY LIFE, I WANT YOU, DIANA ROSS, GRATITUDE, RUFUS FEATURING CHAKA KHAN, MOTHERSHIP CONNECTION, SMOKEY'S FAMILY ROBINSON, LOVE & UNDERSTANDING, FAMILY REUNION, FULL OF FIRE, WAKE UP EVERYBODY, FEELS SO GOOD, LOOK OUT FOR #1, INSEPARABLE, I HEAR A SYMPHONY, CHOCOLATE MILK, WINGS OF LOVE, HE'S A FRIEND, A LOVE TRILOGY, CONCERT IN BLUES, LET THE MUSIC PLAY, SILVER CONVENTION, GROOVE-A-THON, TRUCKLOAD OF LOVIN', ARCHIE BELL & THE DRELLS, MYSTIC VOYAGE, DISCO-FIED, THE BEST OF GLADYS KNIGHT & THE PIPS, TURNING POINT, BACK TO BACK, LOVING POWER, ODYSSEY, FOR ALL WE KNOW, THE LEPRECHAUN, 2ND RESURRECTION, REFLECTIONS OF A GOLDEN DREAM, MOVIN' ON, FEEL THE SPIRIT, RAISING HELL, COLONIAL MAN, AMIGOS, THAT IS WHY YOU'RE OVERWEIGHT, BREEZIN', SAFETY ZONE, COME AS YOU ARE, IT'S GOOD TO BE ALIVE, TROPEA, ON TOP OF CLEAR, WARM & SONNY, STRETCHIN' OUT IN BOOTSY'S RUBBER BAND, I DON'T KNOW HOW TO LOVE HIM, FINDERS KEEPERS, ROMANTIC WARRIOR, PLACES AND SPACES, WHO I AM, THE SALSOUL ORCHESTRA, LADY BUMP, SO LET US ENTERTAIN YOU.

A BILLBOARD SPOTLIGHT

JAPAN




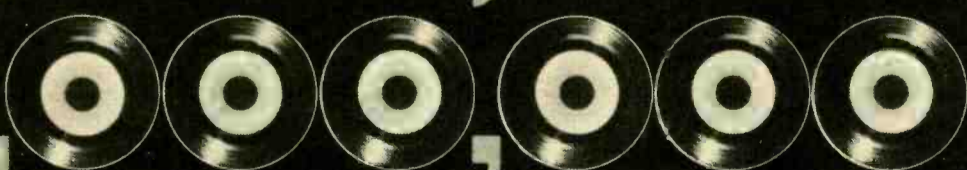
A dynamic music industry celebrates the year of the dragon, the honorable symbol of activity and good fortune, as Japan approaches its 20th centennial.

76

MICHEL POLNAREFF



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A TIME OF CHANGE FOR JAPAN'S MUSIC INDUSTRY



Toshiba-EMI photo

In this last nation to use price maintenance on records and tapes, the appearance of "discount tickets" ushers in a new era. Soaring inflation. Rising costs. Record companies are feeling the crunch. However, mechanical royalties are rising and this is good news for publishers, lyricists and composers—mechanicals may go up 6% by 1980. Meanwhile, the expensive, long drawn out creative recording session is here at last. It's called "new music." But while all this happens, the importing of recordings from abroad adds to the complexity of the Japanese market. Then there is the "private recording" situation as more and more Japanese "take" their music from broadcast on tape recorders. It is going to be a most interesting year.

By **BEN OKANO**
(President, Music Labo)

One thousand firms go bankrupt every month in Japan. The Japanese record business is also greatly influenced by the current economic recession. The annual production of records which never once declined in the last 15 years, actually decreased in 1975. Some 177,371,000 records were manufactured in 1975, which is a decrease of 2% when compared with 1974 when 181,659,000 units were manufactured. Dollarwise, production in 1975 reached \$457 million, an increase of 4% when compared with \$441 million of 1974. However, the rate of increase is the lowest in the last 15 years.

Per unit cost of records in Japan has been increasing steadily. Per unit cost records in 1971 was about \$1.70. The figure increased to about \$2.60 in 1975. Manufacturers tried to cope with soaring costs by raising the prices on records.

In fact, Crown Records raised the retail price on singles to 600 yen (\$2) from 500 yen (\$1.67) two years ago. But at that time no record manufacturer followed Crown Records.

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

Until three years ago, the average price on LPs was 2,000 yen (\$6.67), but the average price on LPs is almost 2,500 yen (\$8.33) now. The feeling in the industry is that the price hike is "unavoidable."

Current inflation and soaring of various costs are the main reasons for the price hike. Soaring costs for personnel, production and distribution nullified the efforts made for rationalized operations. The result is the price hike.

Under such circumstances, mechanical royalties and licensing fee for masters are expected to increase. Mechanical royalties on both singles and LPs are expected to raise to 6% by 1980. The rate has been set by the Japanese Society of Rights of Authors & Composers (JASRAC) and the Japan Phonograph Record Assn (JPRA). The percentage will be applied to the retail price after subtracting the commodity tax of 15%. This means that collections from mechanical royalties will increase together with an increase of the retail price. This fact further puts record manufacturers in bad position, but certainly it is good news for music publishers, lyricists and composers.

It is not strange to see an increase in the licensing fee for masters. The style of producing records has greatly changed in the last 10 years. Until then, most lyricists and composers were exclusively contracted to record companies. Record producers were completely done by record companies. However, this practice started to change about 10 years ago when independent production companies started to appear and rights on masters began to belong to them. When record productions were totally handled by a record company, it could do anything to rationalize its product on activities. However, working with an independent production company, it became necessary for a record company to meet a demand made by it. This fact added another burden on a record label.

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

A lot of money is spent on produc-

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

The licensing fees for foreign masters are also increasing as a result of an increase of the number of record companies. In the past, the rate was 10% and now it is reaching the rate of 15%.

Inflation is another big problem that a record company is coping with. Inflation greatly affected the demand of consumers for records which in turn is affecting the sales.

An increase of unemployment and a cut in wages resulted in the decreased expenditure for leisure. Of course, it does not mean that the number of music lovers is becoming smaller. People just started to look for other ways to "obtain music." Thus, a new problem of "private recordings" arose for the industry. A report released by JPRA points out that "The rate of increase of the production of playback equipment was higher than that of records. Cultivating the demand for records is an urgent subject for the whole industry." It is clear that the greatest use for tape recorders is "recording of records or music broadcastings" and these privately recorded tapes are replacing records in many cases at this time of inflation. It should be emphasized that this practice of private recordings is greatly affecting the record industry in Japan.

The sales of domestic records in 1975 reached \$232 million, which is a slight increase when compared with \$231 of 1974. Consequently, the market share declined from 60% of 1974 to 58 in 1975.

On the other hand, sales had a healthy increase in 1975 and reached \$172 million. Sales in 1974 was \$157 million. Foreign records expanded their share from 40 of 1974 to 42% in 1975. Until 1974, domestic records had steadily been expanding their market share, but the trend stopped in 1975. It is very difficult to predict whether this "new trend" will continue. At the moment, Japan is a strong domestic market.

As for tapes, the production of cassette tapes exceeded that of cartridge tapes in 1975. This fact is not only limited to Japan, but it seems that we are in the "era of cassettes." The production of cartridges declined to 12,160,000 units (12,790,000 units in 1974) in 1975. On the other hand, the production of cassettes increased to 14,090,000 units (11,154,000 units) in the same year. The production of reel-to-reel tapes declined from 111,000 units of 1974 to 44,000 units in 1975. The sales of pre-recorded cassettes increased at record stores and at the same time cassette playback systems for cars penetrated the market.

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

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

The export of records in 1975 did not even reach 1% of the total production. During the year, records worth \$1.7 million were exported and this is an increase of 27% when compared with the previous year. Even though it is an increase, the amount is still small.

A total of \$333,000 worth of records was exported to the U.S. British record importers often seek American records, which are readily deleted from the catalog in the U.S. and in Japan. In many cases they look for country records or "Live in Japan" records by American jazz artists. There is no cutout market per se in Japan.

Imports of records in 1975 reached \$10.7 million, which is an increase of 2% when compared with 1974. In some cases, these imported records appear in the Japanese market faster and at a cheaper price than those released by the Japanese licensees. These imported records create a problem for Japanese music sub-publishers because royalties are not paid on imported records. The biggest exporter of records to Japan is the U.S.

The number of foreign labels represented in Japan was 102 in 1971, but this number had increased to 168 by 1975. One of the reasons for this is that the number of record companies has increased during these years. The other reason is joint-venture record companies in Japan are actively concluding label deals with those foreign labels which are not included under the wings of their partners. The business itself is becoming more internationally oriented.

It is difficult to list an exact percentage of records sold by direct mail. However, the biggest problem in this field is also that of soaring costs. Postage was recently doubled. Therefore, most of the advertisements are now placed in printed media. The price on records sold via DMs are somewhat lower than that of records sold in retail shops. This fact often creates trouble between
(Continued on page 58)



Tokuma photo

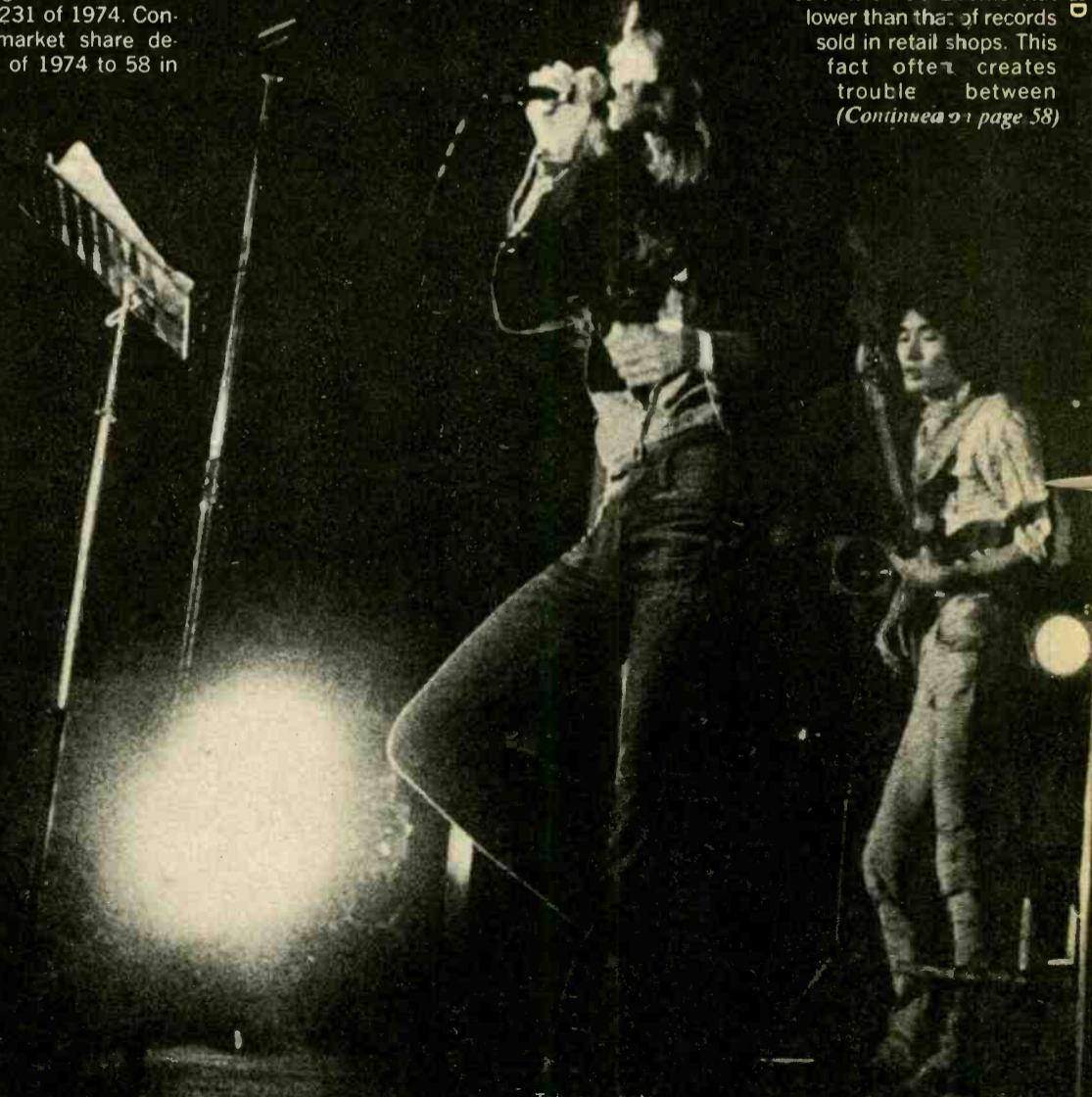
Yumi Arai (Toshiba-EMI), the queen of "New Music" (top of page).

Masaki Veda & South To South (Tokuma), another "New Music" act.



Elec photo

"New Music" acts Eikichi Yazawa (CBS Sony) left and Hako Yamazaki (Elec).



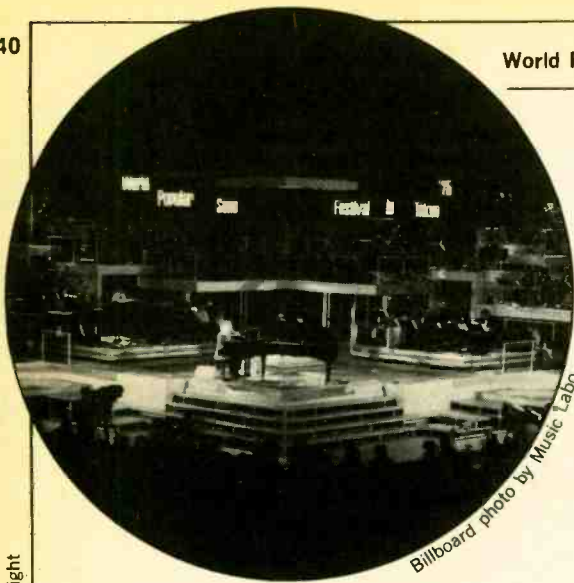
Tokuma photo

West Road Blues Band (Tokuma) performing "New Music."

A Billboard Spotlight

APRIL 17, 1976, BILLBOARD

World Popular Song Festival.



Billboard photo by Music Labo

There are 31 music festivals held each year in Japan. This means there is one festival for every 11.7 days.

Even though there are 31 festivals, there are not 31 "distinct" festivals. One festival may be divided into two: one held during the first half of the year, and the second part held in the second half of the year. However, artists do appear at both events and people do treat each of these "sub-festivals" as one big event.

Among these events, 13 are sponsored by broadcasting stations. Television and radio stations play an important role in exposing new songs and new artists. Therefore, these festivals have considerable influence and people in the industry pay a lot of attention to them.

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

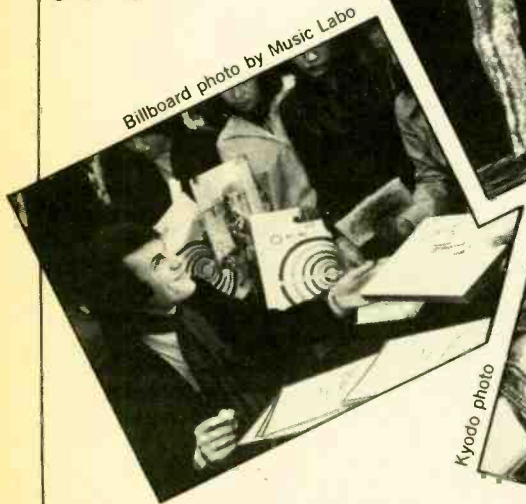
About 20 male vocalists and the same number of female vocalists appear on the Year-End Singing Competition and sing their hit songs alternately. The winning team, Reds

Billboard photo by Music Labo



Michel Polnareff.

Sal Adamo at autographing session.



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

Kyodo photo



Graciela Susana.



Billboard photo by Music Labo

(females) or Whites (male), is determined by a number of specially selected judges. This is a very popular program and registers the rating of nearly 30%. Therefore, the commercial stations could not compete with NHK. The Year-End Singing Competition is videotaped and the tapes are sent to the Japanese embassies and consulates throughout the world and are shown to Japanese living in foreign countries. Some people satirically call the Year-End Singing Competition "a national event."

Many artists who appear on the Japan Record Grand Prix also appear at the Year-End Singing Competition. Therefore, the Japan Record Grand Prix is held between 7 p.m. and 9 p.m. and the Year-End Singing Competition is held between 9 p.m. and 11:45 p.m. The artists are taken from the Imperial Theater, where the Japan Record Grand Prix is held, to NKH Hall, where the Year-End Competition is held, in cars led by police.

It is important for record labels and talent management agencies to have their artists appearing on NHK's Year-End Singing Competition. In an exaggerated way, it is a problem of whether to "live or die" for them. People in the industry consider this event one of the most important music happenings.

The same thing could be said for the Japan Record Grand Prix. It is similar to the Grammy Awards and even the presidents of record companies come to the theater Dec. 31 when the Record Grand Prix, the best vocalist of the year and the best new

FESTIVALS: A 'Live Or Die' Serious Contest

In Japan it's nothing for an artist to spend more than 60 days a year preparing for festivals or participating in festivals—too much says the booking agent/personal management association. With 31 different festivals going, the situation may change this year.

artist of the year are selected. A record company also receives an award when its artist is selected to the Record Grand Prix. The Japan Record Grand Prix, of course, gathers high ratings and has great influence on music business.

Other commercial stations could not let TBS alone have such an influence on the music industry. For this reason, all commercial stations, except TBS and NHK, launched the Japan Popular Song Grand Prix six years ago. The award is given to a singer who contributes the most to the music broadcasted. This is a relatively new award and is televised alternately by each commercial station.

From the viewpoint of record companies, since their artists are receiving a lot of exposure from these stations, they have to be cooperative with the event. Winning an award gives a merit which in no way is small. At the same time, because the event is held in November, it may influence an artist's appearance on the Year-End Singing Competition and his possibilities for the Japan Record Grand Prix. Therefore, people in the industry consider this another important event.

These three events are considered the most important among record companies. People in this industry pay a lot of attention to them. In fact, people often say that these three events are sufficient.

When the Japan Popular Song Grand Prix was launched, broadcasting stations concluded a "gentlemen's agreement" among themselves and agreed not to hold any festival with the title of "Grand Prix" individually. The Japan Record Grand Prix played an important role in increasing prestige for TBS, however, because the Japan Popular Song Grand Prix is sponsored jointly, no one individual station really gets all the merits. Thus, broadcasting stations started to launch their own music



festivals. Television stations like Fuji, NTV and NET launched their own festivals. JOQR, a radio station, launched a music festival called Shinjuku Music Festival for new artists. JOLF and JORF, also radio stations, followed the station and established their own festivals for new artists.

Music festivals in Japan are contests: artists win and lose. They do not have a clear-out characteristic as for example, Newport Jazz Festival, a yearly reunion for jazz artists.

Festivals in Japan may be effective in exposing new artists and new songs. In this sense Shinjuku Music Festival and Iizuku Music Festival, a festival which is held in the Southern island of Kyushu, have their own characteristics: Both festivals are specially designed for new artists. However, these new artists sing songs that are already released on records, therefore, they are not the contests for "new songs."

Popular Song Contest, sponsored by Yamaha, is not related to any broadcasting station. It is a contest for unknown amateur lyricists, composers and singers (most of them are singer/songwriters). This contest has created top artists in the past and they sold millions of records. This contest is related (Continued on page 58)



75 TOKYO MUSIC FESTIVAL

Billboard photo by Music Labo

1975 Tokyo Music Festival.

Japan 'Heavenly' For Foreign Acts

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

More than 100 acts visited Japan in 1975. It is a heaven for foreign artists.

There are a number of foreign artists who clearly consider Japan as "their" market. For example, the Ventures. They visit Japan every year and hold nearly 100 concerts per visit. In Japan they are considered "the fathers" of electric guitar players and the Japanese youth come to their concerts to learn new techniques.

Nini Rosso, Claude Ciari, Paul Mauriat, Sam Taylor, Salvatore Adamo and Perez Prado are among the artists who visit Japan regularly. Songs composed by the Ventures became hits. Claude Ciari and Sam Taylor did recordings in Japan and these records had substantial sales here.

There is a female vocalist from Argentina who also has been coming back to Japan every year. This singer, Graciela Susana who is also well known in her home country, has a recording contract with Toshiba-EMI and has recorded a number of songs in Japanese.

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

months in Japan and six months in Argentina.

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

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

Many jazz artists come to Japan. Ella Fitzgerald, Peggy Lee, Sarah Vaughan, Carmen McRae, Art Blakey, Milt Jackson, Ray Brown, Oscar Peterson and McCoy Tyner are jazz artists who visited Japan last year. Ray Brown signed a contract with Alfa Music and he will be producing jazz records in Japan. He will be working closely with the No. 1 Japanese jazz pianist, Norio Maeda.

Buddy Guy, Junior Wells, Otis Rush and Big Joe Williams were among the blues artists who visited Japan in 1975.

Among pop artists who came here from the U.S. were Helen Reddy, Glen Campbell, Jose Feliciano, (Continued on page 50)

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to be the BEST in the business of creation, promotion
and sales.*

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(Non-full-time director).

Statutory Auditor, *Kokichi Matsuno*

(President, Victor Company of Japan, Ltd.)

Statutory Auditor, *John H. Rich, Jr.*

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(Director, Regional Market Development, Asia-Pacific, RCA Records)

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

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

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

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

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

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

Good sound comes from mixers who use the modern equipment installed in

these studios. However, the biggest difference that exists between recording studios in Japan and in the U.S. or in the U.K. is an appreciation that is given to the mixers working at these studios. It does not mean that their hard work is not appreciated. The point is that their work is not appreciated properly. It is only recently that an album cover of a domestic LP started to carry the name of a mixer who worked the album along with the names of the artist, the producer and musicians. A point is made by Kei Ryuzoji, studio manager of Onkio Haus, which is one of the major recording studios in the world's second largest record market: "For every record that is recorded at our recording studio, we ask the record company to state on the record cover 'Recorded at Onkio Haus.' This gives pride to mixers and staffers who are working here. We also ask record companies to carry the name of our engineer on a record cover

whenever the record is recorded at our studio. We are trying to improve the position of studio engineers. Their work should be highly appreciated. A mixer plays an important role in creating music and it is only natural that he be treated equally with artists and producers. I hope we will catch up with the U.S. and Europe in this sense as well." An average engineering fee for a mixer in Japan is \$10 which is low when compared with that in the U.S.

He points out that more and more recording studios are using U.S.-made consoles because, according to Ryuzoji, they are equipped with the voltage control attenuators (VCA) and are easier to use for multi-track recordings. Victor Studio (studio manager Kiyoshi Okumura) has recently replaced its JVC console in Studio 2 with the Quad-Eight console. Multi-track recordings necessitate remixings which result in extended studio hours, which in turn give more business to rental studios. An average LP in Japan was completed in 80 hours in the past. The multi-track recording increased the number of

Special equipment for Studio No. 1 and Studio No. 2 include echo machines (2 EMT Reverberation Units EMT 140STs, AKG BX-20, Quad-Eight Reverberation System RV-10, Otari Af-066), microphones (6 Neumann M-49Cs, 10 Neumann U87s, 5 Neumann KM86s, 4 Sony C-500Rs, 6 Sony C-37Ps, 10 Sony C-38As, 5 RCA 77DXs, 4 Electro-Voice RE-20s, 4 AKG D224Es, 2 AKG D202Es), a Dolby (M-16) noise reduction system, a Stellavox (Type-SQ-7) quadrasonic portable tape recorder, a Quad-Eight (LM-6200) sub mixer, a Quad-Eight (TM-499) digital audio delay, a Countryman (Type 968) phase shifter, an Altec (9062A) graphic equalizer, a Quad-Eight (Auto-Mix 23B) limiter, a Spectra Sonics (Model-610) complemeter.

Sekiguchi is another expert recording engineer who has been concerned with the position of recording engineers. "At last the importance of engineers in creating music is started to be recognized by the people in the industry. And at the same time, I have to point out that the ability of mixers working for

Studios Spin With Multi-Track Growth

By ALEX ABRAMOFF
(Chief of Overseas Relations, Music Labo)

hours for the completion of an average LP to 120. Increased studio hours is pointed out by Toji Sekiguchi, managing director and general manager of recording engineering of Mouri Studio. He reports that at his studios, the work hours in 1975 increased by 20% over 1974. Mouri Studio has two studios known for modern equipment and high engineering standards.

Its larger studio, No. 1, has an area of 260m² (2,798 square feet) and can accommodate as many as 60 musicians. Basic equipment of Studio No. 1 comprises a 20-input, 16-output Quad-Eight QE-2082 mixing console, five tape recorders (Scully 288-16B, Ampex AG-440-8, Scully 280-4, 2 Ampex AG-440B-2s), five monitor speakers (Altec A7XX) in the control room, five monitor speakers (Altec 640E) in the studio proper and five monitor speakers (Altec 1569A). The rental fee per hour (as of February 1976) is \$90 between 9 a.m. and 5 p.m., \$100 between 5 p.m. and midnight and \$117 between midnight and 9 a.m.

The smaller studio, No. 2, with an area of 120m² (1,291 square feet) accommodates as many as 40 musicians. The studio has a 16-input, 8-output Quad-Eight QE1682 mixing console, four tape recorders (Ampex AG-440-8, Ampex AG-440-B-4, 2 Ampex AG-440B-2s), five monitor speakers (Altec A7XX) in the control room, five monitor speakers (Altec 604E) in the studio and five monitor amplifiers (Altec 1569A). The hourly rental fee is \$70, \$80 and \$90.

rental studios improved a lot. One of our mixers, Naohiro Kobayashi, mixed the 1975 Japan Record Grand Prix song of Akira Fuse (King) and received an engineering award for it. It is the first time that a mixer working for a rental studio received such an authoritative award and it is encouraging for other mixers," says Sekiguchi. Even though the number is limited, there are already some independent mixers in Japan.

A multi-track recording implies that tracks of the same record may be recorded at different studios. This fact made it necessary for recording studios to have some common standards. Sekiguchi, who is also one of the directors of the Television, Film And Sound Recording Council of Japan, is working through the council to standardize the terms used in recording studios, recording sheets for multi-track recordings and small speakers for monitoring. By setting up these standards it will be easier for recording engineers to work and maintain the quality of multi-track recordings. Also, Sekiguchi says that Japan was invited to join FICS (La Federation Internationale Des Chasseurs De Son) which holds an annual international contest for amateur sound recordings. According to him, Japan will participate for the first time in the contest scheduled for this fall in Switzerland. This may be a valuable place for the Japanese engineers to exchange views and opinions with the foreign engineers.

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

(Continued on page 54)



Yousui Inoue (For Life), one of the biggest album sellers in Japan, plans his new recording at Onkio Haus.

The 'Genuine A&R' Expert Is Recognized

The term a&r is not widely used in Japan. The words that are used instead are "producer" or "director" which do not have any difference in their meanings in Japan.

In the past, most of lyricists and composers used to be exclusively contracted to record companies. There existed a "master and pupil" relationship between a lyricist/composer and a would-be singer. A lyricist or a composer gave a song to his pupil who made a debut with this song. Lyricists and composers were used to select a song for singers. Of course there were a number of producers who selected songs for singers and created hits. However, in many cases, a composer acted as a producer at a recording session.

But it has changed. There are still a num-

ber of exclusively contracted lyricists and composers, but most of the compositions are produced by independent production companies. Therefore, most of the hits nowadays are made by "independent producers." However, these independent producers are not "independent" in the American or European sense. Most of them work for music publishers such as Watanabe Music Publishing, Nichion, Tokyo Music Publishing and Shinko Music Publishing. These music publishers have a distinct a&r division and producers belong to a music publisher to produce masters. Record companies have their own "directors" but a number of hits created by them is small. The fact is that it is becoming increasingly difficult for a hit to break out of a corpo-

rate structure.

Many folk and rock, so called "New Music," artists prefer not only to write their songs by themselves, but also to record their songs alone. In other words, to produce masters by themselves. They want to record with a producer that they can believe in.

Under these circumstances, Polydor K.K. has established eight related independent production firms. Polydor officials strongly feel that capable producers cannot really be creative in a Japanese corporate structure which is centered around lifetime employment and seniority. The company is practically separating entire production activi-



Mouri Studio photo

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

ties from the corporate structure.

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

The industry here has started to realize the importance of producers in the creative field and Polydor is having success by putting this theory into daily practice.

It seems that Japan will have genuine independent producers in near future and their influence on the corporate structure of record companies will not be small.



AMERICANS THAT WILL REMAIN IN JAPANESE HISTORY.



COMM. MATTHEW PERRY



THEODORE ROOSEVELT



DOUGLAS MacARTHUR



EDWIN REISCHAUER

AND



Photo by Toshi Ohkubo

FELIX PAPPALARDI

WHO CREATED

CREATION

a Japanese Rock Group

ON



TOSHIBA EMI IN JAPAN



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AVERAGE WHITE BAND EDDIE KENDRICKS SANTANA NEIL YOUNG CARPENTERS CARAVELLI FELIX PAPPALARDI-CREATION
RAPHAEL JONI MITCHELL LA EXPRESS PETER NERO NANCY WILSON B.S. & T. BILLY VAUGHN NEIL DIAMOND SUZI QUATRO
THREE DEGREES CLIFF RICHARD VENTURES RUFUS NATALIE COLE TOMMY DORSEY ORK. NEW ORLEANS TRADITIONAL BAND

What do you leave out in calculating royalty payments? Broadcasting stations have one idea and the rights society have another. Meanwhile, record manufacturers are concerned about royalties paid on one side. Then there is the budget LP question. And in the meantime, the print music business burgeons to say nothing of exciting products such as books that include the scores, photos, biographies and discographies of the recording artists.

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

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

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

Record manufacturers are reluctant to pay the royalties one-sidedly. In fact, if blanket royalty payments are put into effect, the amount

will be incomparable to the broadcasting royalties of the past.

For some budget LPs, the royalty may become smaller. However, the overall income of music publishers, lyricists and composers from mechanical royalties will increase.

The biggest interest for the Japanese music publishers is the enforcement of blanket royalty payments. In 1975, a committee was formed between NHK (Japan Broadcasting Corp., semi-governmental) and JASRAC. A similar committee was also formed between National Assn. of Commercial Broadcasters in Japan and JASRAC. At these committees, negotiations were held on blanket royalty payments for broadcasting. The conclusion was reached that both NHK and commercial stations would make a provisional payment (for the period between April 1975 and March 1976) and the negotiations for the adoption of blanket payments will be held again sometime in the first half of 1976.

The provisional payment is made up of: \$2,270,000 which will be paid by commercial stations, and \$627,000 which will be paid by NHK. The total provisional payment amounts

million as the blanket royalty payment for broadcasting. NHK considers "1/3 or 1/4 of commercial stations" to be a reasonable rate for them. Even if the rate of 1/4 were applied, NHK will still have to pay more than \$2 million as the blanket royalty payment for broadcasting. The total payment from commercial stations and NHK would exceed \$11 million. The overall income of commercial stations has been increasing since 1973, and even when 1973 is taken as an example, they would have had to make a payment which is six times greater of what they made.

There is also a big difference in opinion between JASRAC and broadcasting stations on what should be excluded from the amount to be used as a basis for making calculations from royalty payments. Broadcasting stations insist on excluding the items which make up nearly 80% of their total income. On the other hand, JASRAC agrees to exclude the items which make up only about 20% of the total income. Therefore, their views are 180 degrees opposite of each other. Commercial stations hold that the income for production of programs and income from commer-

Blanket Broadcast, One-Side Royalty Turn Up Publishing Fortissimo

By TAKESHI AKOJIMA
(Editor-in-Chief, Music Labo)

to \$2,897,000. This is an increase of almost 50% when compared with the provisional payment of the previous year. Therefore, it could be said that there was a certain progress on the part of copyright owners. However, certain officials of JASRAC are dissatisfied with the outcome of the negotiations.

Why they had to settle for a provisional payment? There was a big gap between the opinions of JASRAC and NHK or JASRAC and National Assn. of Commercial Broadcasters in Japan. NHK did not even want to sit at a negotiation table if the adoption of blanket payments were assumed. (However, some officials of NHK are starting to second the idea of blanket payments.) Broadcasting stations wanted to keep their payments to "the minimum" and copyright owners wanted to get "the maximum." This resulted in hard feelings which could not be resolved by logic. There is a little hope for a concession from either side.

In 1973, the overall income of commercial stations was about \$1.8 billion. According to JASRAC, \$470 million of this amount should be used as a basis for calculating the blanket royalty payments for broadcasting. If the rate of 2%, as in the U.S., were applied, then commercial stations will have to pay about \$9

million as the blanket royalty payment for broadcasting. JASRAC sees no room for any concession particularly on these two points.

In the U.S., all productions are done by independent production companies. Therefore, the money that is related to productions is not subject to blanket royalty payments for broadcasting. However, in Japan, 50% of programs are still produced by broadcasting stations themselves.

NHK has a national network. Commercial stations have their own networks, but these networks are not really the networks in the American sense, but the results of contracts between a key station and local stations which are completely independent companies from a key station. Also as stated above, half of the programs in Japan are produced by broadcasting stations themselves. These facts which are special to Japan add to the difficulties in conducting negotiations for blanket royalty payments for broadcasting.

The negotiations between JASRAC and NHK, and between JASRAC and commercial stations will start again soon. Since there is little chance for a compromise, the Cultural Agency may step in as an arbitrator. Nothing really can be predicted at the moment.

The policies of JASRAC for this year include an increase of the rate of performance royalties, which

has been the same for the last 12 years, and setting up a rule on the royalties of imported records. Nothing so far has been done with the royalties on imported records. JASRAC will be designing the means as to how to deal with these problems. Even if improvements are made on these two aspects, collections from them will be no way comparable with those from blanket royalty payments.

In any case, the adoption of blanket royalty payments is the main point of interest for the Japanese music publishers in 1976.

A point should be made on the printing business which has been developing rapidly in Japan for several years. And music publishers, which had little or no interest in this field, started to turn their interests to the printing business.

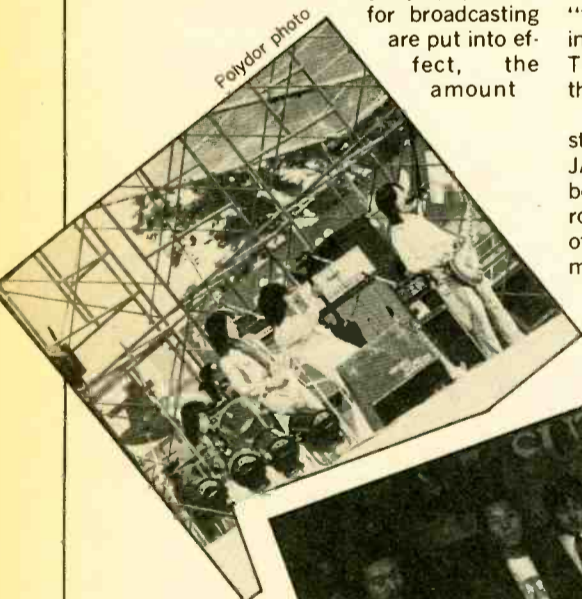
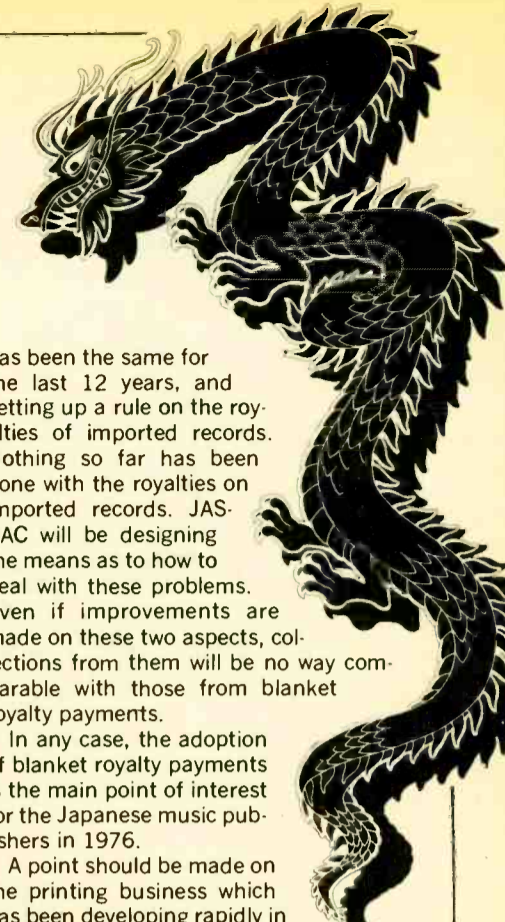
Especially after the war, a big weight was given to the education of classical music in Japan. In fact there has been a substantial printing business for classical music sheets and folios. However, the market for printed popular music was very limited and music publishers and book publishers, except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

However, since two or three years ago, Japanese-made folk and rock music rapidly expanded in popularity among youth and in 1975, they greatly increased their market share under the title of "New Music." Because of this trend, a number of guitarists increased among the population and this resulted in an increasing demand for music sheets and folios. Records, instruments and scores became inseparable for many current hits.

Books on Japanese stars started to be published in Japan. A book includes scores, photos, stories and a discography of a particular artist. Books on Yousui Inoue, Kei Ogura, Kaguyahime and Akira Fuse are selling well together with their records. It is said that the printing business in Japan expanded by three times in the past few years.

Ongaku No Tomo Sha, Shinko Music Publishing and Zen-On Music started their business from printing. These are considered as the "big 3" in this business. Nichion started its printing business six years ago. Alfa Music, Toshiba Music Publishing, April Music, Pacific Music Publishing, Intersong and Taiyo Music started to be involved in printing in the last one or two years.

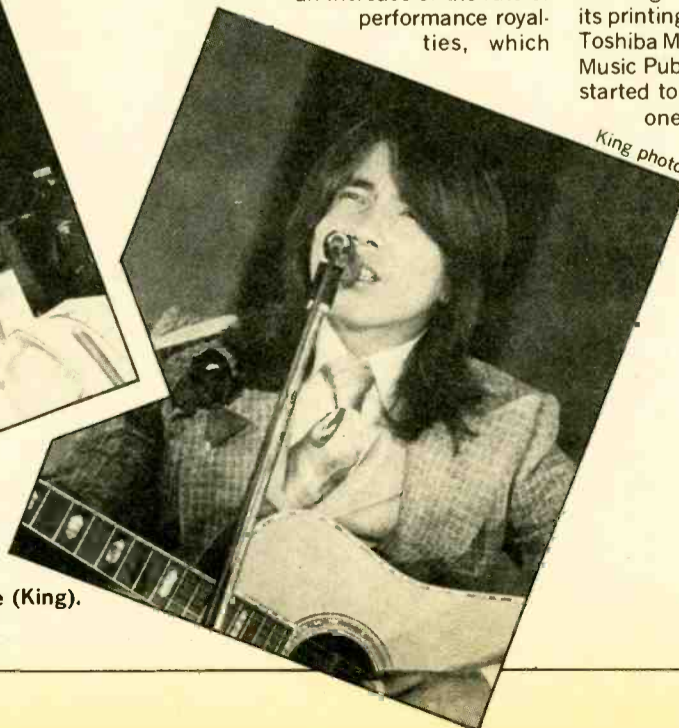
This "new business" gives the Japanese music publishers a chance to expand and they are starting to recognize the importance of this new business.



Kei Ogura (Polydor).



Kaguyahime (Crown).



Akira Fuse (King).



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TV's 'Golden Hour' Flickers As New Formats Are Sought

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

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

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

In 1965, Tokyo Broadcasting System (TBS) launched a successful music program called "Songs Grand Prix" and the style was soon followed by other television stations such as Nippon Television Network (NTV), Fuji Television, Nippon Educational Television (NET) and Tokyo 12 Channel. The golden hour, between 8 p.m. and 9 p.m., any day of the week was flooded with such stanzas.

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

In 1969, television and radio stations in Tokyo and Osaka started to establish music publishers as their subsidiary com-

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

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

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

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

Whereas key television and radio stations in Japan hold a monthly audition for new artists where the winners receive a

(Continued on page 57)



Victor photo

What's going to happen now that the public has tired of seeing the same faces in the endless parade of television music shows? The single, "Oyoge Taiyakikun" sells 3.7 million, an all-time high figure, and it wasn't exposed on a music program but a children's show. Clearly, there is a new trend emerging in tv music presentation. There are nine music tv shows now, or half the amount of that a few years ago. What's going to happen with the rush of broadcasters into festivals and the resulting sameness of faces that came to haunt "Best ten" tv?

Cover of "Oyoge Taiyakikun," Masato Shimon (Canyon), which sold 3.7 million copies (at top). Mineko Nishikawa (Victor), at 1975 Japan Popular Song Grand Prix.



Billboard photo by Music Labo

1975 Japan Record Grand Prix. Masako Mori (Tokuma), Momoe Yamaguchi (CBS/Sony), Jimko Sakurada (Victor) are three stars created by NTV's "Birth Of A Star" (all are from left in photo from the movie 'Hatsukoi Jidai' ("The Age Of First Love")).



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Recorder Industry Picks '76 'First Year For Video'

By SUKEKAZU TANAKA
(Editor-in-Chief, Dempa Publications)

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

According to the statistics released by the Ministry of International Trade And Industry (MITI), 119,162 units, \$93,250,000 worth, of video (VTR) units were manufactured during 1975. The results are 96.1% and 97.9%, respectively, when compared with 1974 when 124,008 units, \$95,290,000 worth, were manufactured.

The units manufactured reached their peak in 1973 with 137,008 units since then, in 1974 and 1975, the units manufactured have been decreasing for two consecutive

years. Money-wise, because the format has switched from an open reel format to cartridge and cassette formats, it had been increasing as a result of an increase of per unit price, however, the figure for 1975 recorded a decrease over 1974 even in that aspect.

It was hoped in 1972, when the demand for compact VTR units doubled that of the previous year, that the demand for video systems would continue to soar. However, the fact is that because of an oil crisis and economic slow down, the video industry in Japan could not practically expand until today.

Therefore, the size of the video industry per se, including the software field, is relatively small. It only accounts for 5-8% of yearly production of color tv sets (\$1.9 billion worth), tape recorders (\$1.4 billion) or stereo sets (\$1.1 billion).

The first compact VTR unit in Japan was developed over 10 years ago, however, it was only in 1973 that the units were starting to be promoted and sold for home uses via the sales routes for home electric appliances. Up to 1973, the ratio between the export and the domestic use was 50-50. Domestically, the units were mostly used for industrial and educational purposes.

After 1973, when the sales started for home uses, the demand for home uses started to catch up with those for industrial and educational uses and last year, the main demand for video units came from homes.

However, the total demand in 1975 did not increase at all, and as a matter of fact, it decreased when compared with the previous year.

Last spring, Sony introduced its low-price 1/2-inch cassette VTR, Betamax, to the market. The company geared its production of Betamax units from the last fall.

The total video units produced between January and August 1975, showed a decrease of 18% over the same period in 1974. However, the figure turned out to be an increase of 27% between September and December 1975, when compared with the same period in the previous year. This shows how a geared production of Betamax by Sony affected the overall production in the video industry.

Sony declared that it will manufacture 100,000 Betamax units in 1976. In 1973, Sony tried to achieve the production of 100,000 units but failed. Chairman Akio Morita announced 1976 to be "the first year of video" and he himself declared the goal of 100,000 units and most probably they will achieve this goal.

Their competitors will certainly come up
(Continued on page 57)

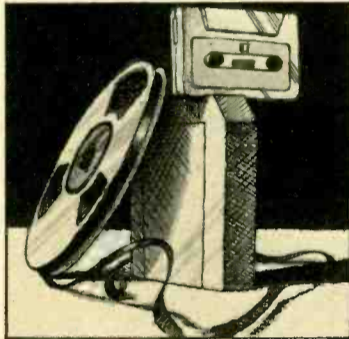
Blank Tape Giants Spawn U.S. Plant Expansion

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

TDK is the only Japanese blank tape manufacturer which has its own factory in the U.S.

The factory, TDK California, was opened in October 1972 and it has been manufacturing 500,000 units of blank tape monthly since the spring of 1973. The factory has the capacity of manufacturing one million units of blank tape per month. In its initial stage of planning, the factory was supposed to manufacture enough units of blank tape to meet the total demand in the U.S. However, according to an official of TDK, the production of the factory is still at the level of 1973.

All tapes that are produced at the factory are for music recording. TDK specializes in manufacturing of audio blank tapes. How-



ever, its high-class blank tape, "SA" tape, is still manufactured in Japan and is transported to the U.S.

When the factory was opened, it had a lot of mechanical troubles, but all these troubles have been corrected and the production is going on smoothly now. The sales of the TDK tapes in the U.S. market is growing steadily.

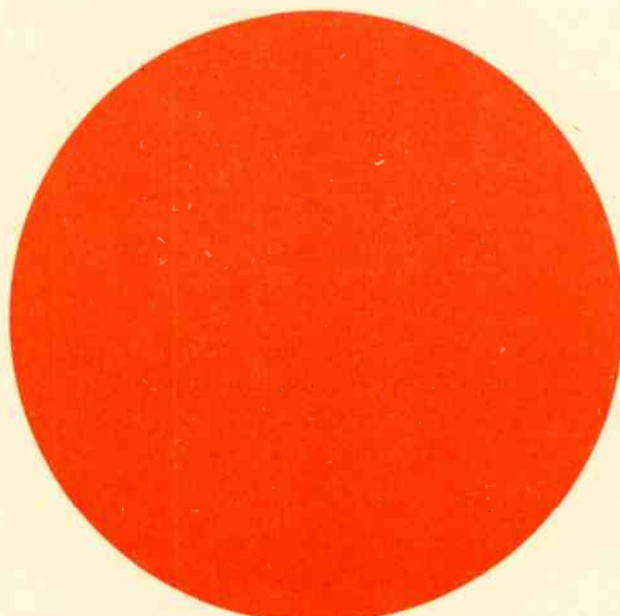
Sony is constructing its first tape manufacturing factory in the U.S. This factory in Alabama will be opened in the spring of 1977 and will concentrate on manufacturing blank video tape. The factory will be producing 300,000 units of blank video tapes monthly. Currently, Sony Magnetic manufactures the blank tape which is supplied to the U.S. market.
(Continued on page 58)



Sony photo

A Billboard Spotlight

APRIL 17, 1976, BILLBOARD



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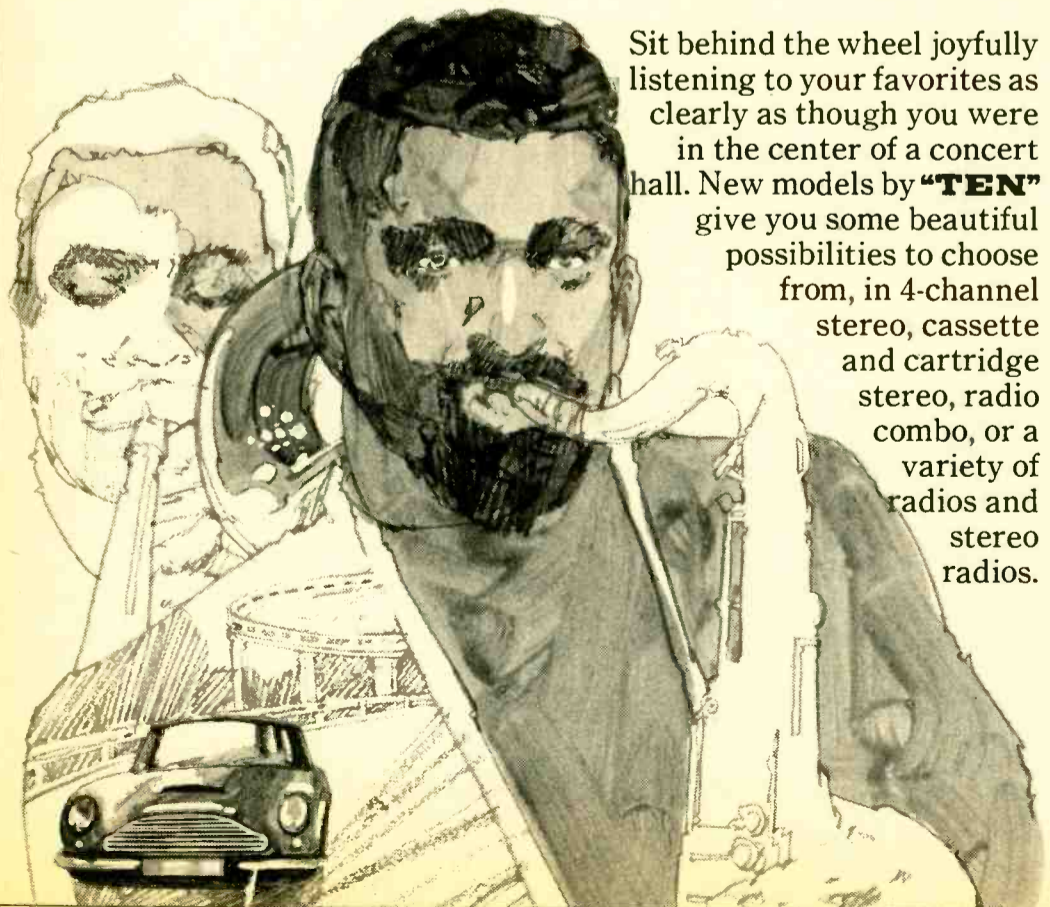
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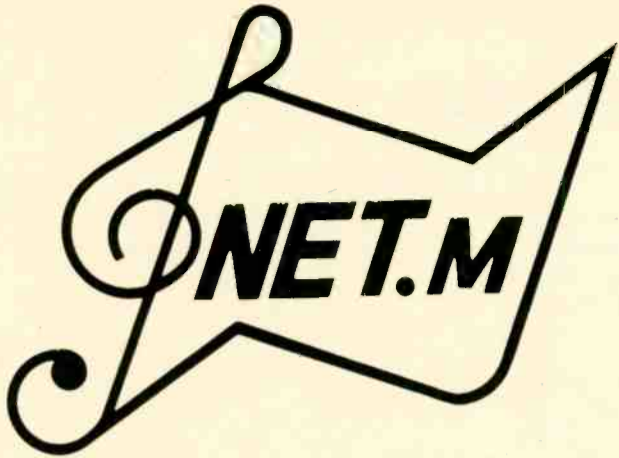


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Japan Heavenly

• Continued from page 40

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

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

From France came Michel Polnareff, Mireille Mathieu, Charles Aznavour, Gilbert Becaud, Adamo, Raymond Lefevre and Paul Mauriat orchestras.

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

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

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

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

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

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

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

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

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

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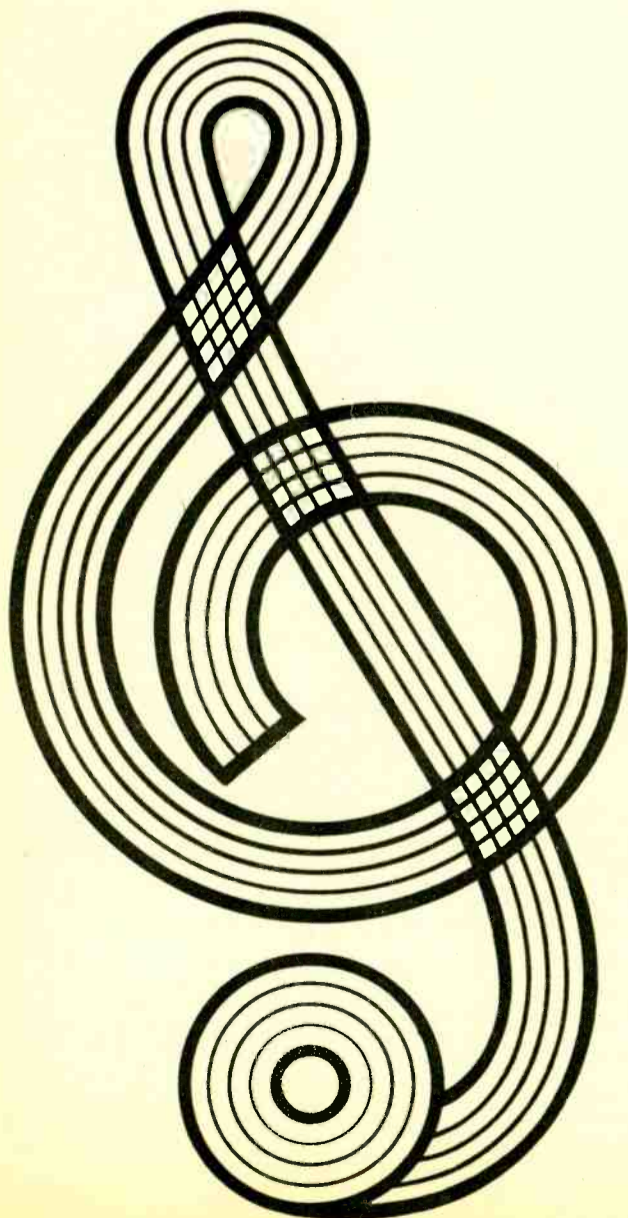


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Multi-Track Studios

• Continued from page 42

dio has an area of 33m² (355 square feet) and is mainly used for remixings. The studio has a 28-input, 2-, 4-output API "Auto Mix" mixing console, five tape recorders (16-track MCI JH-16, 4-track Studer A-80 mkII, 4-track Ampex AG-440C-4, 2-track Studer A-80 mkII, 2-track Ampex AG-440C-2), two echo machines (EMT 240ST), a delay machine (Pandora A-200-2B), a dual compressor (Quad-Eight AM-23B), microphones (2 Neumann U-67s, 2 Electro-Voice RE-20s, etc.) a noise reduction system (Dolby A-361), a record player (Victor JL-B1000G), four monitor speakers (JBL 4311), two monitor amplifiers (AMCRON DC-300A). The studio is exclusively used by RVC artists.

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

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

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

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

Credits

Special issues editor, Earl Paige. Several stores by Music Labo and Dempa staffs. Art, Daniel Chapman and Steve Brown. Production, John Halloran.

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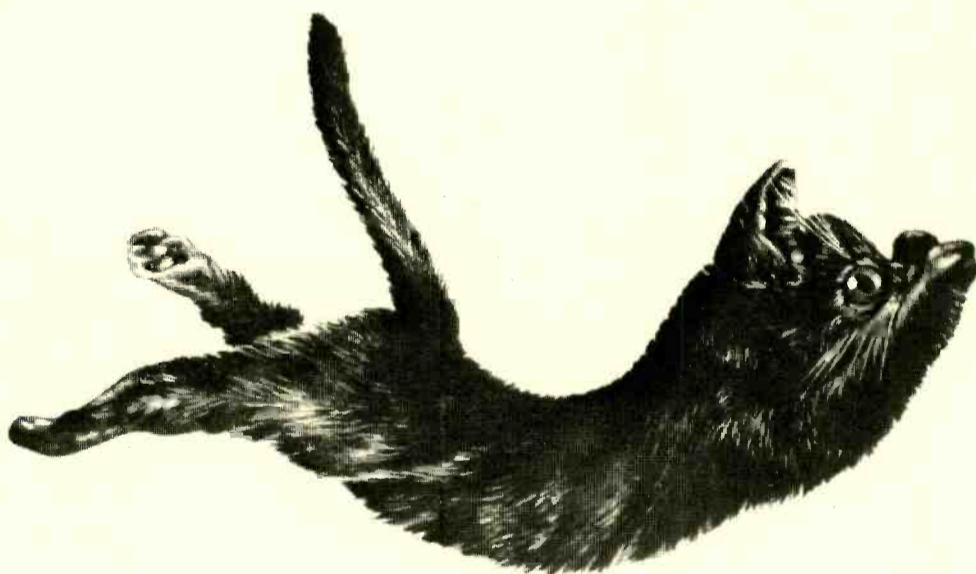


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Component Audio Jumps As Quadraphonic Holds Back

By HIROKI MASAKI

(Editor, Dempa Publications)

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

In 1975, the sales of audio equipment reached \$882 million (at the manufacturers' level), an increase of 10% over the previous year. When these are divided into stereo sets and component systems, stereo sets accounted for \$255 million, which is only 70% of 1974, and component systems made up for \$627 million, which is an increase of 44% over 1974. The sales of stereo sets have decreased for two consecutive years, and in 1976, their sales is expected to reach only \$187 million, which again is a decrease.

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

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

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

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

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

However, economic stagnation effected the audio market and the demand for audio products sagged. Therefore, in order to stimulate the demand, manufacturers had to come up with new products, with wider price range. A lot of attention was paid to the cost performance.

Speaker systems within a range of \$70 to \$100 sold well. But at the same time, it must be pointed out that "expensive equipment" targeted at audiophiles is selling well, too. Therefore, the market is developing at both extreme ends and this trend will continue throughout the current year.

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

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

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

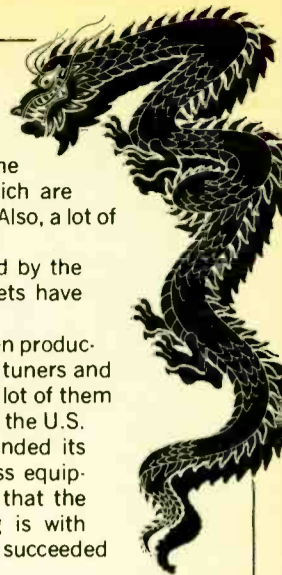
As for the speakers, youth have the tendency to choose the speakers which are most suitable for jazz and rock music. Also, a lot of attention is paid to their design.

The largest share of decks are held by the cassette decks. Most of the stereo sets have cassette decks.

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

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


As for quad, consumers are showing only a little bit of interest. The main reason for this fact is the high cost of quad systems. The systems were introduced when the economy was low and demands for all consumer durables, including home electric appliances, were low. Consumers reacted negatively to the high cost of quad systems. Lack of compatibility also affected the sales of quad systems.

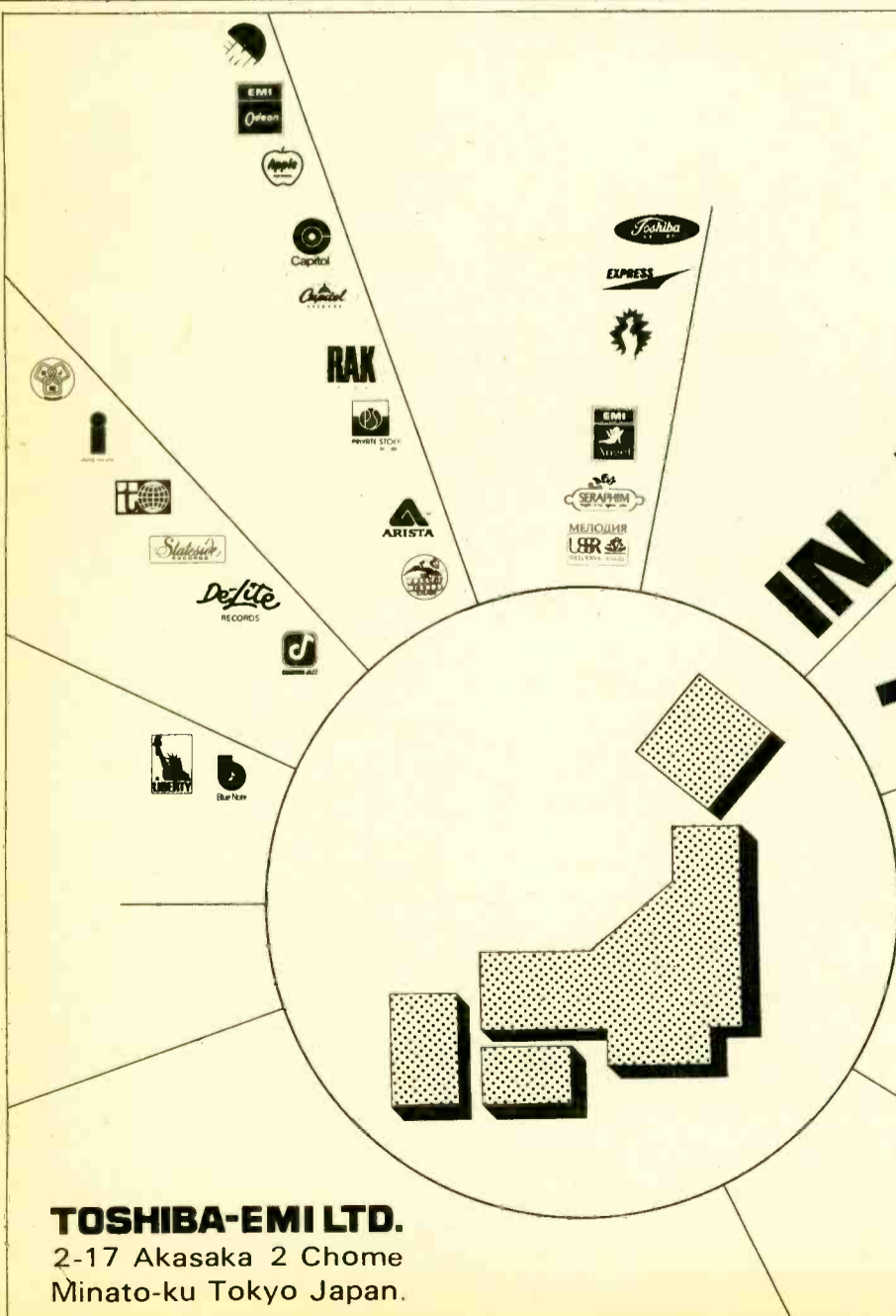


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TV's 'Golden Hour'

• Continued from page 46

passport to appear on their programs, TBS terminated such auditions at the end of the last year. The policy of the influential commercial station created a stir in music and broadcasting industries.

Because the ratings on music programs went down, the merits for record companies and talent management agencies to have their artists on these programs decreased. However, there is no promotion medium that is as powerful as television that can replace it. Therefore, they will have to continue to depend on "a divine power" of television. But the fact is that the big hits for the last two or three years have their roots not in television but in other media like radio, cable radio, concerts and word-of-mouth communication. More and more people are starting to realize that television is not all-powerful. There is one super hit which was created recently from television. The record is called "Oyoge Taiyakikun," which came from a morning children's program of Fuji Television. The single sold more than 3.7 million copies, the highest sales figure in the history of Japan's record industry. A note should be made that the single did not come out of a music program.

A president of one of talent management agencies points out, "It may be true that a song promoted by television does not become a super hit. However, it is possible to have something going with it when it is promoted via tv. Even hits which do not have their roots in tv have to be promoted by this medium in order to further increase their sales." However, this is a pessimistic view and quite different from what people felt a few years ago about tv. From the beginning of 1975, the phrase, "away with television" is often heard. The meaning behind this phrase is "television is no longer dependable as a means for promotion." It does not mean that singers are declining to appear on television. However, it is the fact that the people who surround artists are starting to do away with television spiritually.

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

There is a 30-minute music program called "Music Fair" on Fuji Television. Many people called this show "too simple." However, it is the oldest music program in Japan today. Talented singers who appear sing Japanese as well as foreign standards. Foreign songs comprise the main part. It was launched in 1964 and the rate merely reached 10% at the

best. One of the directors says, "We were not taken by fads and kept our own policy and our sponsor (which happens to be a pharmaceutical company in this case) has a deep understanding for our program. The main reason for its longevity is the fact that we kept the quality of music high."

"Sound in 'S'" of TBS is another program that is highly valued among people in the industry.

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

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

One producer projects the future. "By having the artists exclusively contracted to a station or by having them exclusively contracted spiritually, it will be possible to produce a music program with a definite taste. This will not make tv fans tired of music programs. In any case, the fact is that producers of music programs must come up with something new."

All key tv and radio stations, except Japan Broadcasting Corp. (NHK, semi-governmental) and Tokyo 12 Channel sponsor their own music festivals. TBS sponsors Japan Record Grand Prix and Tokyo Music Festival, NTV sponsors NTV Music Festival, Fuji Television sponsors FNS Music Festival, NET sponsors Your All Japan Music Festival, Nippon Cultural Broadcasting (JOQR) sponsors Shinjuku Music Festival, Nippon Broadcasting System (JOLF) sponsors Ginza Music Festival, Radio Kanto (JORF) sponsors Yokohama Music Festival and all commercial stations except TBS in association with the Broadcast Music Producers' League sponsor Japan Popular Song Grand Prix. Music reporters and critics view that "these are not the events, but simply music programs. Television stations had to come up with something new in order to keep up with ratings and came up with these festivals." In fact, these festivals register high ratings of between 30% and 40% and by broadcasting both nominations and finals, they can have at least two special programs of 2 to 2½ hours. These special programs naturally give a substantial income to television stations.

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

It seems that the sweet relationship that existed between record companies and tv stations is terminating. In this sense, 1976 is a start for a new era for both record and broadcasting industries.

First Year For Video

• Continued from page 48

with strategies to cope with the situation. A lot of attention must be paid to Matsushita, which has a well established domestic sales routes for electric appliances and international sales outlets. It is expected that the company will greatly expand its production of video units in the second half of its fiscal year which is between May and November. Other manufacturers are also expected to increase their production, therefore, an increase of production of 30-50% can be expected for the current year. This means that the yearly production will reach the range of 150,000 to 180,000 units and the video industry which could not expand at all during the last three years, will finally make a step toward an expansion.

It is a product that stimulates the demand of consumers. Currently, "Betamax" and "Vcord" units are available in ½-inch format, "U-matic" units are available in ¾-inch format. Also, there are different types of ½-inch cartridge units, ½-inch open reel units and ¼-inch portable units, however, none of them completely outsells the others.

Betamax is the least expensive, except for some open-reel types, and has largely penetrated the home. A deck-type, SL-7300 is priced at 298,000 yen (\$993). A blank cassette tape (30 minutes) for it is priced at 3,000 yen (\$10) and a 60-minute blank cassette tape is priced at 4,500 yen (\$15). A 16-inch monitor, which of course can be used as a television set, is sold for 379,000 yen (\$1,263).

Sony, Nihon Victor and Matsushita are marketing ¾-inch U-matic units. Nihon Victor's CR-6300, which is priced at 455,000 yen (\$1,517), is the most well known. It can give "still" images. A 60-minute blank cassette tape for it is priced at 10,000 yen (\$33) and a 30-minute blank is 5,500 (\$18).

Included in ¾-inch cassette VTR units are Sony's VO-3900 priced at 590,000 yen (\$1,966); Teac's V-1000 priced at 550,000 yen (\$1,833); and Nihon Victor's CR-44000 at 590,000 yen (\$1,966). A cassette blank (20 minutes) for these units is sold at 5,000 yen (\$16).

The compatibility among systems is projected as one of the problems in the future, however, it seems that nothing could be done with the problem until a product that will dominate the market comes out.

When it is limited to the home market, it is said that such a product will come out when a manufacturer markets a system with a fixed head. A manufacturer will be able to cut costs quite extensively by applying fixed heads to video units. In fact, many manufacturers are trying to develop them.

In relation to video discs, it seems that the Japanese manufacturers will concentrate on VTR units for a time being and when video discs appear a few years later, these two systems will comprise the Japanese video industry.

A Billboard Spotlight

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ket, but a new factory will replace Sony Magnetic and will totally supply the U.S. market. Sony plans to manufacture audio tape as well in the future. All materials needed for the production of black video tape will come from the resources in the U.S. At the moment, Sony does not have any plan to manufacture video hardware in the U.S.

Many strides have been made in improving the dynamic range of cassettes—this range being the difference between maximum output level and noise level. To widen the range tapes of greater coercivity are sought. Thus the move to chromium dioxide.

Chrome tapes have higher coercivity when compared with other types of tapes and many manufacturers of magnetic tapes in Japan geared their production of chrome tapes. However, there is a problem of compatibility between chrome cassette tapes and cassette decks. Therefore, cassette decks have to have a selector so that the bias in the deck could be changed according to that of a tape used.

However, tape manufacturers recently came up with new developments to replace chrome tapes.

For example, TDK developed Avilyn tapes. These tapes contain cobalt ions in ordinary iron oxide particles and have very high coercivity.

Other manufacturers developed tapes with a wide dynamic range without using a chrome coating.

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

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

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

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

Scotch introduced "Master" tapes which are double-coated tapes with a gamma hematite coating over a tape base and a

chromium dioxide coating on top, the same as those of Sony.

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

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

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

A Time Of Change

• Continued from page 39

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

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

Japan is the only record market in the world which still preserves the retail price maintenance on records. However, a number of retail stores are giving to customers a "discount ticket" which enables customers to buy a record at a discounted rate.

Including this aspect of the record retail business, the industry in Japan may undergo a number of changes in the current year.

Festivals Serious

• Continued from page 40

to Yamaha's World Popular Song Festival and is seen as a national part of the international festival.

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

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

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

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

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

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

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

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9 By Beethoven Mark Seraphim SQ/Stereo Bow

NEW YORK—In a major addition to quad listings, Seraphim Records is shipping this week the first complete edition of the nine Beethoven symphonies to be made available in any 4-channel format.

The move also marks the first extension of Angel's commitment to compatible stereo/SQ to its budget Seraphim line.

The integral edition of the Beethoven symphonies features Rudolf Kempe conducting the Munich Philharmonic. Three overtures—"Egmont," "Leonore No. 3," and "Creatures of Prometheus"—fill out the 9-record package. List price for the boxed set is \$31.98. None of the performances have been released in this country previously.

Promotion planned to support the entry will stress economy price and quad compatibility. In another first for Angel/Seraphim, a wrap-around band on the album will call attention to the quad element.

DG to Record Russo Opus In San Francisco

CHICAGO—Deutsche Grammophon plans to record William Russo's "Street Music: A Blues Concerto," the follow-up to Russo's "Three Pieces for Blues Band and Symphony Orchestra," reportedly one of the strongest sellers in the DG classical catalogue.

The new work premieres May 19, 20 and 21, with Corky Siegel soloist and Seifi Ozawa conducting the San Francisco Symphony. It will be taped May 22 or 23.

"Street Music" is a "sort of concerto grosso," according to the composer. It contrasts Siegel on harmonica and piano, a "concertino" group of nine instruments and the full symphony orchestra.

The piece has four movements and lasts approximately 22 minutes. It is one of two works Russo created as composer in residence for the City and County of San Francisco during 1975. The other, an untitled "street opera," will be premiered in the streets of San Francisco in September by Western Opera Theater.



London Photo

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

MODERN STRESS

Odyssey Broadens Label Scope; Adds New Series

NEW YORK—Odyssey Records has launched a new "composer as performer" series as one element in a three-pronged move to provide a sharper profile for the budget Columbia subsidiary.

First entries in the new series, drawn from the CBS vaults, feature Schoenberg and Milhaud both as performers and composers.

Later elements in the label program will see a revival of the "Modern American Music" series, and the possibility that the \$3.98 line will become an additional medium for the introduction of first recordings by young artists.

Five albums are scheduled so far for the composer-performer series. In addition to the Schoenberg and Milhaud albums, which have just been shipped to the field, quick release is promised of LPs featuring Stravinsky, Poulenc and Hindemith in these dual roles.

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

Thomas Frost, Columbia director of classical a&r, says that catalogs of the firm will be screened for other material that may figure in the series at a later date.

The modern music series, once a

prestigious facet of the Columbia catalog, is due to enter the Odyssey family in August. At that time eight new albums will be released, all of them new recordings.

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

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

Odyssey as a showcase for younger talent in more conventional repertoire is being given serious consideration by label executives. It is seen as a viable medium for promising artists who may not yet be ready to command a strong enough record audience at top-line disk prices.

Chicago Tapes 3 With Guilini

CHICAGO—New chapters in the Chicago Symphony's discography were written April 5 and 6 at the city's Medinah Temple auditorium.

Under conductor Carlo Maria Guilini, the orchestra taped for Deutsche Grammophon Mahler's Ninth Symphony, Mussorgsky's "Pictures At An Exhibition" and the "Classical" Symphony by Prokofiev. The Mahler and Prokofiev were recorded for the first time by the orchestra; this is its fourth taping of "Pictures."

Producer Gunther Breest, balance engineer Klaus Scheiber, and recording engineers Klaus Behrens and Volker Martin sessions were flown in for the tapings along with a truckload of custom DG equipment.

DG scheduled 13 hours to record the three disk's worth of material. Guilini and the orchestra had prepared the works for prior concert presentation.

Penney Donates Music Packets

NEW YORK—The JC Penney Company distributed more than 29,000 portfolios of American music to schools across the country as a contribution to the bicentennial.

The music, in performing editions for band, chorus and orchestra, ranges from William Billings' 1770 composition "America," to "Notes for Tom Paine," commissioned by the firm from Norman Dello Joio. Among composers represented are

Louis Gottschalk, Edward MacDowell, Stephen Foster, Ernest Bloch and John Phillip Sousa.

Feedback from school recipients indicates that one of the works, "The Battle of Trenton," composed by James Hewitt in 1792, has already entered into the performing repertoire of "hundreds of bands," according to William Johnson, chairman of Penney's bicentennial committee.

Billboard

Billboard SPECIAL SURVEY For Week Ending 4/17/76
(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	9	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
2	NEW ENTRY		BELLINI: I Capuletti & I Montecchi Sills, Baker, New Philharmonic Orchestra (Patane), Angel SCLX 3824 (Capitol)
3	4	5	BARRY LYNDON/ORIGINAL MOTION PICTURE SOUNDTRACK RECORDING Warner Bros. BS 2903
4	5	9	ISAO TOMITA: Firebird RCA ARL1-1312
5	NEW ENTRY		SCOTT JOPLIN'S TREEMONISHA/Original Cast Recording Houston Grand Opera (Schuller), DGG 2707.083 (Polydor)
6	9	5	BARBRA STREISAND: Classical Barbra Columbia M 33452
7	8	9	THE LEGENDARY LAZAR BERMAN PLAYS LISZT Melodiya M2-33928 (Columbia)
8	13	5	TCHAIKOVSKY: Piano Concerto #1 Lazar Berman, Berlin Philharmonic Orchestra (Karajan), DGG 2530.677 (Polydor)
9	1	14	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
10	17	5	BEVERLY SILLS: Plaisir D'Amour Columbia Symphony Orchestra (Kostelanetz), Columbia M 33933
11	3	18	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
12	6	27	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
13	14	5	PROKOFIEFF: Sonata #8 Lazar Berman, DGG 25530.677 (Polydor)
14	7	27	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
15	27	5	TCHAIKOVSKY: Symphony #4 New York Philharmonic Orchestra (Bernstein), Columbia M 33886
16	10	5	LISZT: Sonata In B Minor Lazar Berman, Melodiya M 33927 (Columbia)
17	NEW ENTRY		GERSHWIN: Porgy And Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
18	23	5	MOZART: The "Great" Mass in C Minor New Philharmonia Orchestra (Leppard), Seraphim S 60257 (Capitol)
19	12	23	JOAN SUTHERLAND & LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor London OSA 26437
20	16	23	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
21	24	5	CHOPIN: 24 Preludes Op. 28 Maurizio Pollini, DGG 2530.550 (Polydor)
22	11	18	KORNGOLD: Die Tote Stadt Bavarian Radio Chorus & Munich Radio Orchestra (Leinsdorf), RCA Red Seal ARL3-1199
23	NEW ENTRY		SONDHEIM: Pacific Overtures/Original Broadway Cast RCA ARL1-1367
24	25	9	HAYDN/MOZART CANTATAS Janet Baker, Philips 6500.660 (Phonogram)
25	31	9	THE ART OF COURTLY LOVE Early Music Consort (Munrow), Seraphim SIC 6092 (Capitol)
26	NEW ENTRY		R. STRAUSS: Also Sprach Zarathustra Chicago Symphony Orchestra (Solti) London CS 6978
27	NEW ENTRY		MAX MORATH: World Of Scott Joplin Vol. 2 Vanguard VSD 351
28	15	14	CHOPIN: 24 Preludes; BECEUSE Alicia de Larrocha, piano, London CS 6952
29	32	5	RACHMANINOFF: Piano Concerti #3 Vladimir Ashkenazy, Philadelphia Orchestra (Ormandy) RCA Red Seal ARL1-1324
30	20	9	GIULIANI: Guitar Concert in A RODRIGO: Concierto Madrigal Academy St. Martin-in-the-Fields (Marriner), Philips 6500.918 (Phonogram)
31	18	14	VIVALDI: The Four Seasons Stuttgart Symphony Orchestra (Munchinger), London CS 6809
32	35	5	SEGOVIA: The Intimate Guitar Vol. II RCA Red Seal ARL1-1323
33	19	96	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
34	NEW ENTRY		VAN CLIBURN PLAYS LISZT RCA ARL1-1173
35	28	31	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
36	21	23	SIBELIUS: Symphony #5 & Symphony #7 Boston Symphony Orchestra (Davis), Philips 6500.959 (Phonogram)
37	NEW ENTRY		ROMERO: Spanish Virtuoso Angel S 36094 (Capitol)
38	40	5	SCHUBERT: Songs SCHOENBERG: Book Of Hanging Gardens Jan De Gaetani, Gilbert Kalish, Nonesuch H 71320
39	NEW ENTRY		TCHAIKOVSKY: Symphony #5 Concertgebouw Orchestra (Haitink), Philips 6500.922 (Phonogram)
40	26	23	GERSHWIN: An American In Paris Cleveland Orchestra (Maazel), London CS 6946

Classical Notes

Sixty-five pianists from 18 countries will participate in the Montreal International Competition June 4-22. Nine winners will share \$22,000 in cash awards. . . . A story last week incorrectly stated that Placido Domingo will appear in a recording of "L'Amore de Tre Re" for DG. He will perform in the Montemezzi opera, but the recording will be for RCA, with Anna Moffo as co-star.

Steven Epstein and Larry Morton promoted to associate producer status at Columbia Masterworks. Epstein now producing albums by the Buffalo Symphony under Michael Tilson Thomas, as well as by the Juilliard Quartet. Morton is working with pianist Andre Watts. . . . Otto F. Schmidt named special tour representative for the Baltimore Symphony Orchestra. He continues also as vice president and general manager of Peter Duchin Orchestras, Inc.

Krzysztof Penderecki unable to complete his commission of "Paradise Lost" in time for a scheduled

premiere by the Lyric Opera of Chicago in December. "I beg Chicago, Lyric Opera, the artists and the opera loving public to understand composers' problems and be patient with me," said Penderecki. . . . The American Institute for Verdi Studies has been established in the music department of New York Univ. . . . John O. Crosby becomes president of the Manhattan School of Music July 1, when George Schick's resignation becomes effective.

New Audio, CB Lines To NARDA Dealers

By ALAN PENCHANSKY

CHICAGO—The National Appliance and Radio-Electronics Dealers Assn. (NARDA) has stepped up efforts to help members compete with mass merchandisers, through the formation of a new audio components division and with the availability of Xtal CB equipment through NARDA's existing "traffic-builder" program.

Both are buying programs offering "promotional priced" merchandise to the association's 3,000-member independents.

However, the audio components division may be the groundwork for a full-fledged NARDA audio buying group, a prospect given serious consideration by the association at its recent convention, where a committee was established to explore other audio offerings, according to Jules Steinberg, executive director.

Within 60 days the audio division will make available to members a

private label four-model speaker line, manufactured by Acoustic Design Labs and dealer priced between \$15 and \$40.

NARDA plans also to tap the Xtal catalog of Far Eastern Research Lab for its members. Ten Xtal transceivers and Xtal CB accessories will soon be presented to members through NARDA's "traffic-builder" plan.

This already offers to members the Pfanstiel phono needle and accessory line and a private brand AM/FM multiplex receiver system with 8-track player. Members pay \$56 for the receiver system.

The NARDA membership, representing 9,000 outlets nationwide, is comprised largely of tv, brown goods and furniture dealers. The association hopes to allow members to expand into audio or consolidate their position as audio outlets.

8 NEW FACES

NEWCOM Nearing Sellout

CHICAGO—Only a few space availabilities remained for the expanded NEWCOM exhibit areas at the New Orleans Superdome as of May 1, David Fisher, executive vice president of the sponsoring Electronic Industry Show Corp. reports.

With nearly one-third of the more than 300 individual companies represented first-timers at the joint expo of EIA, NEDA and ERA, many are from the more traditional audio, blank tape, accessory, car stereo and burgeoning CB fields, he notes.

Latest list of exhibitor additions includes these audio-oriented companies: V-M Corp., record changers; Sound Masters, Inc., portable tape recorders; Solitron De-

vices, car stereo; Digital Sport Systems, Universal Machine, Vendetta Corp. and Winn-Tenna, all CB accessories.

Pre-registration indicates an all-time high attendance for the May 4-6 exposition and preceding one-day concurrent marketing seminars on industrial distribution, CB/communications and professional sound & video, at the Braniff Place Hotel.

With more than a month before NEWCOM, more than 2,700 distributors had registered, far exceeding the total 2,000 on hand last year in Las Vegas. Most of the new faces were in the CB/communications and professional sound/video fields.

(Continued on page 64)

AES 54th Expo SRO For L.A.

NEW YORK—With a record 112 exhibitors—including more than 15% on hand for the first time on the West Coast—the 54th AES exhibition is a sellout for both displays and demonstration rooms, a month before its May 4-7 run at the Los Angeles Hilton.

Included are a growing list of familiar hi fi names determined to stake out a share of the growing semi-pro and professional markets—the artist studio-at-home, broadcast, recording studio and disco areas, according to Jacqueline Harvey, AES exhibits coordinator.

Newest "first-timers" here include Audio Dynamics Corp., which will be showing its recently introduced Accutrac remote-control turntable system (Billboard, March 13), and Superscope/Marantz, which has put increasing emphasis on the pro market with its new high-power components shown at the Winter CES.

They join a list of topflight audio firms including AKG Acoustics, Altec, Bozak, Cerwin-Vega, Crown International, dbx, Dolby Laboratories, Electro-Voice, Heil Sound/Ess, JVC Cutting Center, JBL, Panasonic, ReVox, Sensui, Sennheiser, Stanton Magnetics, Tandberg of America, TEAC, U.S. Pioneer and Yamaha International.

Also making their West Coast AES debut are David Clark Co., Furman Sound, Marshall Electronic, Sound Master Recording Engineer Schools and Trident Audio Development, in addition to the prior group of a dozen noted earlier (Billboard, Feb. 21).

Blank mastering tape and lacquer master improvements will be shown

(Continued on page 62)

Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.



Discrete 4-Channel

MOR—"Mandy" from "Barry Manilow II," Barry Manilow, Arista, AQ-4016.

Jazz—"Blanket On The Beach" from "Pieces Of Dreams," Stanley Turrentine, Fantasy, FPM-4002.

Pop—Title cut from "Love Will Keep Us Together," The Captain & Tennille, A&M, QU-54552.

Electronic—Opening from "La Ruche," Ilhan Mimaroglu, Folkways, FTQ-33951.

Classical—"A Night On Bare Mountain" from "Firebird," Isao Tomita, RCA, ARD1-1312.

Country—"For The Good Times" from "Floyd Cramer Country," Floyd Cramer, RCA, APDL-1541.



Matrix Quadraphonic

Jazz—"Morning Worship" from "Eternity," Alice Coltrane, Warner Bros., BS 2916.

Instrumental—"Gigi" from "Hollywood Gold, Vol. 2," Quadrastrings, Ovation, OVQD 1602.

Classical—Opening of "The Oprichnick" from "Tchaikovsky: Orchestral Music From The Operas," Furst and Bamberg Symphony, Turnabout (Vox), QTVS 34548.

MOR—"Umbrellas" from "Kites Are Fun," The Free Design, Project 3, PR 5019 SD.

Soul—"Five Long Years" from "Guess Who," B.B. King, ABC, ABCX 759.

Pop—"Stranger On The Shore" from "Serenade," Acker Bilk, Pye (ATV), NSPL 41046.



Matrix 4-Channel

Soul—"Two-Fisted Lover" from "Second Childhood," Phoebe Snow, Columbia, PCQ 34105.

Classical—Opening from "Orff: Carmina Burana," Previn and London Symphony, Angel, S-37117.

Progressive Rock—"Gitano" from "Amigos," Santana, Columbia, PCQ 33576.

Disco—"Disco Lady" from "Eargasm," Johnnie Taylor, Columbia, PCQ 33951.

Jazz—"Chameleon" from "Headhunters," Herbie Hancock, Columbia, CQ 32731.

Rock—"Crash Street Kids" from "The Hoople," Mott The Hoople, Columbia, PCQ 32871.

Earlier Dealer Demo "Q" Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20, Oct. 18, Nov. 29, Dec. 20, 1975; Feb. 7, March 13.

AUTOMATED INDY PLANT

RCA '77 Goal: 6 Mil Vidisks

By STEPHEN TRAIMAN

(This concludes an exclusive two-part interview with RCA SelectaVision videodisk staff vice president Richard Sonnenfeldt, operations; Tom McDermott, programming development, and Lee Berberian, marketing and programs, that began last week with a look at programming, distribution and consumer research.)

NEW YORK—What probably is "the most fully automated disk pressing plant in the world" is gearing up for annual production of up to 6 million RCA SelectaVision videodisks a year with existing facilities, notes Richard Sonnenfeldt, operations vice president.

At the 600,000-square-foot Rockville Road plant in Indianapolis, pilot runs of two-sided, 60-minute disks have been coming through the automated lines at the rate of 750 an hour, with an increase to 1,000 by expected on-line production next year.

"Automation was the only way to go to get the yield in terms of both volume and bottom-line profits," Sonnenfeldt notes, in commenting on the overall investment in the SelectaVision videodisk project that industry observers estimate at more than \$100 million.

Among the initial equipment "on line" during the pilot runs, as de-

tailed in TV Digest and confirmed by Sonnenfeldt:

- Canadian-manufactured \$150,000 Husky injection-molding machine, a 250-ton unit claimed as the first to make 12-inch disks, now producing one every 20 seconds with a goal of 12-15 seconds. It is the first of four massive computerized presses which one man will operate, with an anticipated 120,000 disks per master, based on 1,200 disks per stamper mold and up to 100 molds per master.

- Compounding machine for the videodisks plant has capacity of some 15 million disks per year from a special vinyl formula.

- Autocoater, a \$1.5 million behemoth into which all four molders will feed 48 disks at a time via conveyor belt. It coats disks under a high vacuum with successive layers of metal, styrene dielectric material and fine lubricating film. Current production is 750 per hour, with a boost to 1,000 by the end of the year.

- Quality control system utilizes 24 test positions at which one disk in every 100 gets automatic and visual inspection which displays program on monitor screen and produces tape readout of defects. Also being used is a laser scanner which checks disks for flaws at rate of one second

per side, or one disk every two seconds.

- EBR—electron beam recorder—closer to audio applications—with a diamond stylus has been developed which streamlines the production process, and has now progressed from 5:1 to 2:1, with a goal of real-time mastering very close.

- Mastering facility at Indianapolis, at which the initial 220 to 300-title library is being prepared, gets each program from RCA Records' Los Angeles plant, where it is edited, prepared for mastering and recorded on 2-inch quad videotape and shipped together with a 3/4-inch U-Matic videocassette reference tape.

Approximately one-sixth of the Rockville Rd. plant—about 100,000 square feet—is sequestered in a "nearly clean-room atmosphere" similar to videotape or semiconductor manufacturing, all under the direction of Dr. Donald McCoy, staff vice president, engineering and marketing, who gave the informative views on the system's audio capability at last fall's AES in New York.

Another portion of the plant is devoted to player manufacturing, with

(Continued on page 64)

Allege Fraud By Head Of Major French Hi Fi Chain

By HENRY KAHN

PARIS—Olivier Dewavrin, president of King Music, a major company marketing hi fi here, has been charged with alleged fraud and false publicity.

King Music comprises a 60-store chain and claims it will have a turnover of around \$7 million this year. Just three years ago, Dewavrin had one small shop in the center of Paris.

The action was brought originally by other members of the industry in France. They claim the installations and amplifier equipment he was selling were not up to standard as described in his catalog.

The magistrate in charge of the case ordered that expert advice should be taken about the equipment, but did not wait for the experts' advice before preferring charges.

In his defense, Dewavrin claimed the attack was unjustified. He says his objective was to "democratize" hi fi and the amplifiers were made in his own workshops to his specifications.

He claims he is able to undersell

(Continued on page 65)

Audio Outlets Bid For K&C Inventory

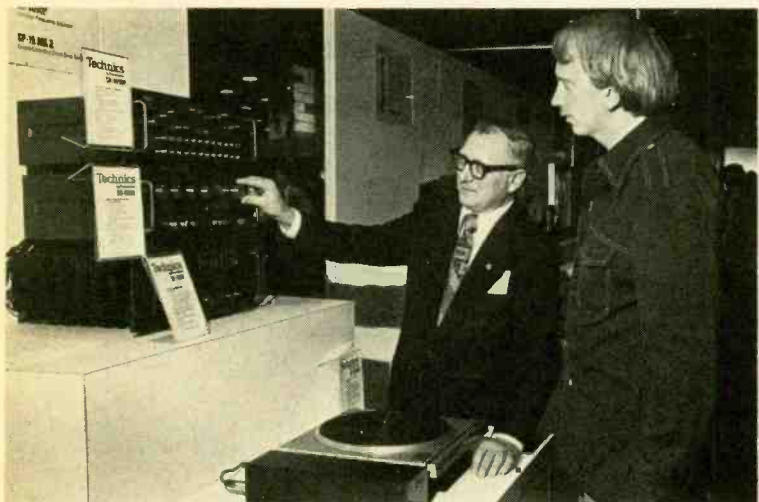
NEW YORK—Most of the remaining stock of the now-defunct Kennedy & Cohen audio and appliance retail chain has been sold at the fifth of eight schedule auctions to liquidate assets of the bankrupt firm.

The auction, to liquidate inventory of K&C's Missouri and Kansas City stores, netted \$102,000 on a bid by the Donnegan & Frisbee Salvage Co. The stock was reportedly worth more than \$400,000.

Attracting such other bidders as Sight & Sound of Texas, and Boring's Appliances of Kansas City, the auction featured turntables, receivers, portable and console tvs, speaker systems and a varied number of appliances, from such manufacturers as Fisher, Kenwood, Dual, BSR, Garrard, Zenith, RCA and Sylvania.

Other K&C auctions held to date

(Continued on page 62)



Panasonic photo

From NAB to AES, Panasonic is showing new line of professional audio equipment. At recent NAB in Chicago, Jim Parks, left, Technics national sales manager, points out features to Chesley Morton, Florida Public Broadcasting. Technics bowed SP-10Mk2 direct-drive turntable and a stereo control center, power amp and universal frequency equalizer, stacked at left.

15% 'New Faces' At AES

• Continued from page 61

by Agfa-Gevaert, Ampex, Capitol Magnetics and 3M, with a growing list of tape duplicator equipment suppliers joined by Audico and Jefmarn Enterprises, in Los Angeles for the first time. Also on hand will be new equipment from Ampex, Liberty/UA Tape Duplicating, Otari, Pentagon Industries, Pratt-Spector and Superscope Tape Duplicating.

Quad will have its share of attention, refusing to roll over and play dead as many have written. Both the JVC Cutting Center and Sansui Electronics will have major 4-channel demonstrations going, with JVC showing off the latest masters cut on both its Mark III and the RCA Quadulator, and Sansui emphasizing its upgraded family of broadcast and consumer encoder/decoders, as well as its new disco-oriented component line.

CBS made its big SQ quad splash

at the recent Zurich AES, with Joe Dash noting that European broadcasters are intensely interested in the success of matrix quadcasting here (see story on first U.K. quadcast, this issue). CBS Records' SQ team hosted nearly 1,000 convention delegates to show off the latest full logic decoder developments and play the "New Quadraphonic Gala" LP, a second-edition SQ showcase. It is felt there is nothing new to present to attendees in Los Angeles, although Dash and others will attend.

In addition to the JVC and Sansui displays, other full-dress demonstrations will be offered by Audio Dynamics, Cerwin-Vega, Rupert Nevs, U.S. Pioneer, Johas Miller Sound, Rauland Borg, Altec, Bozak, Cetec, TEAC, Yamaha Musical Instruments, Electro-Voice, Lear Singler/Bogen, JBL, Ampex, Spider-Peavey, AKG, Emilar, dbx, Infonics, Sennheiser and Acoustic Research.

QS 1st Single Transmission Eur. Quadcast

• Continued from page 1

a.m. Friday (2) through midnight Saturday (3) had full approval of the Home Office Broadcasting Dept. (similar to the FCC here), the Independent Broadcasting Authority and the Independent Local Radio network to which Radio Picadilly belongs.

The station, which used the test to celebrate its second birthday, reaches an estimated one million listeners weekly.

An estimated two million homes in the U.K. are believed to have stereo receivers, and perhaps 500,000 have some 4-channel capability. This quad potential includes the Hafler speaker matrix system which uses a stereo receiver or amplifier plus a simple resistive matrix network to achieve 4-channel decoding and is totally compatible with QS encoding.

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

According to K. Ishikawa of Sansui Audio Europe, based in London, "a great deal of excitement has been generated among listeners and other radio stations in our country. I received a number of calls from other commercial stations about the availability of QS encoders for similar tests, including one here in London."

Although admitting that the U.K. and Europe are substantially behind the U.S. and Japan where both QS and SQ 4-channel broadcasting is extensive, he notes that "this premiere broadcast at Radio Picadilly set the wheels in motion for quadraphonic broadcasting here in Europe."

"The BBC has been experimenting and doing matrix quadraphonic broadcasts over the past year," he continues, "but most of these were unannounced to the listening public."

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

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

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

Audio Outlets Bid

• Continued from page 61

have been in Dallas, Houston, Atlanta and Cleveland. They have netted just over \$1.3 million in revenue from inventories valued at more than \$3.6 million.

Consumer Input Up On Kenwood Models

By JIM McCULLAUGH

LOS ANGELES—Against a backdrop of 13 new components—six receivers, four integrated amplifiers and three AM/FM stereo tuners—Kenwood Electronics is adopting a different marketing philosophy for the future which the firm believes will strengthen its consumer market base considerably.

"Up until now," says Henry Akiya, product manager, "many of our engineers were audiophiles and to a large extent they dictated our marketing concepts."

"There wasn't too much feedback from consumers. Now, however, we are changing our thinking. We have been conducting extensive consumer surveys as to what they want in components and we will continue to incorporate those desired features in our products."

Another key element in the Kenwood philosophy is a continued commitment to applying new technological and manufacturing methods to reduce costs, yet not sacrifice component quality, according to Akiya.

The product manager points out that in 1972 a 50-watt Kenwood receiver retailing for \$500 averaged

out at \$10 per watt while in 1975 a 63-watt Kenwood receiver retailing for \$519 averaged out at \$8.25 a watt. In 1976 one of the firm's new 80-watt receivers retailing at \$529 averages out at \$6.61 per watt.

"As you can note," says Akiya, "we are dedicated to reducing the dollar per watt for the consumer and this applies to our amplifiers as well."

While Kenwood is also beefing up its line of separates inaugurated with the recently introduced 700 series, a tuner, preamp, and power amp package at \$2,195, Akiya denies the firm is taking a major thrust at the professional, semi-professional or even disco markets. There might be a degree of interest from these markets, admits the Kenwood executive, but the firm's main concentration will continue to be on the average audio consumer.

The new introduced equipment, available for dealer delivery in April, includes six receivers ranging in price from \$190-\$529. They include models KR-7600 featuring 80 watts per channel minimum RMS into 8 ohms, 20-20kHz, and .1% to-

(Continued on page 65)

'CB Fair' Expanding On Successful Debut

NEW YORK—Buoyed by the success of its first "Original CB Fair" held last February in Cleveland, CB Productions, Inc., a company recently formed with the express purpose of promoting CB shows, will stage a series of similar fairs in Cincinnati, Dallas, Omaha; Kansas City, Mo.; Minneapolis, Indianapolis, Pittsburgh, Atlanta, Nashville and Miami.

The Cincinnati show is scheduled for May 15-16 in that city's Convention Center and is expected to draw almost double the 15,000 persons who attended the Cleveland fair.

According to David Ross, president of CB Productions, the Cincinnati show will utilize more than 25,000 square feet of space, with more than 13,000 square feet of that area available to exhibitors.

Ross explains that the format planned for the series of fairs will go beyond the conventional show or

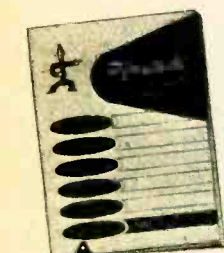
convention format. "It will be more like a happening," he says.

The CB Productions executive explains that the fairs will give all CB enthusiasts an opportunity to meet and get acquainted with CB factory representatives, distributors and retailers, as well as an opportunity to buy the latest CB equipment available.

The shows' format will follow closely that of the Cleveland fair which was held in 5,600 square feet of space at the Sheraton-Cleveland hotel, and was attended by manufacturers, distributors, retailers, sales reps, CB club members, and local service organizations.

Among the participants at the Cleveland show were Radio Shack, Lafayette Radio, E.F. Johnson, Pace Communications, Midland International, Hy-Cain and others. According to Ross, the participating

(Continued on page 64)



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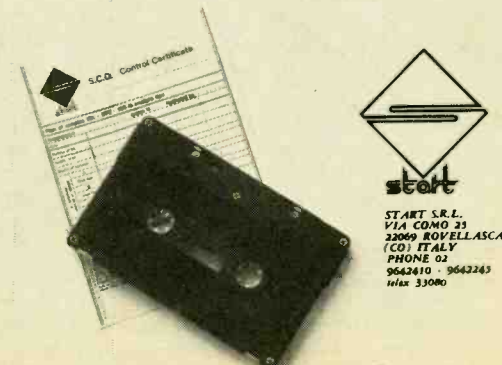
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Rep Rap

Dick Gravelly has been appointed president of the **Jack Berman Co.**, Inglewood, Calif., sales representative firm for manufacturers of electronic parts and audio equipment. **Jack Berman**, founder of the 23-year-old Southern California company, moves up to chairman of the board and will continue to be active in the company as well as within the industry.

★ ★ ★

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

★ ★ ★

Jay Brewer joins **NEW/ERA Sales Inc.** at headquarters in Indianapolis, 5349 W. 86 St., Zip 46268, becoming the sixth salesman specializing in communications, consumer products and components for the Indiana and Kentucky areas.

★ ★ ★

Outstanding sales achievements and personal contributions toward the growth of **Morris F. Taylor Co.** were recognized at the PC-76 show when **John C. Wagner** was awarded a 10-year Tayco Service pin.

★ ★ ★

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

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

stallation, public address and sound reinforcement markets.

★ ★ ★
John E. Boeing Co. Inc. adds **George Salvia** as sales engineering manager for the Connecticut

area at its Middletown branch, in a growth plan that will include the addition of more personnel during this year.

★ ★ ★
Mark Boeing moves to headquarters at 18

Muzzey St., Lexington, Mass. 02173, to cover central and Eastern Massachusetts.

★ ★ ★
Weller Electronic Sales Inc. adds the SBE line

of personal communication equipment under principals **W. R. Weller**, **Wayne E. Brand** and **Chris D. Linck**, covering Ohio. Offices are at 5274 Sinclair Rd., Columbus, Ohio 43229, Phone (614) 885-7819.

More Firms To Add dbx Circuitry

By RADCLIFFE JOE

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

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

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

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

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

The unit, which will carry a suggested \$600 price tag, also maintains proper stereo image location by using the sum of the channel signals as the control voltage. Four or more channels of operation can be achieved by strapping, so that a single voltage, proportional to the sum of the channels, controls all the outputs of two or more 162s.

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

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

The Unknown Giant takes a big step forward...

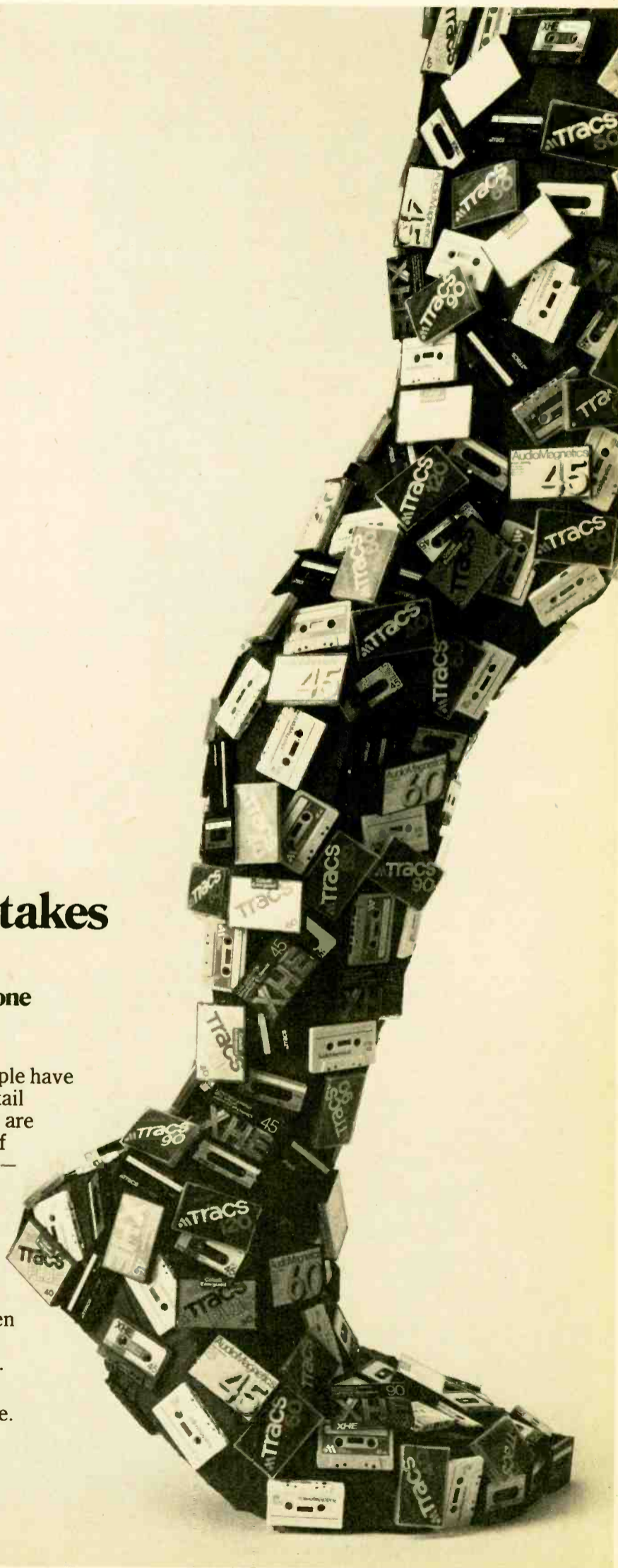
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APRIL 17, 1976, BILLBOARD

ITC Widens Japanese TV Import Probe

By MILDRED HALL

WASHINGTON—The International Trade Commission (ITC) will investigate complaints by GTE Sylvania, Inc., and Philco Consumer Electronics Corp. alleging unfair competition from Japanese imports of color television sets.

At the same time, in compliance with the 1974 Trade Act, the ITC has listed 14 areas of preliminary investigation in its broad, ongoing probe of alleged unfair practices in

the sale of imported Japanese tv sets in the U.S.

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

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

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

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

RCA Vidisk Plan

• Continued from page 61

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

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

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

Although both the U.S. and Japanese version are NTSC, he confirms that both PAL and SECAM models have been built for the European market and anticipated licensees there.

RCA also will license anyone to manufacture the disks, and expects to have both other U.S. as well as overseas software licensees once the market develops. He's confident that his five-year plan is conservative for maturity of the videodisk market here.

'CB Fair' Expanding

• Continued from page 62

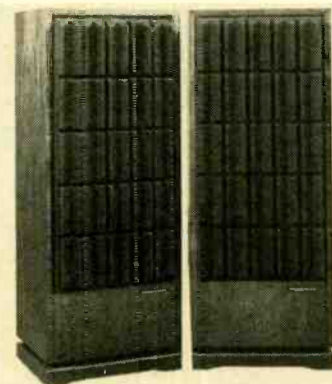
exhibitors sold more than \$100,000 worth of CB merchandise at the two-day exposition.

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

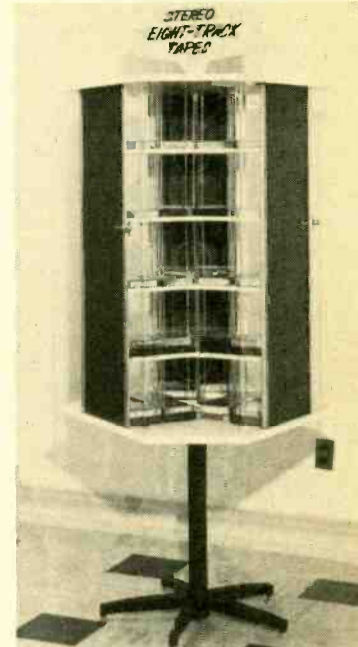
Although the series of fairs will feature CB experts discussing all aspects of the CB phenomenon, Ross' shows will also include a swap show where enthusiasts can buy, sell, or exchange their equipment; door prizes; guest appearances by radio and tv celebrities, and a number of game and food concessions.

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

Audio Showcase



MARANTZ HD 88 is top of new high-definition speaker series, with 300 watts power capacity, 25 Hz/25 kHz frequency response, limited warranty.



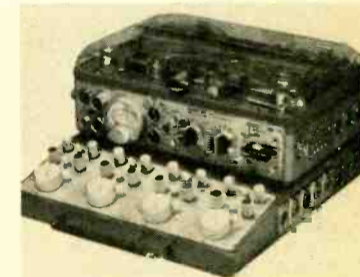
REVOLVING tape rack from N.C. Display, model TS-8, holds 477 8-tracks, is 66 inches high, lists for \$191.55.



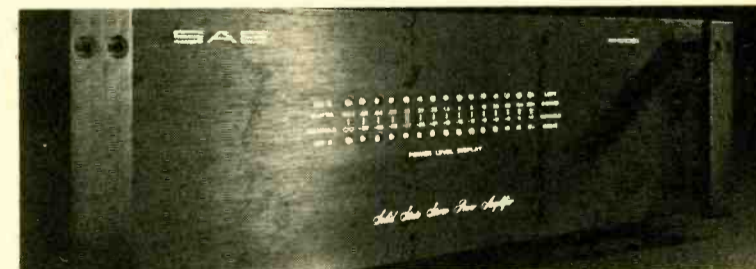
KENWOOD additions to '76 line include matched KT-8300 stereo tuner, top, with solid-state IF filter, phase-lock-loop in MPX, at suggested \$379.95; and KA-7300 stereo amp with 80 watts/channel RMS, dual power supply, preamp/phono equalizer (no more than 0.3 dB deviation), at suggested \$329.95.



MIX 500, Uher model A124 stereo mixer is "semi-pro" unit operating either from battery pack or external power. Users can connect up to five mono sound sources, or two stereo and one mono simultaneously. List: \$186.



SELA of Sweden, with Audio Services sole U.S. distributor, has 2880-BT mixer for up to 4 inputs, with no extra batteries or external power supply.



SAE 2200 medium power stereo amp comes in consumer (shown) and rack-mount versions, offers 100 watts/channel RMS, LED power display in 3 dB increments, full complementary circuitry minimizing distortion. Suggested list: \$450.

NEWCOM Exhibits Near SRO

• Continued from page 61

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

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

Manufacturing, show corporation president.

All exhibiting companies are urged to file their entries in the NEWCOM '76 merchandising contest that annually recognizes outstanding activities promoting attendance at the show in advertising, special and direct mail categories, notes James Silverman of Electronic Expeditors, show publicity chairman. Awards include the Exhibitor of the Year and Medallions of Merchandising Merit.

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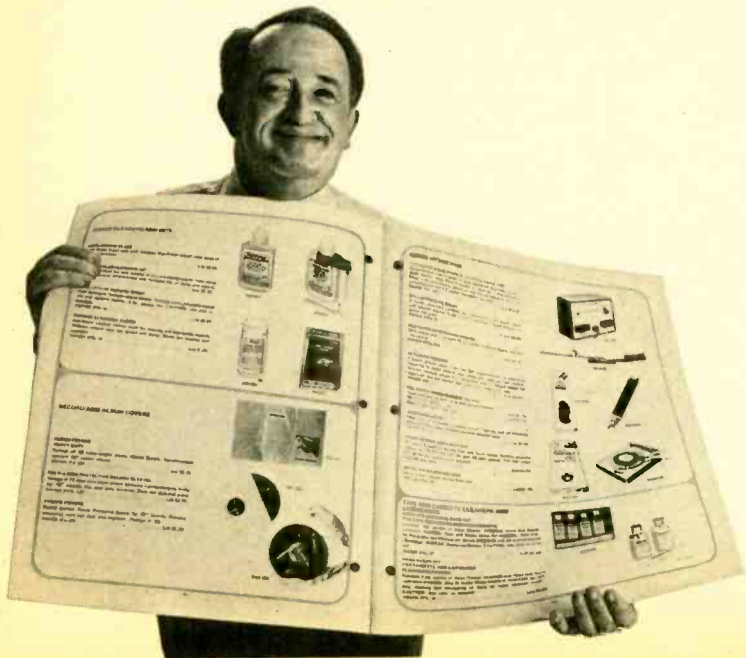
But Jack has a good suggestion. No catalog could begin to list all the items we're able to supply. We've designed a lot of products during our 21 years of leadership in the audio accessory business. And we've got the engineering capability and manufacturing know-how to produce a new product to your own specifications. In fact, we may already have it on the drawing board.

What's more important, we can provide all the services to help

you get into the field... marketing, packaging advice and even drop shipments. Because we're an American company, we also save you the uncertainties of currency and duty fluctuations, and delays of dealing with a foreign supplier.

If we make it sound easy to get into the profitable record and tape care business, that's because it is. Just call Jack Friedland at (516) 543-5200 or write: Robins Industries, 75 Austin Blvd., Commack, New York 11725.

ROBINS



Kenwood Models

• Continued from page 62

tal harmonic distortion; and KR-6600 featuring 65 watts per channel, minimum RMS into 8 ohms, 20-20 kHz and .1% total harmonic distortion.

The KR-5600 features 55 watts per channel, minimum RMS into 8 ohms, 20-20 kHz; KR-4600 features 30 watts per channel, minimum RMS into 8 ohms, 20-20 kHz, and .5% total harmonic distortion; KR-3600 features 22 watts per channel, minimum RMS into 8 ohms, 20-20 kHz and .5% total harmonic distortion; and the KR-2600 features 15 watts per channel, minimum RMS into 8 ohms, 20-20 kHz, and .8% total harmonic distortion.

The four new integrated amplifiers, available immediately and ranging in price from \$160-\$450, include model KA-8300 featuring 80 watts per channel and .1% total harmonic distortion; KA-7300 featuring 65 watts per channel; and KA-3500 featuring 40 watts per channel.

The three new tuners, also available immediately, include models KT-8300 featuring selectable wide or narrow bandwidth and double tuning meters; KT-7300 with MPX filter and FM muting and output level control; and KT-5300 featuring a linear frequency FM dial.

A major selling point for the Kenwood amplifiers will be a dual power supply which assures absolute amplifier stability, adds Akiya.

Briefly stated, when an ordinary amplifier reproduces bass sound in one channel, the electrical power used to produce that bass sound causes fluctuation of the power supply level in the other channel, creating a type of distortion known as dynamic cross talk.

Audibly the effect is somewhat as though a veil has been placed over the performers, with voices and instruments indistinct and stereo dimensionality diminished. The dual power supply corrects the problem. Akiya also adds that dual power supply is not a technological concept unique to Kenwood.

Fr. Hi Fi Fraud

• Continued from page 61

his competitors mainly because his equipment is French and thus does not carry high transport charges and has no Customs duties to be paid.

It is common fact that roughly two-thirds of the hi fi market here is supplied by imports. But over the past couple of years, the industry has complained about misrepresentation, alleging that installations were boosted by means of "fancy names" and therefore foisted on the public.

Many of these sets were sold well below the normal price of installations claimed to be technically reliable. But the latter are expensive, so much so that the Ministry of Finance introduced measures controlling profits.

However, certain equipment sets have cut into the market at very low prices and this has led to open price warfare. Importers say these installations are taking advantage of the public—that hi fi fans, ignorant of all the technicalities, are victims of abuse.

Following a careful study of the problem by the industry, along with the official Advertising Verification Bureau, a new code has been drawn up.

Amplifiers are being categorized by standard and, when offered to the public, if bearing the letters NF (official standardization), must conform to the requirements. This code will come into force before the end of the year.

Tape Duplicator

A desktop stereo cassette copier that can duplicate all four channels simultaneously has been introduced by Pentagon Industries of Chicago. The new Pentagon Super C-4 operates at

30 i.p.s. and is claimed to be the fast-cat 4-channel cassette copier in the world. Similar to its sister unit—the monaural C-1—the C-4 allows any combination of tracks to be dupli-

cated at once. Suggested list price: \$1,195.

First issue of Videography, monthly magazine for the video industry published by United Busi-

ness Publications, is off the press, with charter one-year subscriptions at \$5-50% off the regular rate. A sample preview copy is available from Videography, 750 Third Ave., New York 10017.

ANNOUNCING MAXELL'S FIRST ANNUAL "DO IT YOURSELF" ADVERTISING CONTEST.

(WITH PRIZES LIKE THESE, WHO KNOWS WHEN WE'LL HAVE ANOTHER?)

FIRST PRIZE



In an effort to encourage you to spend your Maxell co-op money wisely, we have decided to have a rather extravagant competition.

The dealer who does the most creative Maxell advertising wins an Advent Video Beam. The television with the seven-foot screen and sound system that bounces off the screen.

Second Prize is a Yamaha 650. A bike fast enough to raise the blood pressure of even

SECOND PRIZE



the most jaded audiophile.

For Honorable Mention, we're giving away four Nikon F2s cameras. The best camera made by one of the best

HONORABLE MENTION



camera-makers in the world.

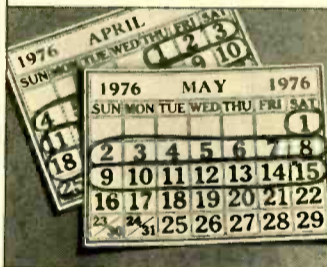
There's only one thing you have to do to enter: come up with a Maxell ad and run it sometime between April 1st and May 15th, 1976. (Actually, you don't have to create something specially for the contest. You can run

something you've done before. Just as long as you run it again during those six weeks.)

You can run your advertising in newspapers, magazines, on radio, television or billboards. Any place that takes advertising.

You can use color, black and white, or any

WHEN TO RUN



combination of the above.

However, before you start having visions of grandeur, you should be advised that your work will not be judged according to the amount of money you spend on it. The judges will be looking for big ideas.

The final judges will be Sam Scali, creative director of the advertising agency bearing the name of Scali, McCabe, Sloves. And Bill Tyler, creative columnist for Advertising Age. Both of whom have been recognizing great

JUDGES



advertising for years.

The winners will be announced at the Consumer Electronics Show in Chicago on Sunday, June 13th.

You better get started right now.

This is one time when your Maxell advertising can bring you more than just customers.

ENTRY FORM

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

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

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Country



POTENT PAIR—The latest country music stars to team their talents on duets are Del Reeves (left) and Billie Jo Spears caught in the studio for their first United Artists recording session with producer Milton Blackford (right).

BOOK REVIEW

Photo Album Of Country Stars Sets High Standard

NASHVILLE—Country music books are becoming the vogue nowadays—and already one book has hit print that will provide an artistic goal for photograph album type publications for years to come. It's "Honkytonk Heroes" (Harper & Row, \$5.95) and is everything its subtitle—"A Photo Album Of Country Music"—implies.

Though Peter McCabe does a journeyman job with the text, the strength of this top-quality book is in the sensuous, probing camera lens of Raeanne Rubenstein that slices through the surface of country music stars and into their hearts and souls.

Ever wonder what Conway Twitty looks like when he wakes up? Or Jerry Lee Lewis when he hasn't been to sleep? Or Webb Pierce crucified on the diving board of his famed guitar-shaped swimming pool? Or

Agency Handles 2 Top Hotels

NASHVILLE—Beginning May 3, the Lavender-Blake Talent Agency here will coordinate all talent for the Fairmont Hotel Corp.'s "Blue Room" in New Orleans, and the Fairmont Colony Square's "Venetian Room" in Atlanta.

All artists are to be scheduled to appear two weeks in Atlanta, followed by a two-week engagement in New Orleans. The artists will utilize the house orchestras at both hotels, in addition to their own bands.

Shortly Lavender and Dick Blake, owners of the Lavender-Blake Agency, say: "We are considering artists whose recordings were cross-over hits in both pop and country fields. The Fairmont Hotel's public relations department plans an extensive promotional campaign in conjunction with national support from the artists' record companies."

The Fairmont Hotel Corp. also owns two additional hotels, in San Francisco and Dallas.

George and Tammy back in the good old days?

It's all here, chronicled in unrelenting black and white photographs by one of the nation's best "people photographers."

The lenslady from New York City focuses her Nikon beyond the veneer of hype, makeup and vanity, and though the contortions she forces some of her subjects into are sometimes strained, most of the time they hit the mark perfectly. From Acuff to Wagoner, with contemporary country in between, Rubenstein has crafted a book both interesting and revealing.

Her unique full frame style and her flair for the far-out give "Honkytonk Heroes" a robust, realistic quality reflective of Rubenstein herself. Ultimately the camera lens turns back to reveal an intimate portrait of the photographer herself—and that's what we have here.

Though Raeanne's forte is photography, she has a cunning way with words that makes the reader wish she had captioned her photos with her observations and thoughts about the stars she captured on film. "A Note From The Photographer" carries all too few of these observations, and it's hoped that future Rubenstein books allow her to unbridle the impressive writing talents she doesn't know she has.

One blemish on an otherwise remarkable book is Rubenstein's comment. "In the South . . . all women want to look like Dolly Parton, with her improbable mountains of long blond hair, and all the men do look like George Jones." Which is about as accurate, and fair, a prejudice as those exhibited by Southerners who believe New York state is concrete border-to-border.

But another Rubenstein remark hits the target perfectly and explains the excellence of her book: "Taking a picture that a person likes is not always necessarily the aim; sometimes it is more important to take a picture that is true." **GERRY WOOD**

Kerrville Fest Set For June 30 Start With Golf

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

The tournament, to be held at the \$10 million Riverhill Club, will feature 40 celebrities from the fields of country music, sports, television and films in two 18-hole rounds of golf with all proceeds going to support the non-profit Kerrville Music Foundation. Funds raised will support the foundation's projects to tour young performers, to author and publish a history of Texas country music, to record Texas folk performers, to continue competitions that encourage excellence in folk, country and bluegrass music, and to construct a Texas Country Music Hall of Fame.

General chairman for the tournament is veteran entertainer Rod Kennedy, who has just moved from Austin where he produced more than 100 major events in the past 20 years. He presently works as producer of the Kerrville Music Festivals and as executive director of the Kerrville Music Foundation.

Tournament chairman is former Houston Golf Assn. president Ford F. Lackey whose experience with the Houston Open will guide some 400 volunteers in putting on the Steagall event.

Performer Asks \$4.22 Mil In Suit Vs. Lilly

OKLAHOMA CITY—Anthony Armstrong Jones has filed a \$4.22 million lawsuit in federal court against the Eli Lilly & Co. for damages from an alleged addiction to a drug he has been taking since 1966.

The suit charges that an addiction to an Eli Lilly manufactured drug, Darvon, has ruined his career as an entertainer as well as inflicting permanent brain damage on him, in seizures he has suffered.

Jones started taking the drug in 1966 for treatment of an illness at a rate of four tablets daily, but by 1972 was taking four times the recommended dosage, he says. The suit asks for \$1 million for past and future suffering, \$25,000 for medical expenses, \$200,000 for income lost and \$3 million in anticipated future income loss.

Willie Nelson Fined \$1,000

NASHVILLE—Willie Nelson has been fined \$1,000 plus \$400 in court costs for violation of Texas' Mass Gathering Act, settling all disputes that had arisen out of last July Fourth's "Willie Nelson's Annual Fourth of July Picnic," in Liberty Hills, Texas.

Williamson County law states that if more than 5,000 persons are gathered for more than 12 consecutive hours, a permit must be obtained. The picnic drew an estimated 80-100,000 persons and ran for some 48 hours. The maximum punishment for violation is a \$1,000 fine and 90 days in jail.

The tentative dates and site for this year's picnic are July 3-5 in Gonzales, 40 miles south of Austin.

Magnolia Fest Set For Easter Weekend

By COLLEEN CLARK

NASHVILLE—The first Magnolia Country Music Festival has been set for Easter weekend April 16-18 and is expected to draw country music fans from Mississippi, Arkansas, Tennessee, Louisiana, Alabama and East Texas.

Some of the industry's top entertainment will be featured.

Friday's show features Ray Stevens, Tanya Tucker, Mel Tillis and the Statesiders, the Coleman County Cowboys and Red Steagall. Steagall also serves as the host. Saturday's lineup includes Waylon Jennings, Jessi Colter, Jerry Jeff Walker, Tom-pall and the Outlaw Band and Asleep At The Wheel.

Easter Sunday's activities start off with an early Sunrise Service conducted by the Rev. Rob Harrington, the Chaplain of Bourbon Street, fol-

lowed by Jerry Reed, the Earl Scruggs Revue, O.B. McClinton, Carmalita and the Roy Clark Show.

William Collins of Las Vegas, the show's producer, says, "This is the finest array of talent ever to appear in one place. This will be the biggest country music festival in the U.S."

The Festival will take place on the 1,000-acre Farms just outside Magnolia, Miss. Food, water and sanitary facilities will be available for tent camping, trailers and recreational vehicles.

Advance tickets for the three days are \$20 and \$25 at the gate. Single day tickets are available for \$10.

Tickets may be secured by sending a check or money order to the Magnolia Country Music Festival, P.O. Box 106, Magnolia, Miss. 39652.

BOOK REVIEW

Uneducated But Bright; The Saga Of Loretta Lynn

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

Perhaps the most intriguing facet of Lynn's autobiography ("Coal Miner's Daughter," Henry Regnery Co./Bernard Geis, 204 pages, \$7.95) is the projection of all of the artist's personal qualities to the reader. Writing with George Vecsey, Lynn provides an intimate glimpse into her life.

Loretta Lynn grew up poor, in a Kentucky "holler" as she calls it. She admits she did not have as much education as she would have liked, but explains in her introduction that she is what she is and will not offer pretense. So we have a book that is a grammatical disaster zone and rather difficult to read at first. Find patience to continue, however, and the poor grammar goes unnoticed as the interest in the story grows.

"Coal Miner's Daughter" is not so much chronological as it is a stream of consciousness. Thus we relive Lynn's childhood in some detail, learning the attitudes of the mountain people, customs that seem strange to many, coming to know her family and meeting husband Doolittle (Mooney), the man she married at 14. We also follow her to the state of Washington, seeing her become a mother of four by the age of 18.

One of the more remarkable episodes is Lynn's beginnings as a professional singer. She herself had no real ambitions in that direction, but her husband convinced her to try singing and pounded doors until someone would listen. The rationale for the attempt was to bring in extra money for the somewhat less than affluent family.

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

The remainder of the book deals with traveling, recording, song-writing, the woman's viewpoint in country, compliments and threats she has received, her husband's often strange personality, her increasing wealth and social standing, awards and other facets in her life.

More important than the actual subject matter is the impression one

gets of Loretta Lynn. Despite her poor grammar, lack of schooling and often naive views, she is a quick, bright person with sophisticated views on women's rights, abortion, U.S. foreign policy and the conflict between stardom and a personal life.

She stands up for the right of artists like Olivia Newton-John to win country awards, pointing out quite logically that country artists don't turn down pop awards. When she recounts her own awards it is in a spirit of pride, not boasting. And it is in this spirit that most of the book is written.

For those who have talked with Loretta, it soon becomes clear that the person in the book is much like the person one meets in person—an honest, completely open person with a basic trust in people. Few subjects are too personal to deal with here, yet there is nothing sensationalistic. The career and personal stories balance out. And this is what most celebrities miss in their books. Those reading this can be assured they have met the real Loretta Lynn.

BOB KIRSCH

Jackets Highlight Mercury Promotion

NASHVILLE—Mercury Records is into fine fashion as jackets bearing the company logo are being sent to key radio and field people throughout the nation.

It's part of Phonogram/Mercury's special Mercury country music campaign for April centered around recent LPs by Tom T. Hall, Johnny Rodriguez, Faron Young and the Statler Brothers.

Crabtree Musical

NASHVILLE—Writer-director Paul Crabtree, who created several of the major musical shows at Opryland U.S.A., has completed a new musical for the newly expanded and renovated Circus World near Orlando, Fla.

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

TYKES' LATEST COUNTRY RELEASE IS HEADING FOR #1 IN NO SMALL WAY. Special Thanks To Those D.J.'s Who Are Playing . . .

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IRDA 2001



. . . and to Dennis Reynolds

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Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	11	DRINKIN' MY BABY (Off My Mind) —Eddie Rabbit (E. Rabbit, E. Stevens), Elektra 45301 (Unichappell/S.P.R., BMI)	34	49	3	I'LL GET OVER YOU —Crystal Gayle (R. Leigh), United Artists 781 (Pulleybone, ASCAP)	69	43	9	AS LONG AS THERE'S A SUNDAY —Sammi Smith (J. Tubb), Elektra 45300 (Tree, BMI)
2	1	10	'TIL I CAN MAKE IT ON MY OWN —Tammy Wynette (T. Wynette, B. Sheril, G. Richey), Epic 8-50196 (Columbia) (Algee/Altam, BMI)	35	25	12	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN —Sonny James (G. Massey), Columbia 3-10276 (Shapiro/Bernstein, ASCAP)	70	74	4	HIGH & WILD —Earl Conley (E. Conley), GRT 041 (Blue Moon, ASCAP)
3	6	7	TOGETHER AGAIN —Emmylou Harris (B. Owens), Warner/Reprise 1346 (Central Song, BMI)	36	26	15	FASTER HORSES (The Cowboy And The Poet) —Tom T. Hall (T.T. Hall), Mercury 73755 (Phonogram) (Hallnote, BMI)	71	65	7	TO SHOW YOU THAT I LOVE YOU —Brian Collins (J. Rushing-M. Chapman), ABC/Dot 17613 (Tree, BMI)
4	5	9	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME —Mickey Gilley (B. Knight), Playboy 6063, (Singletree, BMI)	37	27	12	I'M SO LONESOME I COULD CRY —Terry Bradshaw (H. Williams), Mercury 73766 (Phonogram) (Fred Rose, BMI)	72	87	2	LIVING PROOF —Hank Williams Jr. (H. Williams Jr.), MGM 14845 (Bocephus, BMI)
5	7	8	I COULDN'T BE ME WITHOUT YOU —Johnny Rodriguez (B.J. Shaver), Mercury 73769 (Phonogram) (Roturn/ATV, BMI)	38	60	3	WALK SOFTLY —Billy "Crash" Craddock (V. McCoy), ABC/Dot 17619 (Warner-Tamerlane/Van McCoy, BMI)	73	NEW ENTRY	→	EL PASO CITY —Marty Robbins (M. Robbins), Columbia 3-10305 (Mariposa, BMI)
6	4	11	YOU'LL LOSE A GOOD THING —Freddie Fender (B. Ozen), ABC/Dot 17607 (Crazy Cajun, BMI)	39	29	11	THE BATTLE —George Jones (L. Kimball, N. Wilson, G. Richey), Epic 8-50187 (Columbia) (Al Gallico/Algee, BMI)	74	84	4	HERE COME THE FLOWERS —Dottie West (T. Wine-C. Moman), RCA 10553 (Baby Chick, BMI)
7	12	6	MY EYES CAN ONLY SEE AS FAR AS YOU —Charley Pride (J. Payne, N. Martin), RCA 10592 (Ensign, BMI)	40	44	8	LET ME BE YOUR FRIEND —Mack White (D. Drenner, P. Powell), Commercial 1317 (Acuff-Rose, BMI)	75	89	2	I'D JUST BE FOOL ENOUGH —Faron Young (M. Endsley), Mercury 73782 (Phonogram) (Acuff-Rose, BMI)
8	2	13	IF I HAD IT TO DO ALL OVER AGAIN (I'd Do It With You) —Roy Clark (B. Springfield), ABC/Dot 17605, (House Of Gold, BMI)	41	52	5	THE LITTLEST COWBOY RIDES AGAIN —Ed Bruce (D. Ray, G. Ray), United Artists 774 (Contention, SESAC)	76	NEW ENTRY	→	THE BIGGEST AIRPORT IN THE WORLD —Moe Bandy (S.D. Shafer), Columbia 3-10313 (Acuff-Rose, BMI)
9	14	6	COME ON OVER —Olivia Newton-John (R. Gibb, R. Gibb), MCA 40525 (Cassero/Flamm, BMI)	42	50	6	ROCKING IN ROSALEE'S BOAT —Nick Nixon (B. McDill), Mercury 73772 (Phonogram) (Hall-Clement, BMI)	77	NEW ENTRY	→	YOUR PICTURE IN THE PAPER —Stallier Brothers (D. Reid), Mercury 73785 (Phonogram) (American Cowboy, BMI)
10	8	12	'TIL THE RIVERS ALL RUN DRY —Don Williams (W. Holyfield, D. Williams), ABC/Dot 17604 (Horse Creek, BMI)	43	46	6	SHEIK OF CHICAGO —Joe Stampley (T. Wheeler), Epic 8-50199 (Columbia) (Al Gallico, BMI)	78	90	2	YESTERDAY JUST PASSED MY WAY AGAIN —Don Everly (S. Shafer, D. Shafer), Hickory 368 (MGM) (Acuff-Rose, BMI)
11	13	10	YOU COULD KNOW AS MUCH ABOUT A STRANGER —Gene Watson (N. Bryant), Capitol 4214 (Hotels, ASCAP)	44	54	4	THAT'S ALL SHE WROTE —Ray Price (J. Fuller), ABC/Dot 17616 (Fullness, BMI)	79	47	8	SENTIMENTAL JOURNEY —Dave Dudley (B. Green, L. Brown, B. Homer), United Artists 766 (Morley, ASCAP)
12	17	8	WHAT I'VE GOT IN MIND —Billie Jo Spears (K. O'Dell), United Artists 764 (House Of Gold, BMI)	45	68	2	FOR THE HEART/HURT —Elvis Presley (D. Linde/J. Craine, A. Jacobs), RCA 10601 (Combine, BMI/Miller, ASCAP)	80	93	2	MERCY —Jean Shepard (B. Anderson), United Artists 776 (Stallion, BMI)
13	15	8	WITHOUT YOUR LOVE (Mr. Jordan) —Charlie Ross (P. Vance, P. Cone), Big Tree 16056 (Atlantic) (Music Of The Times, ASCAP)	46	57	4	FOREVER LOVERS —Mac Davis (S. Whipple), Columbia 3-10304 (Tree, BMI)	81	NEW ENTRY	→	I GOTTA GET DRUNK —Willie Nelson (W. Nelson), RCA 10591 (Tree, BMI)
14	16	8	SUN COMING UP —Mal Stuckey (N. Stuckey), MCA 40519 (Stuckey, BMI)	47	51	5	ASK ANY OLD CHEATER WHO KNOWS —Freddie Weller (J. Foster, B. Rice), Columbia 3-10300 (Jack & Bill, ASCAP)	82	69	15	PALOMA BLANCA —George Baker Selection (J. Bouwens), Warner Bros. 8115 (Warner Bros., Famous ASCAP)
15	23	5	WHAT GOES ON WHEN THE SUN GOES DOWN —Ronnie Milsap (J. Scheweers), RCA 10593 (Chess, ASCAP)	48	64	3	MR. DOODLES —Donna Fargo (D. Fargo), Warner Bros. 8186 (Prima-Donna, BMI)	83	NEW ENTRY	→	THE DOOR IS ALWAYS OPEN —Dave & Sugar (B. McDill, D. Lee), RCA 10625 (Jack, BMI)
16	20	8	LONE STAR BEER AND BOB WILLS MUSIC —Red Steagall (G. Sutton, R. Steagall), ABC/Dot 17610 (Rodeo Cowboy/Ottocreek, BMI)	49	53	5	JUST WANT TO TASTE YOUR WINE —Billy Swan (B. Emmons), Monument 8-8682 (Columbia/Epic) (Youngun, BMI)	84	NEW ENTRY	→	(Here I Am) ALONE AGAIN —Billy Walker (R. Pennington), RCA 10613 (Show Biz, BMI)
17	10	12	'(Til) I KISSED YOU —Connie Smith (D. Everly), Columbia 3-10277 (Acuff-Rose, BMI)	50	71	2	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE —Glen Campbell (D. Lambert/B. Potter/J. Loudermilk), Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI)	85	94	2	LOVE STILL MAKES THE WORLD GO 'ROUND —Stoney Edwards (A. Allen), Capitol 4246 (Babcock North/Charlie Fitch, BMI)
18	9	17	BROKEN LADY —Larry Gatlin (L. Gatlin), Monument 8-8680 (Epic/Columbia) (First Generation, BMI)	51	58	4	THE LAST LETTER —Willie Nelson (R. Griffin), United Artists 771 (M.M. Cole, BMI)	86	NEW ENTRY	→	WITHOUT YOU —Jessi Colter (J. Colter), Capitol 4252 (Baron, BMI)
19	19	8	HEY LUCKY LADY —Dolly Parton (D. Parton), RCA 10564 (Owenspar, BMI)	52	63	4	ASHES OF LOVE —Jody Miller (J. Anglin-J. Wright/J. Anglin), Epic 8-50203 (Columbia) (Acuff-Rose, BMI)	87	91	3	YOUR WANTING ME IS GONE —Vernon Oxford (J.R. Cochran), RCA 10595 (Tree, BMI)
20	21	11	ALL THE KING'S HORSES —Lynn Anderson (J. Cunningham), Columbia 3-10280 (Starship, ASCAP)	53	77	3	LONELY TEARDROPS —Harvel Felts (B. Gordy Jr., T. Carlo), ABC/Dot 17620 (Merrimac, BMI)	88	NEW ENTRY	→	KENTUCKY MOONRUNNER —Cledus Maggard & The Citizen's Band (J. Huguley, J. Kennedy), Mercury 73789 (Phonogram) (Unichappell, BMI)
21	28	5	MENTAL REVENGE —Mel Tillis (M. Tillis), MGM 14846 (Cedarwood, BMI)	54	66	5	PINS & NEEDLES (In My Heart) —Darrell McCall (F. Jenkins), Columbia 3-10296 (Milene, ASCAP)	89	99	2	UNDER YOUR SPELL AGAIN —Barbara Fairchild (D. Rhodes, B. Owens), Columbia 3-10314 (Central Songs, BMI)
22	30	4	THAT'S WHAT MADE ME LOVE YOU —Bill Anderson & Mary Lou Turner (Lore), MCA 40533 (Stallion, BMI)	55	80	2	ONE PIECE AT A TIME —Johnny Cash (W. Kemp), Columbia 3-10321 (Tree, BMI)	90	NEW ENTRY	→	LET ME LOVE YOU WHERE IT HURTS —Jim Ed Brown (G. Paxton), RCA 10619 (Acoustic, BMI)
23	11	13	IF I LET HER COME IN —Ray Griff (R. Griff), Capitol 4208, (Blue Echo, ASCAP)	56	73	2	RED, WHITE AND BLUE —Loretta Lynn (L. Lynn), MCA 40541 (Sure Fire, BMI)	91	75	6	SHAKE 'EM UP & LET 'EM ROLL —George Kerr (J. Lieber, M. Stoller), Shannon 840 (Trlo, BMI)
24	40	3	AFTER ALL THE GOOD IS GONE —Conway Twitty (A. Allen), MCA 40534 (Babcock North/Charlie Fitch, BMI)	57	67	4	STRANGER —Johnny Duncan (K. Kristoffersen), Columbia 3-10302 (Resaca, BMI)	92	NEW ENTRY	→	I'M KNEE DEEP IN LOVING YOU —Jim Mundy (S. Throckmorton), ABC/Dot 17617 (Tree, BMI)
25	18	12	THE GOOD NIGHT SPECIAL —Little David Wilkens (D. Wilkens, T. Marshall), MCA 40510 (Forrest Hills, BMI)	58	55	7	ONLY SIXTEEN —Dr. Hook (S. Cooke), Capitol 4171 (Kags, BMI)	93	88	4	SWEET DREAMS —Troy Seals (D. Gibson), Columbia 3-10303 (Acuff-Rose, BMI)
26	22	12	ANGELS, ROSES AND RAIN —Dickey Lee (B. Morrison, J. Zerface, B. Zerface), RCA 10543 (Combine, BMI/Music City, ASCAP)	59	31	12	OH, SWEET TEMPTATION —Gary Stewart (W. Carson), RCA 10550 (Rose Bridge, BMI)	94	72	9	I LOVE YOU BECAUSE —Jim Reeves (L. Payne), RCA 10557 (Acuff-Rose, BMI)
27	32	6	TONIGHT I'LL FACE THE MAN (Who Made It Happen) —Kenny Starr (B. Morrison, B. Anthony), MCA 40524 (Music City, ASCAP/Combine, BMI)	60	81	2	SHE'LL THROW STONES AT YOU —Freddie Hart (Soule, Cartee, Dana), Capitol 4251 (Al Cartee, BMI)	95	NEW ENTRY	→	50 WAYS TO LEAVE YOUR LOVER —Bob Yarborough (P. Simon), Music Mill IRDA 186 (Paul Simon, BMI)
28	38	6	THE WINNER —Bobby Bare (S. Silverstein), RCA 10556 (Evil Eye, BMI)	61	34	11	THE DOOR I USED TO CLOSE —Roy Head (D. Frazier, E. Montgomery), ABC/Dot 17608 (Acuff-Rose/Altam, BMI)	96	96	2	I WANNA LIVE —Eddy Raven (J.D. Loudermilk), ABC/Dot 17618 (Acuff-Rose, BMI)
29	33	7	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER —Bobby Borchers (R. Bourke-J. Wilson), Playboy 6065 (Chappell, ASCAP)	62	35	10	PLAY THE SADDEST SONG ON THE JUKE BOX —Carmel Taylor (C. Taylor, L. McGraw), Elektra 45299, (Algee/Al Gallico, BMI)	97	NEW ENTRY	→	IT'S SO EASY LOVIN' YOU —Tibor Bros. (G. Tibor), Ariola America 7615 (Capitol) (Smite-A-White/U.S. Arabella, BMI)
30	41	6	LET YOUR LOVE FLOW —Bellamy Brothers (L.E. Williams), Warner Bros./Curb 8169 (Loaves & Fishes, BMI)	63	36	9	A MANSION ON THE HILL —Michael Murphey (B. Johnston), Epic 8-50184 (Columbus) (Milene, ASCAP)	98	76	9	I'M A TRUCKER —Johnny Russell (J. Foster, B. Rice), RCA 10563 (Jack & Bill, ASCAP)
31	39	4	THERE WON'T BE NO COUNTRY MUSIC (There Won't Be No Rock 'N' Roll) —C.W. McCall (C.W. McCall-H. Fries-C. Davis), Polydor 14310 (American Gramphone, SESAC)	64	NEW ENTRY	→	YOU'VE GOT ME TO HOLD ON TO —Tanya Tucker (D. Loggins), MCA 40540 (Leeds/Antique, ASCAP)	99	NEW ENTRY	→	SINCE I MET YOU BOY —Jeannie Seely (J. Cochran, C. Cochran), MCA 40528 (Tree, BMI)
32	37	6	LOOKING FOR SPACE —John Denver (J. Denver), RCA 10586 (Cherry Lane, ASCAP)	65	42	14	THE ROOTS OF MY RAISING —Merle Haggard (T. Collins), Capitol 4204 (Blue Book, BMI)	100	NEW ENTRY	→	SHE'LL THROW STONES AT YOU —Jacky Ward (G. Soule, A. Cartee, V. Dana), Mercury 73783 (Phonogram) (Al Cartee, BMI)
33	24	11	THE CALL —Anne Murray (G. Mac Lellan), Capitol 4207 (Beechwood, BMI)	66	45	17	GOOD HEARTED WOMAN —Waylon & Willie (W. Jennings, W. Nelson), RCA 10529 (Baron/Willie Nelson, BMI)				
				67	78	3	NOTHIN' TAKES THE PLACE OF YOU— Asleep At The Wheel (T. McCall, P. Robinson), Capitol 4238 (Su-Ma, BMI)				
				68	48	10	THUNDERSTORMS —Cal Smith (S. Whipple), MCA 40517 (Tree, BMI)				

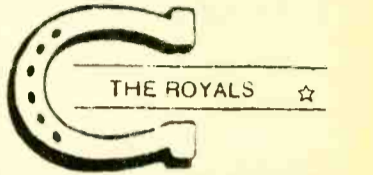


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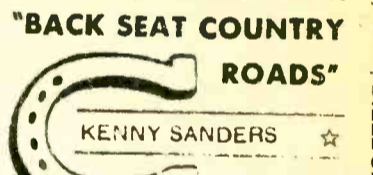
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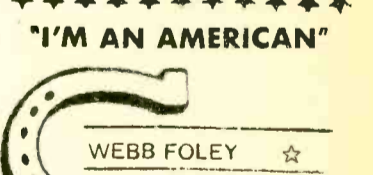
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RECORDING ARTISTS
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SEND US YOUR RECORDS
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CHARTS.

APRIL 17, 1976, BILLBOARD

3 NARAS Resignations

• Continued from page 3

was speaking. I ran out of time so quick that I just quit.

"When I became national president I treated all equally—I wasn't just a Nashville president. That's the only way it can function. I don't think the tv show will ever move from L.A. until the trustees sit down with fairness in their mind and think as a national unit."

Rose praises several of the trustees and the NARAS Institute, and urges that the site of the Grammy Awards show be rotated. Besides Los Angeles it has also been held in New York and Nashville.

"It's a very disturbing thing because as national president I did the best I could in trying to unify it into one organization instead of six chapters."

"I still think NARAS could be the unification of the entire music industry," Rose remarks. He adds he would consider returning to NARAS "if it changed to where I felt it was a national organization and everyone was equal and had a right to speak and vote."

Lowery, president of the Lowery Music Group, comments, "The very thing that made NARAS successful—the Grammy Awards and tv show—is now creating the dissensions and problems that exist. When Chicago didn't get the tv show, it was an injustice to the music community."

"It's not sour grapes that I resigned as trustee. I resigned because I was hurt, I was caught up in it emotionally and didn't need to be involved in anything where my emotions were that involved."

Wishbone An Alabama Showplace

• Continued from page 32

produced material on the last two gold LPs by the Temptations, the recent Supremes album, songs by the Commodores and Jerry Butler, and a Thelma Houston single that received a Grammy nomination.

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

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

Equipment includes a new Allison computer mixing system, Westlake monitors and 16-track capability convertible to 24-track.

Adjoining the studio-complex will be a 25-unit lodge slated for completion this fall. The lodge will be constructed around a grand piano pool, and each suite will be designed with the needs of the artist and producer in mind. The suites will have a monitoring system connected directly with the studio as well as facilities to review material already recorded.

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

They also operate three publishing firms that have scored with recent cuts by Bloodstone, David Ruffin, the Temptations, Aretha Franklin, Ben E. King and Connie Cat.

Lowery, the prime mover behind the Atlanta chapter and in 1968 its first president, adds, "While I don't agree with what's going on and the show not being rotated city to city, I still have faith that the Academy will right any wrongs that prevail because there are intelligent, thinking people inside this Recording Academy."

Like Rose, Lowery would consider a return to NARAS: "I certainly wouldn't say that I would never serve again because of this injustice. But I would want to see a little more liberal feeling about the Academy."

LeFevre, president of LeFevre Sound Corp., states, "I resigned for two reasons. I wrote the national president and told him there seemed to be no consideration on the part of the current leadership that there are severe injustices being done including belittlement of the small chapters and lack of concern by the dominant chapters, mainly L.A."

"The second reason is that I felt as national vice president of the Academy that I could not with good ethics openly attack the status quo. When everything else failed, the only fair thing for me to do was to resign and then do my best to make the record industry aware of the true problems and start some movement toward change."

LeFevre objects to the manner the decision was reached to switch the Grammy telecast site. "The only time the tv show was voted on at a national trustee meeting, it was voted to go to Chicago. Everytime after that the L.A. people came up with reasons not to vote on it at that meeting. They put it down to a pressure where you had to vote—and handled it through the mail. The national president, who is supposed to be unbiased, wrote a five-page letter in support of not going to Chicago and included it with the ballot."

"Then they took that mail vote where you had no chance to stand up and punch holes in his five pages which anybody armed with the facts could have done—and dumped Chicago with it. It was poor ethics, and morally—if not legally—wrong."

LeFevre terms his stint with NARAS "one of the highlights of my association with the music industry" and adds, "I would gladly jump back in and work, even on a local basis, if the leadership came to the point of a basic impartial national academy. If it returned to a fair democratic basis, I'd be back in a minute and love it."

Gibson Elected New Org. Pres.

NASHVILLE—The Original Music of America Assn. was formed at a recent meeting held in Roanoke, Va., solely for the purpose of preserving and promoting bluegrass, mountain, folk and bluegrass gospel music.

Temporary officers elected during the meeting were Joe F. Gibson of Nashville, president; Len Holsclaw of Arlington, Va., first vice president; L. W. Lambert of Olin, N.C., second vice president; Arthur B. Crush Jr. of Roanoke, executive director; and Bill Vernon of Wertz, Va., treasurer and publicity director.

The next meeting of the association will be held in Raleigh, N.C., May 2. All interested parties, both industry and public, are invited to attend. Inquiries and additional information may be obtained by writing Arthur Crush, 410 Elm St. S.W., Roanoke, Va. 24016.

Gene Autry To Accept U.K. Title

NASHVILLE—The title of "Father of Country Music" will be bestowed upon Gene Autry during the eighth annual Festival of Country Music, Wembley, London, April 18.

One of many distinctive honors Autry has received during his colorful career as an actor, composer and recording artist, he will be in England to accept the title and will introduce his protege, Kathy Barnes, to the international audience. Formerly an MGM artist, Barnes is the first act signed to the recently reactivated Republic Records, owned by Autry (see Billboard, April 3 issue). Republic is based in Nashville with Dave Burgess as general manager.

Nashville Scene

By COLLEEN CLARK

Kris Kristofferson had two new movies premiered in the past month. "Vigilante Force," with co-star Jan-Michael Vincent, opened March 18 in New Orleans and Atlanta and "The Sailor Who Fell From Grace With The Sea," co-starring Sarah Miles, premiered April 11 at the Baronet Theater in New York. ... Marty Robbins has formed a partnership with producer Bob Hinkle under the name of Marty Robbins Enterprises for film and tv production. Their first project will be "J. W. and Billy Bob," from an original story by Hinkle. J. W. will be played by Robbins and Billy Bob by Larry Mahan, six times a world champion cowboy.

Jeannie C. Riley and her band, Red River Symphony, recently did a three-day mini-tour of Hawaii, with appearances at Waikiki, Honolulu's Conroy Bowl and Kauai. She and producer Shelby Singleton are in the studio this week. ... Tommy Overstreet leaves for England, Spain and Germany April 30 through May 24, his fourth European tour. Overstreet is now being produced by Ron Chancey after many years with independent producer Ricci Mareno. ... Roy Clark was named "Picker of the Year" by Playboy Magazine. ... Mel Tillis was in Los Angeles recently for guest appearances on "AM Los Angeles" and "The Merv Griffin Show."

May 21 has been set for the premiere date of "Gator," starring Burt Reynolds and Jerry Reed, at the Tennessee Theater here. ... Hank Thompson headlining the Landmark's Jubilee Showroom through April 18, along with his band the Brazos Valley Boys, Peter Anthony, Curley Lewis and Hickory artist Sue Thompson. ... T. G. Shepard set to tape "Pop Goes The Country" and "Nashville On The Road."

Ronnie Milsap has renewed his interest in ham radio, installing an 80-foot antenna and doing most of the wiring himself. Milsap's call letters are WB4KCG and when he's not on the road, he's on the radio. ... Kenny Price is recovering from major abdominal surgery after spending 10 days in the hospital. ... Charley Pride's next RCA album will be a religious venture. It's scheduled for release this month. ... Steve Young, writer of Waylon Jennings' "Lonesome, On'ry and Mean," has signed a contract with RCA and will have a concept album soon. ... Dickey Lee is out of the hospital after having torn cartilage removed from his right leg. Released Monday, Lee was in the studio Tuesday. He has devoted the month of April to his new

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 4/17/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	12	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
2	2	6	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
3	4	11	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
4	5	7	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
★	8	5	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
6	3	9	ROCK N' COUNTRY—Freddy Fender, ABC/Dot. DQSD-2050
7	7	9	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
8	9	8	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot. DQSD 2040
★	14	4	COME ON OVER—Olivia Newton-John, MCA 2186
10	10	8	NARVEL THE MARVEL—Narvel Felts, ABC/Dot. DQSD 2033
11	6	9	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
★	16	6	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
13	13	7	THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
★	21	4	TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
★	19	13	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
★	20	4	LONGHAIRED REDNECK—David Allan Coe, Columbia KC-33916
★	22	4	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
18	18	8	JASON'S FARM—Cal Smith, MCA 2172
19	17	23	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
20	15	10	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
★	33	2	MACKINTOSH & T.J.—Waylon Jennings, RCA APL1-1520
22	24	15	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
23	25	20	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
★	30	3	PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504
★	25	NEW ENTRY	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
★	43	2	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
27	12	11	JESSI—Jessi Colter, Capitol ST-11477
28	11	12	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
29	31	4	ALL THE KING'S HORSES—Lynn Anderson, Columbia KC-34089
30	29	10	STEPPIN' OUT—Gary Stewart, RCA APL1-1225
★	31	NEW ENTRY	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
32	37	2	SILVER LININGS—Charlie Rich, Epic KE 33545 (Columbia)
33	38	2	DON'T CALL ME ... I'LL CALL YOU—Jerry Jordan, MCA 2174
★	44	3	WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)
35	28	5	TEXAS COUNTRY—United Artists, UA-LA574-H2
36	40	2	MOTELS & MEMORIES—T.G. Shepard, Melodyland ME6-403 S1 (Motown)
37	39	3	STRAWBERRY CAKE—Johnny Cash, Columbia KC 34088
38	26	7	HAVANA DAYDREAMIN'—Jimmy Buffett, ABC/ABCD 914
39	46	2	FEARLESS—Hoyt Axton, A&M SP 4571
40	45	3	INDEPENDENCE—Nat Stuckey, MCA 2184
41	42	3	THE BATTLE—George Jones, Epic KE 34034 (Columbia)
42	23	18	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
43	48	2	ON THE MOVE—Donna Fargo, Warner Bros. BS 2926
44	34	4	THE SONG WE FELL IN LOVE TO—Connie Smith, Columbia KC-33918
45	NEW ENTRY	NEW ENTRY	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
46	27	6	THE SWEETEST THING—Dottsy, RCA APL1-1358
47	NEW ENTRY	NEW ENTRY	HAROLD, LEW, PHIL & DON—Statter Brothers, Mercury SRM-1-1077 (Phonogram)
48	32	27	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
49	36	4	BLACKBIRD—Stoney Edwards, Capitol ST-1149
50	41	19	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241

album and said if he sounded like he was suffering, he was.

Selections from Jerry Reed's "Red Hot Picker" album were used in the making of a 25-minute film about the 1975 Vanderbilt Univ. football season. Reed is an avid Vanderbilt fan and the film will be used in recruiting prospective students.

... Jimmy Buffet christened his new 40-foot Eagle bus at an "Open Bus" party here. With mag wheels, the bus is painted in shades of red, yellow and rust and features hand-painted side murals depicting a Ship Sailing to Sea. Inside, the bus is trimmed in nautical motif and includes stereo systems and TV.

Duty-Free Disk Pact Is Approved

• Continued from page 1

casters and the film producers was critical in ensuring our success. It meant we were able to present a joint front in our campaign."

But in drafting the amendments to the agreement—which also covers videodisks—the UNESCO committee took account of the special needs of some of its 68 member states. It was recognized that uncontrolled freeflow of material from the west could have a damaging effect on national cultures.

Equally there could be dangers of

dumping in those countries relying for sales largely on U.K. and U.S. licensing deals.

Those countries will be able to opt out of the revised agreement and simply adhere to the original provisions which require government-approved importation, but extend them to new categories introduced over the past 25 years, such as prerecorded tapes.

Gillian Davies says: "After the Nairobi meeting, it will be up to the IFPI national groups to choose which alternative is most favorable

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

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

Gillian Davies says: "Nobody has ever thought that the abolition of the 7% import duty on U.S. records entering the Common Market countries, where tax-free movement of records already exists between member nations, will alter the pattern. We are concerned with getting import duties down in countries like Turkey (60%), Spain (29.9%), Switzerland (110 francs per kilo) and the Philippines, which is 100%."

A further outcome of IFPI efforts could be felt on a local level. Where books, because of their cultural status, are not subject to Value Added Tax, it may well be argued that records, now bracketed with books in UNESCO's view, should be similarly free of VAT.

INDUSTRY IS GRIPING

Reissued Beatle Hits Dominate U.K. Chart

By CHRIS WHITE

LONDON—The amazing singles' chart domination by the Beatles' reissued singles here—at least 10 titles in the Top 50 or the list of "breakers"—has led to industry fear that potential new talent will be held back.

Certainly companies in competition with EMI, who promoted the bulk re-issue of all the Beatle singles, plus "Yesterday," previously only an album track, are fearful that worthwhile new artists will not get much of a look-in during the Beatle revival era.

Jim Flynn, Pye's U.K. a&r manager, says: "It is a very annoying situation. If EMI wanted to re-promote the old Beatle singles, why couldn't they have done it over a period of time. I don't suppose you can knock something that is selling but this glut of Beatles records is keeping other product, particularly by newer names, off the chart."

In fact, in the U.K. Top 50 of last week, there were six—"Yesterday" (9); "Hey Jude" (18); "Paperback Writer" (23); "Get Back" (30); "Strawberry Fields" (32); and "Help" (50). And in the 10 singles listed as just outside the chart were a

further five: "Love Me Do," "I Want To Hold Your Hand," "Yellow Submarine," "Let It Be," and "Lady Madonna."

Robin Blanchflower of CBS says he certainly has mixed feelings about the situation. "It's worrying that these singles are occupying so many positions on the chart because it must make it harder for other companies to break new acts. And yet musically it is very refreshing that records which are so old can appeal to an entirely different generation of fans—I suppose you could call it a double-edged sword."

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

And Alan Sizer, head of RCA's U.K. a&r department, agrees, adding: "They are such good songs and you have to admire EMI for the way they carried out the marketing campaign on the batch of singles."

Now comes a follow-up move by Decca, with the re-release of a Rolling Stones' single (April 15), "Honky Tonk Women," coupled with "Sympathy For The Devil." Peter Goodchild, marketing director, says: "There are no plans to re-issue all the Stones' old 45s. The Beatles trend is only following the pattern of the last couple of years which is for a lot of oldies to make the charts again."

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

Surprisingly, the competitor companies found one ally in the EMI ranks. Bob Mercer, director of EMI marketing and repertoire, says: "I'm sympathetic about industry fears. After all, EMI wants to see its own new talent in the chart as well."

"What these people are forgetting however is that with the exception of 'Yesterday' these Beatle singles have always been available. All we have done is put them in a box and then on a shelf."

But Mercer adds that the company is pleased and surprised by the public reaction. "I realize that other companies are feeling rather bad about it all, but this proves how people have become attuned to using the charts as a promotional medium."

"In fact, the Top 50 is a measurement of record sales. Perhaps the answer would be for a completely separate chart, just for Beatle product."



CBS photo

FLYING ESSEX—In full promotional support for their artist's appearance in Sweden, CBS not only released a special album "David Essex In Scandinavia" but distributed thousands of leaflets, organized competitions in discotheques and clubs and topped it off with a first-time use of skywriting announcing his performance.

DISCUSSIONS BEING HELD

Radio Station Promotion Limits Irk U.K. B'casters

By DAVID LONGMAN

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

There are various areas of dispute and unhappiness.

One problem that station promotion managers are unhappy about is that of the prizes they can offer. At present, the ruling from the IBA is that for an on-air competition, the total prize value must not exceed \$200 and the individual prize value must not exceed \$40.

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

Harry Theobalds, IBA's deputy head of advertising, says that when commercial television was inaugurated in the U.K. in the 1950s, it was felt that people might tune to the stations not because of the quality of the programs, but because of the possibility of winning large prizes.

"I don't think the rulings are of any handicap to the television companies. The same ruling applies to the radio companies. \$200 is still a substantial amount in local terms for a prize."

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

Theobalds does not feel that newspapers should be bounded by the same rules and doesn't feel they have an unfair advantage. The question of prize values has been under scrutiny from the IBA, and at one stage it was felt that a prize of "significant value" was one of around \$10.

Prizes can have a greater value, anything up to \$2000 but those competitions must be available to people who aren't necessarily listeners to the radio station. "This can be done by advertising the competition in a newspaper or on a brand product, or by having the contestants chosen by phone where the final is contested in a studio situation," explains Theobalds.

The radio station promotion

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

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

Theobalds puts the view forward that any promotional items should be closely linked to the station or radio in general. "The IBA isn't in favor of radio companies selling merchandise that brings them into direct competition with other retail outlets."

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

"When it comes to a station like Capital, or any other company, setting up a 'shop'—well, the word shop is unfortunate. We have no objection to companies saying the public can come into the foyer to look around."

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

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

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

"This sort of promotion seems to go beyond a normal station promotion. We don't have an objection to Capital having cars in the race and promoting it on air. That is good promotion. But we draw the line at them organizing a motor racing meeting."

"Radio stations do not exist to boost the gate of racing meetings," says Theobalds.

International Turntable

Alan Reid has been appointed national sales manager of MCA Records (Canada). Reid joined MCA in 1970 as operations manager in Cornwall. In 1974, he moved to Toronto as operations and production manager where he was responsible for the purchasing of all jackets and components and the placement of all orders for MCA product. Prior to joining MCA, Reid was Ontario sales manager of Waco Sales.

Also at MCA, Linda Dawes has been appointed promotion representative for the company. Her territory will encompass northern and eastern Ontario. Dawes was formerly with CBS' a&r department and prior to that had several years of experience in advertising and publishing.

Michael Watson, formerly in charge of Central Canada promotion for Columbia Records has joined the Canadian music trade paper Record Week as national advertising manager. Replacing Watson at Columbia is Ken McFarland, who prior to a brief respite from the record industry, was national promotion director for London Records in Canada.

U.K. Publishers' Org. Buys MCPS Assn.

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The takeover has been under consideration for some years and interest quickened when the Performing Right Society began to intensify its interest in collection of mechanicals some 18 months ago.

After a number of U.K. publishers voiced the feeling that the same organization should not be responsible for the collection of both performance and mechanical fees, the MPA council set up a special committee to look into the possibilities of a takeover of MCPS.

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

"We therefore decided to discuss

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

Before the MPA ballot was taken, James revealed that MCPS shareholders had unanimously agreed to accept the MPA offer.

On future policy, James says that the MPA would try to increase the efficiency of the MPA and encourage more publishers to use it instead of collecting their own mechanicals.

But there is to be no question of compulsion. The MPA could not insist on this point because it was the council of the Mechanical Right Society which made the broad agreements with the record industry.

The MCPS would be turned into a non profit-making organization and the intention is for the MCPS to maintain its role as the servant of the industry.

International Briefs

BELGRADE—The pop concert business in Yugoslavia has hit a boom period in recent months, not just for domestic acts but also for headlining foreign acts. The last main season was remarkably rich in concerts of U.K. and U.S. artists, including Jethro Tull, Deep Purple, Steve Harley and Cockney Rebel, Nazareth, Santana, Earth, Wind and Fire, John Mayall and Ike and Tina Turner.

Procol Harum played three dates in Zagreb, Ljubljana and Rijeka recently, helping promote the Jugoton release of their ninth album, which hit the top three of the album chart. Latest artist to visit was Suzi Quatro, with two albums already on the market—she played five gigs, in Split, Bograd, Ljubljana, Zagreb and Rijeka, gaining a lot of publicity and reasonably good attendance figures.

U.K. group Sweet are expected in for 10 concerts in May, and this band is already very popular among the younger fans. Most of these concerts are organized through Alexander Zivkovic, impresario now based in London, and underline the increased efforts to offer contemporary entertainment to the Yugoslav public.

* * *

ATHENS—From April 1, Barclay Records will be distributed in

Greece by Minos Matsas and Son. The deal was first discussed at this year's MIDEM by Barclay executives, and Makis Matsas, managing director of the Greek company. This deal is particularly important and of mutual interest because Barclay has had no representation in Greece for the past seven years. As a result no records were released here.

Probably the strongest and most commercial pop artist from the Barclay catalog is French singer Charles Aznavour, and a huge promotion campaign is currently being planned around him and other big Barclay names. Minos Matsas and Son, already representing RCA, Avco, AZ, will also distribute Riviera Records in Greece, from April 1.

* * *

PARIS—Following the commemorative bust sculpted in memory of jazzman Sidney Bechet, there is now to be a memorial monument in the south of France for Josephine Baker. A bust of the legendary performer has been sculpted by Arletti Souazzi whose works include many famous personalities, including Prince Rainier of Monaco. The Baker bust will be unveiled April 22 in the grand hall of the new Monte Carlo Sporting Club. The bust of Sidney Bechet, in bronze, is in the open air, between the trees of the Pinede in Juan-les-Pins.

Eurovision Victory To U.K. Entry

By PETER JONES

LONDON—The U.K. comfortably won the 21st annual Eurovision Song Contest through its Brotherhood of Man Pye recording "Save Your Kisses For Me"—beating the French entry by 17 votes.

Altogether 18 countries competed in the contest, held this year in the Central Hall, The Hague, Holland. Prior to the event the Brotherhood of Man single, written by group members Martin Lee and Lee Sheridan along with producer/manager Tony Hiller, was already a No. 1 hit in the U.K., with sales of more than 450,000.

The U.K., through the years, had a history of coming second in the contest, being runners-up on eight occasions. There was a shared first place win in 1969 along with Spain, France and Holland but the U.K.'s only other outright win was Sandie Shaw's "Puppet On A String" triumph in 1967.

In the 1976 contest the U.K. was drawn to perform first, a position generally regarded as a handicap. Juries set up in all the competing countries handled the voting, with the one proviso that a jury could not vote for its own country.

Early stages of voting had France leading the U.K., though Brotherhood of Man scored consistently. An audience gasp of astonishment came when the Irish panel gave "Save Your Kisses For Me" just three points out of a maximum twelve, leading to the usual allegations of "political" voting rather than pop-music assessment.

However, final voting had U.K. out front with 164 votes, against 147 for France ("Un, Deux, Trois" by Catherine Ferry) with Monaco in third place with 93 votes for Mary Christy's "Toi."

Other competing countries: Switzerland, West Germany, Israel, Luxembourg, Belgium, Ireland, Netherlands, Norway, Greece, Finland, Spain, Italy, Austria, Portugal and Yugoslavia.

Because of the various political aspects of the contest, there was tight security both at the hall and at the hotels housing the national contingents. Most stayed at the Bel-Air Hotel in The Hague, but the Israeli, Greek and Irish teams were under the heaviest security in the Atlantic Hotel.

In the event, Turkish TV blacked out the Greek entry in its transmission of the show as a protest over events in Cyprus.

Walter Woyda, managing director of Pye Records, said he was convinced "Save Your Kisses" would be a fully international hit and it is already being strongly promoted in the U.S. through ATV Records, via new company president Marvin Schlacter.

Tony Hiller said the U.K. success was the result of a carefully planned campaign which went into operation once the song qualified from among 11 other finalists to go through to the contest. Following the release of the single, and the repackaging of an existing Brotherhood of Man album to include the winning song, the group (two men, two girls) undertook lengthy promotional visits to various European countries so the song, and the group, were familiar to fans there in advance of the contest.

One immediate result was that the U.K. entry received high votes from Spain and West Germany, two countries traditionally inclined to give British contestants low marks.

Music Week 1975 Awards!

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

Also collecting the honor for the second successive year is Spanish singer Camilo Sesto (Ariola).

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

Other winners for the 1975 Award are:

Austria: Wolfgang Ambros (Bellaphon).

Belgium: Philip Catherine (Atlantic).

Czechoslovakia: Felix Slovec (Supraphon).

Denmark: The Walkers (Starbox).

Finland: The Hurriganes (Love).

France: Julien Clerc (Pathe-Marconi).

Greece: Manos Hadjidakis.

Holland: George Baker Selection (Negram)

Hungary: Express (Hungaraton)

Poland: SBB (Muza).

Portugal: Adriano Correia de Oliveira (Discos Orfeu).

South Africa: Margaret Singana (Satbel).



Zentrum photo

BILLBOARD AWARD—Billboard/Music Week correspondent Wolfgang Spahr (right) presents Music Week star of the year award, 1975, for Germany to Ariola artist Udo Jürgens. Looking on at left is Ariola Managing Director Monty Lueftner. Presentation also included a gold disk award for the artist's big-selling single, "Griesischer Wein."

West Germany: Udo Jürgens (Ariola).

Yugoslavia: Bijelo Dugme (Jugoton).

CBS Disques Firms U.S. Seminar For 180 Dealers

• Continued from page 4

LP on imported product, which is quite low as it is," says Price. "However, in this case we will make the 35 titles included in the promotion available at \$2 each including two-record acts which will count as one."

The offer, which includes product by such top French CBS artists as Yves Montand, Joe Dassin, Dave, Gerard Lenorman, Charles Trenet and, from the classical repertoire, the new progressive line, Marginal, and the Jean-Claude Malgoire recording of Lully's "Alceste," has been made available through Peters International, a major importer which also has a licensing agreement with CBS International. However, all of the product will involve French pressings.

CBS Disques will provide dealers carrying the product with stickers, specially designed posters and divider cards printed in France. The display material will incorporate the American and French flags and will use as a theme "Imported Hits Fresh From France."

Although a concentrated effort will be made to have the product stocked at the retail outlets to be visited by the seminar participants, Price notes that Peters will be making an effort to introduce the titles in many other stores throughout the country.

"There has been no restriction placed on where the product can be sold nor have we insisted on Peters passing along the price reduction," Price says. "We feel that the margin offered on this one shot deal will stimulate Peters efforts to place the product and will prove beneficial for all."

One of the purposes of the promotion is to see if enough interest can be generated for purely French product to lead it to possible crossover onto easy listening charts and airplay. Some French artists in the past, such as Edith Piaf and Charles Aznavour, have managed to get

their French-language recordings on the U.S. charts.

A similar seminar sponsored by CBS Disques in May 1971 which sent French dealers to New York, Washington and Boston proved quite successful.

New Stones LP

LONDON—"Black And Blue" is the title of the new Rolling Stones' album, released through Europe on April 15, and is the group's first studio album since "It's Only Rock And Roll."

The eight tracks, with the exception of Cherry-O Baby (by Eric Donaldson) are Mick Jagger and Keith Richard compositions: "Hot Stuff," "Hand Of Fate," "Memory Motel," "Hey Negrita," "Melody," "Fool To Cry," "Crazy Mama."

The album was recorded at Musicland, Munich; at RSM, Rotterdam; and Mountain Studios in Montreux.

This new production ties in with the announcement of the Stones' first U.K. and European tour since 1973. A 36-date tour, with visits to nine countries, includes Spain and Yugoslavia for the first time. It opens April 28 in Frankfurt and finishes in Vienna, June 23.

In addition to Jagger, Richard, Bill Wyman and Charlie Watts, the group will feature Ron Wood on guitar, keyboard player Billy Preston and percussionist Ollie Brown. A short list of U.S. artists to play in support is being considered.

A two-hour meeting in London of European promoters, Atlantic Records licences and Stones' management, discussing tour and album, was filmed in entirety, for possible use as a documentary.

Included: Ahmet Ertegun (Atlantic chairman); Nesuhi Ertegun (president, WEA International); Jerry Greenberg, Atlantic president; Earl McGrath (Atlantic artist development); and Bob Kornheiser, (vice-president and international manager, Atlantic).

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From The Music Capitals Of The World

LONDON

Peter Phillips, creative director of EMI Music Publishing Group, is the new managing director of ATV Music, following the departure of Geoffrey Heath to set up Heathley Music with Eddie Levy, who was also with ATV. . . . U.S. heavy metal band Grand Funk has signed long-term worldwide pact with EMI International for Territories outside North America.

Junior Campbell, formerly with Marmalade and now producer, arranger and performer, has signed a five-year deal with Rocket. He left Marmalade to study for three years at the Royal College of Music but didn't take his qualifying exams because his hit single "Hallelujah Freedom" broke big. . . . Scott Fitzgerald, young Scottish singer, has a debut CBS single "Madonna" produced by Gary Glitter's producer and co-writer Mike Leander.

BBC label Beeb is promoting the new Lena Zavaroni single on four major commercial stations and, though BBC regulations lay down no commercial radio or tv advertising for the corporation products, it has been done by a third party, in this case Polydor Records. . . . Original Matt Monro U.K. hit single of the Beatles' "Yesterday" out here through EMI following the success of the Beatles version. . . . Manchester's Radio Piccadilly experimenting with broadcasts in four-channel sound (see story in Tape/Audio/Video, this issue).

Slade manager Chas Chandler planning his own Bam label, acts to include Slade and the recently re-formed Animals, with which band he played bass. . . . Rush-release of Diana Ross single "Love Hangover" despite the fact that her "Do You Know Where You're Going To" is on the charts, still climbing. . . . Heathley Music to represent the publishing interests of GTO for most of the world.

Elkie Brooks rushed to hospital for emergency appendix operation and had to cancel New Victoria Theatre concert. . . . And CBS press officer Elly Smith also hospitalized. . . . Former Manchester Guardian music critic Peter Stallworthy now with CBS as classical music field promotion manager. . . . Queen group featured on backing vocals on Ian Hunter (ex-Mott the Hoople) album "All American Alien Boy." . . . Italian Eurovision entry "We'll Live It All Again" out on Epic, by Albano and Romina Power—the latter is the daughter of the late Tyrone Power and made headlines at 14 when she appeared nude in a skin flick.

Single concert date here (April 23) for Willie Nelson and Billy Swan sharing equal billing. . . . Former Twigg manager Justin de Villeneuve now managing the Chanter Sisters, Doreen and Irene, launching them with a Cafe Royal party. . . . New Magnet single "Don't Do It" sung by Adrian Baker who also wrote it, produced it, arranged it, played all the instruments. . . . Remarkable demand for tickets for Bing Crosby's June London Palladium season at which he insists no price is higher than \$10.

Songwriter Phil Coulter, partner of Bill Martin, joining the U.K. tax exiles residing in California. . . . New Seekers' chart team re-formed with Kathy Ann Rae replacing Lyn Paul, the blonde lead single now following a solo career. . . . Who's tour includes major football stadiums in London, Swansea and Glasgow, the group headlining an eight-hour package.

Return visit by Frankie Laine who enjoyed huge nostalgic success last year here. . . . Yes group movie "Yessongs," already successful in the U.S., had its U.K. premiere at Hammersmith Odeon. . . . Much of BBC Easter air time this year to be devoted to reflecting the current Beatles sales bonanza. . . . Blues singer/guitarist Duster Bennett killed in road accident returning home from Memphis Slim concert here. . . . Three extra gigs added to Rick Wakeman tour with the New English Rock Ensemble.

Elkie Brooks to play Eva Peron in a new musical about the wife of the Argentinian dictator, the music and story coming from Jesus Christ Superstar duo Andrew Lloyd Webber and Tim Rice. . . . Chuck Berry back this summer for dates following his controversial visit last year when he walked abruptly off stage at Manchester after only a couple of songs. . . . Andy Fairweather-Low, enjoying rebirth of chart status following his Amen Corner days, added to this year's country festival at Wembley Pool. . . . High hopes of the reopening of the Rainbow Theatre rock center, following much expenditure on repairs. PETER JONES

All future Osmonds, Jim Stafford, C.W. McCall and other new MGM artists to appear here on the Polydor label, leaving MGM to concentrate on soundtrack and archive product. . . . Could be a trend towards Irish traditional folk

music, what with the Chieftains already established, and the Bothy Band gaining strong reaction on London gigs. . . . First-ever self-composed single, "You're The Reason Why" for the Rubettes, their previous hits being by Wayne Bickerton and Tony Waddington.

Re-release here of "Eloise," Barry Ryan's hit from 1968, his first release after splitting from twin brother Paul. . . . Big Chelsea Records U.K. push spearheaded by managing director Chris Webb aims more into album market, with a "Chelsea Chartbusters" LP featuring signings Jim Gilstrap, Linda Carr, Disco Tex and Lulu, individual albums to follow. . . . Nils Lofgren back for an 8-concert tour, starting May 1, and the Ozark Mountain Daredevils also return for a second itinerary, six dates, with the Dillards possible bill-shares.

Promotion man Tony Bramwell sporting a T-shirt inscribed "Beatles Revival Tour 1976, Road Crew"—he used to work for the group at Apple. . . . Norman Dival, formerly with the Tony Barrow publicity organization, now working independently with Phonogram, with special emphasis on new Australian band Hush. . . . Special two-night feature at the Marquee here to launch Jon Hiseman's new band Colosseum II (April 22-23), Hiseman's 17th engagement there with various bands.

Much interest in Georgio's single "I Want To Funk With You Tonight" (GTO), for he is Donna Summer's producer and wrote the song himself. . . . Royal Doulton is fine-quality English china, but the firm agreed in 1973 to sponsor a group of brass band musicians, now called the Royal Doulton Band and recording for Pye. . . . Gary Glitter Band carrying on with records and tour, despite the retirement of Gary Glitter himself. . . . Full-house for Fats Domino in London. . . . U.K. Eurovision entry "Save Your Kisses For Me" a number one here for Brotherhood of Man in advance of the contest (April 3). PETER JONES

AUSTRALIA

Pioneer Country Music singer and showman, Tex Morton, is the first name to be placed on the Australasian Country Music Roll on Runown. In a special presentation at the Country Music Awards in Tamworth, N.S.W., Morton was named to the Roll in the presence of a big audience of recording, publishing and media executives, fellow country music artists and over a thousands fans. Slim Dusty took two Awards with his album "Lights On The Hill." This was the best selling award and best album. The Wobb Brothers provided a popular win in the best group section with their "Palmer River Song," while Bill Date of Bill & Boyd brought "Santa Never Made It Into Darwin" into first place in the best Australasian composition.

The best instrumental was won by young New Zealand musicians, Paul and Colleen Trenwith, who over the last few years have worked closely with Slim Dusty. Best new talent was awarded to Bob Purtell, a former truck driver from Sydney, while Heather McKean took out the best female vocal with her song, "I Can Feel Love."

Top male vocal award provided one of the surprises of the Presentations when it was won by Tamworth singer, Rex Dallas, with "My Lancashire Yodelling Lass." . . . Neil Diamond's dynamic concerts in Australia have drawn the biggest crowds to a performer for many years, according to Neil's manager, Paul Wasserman. To many the fee that entrepreneurs Parradine/Patterson had to guarantee was not a worthwhile proposition, but the venture has proven an enormous success.

Phonogram Records (Philips) have taken a one hour special on television station, TCN9, to promote their local groups Jon English, Buffalo, The Silver Studs and John Williamson, Sebastian Hardie, Judy Stone and Galapagos Duck. . . . Reports have been received in Australia that singer/actress Jenny Green has been swamped with offers for a recording contract since her showcase at Dantes in Los Angeles.

JOHN BROMELL

PARIS

Reportedly, Eddie Barclay is to write his memoirs, the Barclay Records boss including the international music scene as well as the French. . . . Sylvie Vartan and Johnny Hallyday, otherwise Mr. and Mrs. Hallyday, topped the French charts recently, Vartan coming first with "Qu'est ce Fait Plurer Les Blondes" (RCA) and Hallyday second with "Requiem For Un Fou" (Phonogram).

RCA has revived ragtime, root of jazz if not pop, and a new volume called "Ragtime From 1906 to 1934" includes four separate styles, New Orleans, St. Louis, Sedalia and New York,

but factually the real ragtime developed from 1895 to 1917.

The appearance of Tom Jones at the Palais de Congres here has boosted the opinion that the great hall has become the showbiz temple, replacing the Olympia. Since the visit of Frank Sinatra, the Palais has been used for acts basically too expensive for Olympia's Bruno Coquatrix. A problem is that the hall was intended for international conventions, not music-hall, so various modifications are having to be made. So far, superstars at the Palais have been Sylvia Vartan, Shirley Maclaine, Lisa Minnelli, Serge Lama, along with Sinatra.

Catherine Ferry, who came third for France in the Eurovision Song Contest this year, took up hairdressing before she took up pop, despite the fact that her mother was a singer and her father a jazz pianist, but when singing for her friends she was discovered by a Barclay Records scout. . . . Singer Tino Rossi has been elevated to the rank of Officer of the Legion of Honor.

SACEM has received its first copyright payments from the Soviet Union, Russia having joined the Geneva Convention in 1973. . . . Phonogram has signed the Steve Miller Band for the world, excepting the U.S. and Canada. . . . Henri Belolo, who created Carabine Music, is looking for a buyer for his company after six years, and is starting a new group to be called Scorpio. HENRY KAHN

MILAN

Miki Del Prete, songwriter and producer of such artists as Adriano Celentano, has formed a new record company Samanta Srl. and launched the Shark label. Shark has Italian rights to the soundtrack of the movie "Jaws" and has just concluded an agreement with PPX New York. Del Prete has also signed cafe comedians the Fratelli Santonastaso. The Shark product will be distributed by Messaggerie Musicali. . . . Dig-It artist Perfranco Castelli will participate in the World Popular Song Festival in Tokyo in November. . . . CBS Sugar artist Gianni Mazzaro is appearing in the French TV show "Midi Premiere." . . . Gigliola Cinquetti (CBS Sugar) is touring France, Spain, Switzerland and Germany. . . . Pippe La Rosa's Dig-It company has signed American singer Marcia Hines who took the role of Mary Magdalene in the touring company of "Jesus Christ Superstar." Miss Hines' first record for Dig-It will be an album titled "Marcia Shines." Dig-It has also signed Danyel Gerard who will make an Italian version of his French song "Passionement." SYLVIA MANASSE

HELSINKI

Raimo Henriksson, a&r head of EMI Finland Oy is leaving the company to join Finnlevy. Henriksson joined EMI in the late 1960s and was responsible for guiding the careers of such artists as Marion and Kis. . . . Mud (Phonogram) whose popularity here is second only to the Bay City Rollers, visit Finland May 12 for several concerts. . . . Frank Zappa, on his fifth visit to Finland, played a sell-out concert in Helsinki. . . . Ticket sales not as good as expected for the Helsinki concerts by Suzi Quatro and Steve Harley. . . . Kustannus-Cy-Apulehti, publisher of the pop magazine Intro, is planning a name-change for the publication. . . . Country Express (EMI) will be the only Finnish country act at the annual U.K. Country Music Festival presented at Wembley over Easter by promoter Mervyn Conn. The group's latest single, "Daddy Frank," has been released in the U.K. by EMI. . . . Sudden demand here for records of Barbi Benton (Playboy) who made an appearance as Shannon Forbes in MTV's recent episode of "McCloud" and was named Artist of the Month by a local pop magazine. . . . Oy Valitut Palat-Reader's Digest Oy, a firm selling records and tapes on mail order, has released a set of rock 'n' roll albums, among them a six-LP package by Elvis Presley. . . . New Sensation, a cabaret act associated with Van McCoy, is doing good business at the Hesperia nightclub in Helsinki. . . . Billboard's naming of the Jukka Tolonen LP "Cross Section" as a national break-out for week-ending Feb. 26 is the first such distinction to be achieved by a Finnish artist. . . . Sokosound, the musical arm of SOK co-op, is advertising Japanese radio-cassette playing equipment on tv and emphasizing the audibility of popular music station, Radio Luxembourg. KARI HELOPALTIO

Two regional radio stations, Cluj and Iasi, broadcast weekly pop charts here and they are reproduced in local newspapers, Tribuna and Cronica respectively. Top local hit of 1975 on

BUCHAREST

Two regional radio stations, Cluj and Iasi, broadcast weekly pop charts here and they are reproduced in local newspapers, Tribuna and Cronica respectively. Top local hit of 1975 on



Polydor photo

CONNOLLY CHORTLES—Scottish comedian Bill Connolly smiles broadly as Polydor U.K. Managing Director Fred Haayen displays two of the five gold and silver awards the humor artists won for his recordings of "Cop Yer Whack For This," "Get Right Intae Him," and "D.I.V.O.R.C.E." The comedy star has sold 365,000 albums, 315,000 singles and 120,000 tapes in the U.K. over the last 15 months.

Cluj was "Uci Derea Balaurului," by Phoenix, with the top foreign record "King Arthur," by Rick Wakeman. Top local hit of the year on Iasi was "Balada," by Marina Voica and Margareta Pislaru.

The nostalgia trend is spreading here. In shows, Romanian singers lean heavily on their own big hits of the past—Marina Voica with "Sanie Cu Zurgalai," "Charra de Salamanca," and "Porompompero," with the Phoenix group including "Vremuri," "Canarul," and "Nebunul Cu Ochii Inchisi." . . . Foreign singers visiting include Biser Kirov (Bulgaria) and, for the third time, Amalia Rodrigues, taking part in the Days Of Portuguese Culture in Romania sponsored by the Council For Socialist Culture and Education.

Artistic Assembly of the Communist Youth Union (UTC) has given more shows on the Palace Hall stage here, performers including Benone Sinulescu, Cornel Constantiniu, Paunita Ionescu, Petre Beambasu, the Savoy group, the Preludiu choir, with composer George Grigoriu presenting a few of the young singers trained at the Assembly, notably Angela Ciocina, George Sava, Doina Stanescu and Mihaela Dutu.

The Progresiv, Mondial and Catena pop groups are touring the country for the second time within a few months, the tour organized by ARIA. . . . Marina Voica has been carrying through a very heavy show program over the past six months, with between 20-25 concerts a month, working shows laid on by ARIA or ATM with either the Depold group or Savoy.

FFN group presented its new show, a stage presentation of upcoming album "Zece Pasi," at the Students Culture House and the Palace Hall,

the sound enriched by recorded tape effects and, on the visual side, a film of Alwin Nikolais' modern ballet show from the U.S. . . . Romanian artists performing abroad include Margareta Pislaru and the Perpetuum Mobile group (West Germany); Mihaela Mihai (West Germany and Portugal); Marina Voica (Portugal and Poland).

Last month Mihai Constantinescu, Olimpia Panciu, Gioni Dimitriu and the Depold group gave shows in the Soviet Union. . . . Among the latest releases by Electrecord: a romantic album by Doina Badea; "Balada Pentru Acest Pamint," a selection of songs for the National Festival in Mamaia; an EP featuring Lucky Marinescu in German; a folk single by Mirecea Vintila; and an album with Dalida "Paroles, Paroles"; and albums dedicated to composer Horia Moculescu, plus product by Progresiv TM and FFN, plus an EP from folk singer Dan Chebac are out within a few weeks.

Issued last November, the double album "Cantafabula," by the Phoenix group from Timisoara—the first double album ever released in the Romanian light and pop music field—has sold well. The lyrics, by Stefan Foarta and Andrei Ujica, top lyricists of the past year, are inspired by the old Romanian Popular Books, bringing up to date stories of legendary creatures. The music is by group guitarist Nicolae Covaciu and bass player Iosif Kappl, and two songs were a collective effort. The album includes a song in ancient French and another in the Romanian dialect, and became one of the best-sellers of the year.

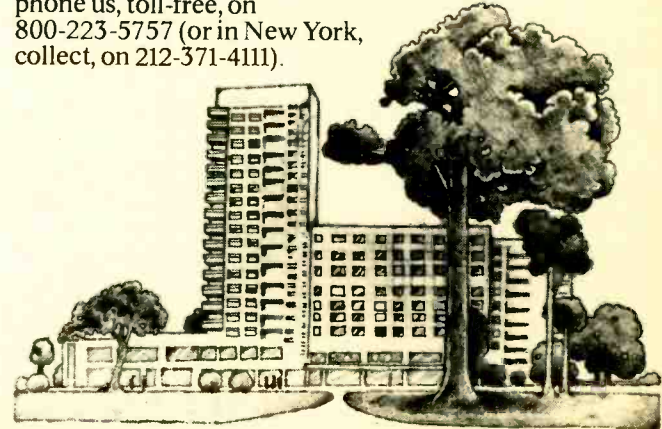
Top records in the Radio Bucharest chart, (Continued on page 74)

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Billboard photo by Marv Fisher

Vicente Fernandez and wife Cuquita smile broadly as he displays award given to him as Mexico's top ranchera singer.

Diverse Sound Marks Texas Scene

By LUPE SILVA

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

The Conjunto sound, thought by some to have reached a lull, shows signs of resurgence. In fact, the top spot on the chart for the week ending April 3, 1976, is occupied by a California Conjunto with a strong Texas following. The group recently toured the state and returned to its home base with a good measure of success. Los Humildes, which recorded for the same label as the top placed Los Tigres Del Norte, are also well known to Texas audiences. Yet another strong conjunto on the charts for the same period is Tony De La Rosa. His album has been on the charts for quite some time and his popularity in the state is reflected in the fact that he has bookings for several months in advance.

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

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

The other Houston-based group, Renacimiento 74, is a relatively new group but promises to follow in Costa Azul's footsteps.

King Clave also had to leave his native Argentina in order to attain success. Ever since his first hit recording of "Los Hombres No Deben Llorar," his efforts have done well not only in Texas but every place where Spanish is a means of communication. Los Terricolas, hailing out of Chile, made their way north via Mexico also.

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

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

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

Several of his early recordings in this new style sold well not only in Texas but in Mexico and South

Latin CBS & RCA Top Mexico Prize List

By MARV FISHER

MEXICO CITY—The Mexican Grammys — Discometros — were awarded here (18) before a capacity crowd of 600 persons at the Hotel Aristos. And the results: CBS took six, Musart and RCA five apiece, GAS, Peerless, Melody, Orfeon, Polydor and Gamma one each.

Basically, the event, televised nationally by Televisa's Channel 4, was a salute to the biggest sellers of the year as tabulated by Mercado De Discos. They were joined in co-sponsoring the festivities with one of the leading daily newspapers, Nove-dades.

One of the qualities lacking in the ceremony is that it has little suspense. All of the winners are known beforehand; there are actually no

nominees. "But why do we have to involve the also rans," as one disk executive pointed out. "The gross figures in units sold actually tells the story of what happened in the market the previous 12 months." The Mercado De Discos, one of the leading outlets, generally is a pulse of what is happening in the entire nation.

But despite the omission of suspense, the musical awards affair was one of the biggest ever presented. The entire proceedings ran almost two hours, and an estimated 10 million or more watched it in their homes. In one sense, it was the biggest variety package ever put together with all of the winners performing their songs prior to the presentation of their awards.

In comparison with the El Heraldo (another leading newspaper) presentations held in February, Discometro came close to capturing the imagination of the public. The former show, although more glamorous in certain aspects, didn't have the musical talent that this one had. El Heraldo was a diversified celebration, with outstanding personalities from the fields of sports, motion pictures and television also receiving their accolades.

Exact countdown in the Discometro lineup for CBS was: Vicente Fernandez, Kanoella Torres, Gualberto Castro, Sonia Lopez, Sonora Santanera and Los Panchos. Last two were for the top selling tropical band and outstanding trio, while the other individuals excelled for their sales as individuals in their respective fields from ranchera to pop. (Caytronics distributes the CBS product in the States.)

Bathing in the spotlight for Musart, the biggest all-Mexican company, were: Lucha Villa, Titzo Paiz, Juan Torres, Camela and Rafael and Los Felinos. Villa was recognized as the outstanding female ranchera singer, while Torres got his for the leading instrumental soloist (organ). Camela and Rafael were hailed as the top duet.

Laurels in the RCA camp went to Jose Jose, Estela Nunez, Lucia Mendez, Marco Antonio Muniz and Juan Gabriel, also distributed by Caytronics in the U.S. Gabriel banded the cash register for his many top selling albums and songs; Muniz was recognized as one of the top ballad singers.

The rest of the winners included Lupita D'Alessio (Orfeon), Los Babys (Peerless), Conjunto Costa Azul (Melody), Alberto Vasquez (GAS), Oscar Chavez (Polydor), Los Terricolas (Gamma). Last-named Venezuelan group, not present for the festivities along with Los Babys because of tour commitments, were the only non-Mexicans recognized for their excellence. Chavez crashed through for his political-tinged parodies which were big money-makers for Polydor's past year.

There was no recognition for any one specific top selling album, single or song. As another disk executive commented: "They all were big in the eyes of the public—they all deserved it."

For the first time in the history of Mercado De Discos' Discometro awards presentations, three of the winners were under the aegis of one independent producer-manager, Alfredo Marcelo Gil: Manoella Torres, Gualberto Castro and Los Panchos.

Billboard SPECIAL SURVEY For Week Ending 4/17/76

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto Pts 1013	8	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 00480
2	EDDIE PALMIERI Unfinished Masterpiece, Coco Clp-120	9	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014
3	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	10	FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020
4	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	11	LOS FELINOS Chicanesimo-Musart 10570
5	SALSOL ORQ. Salsoul Orquesta, SZS-5501	12	FREDDYS Freddys, Peerless 10027
6	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	13	PACHECHO El Maestro, Fania JM00485
7	LOS DIABLOS Mexico Es, Latin International Dis-2037	14	MONGO SANTAMARIA Alfio Indio, Vaya XVS-38
		15	LOS BABYS Un Viejo Amor, Peerless 1849

IN PUERTO RICO

1	RAUL MARRERO Apt #2, Mericana 1035	8	ORCH. HARLOW El Judío Maravilloso, Fania JM00490
2	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 00480	9	JULIO IGLESIAS El Amor, Alhambra 23
3	YOLANDITA MONGE Floriendo, Coco Clp-123	10	EL GRAN COMBO El Gran Combo, EGC 012
4	EDDIE PALMIERI Unfinished Masterpiece, Coco Clp-120	11	LA PANDILLA La Pandilla, Alhambra 4005
5	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	12	CAMILO SESTO Amor Libre, Pronto 1013
6	PACHECHO El Maestro-Fania JM00485	13	BOBBY VALENTINE Va A La Carcel, Bronco 1001
7	LA CORPORACION LATINA Llego Pa Quedarse, Lamp 503	14	IRIS CHACON Iris Chacon, Borinquen 1298
		15	RICARDO RAY & BOBBY CRUZ 10 Aniversario, Vaya 36

(Continued on page 77)



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"Los Kimbos"—Salsa At Its Best!

In-Store Disk Promo Pays Big Dividends

By MARTIN MELHUISS

MONTREAL—In-store promotion is one of the keys to the future of marketing in the record industry, especially to the adult audience according to Dieter Redecki, Vice President, Marketing and Sales for Polydor Ltd.

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

"During the best days and at the highest traffic times, there was a person in the record department with a Polydor badge demonstrating our MOR product," explains Alan Katz, director of advertising and promotion for the company. "The girls were not fabulously trained but they were intelligent people interested in music. We were able to put large amounts of suitable MOR repertoire in the stores and it has been moving out in droves."

As an example, an album by Robert Delgado entitled "Bouzouki" went gold in Canada recently. It was the only country in the world where the album reached that sales level and it was accomplished without any radio play to speak of. In store play has been the major key to the album's success.

Redecki explains the economics behind hiring people to be on hand in various department stores to demonstrate product. "It's going to cost you close to \$350 to advertise five records but it's not all that effective because people still can't relate it to the music. It's there visually on paper but if they haven't heard the mu-

sic, it's of little use. When you play a record in a store, people do react. In fact, if you put on the right cut at the right time, you'll find that often up to 10 people will buy the product at the same time. It's just a matter of picking up on the mood of the people in the store and changing the music accordingly.

"These in store promotions have been very successful for us and now, everytime there is a major sale at one of the large department stores, we attempt to go in and demonstrate our product. Right now we are testing rock product in The Bay in Winnipeg to see if we get the same results. Few people in the industry understand how many records can be sold this way."

Redecki senses a change in the orientation of the record market from youth to adults. "There is certainly a lot of talk about it throughout the industry," says Redecki. "We as a record company must be particularly on top of any change of that sort. Between 60 and 80% of adults walking into a store already know what they want, however they shop where it is convenient—in large shopping malls and department stores. Just look at what is happening in the marketplace. There are 214 franchise stores and these have congregated in the same malls. The rackjobbers serving stores like Eatons, Simpsons and The Bay are doing very well. This is where we have seen the greatest growth in the industry in the last five years.

"The biggest problem with the adult market though is that they are not motivated to buy records. As an industry we have to start motivating them because they buy significantly less product than the youth market. Radio is a good place to start. We know that 60-70% of the adult buyers are motivated by radio play, according to figures released at NARM this year.

"We shouldn't limit this adult market either with any preconceived notions about the type of music that it is partial to. I think that many adults would love to buy rock records for instance. They constitute a much more tuned in market than we give it credit for."

On April 1 of this year, Redecki celebrated his 20th year in the record business. Starting out in Germany where he learned the record business from the bottom up, he eventually became the manager of the largest record retail outlet in that country known as Die Schallplatte. He worked at that for a year and then emigrated to Canada. He moved to British Columbia and because he couldn't speak the language started all over again as a shipper. Over the course of the next nine years he moved up in the Columbia Records operation for whom he was working and became manager of their organization in British Columbia.

When Polydor opened up, he left Columbia to open up the western territory for Polydor which consisted of the provinces of B.C., Alberta, Saskatchewan and Manitoba. It was at this point that Redecki learned the value of in store promotion with MOR product, relatively unknown in this country.

From the West he moved to Toronto where he spent three years as head of that division getting to know the national business. In 1973 he became the national sales manager for Polydor and on Jan. 1 of this year was appointed vice president in charge of marketing and sales.

Axe & Bullet Busy

TORONTO—Diversification is the key word to describe the recent surge of activity by Canadian independent labels Axe Records and Rubber Bullet Records both headed up by Greg Hambleton who is also the president of the Canadian Independent Record Producers Association.

Included in the flurry of single releases from the labels are "You Girl" by Major Hoople's Boarding House which is receiving airplay on most of the major stations in Canada and is currently being readied for a U.S. release; "Clap Your Hands And Stomp Your Feet" by Thundermug, which is a tune acquired by Axe Music for sub-publishing in Canada from New Dayglow Music in Holland; "This Song Reminds Me Of You" by Gail Dahms; "All I Ask" by Robin Moir; and "Into Something Good" by Keith Hampshire. "What Does It Matter," a single by The Great Rufus Road Machine and produced by Hambleton has just been released on Rubber Bullet.

Mike Lehman, another Axe Records signing, is going into the studio at the end of March to start work on some new material for the label.

An album of 16 polka greats by Canada's "Polka King" Walter Ostaneck is set for release and an MOR instrumental album by organist-pianist George Kadwell entitled "Feelings" has just been released.

Upcoming releases scheduled for May include "20 Irish Favourites" by Barry O'Dowd and the Shamrock Singers; "Marches Old and New" by the Band Of the Third Military; and "Ireland" by Patricia Cahill.

Canada

From The Music Capitals Of The World

VANCOUVER

Casualty of the Vancouver recording scene is Timbre One Productions, which went into receivership March 31. The company included Timbre Sound studio, publishing companies Vancouver, Arbutus and Gastown Music, and labels Sweetwater, Stamp and Natural Sounds. A public auction will be held in April. ... **Bachman-Turner Overdrive's** agency deal with RPM is being terminated, and manager **Bruce Allen** is currently completing negotiations for the group to be represented by ICM. Also included in the deal is **Legend Records' Trooper**. An American tour for the group is being planned in late May and June, to coincide with the release of their second album. Trooper will also open for Toronto's **Rush** on the western dates of their Canadian tour, in July.

Negotiations have also been started to put Mercury's **Hammersmith** on the bill with **Kiss** in eastern Canada in April. ... **Valdy**, with a new A&M album in its final stages of recording at Vancouver's Little Mountain Sound, will perform at The Roxy in L.A. in June. He will also open several dates for **Gallagher & Lyle** in Britain, between May 12 and 29. ... Vally manager **Cliff Jones** also reports considerable interest in **The Hometown Band**, assembled for Valdy's recent Canadian tour, from several U.S. labels, including Columbia, A&M and Fantasy. The group will cut several sides at Little Mountain Sound in mid April, and open for **The Doobie Brothers** on their Alberta dates in late May.

The new **Rolf Harris** CTV variety show, which debuted March 13, has met with favorable initial response, and segments with artists like **Ian Tyson**, **Tanya Tucker** and **The Hudson Brothers** as guest artists are already in the can.

JEANI READ

TORONTO

Lawrence Shurman, **Ed Smeall** and **Linda Mouldley** have been added to the staff of the new Canadian booking agency, known as The Agency headed up by **David "Blue" Bluestein** and **Tim Cottini**. MCA recording artists **Octavian** from Ottawa have just been signed to the agency for exclusive representation. The company is currently working on summer tours for **Shooter**, **Savoy Brown** and **Brutus**. ... Columbia Records of Canada Ltd. presented **Labelle** with a gold record for the single "Lady Marmalade" at the Hotel Toronto on April 5. ... **United Artists** has just released the single "At My Time Of Life" by **Bing Crosby**. The song is from the new musical stage adaptation of **Charles Dickens' "Great Expectations"** which stars **John Mills** and **Maira Lister** and will play at Hamilton Place, Hamilton; the National Arts Centre, Ottawa; and Toronto's O'Keefe Centre this month.

Edward Bear is playing club dates in Regina, Calgary and Saskatoon during April. ... The **Good Brothers** set out on a western Canada tour at the end of April which will run through to the end of May. ... BMI Canada Limited will host a dinner honoring the Canadian Music Award Recipients on May 5 at the Regency Ballroom of the Hyatt Regency Hotel in Toronto. ... Columbia Records Distributors Canada Ltd. is offering its customers the opportunity to purchase the complete record and tape catalog of **Santana** and **Kokomo** with the added incentive of 10 percent free goods from April 5 to April 30 to tie in with the Canadian tour of Santana (joined by Kokomo in the west). ... Columbia (Canada) kicked off the release of **Crack Of Dawn's** new LP with a wine and cheese reception at Manta Sound Studios in Toronto on April 1.

New singles from Attic Records include **Shirley Eikhard's** "I Just Wanted You To Know" from her album "Child Of The Present" and **Ben McPeck's** "Thinking Of You" from the album of the same name. ... **Ron Nigrini** is just completing his second album for Attic. ... **Hagood Hardy's** television special will air on CBC on Wednesday (21) with guests **Shirley Eikhard**, **Toller Cranston**, **Frank Augustyn** and **Veronica Tennant** from the **National Ballet**. ... **Jack Douglas**, the producer for **Aerosmith**, has been contracted to work with **Moxy** on their second album for Polydor. **Ed Leonetti** will assist on the session and **Les Decarlo** will engineer. The LP will be recorded in Toronto with mixing to take place at New York's Record Plant.

United Artists, in association with the Canadian Talent Library, has released "Rodrigo's Guitar Concerto (Adagio)" by the **Jerry Toth Orches-**

tra. ... **Paul Ski**, formerly with CFRA in Ottawa as program director, is moving to CJCH, Halifax, as general manager. ... **Robbie Rae**, recently signed to A&M in Canada, is spending the month of May in Myrtle Beach. ... **United Artists** has released the first single "Goodtime Station" from the Ottawa based group **Heaven's Radio**. ... **Ken Tobias** appeared at the Colonial Tavern from Mar. 22-27. ... **Joe Cocker** will set out on a cross-Canada tour starting on May 4 in Moncton. The tour ends in Vancouver on May 18.

A performance by **Dan Hill** in Calgary was taped by radio station CHFM and will be aired by the Moffat chain of stations which includes CKLG, CKLG-FM, CKXL, CHED, CHAB and CHFM. Hill's new single is "You Say You're Free" from his debut album for GRT. ... **Attic Records** has signed **Stanley Frank**. His first single, produced in Montreal by Montreal Music Productions is currently being mixed for future release. ... **Laura Nyro** appeared at Massey Hall for Concert Productions International and Toronto's CHUM-FM on April 8. ... The opening concert of the 1976 Guelph Spring Festival will feature tenor **John Carpenter** performing with the **Hamilton Philharmonic Orchestra** conducted by **Boris Brett**. The premiere of "Harp Concerto" by **Oskar Morawetz** will be presented by harpist **Erica Goodman** and the orchestra will be featured in the adagio section of **Mahler's "Symphony No. 5"** and "The Midsummer Night's Dream Music" by **Mendelssohn**.

Tom Berry, formerly with RCA Canada in promotion, has been appointed managing director of the Taurus label which handles such acts as **Liverpool**, **Max Webster**, **Joe Mendelson** and **Mainline**. Berry also assumes the position of vice president in charge of marketing of SRO Productions Inc. where he will act as liaison between SRO artist **Rush** and Mercury Records in the U.S. and Polydor in Canada as well as **Ian Thomas** and **Downchild** with GRT Records of Canada. ... **Mighty Pope** has just signed a recording deal with RCA (Canada). ... **Jim MacDonald** has left Capitol Records—EMI of Canada where he was product manager of the Arista label, to pursue his own business endeavors. **Graham Powers**, previously director of operations at FM 46 (CJFM), Montreal, has now moved to Toronto where he will handle the Arista line with the Capitol organizations.

Jim Van Horne has left CHUM in Toronto to move out west. ... **Joey Frechette**, formerly with Beechwood Music of Canada and Capitol Music of Canada, can be reached at 14 Norval Cr. in Brampton, Ont. ... Music Shoppe International has been named exclusive booking agents for **Bramfield Restaurants** headed up by **Road Bramer**. The chain includes Toronto clubs the **Generator**, the **Gasworks**, the **Forge**, the **Chimney** and **Bellows**. **Charles-Dunne & Owens** were also appointed public relations consultants for the chain. ... **John Allan Cameron** has been signed to Columbia Records of Canada Ltd. A reception was held for Cameron at the Chimney in Toronto by Columbia on March 24. His first album for the label is "Weddings, Wakes And Other Things." ... **Max Bygraves** is in the midst of a cross-Canada tour.

Gerry Lacoursiere, head of A&M Records of Canada, hosted a dinner for local music industry

personnel and the media in Calgary to launch **Cliff Edwards's** second album for A&M, "Singer Of Songs." ... **Paul McCartney and Wings** will play Toronto's Maple Leaf Gardens for one show on May 9. ... CHUM-FM did a live broadcast of **Bim's** last set at the Riverboat in Toronto on March 21. ... **The Tubes** are scheduled to appear at the International Centre in Malton, a Toronto suburb, on April 28. ... **Burton Cummings** is currently in Los Angeles rehearsing the material for his first solo album for Columbia with **Richard Perry** producing.

MONTREAL

Polydor Ltd. will distribute **R. Dean Taylor's** Jane Records in Canada. The first release for the label is Taylor's own single "We'll Show Them All." Also on the label is **Paul Sabu** whose first single is "Funk With Me." ... Taylor's other label, **Autumn Records**, has been given over to CTI Records for distribution in Canada. The first release on the new label is "Funky Revolution" by the **Electric Philharmonic**. Also signed to the label are **Black Saddle** and **Tim Meehan**.

Boule Noire, signed to Les Disques Parapluie, has sold over 15,000 copies in its first five weeks of release. The LP was produced by **Unison of Montreal** and is the creation of **Georges Thurston** and the **Muscle Shoals Sound** rhythm section. The group will tour Quebec this month and Ontario sometime this summer. ... **April Wine** is in the midst of an extensive cross-Canada tour. ... **Roberta Flack**, who was to have appeared at the Wilfred Pelletier on March 22 and had to cancel due to other commitments, has rescheduled her appearance for May 10. ... **Nanette Workman** launched her first English album for Big Tree with a press party at the Hotel Nelson's L'Eveche on March 15.

Kiss appear at the Montreal Forum on Wednesday (21). ... **Debbie Powers**, former assistant to music director **Sandy Graham** at FM 96 (CJFM) has moved back to Toronto. ... **Daye Davis**, the former assistant program director at CJAD, has been appointed operations manager at FM 96. ... **Kebec Disc** held a reception for their new act **Pollen** in their offices recently. ... Keyboard player **Dwayne Ford** is currently on tour in the U.S. with **Donovan**.

MARTIN MELHUISS

Capitol Cutback

TORONTO—The Canadian publishing operations of Capitol Record Industries of Los Angeles, Beechwood Music of Canada and Capitol Music of Canada, have been integrated with the a&r department of Capitol Records—EMI of Canada, effective Mar. 17.

Joe Frechette, the general manager of Beechwood Music of Canada for the past four years, cites recent cutbacks in financial planning as the reason for the move.



Attention:

Members of the Canadian Industry

Billboard is proud to announce the appointment of **Bill Kanzer** as advertising coordinator for Canada. Kanzer replaces **Steve Lappin** who was recently promoted to Business Manager of Billboard in L.A. Kanzer will be traveling extensively to Canada to service you personally. Kanzer can be reached at Billboard, 150 N. Wacker Drive, Chicago, Illinois 60606 and by telephone at (312) 236-9818.

BILLBOARD IS BIG INTERNATIONALLY

Billboard Hits Of The World

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International

From The Music Capitals Of The World

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	SAVE YOUR KISSES FOR ME—	*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)
2	2	YOU SEE THE TROUBLE WITH ME—	Barry White (20th Century)—(Barry White)
3	4	MUSIC—	*John Miles (Decca)—Velvet/RAK (Alan Parsons)
4	14	FERNANDO—	Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)
5	3	LOVE REALLY HURTS WITHOUT YOU—	Billy Ocean (GTO)—Black Sheep (Ben Findon)
6	11	I'M MANDY FLY ME—	10cc (Mercury)—St. Annes (10cc)
7	18	JUNGLE ROCK—	Hank Mizell (Charly)—Carlin (Hank Mizell)
8	7	PINBALL WIZARD—	*Elton John (DJM)—Fabulous (Gus Dudgeon)
9	8	YESTERDAY—	*Beatles (Apple)—Northern (George Martin)
10	25	DO YOU KNOW WHERE YOU'RE GOING TO—	Diana Ross (Tamla/Motown)—Screen Gems/Columbia (M. Masser)
11	9	FALLING APART AT THE SEAMS—	*Marmalade (Target)—Macaulay (Tony Macaulay)
12	12	HELLO HAPPINESS—	*Drifters (Bell)—Cookaway/Les Reed (R. Greenaway)
13	6	I WANNA STAY WITH YOU—	*Gallagher & Lyle (A&M)—Rondor (David Kerstenbaum)
14	21	GIRLS GIRLS GIRLS—	*Sailor (Epic)—Chappell/Morris (J. Lesser/R. Holmes)
15	10	PEOPLE LIKE YOU PEOPLE LIKE ME—	*Glitter Band (Bell)—Rock Artists (Mike Leander)
16	17	CONCRETE & CLAY—	Randy Edelman (20th Century)—Burlington (Bill Schnee)
17	13	TAKE IT TO THE LIMIT—	Eagles (Asylum)—Warner Brothers (Bill Szymczyk)
18	22	HEY JUDE—	*Beatles (Apple)—Northern (George Martin)
19	20	DON'T STOP IT NOW—	*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
20	—	LOVE ME LIKE I LOVE YOU—	*Bay City Rollers (Bell)—Bay City Music/Carlin (Muff Winwood)
21	15	YOU DON'T HAVE TO SAY YOU LOVE ME—	*Guys & Dolls (Magnet)—B. Feldman (Arnold/Martin/Morrow)
22	5	I LOVE TO LOVE—	Tina Charles (CBS)—Mautoglade (Biddu)
23	27	PAPERBACK WRITER—	*Beatles (Apple)—Northern (George Martin)
24	28	THERE'S A KIND OF HUSH—	Carpenters (A&M)—Donna (R&K Carpenter)
25	33	DISCO CONNECTION—	Isaac Hayes (ABC)—Anchor (Isaac Hayes)
26	45	GET UP AND BOOGIE—	Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly Prod.)
27	24	MISS YOU NIGHTS—	*Cliff Richard (EMI)—Off the Wall/Island (Bruce Welsh)
28	38	MOVIN'—	Brass Construction (United Artists)—RAK. (J. Lane)
29	42	LIFE IS TOO SHORT GIRL—	Sheer Elegance (Pye)—Grade/Lynton/ATV (P. Lynton/P. Grade)
30	49	GET BACK—	*Beatles (Apple)—Northern
31	19	CONVOY—	C.W. McCall (MGM)—American Gramophone (Don Fares/Chips Davies)
32	46	STRAWBERRY FIELDS—	*Beatles (Apple)—Northern
33	34	RIDERS ON THE STORM—	Doors (Elektra)—Rondor (B. Botnick/Doors)
34	16	HEY MR. MUSIC MAN—	Peters & Lee (Philips)—Cyril Shane/Gema (John Franz)
35	26	SHIPS IN THE NIGHT—	*Be-Bop Deluxe (Harvest)—Feldmun (John Leckie/B. Nelson)
36	30	CITY LIGHTS—	*David Essex (CBS)—April/Jeff Wayne (Jeff Wayne)
37	50	ARMS OF MARY—	*Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber)
38	32	IF YOU LOVE ME—	*Mary Hopkin (Good Earth)—Worldwide/KPM (Tony Visconti)
39	47	YOU SEXY SUGAR PLUM—	Rodger Collins (Fantasy)—Parker/BMI (Rodger Collins)
40	43	WHERE THE HAPPY PEOPLE GO—	Trammps (Atlantic)—Golden Fleece (Baker/Harris/Young)
41	—	S'S'S' SINGLE BED—	*Fox (GTO)—Gurusama/Chrysalis (Kenny Young)
42	39	LAZY SUNDAY—	*Small Faces (Immediate)—United Artists (Marriott/Lane)
43	—	HONKY TONK TRAIN BLUES—	*Keith Emerson (Manticore)—Peter Maurice
44	23	WAKE UP EVERYBODY—	Harold Melvin & The Blue Notes (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)
45	37	SPANISH WINE—	*Chris White (Charisma)—Charisma/Chappell (Shel Talmy)

This Week	Last Week	Title	Artist
46	—	ALL BY MYSELF—	Eric Carmen (Arista)—Campbell Connelly (Jimmy Ienner)
47	—	RAM GOAT LIVER—	*Pluto (Trojan)—Nems (Togetherness Prod.)
48	40	YOU BELONG TO ME—	*Gary Glitter (Bell)—Leeds/Paul Gadd (Mike Leander)
49	48	HERE THERE & EVERYWHERE—	Emmylou Harris (Reprise)—Northern (B. Ahern)
50	—	HELP—	*Beatles (Parlophone)—Northern (George Martin)

LPs

This Week	Last Week	Title	Artist
1	—	ROCK FOLLIES—	(Island)
2	2	GREATEST HITS—	Eagles (Asylum)
3	1	BLUE FOR YOU—	Status Quo (Vertigo)
4	4	DIANA ROSS—	(Tamla Motown)
5	8	THE VERY BEST OF SLIM WHITMAN—	(United Artists)
6	—	JUKE BOX JIVE—	Various Artists (K-Tel)
7	19	HOW DARE YOU—	10cc (Mercury)
8	6	CARNIVAL—	Manuel & The Music Of The Mountains (Studio Two)
9	3	DESIRE—	Bob Dylan (CBS)
10	13	REBEL—	John Miles (Decca)
11	10	WALK RIGHT BACK WITH THE EVERLYS—	Everly Bros. (Warner Bros.)
12	12	BREAKAWAY—	Gallagher & Lyle (A&M)
13	15	THE BEST OF HELEN REDDY—	(Capitol)
14	7	THE BEST OF JOHN DENVER—	(RCA)
15	5	A TRICK OF THE TAIL—	Genesis (Charisma)
16	18	THE BEST OF ROY ORBISON—	(Arcade)
17	32	BY INVITATION ONLY—	Various Artists (Atlantic)
18	9	BRASS CONSTRUCTION—	(United Artists)
19	21	24 ORIGINAL HITS—	Drifters (Atlantic)
20	—	PENTHOUSE TAPES—	Sensational Alex Harvey Band (Vertigo)
21	26	A NIGHT AT THE OPERA—	Queen (EMI)
22	31	THE BEST OF GLADYS KNIGHT & THE PIPS—	(Buddah)
23	—	AMIGOS—	Santana (CBS)
24	34	LET THE MUSIC PLAY—	Barry White (20th Century)
25	14	WINDSONG—	John Denver (RCA)
26	45	FAVORITES—	Peters & Lee (Philips)
27	20	RODRIGO CONCIERTO DE ARANJUEZ—	John Williams (CBS)
28	—	DOUBLY DEVINE—	Sydney Devine (Philips)
29	23	TUBULAR BELLS—	Mike Oldfield (Virgin)
30	25	NOBODY'S FOOL—	Slade (Polydor)
31	16	SHEER HEART ATTACK—	Queen (EMI)
32	37	THE VERY BEST OF ROGER WHITTAKER—	(Columbia)
33	35	MOTOWN GOLD—	Various Artists (Tamla/Motown)
34	42	40 GREATEST HITS—	Perry Como (K-Tel)
35	17	RUN WITH THE PACK—	Bad Company (Island)
36	48	SOME OF ME POEMS & SONGS—	Pam Ayers (Galaxy)
37	—	PATRICK MORAZ—	(Charisma)
38	—	GREATEST HITS—	Abba (Epic)
39	44	WISH YOU WERE HERE—	Pink Floyd (Harvest)
40	—	ELVIS PRESLEY'S 40 GREATEST HITS—	(Arcade)
41	39	DARK SIDE OF THE MOON—	Pink Floyd (Harvest)
42	46	ROLLED GOLD—	Rolling Stones (Decca)
43	49	GREATEST HITS—	Barry White (20th Century)
44	28	SUNBURST FINISH—	Be-Bop Deluxe (Harvest)
45	38	THE FOUR SEASONS STORY—	(Private Stock)
46	22	LIVE—	Robin Trower (Chrysalis)
47	31	ONE OF THESE NIGHTS—	Eagles (Asylum)
48	36	LOCKED IN—	Wishbone Ash (MCA)
49	47	GLENN MILLER: A MEMORIAL 1944-1969—	(RCA)
50	—	SIMON & GARFUNKEL'S GREATEST HITS—	(CBS)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
As Of 4/5/76
SINGLES

This Week	Last Week	Title	Artist
1	—	BEAUTIFUL SUNDAY—	Daniel Boon (Disco)—(Toshiba)
2	—	MOMEN NO HANDKERCHIEF—	*Hiromi Ohta (CBS/Sony)—(Watanabe)
3	—	OYOGE TAIYAKI KUN—	*Masato Shimon (Canyon)—(Fuji)
4	—	AINI HASHITTE—	*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
5	—	KIMIYO DAKARETE ATSUKUNARE—	*Hideki Saijo (RCA)—(Geiel)
6	—	HARU ICHIBAN—	*Candies (CBS/Sony)—(Watanabe)
7	—	NAGORI YUKI—	*Iruka (Crown)—(CMP)
8	—	ORETACHI NO TABI—	*Masatoshi Nakamura (Columbia)—(Kitty, NTV, MCA)
9	—	WAKATTEKUDASAI—	*Akira Inaba (Disco)—(Yamaha)

AUSTRALIA

(Courtesy Radio 2SM)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	FERNANDO—	Abba (RCA)—Mogull
2	—	BOHEMIAN RHAPSODY—	Queen (Elektra)—Castle
3	—	DARKTOWN STRUTTERS BALL—	*Ted Mulry Gang (Albert)—Allan
4	—	RING RING—	Abba (RCA)—Polar
5	—	LOVE HURTS—	Nazareth (Vert.)—Acuff; Jim Capaldi (Island)—Island
6	—	RIGHT BACK WHERE WE STARTED FROM—	Maxine Nightingale (United Kingdom)—Castle
7	—	LOVE TO LOVE YOU BABY—	Donna Summer (Inter.)—Control
8	—	CONVOY—	C.W. McCall (MGM)—Copy Control
9	—	I WRITE THE SONGS—	Barry Manilow (United Kingdom)—Control
10	—	JULIE ANNE—	Kenny (RAK)—Intersong
11	—	CHILD'S PLAY—	*Sherbet (Infinity)—Razze
12	—	YOU SEXY THING—	Hot Chocolate (RAK)—Mickey Most
13	—	T.N.T.—	*Ac/Dc (Albert)—Albert
14	—	A GLASS OF CHAMPAGNE—	Sailor (Epic)—Control
15	—	ALL BY MYSELF—	Eric Carmen (Arista)—C.A.M.
16	—	LOVE IS THE DRUG—	Roxy Music (Island)—Essex
17	—	D.I.V.O.R.C.E.—	Billy Connolly (Polydor)—Sydney Tree
18	—	IT SHOULD HAVE BEEN ME—	Yvonne Fair (Tamla)—Castle
19	—	THE LIES IN YOUR EYES—	Sweet (RCA)—Intersong
20	—	ROCK AND ROLL ALL NITE—	Kiss (Casablanca)—Astor Control

BELGIUM

(Courtesy HUMO)
As Of 3/31/76
SINGLES

This Week	Last Week	Title	Artist
1	—	LOVE HURTS—	Nazareth
2	—	RAIN—	Status Quo
3	—	50 WAYS TO LEAVE YOUR LOVER—	Paul Simon
4	—	HURRICANE—	Bob Dylan
5	—	FOREVER AND EVER—	Slik
6	—	SLEEPWALKIN'—	Golden Earring
7	—	ICH BIN WIE DU—	Marianne Rosenberg
8	—	ALL BY MYSELF—	Eric Carmen
9	—	BOHEMIAN RHAPSODY—	Queen
10	—	THE LIES IN YOUR EYES—	Sweet
11	—	LA BALLADE DES GENS HEUREUX—	G. Lenorman
12	—	LOVE IS THE DRUG—	Roxy Music
13	—	NO REGRETS—	Walker Brothers
14	—	THEME FROM MAHOAGANY—	Diana Ross
15	—	KING KONG—	Jimmy Castor Bunch
16	—	GOLDEN YEARS—	David Bowie
17	—	EVIL WOMAN—	Electric Light Orchestra
18	—	ANNIE'S SONG—	John Denver
19	—	DECEMBER 1963—	Four Seasons
20	—	IN DULCE JUBILO—	Mike Oldfield LPs

SOUTH AFRICA

(Courtesy Springbok Radio)
*Denotes local origin
As Of 3/26/76
SINGLES

This Week	Last Week	Title	Artist
1	—	LET ME INTO YOUR LIFE—	The Flood (RPM)—United Artists
2	—	I WON'T GIVE UP—	*Bruce Millar (EMI)—Famous Music
3	—	BOHEMIAN RHAPSODY—	Queen (EMI)—Trident Music
4	—	YOU SET MY HEART ON FIRE—	Tina Charles (CBS)—Chappell & Co. Ltd.
5	—	ROCKY—	Austin Roberts (Private Stock)—Breakaway Music
6	—	DARLIN'—	David Cassidy (RCA)—M.P.A.
7	—	MAMMA MIA—	Abba (Sunshine GBS)—Breakaway/SDRM
8	—	ZING WENT THE STRINGS OF MY HEART—	The Trammps (Buddah)—Chappell & Co.
9	—	I WRITE THE SONGS—	Barry Manilow (Arista)—M.P.A.
10	—	DON'T PLAY YOUR ROCK 'N ROLL TO ME—	Smokie (RAK)—M.P.A.

Continued from page 71

published in Saptamina magazine: "Pasarea Calandrinon," by Phoenix; "Pasarea Calandrinon," also by Phoenix; "Catorul Si Copacul," Sfinx; "Omagiu Soleii," by FFF; and "Furtuna," by Miraj, in the Romanian section, and in the foreign section: "If You Think You Know How To Love Me," by Smokie; "Custard Pie," Led Zeppelin; "Another Night," Hollies; "One Of These Nights," by the Eagles; and Abba's "S.O.S."

HAMBURG

Michele Torr from Paris has his first German single issued, "Wie das Leben so spielt." ... Adamo has just produced a new album. ... The German Music Archive, which gets every record released in West and East Germany, Austria and Switzerland, now holds 80,000 albums and 16,000 song sheets. ... Ariola has issued the 25th album from duo Renate and Werner Lesimann, entitled "Spil mir eine alte Melodie." ... On April 21, Cat Stevens begins a tour of Germany and Austria. ... Deutsche Grammophon has a new sampler available, "Super Disco," featuring Gloria Gaynor, the Rubettes, Fox and Disco Tex among the 20 artists. Swedish group Abba's single, "Mama Mia," has sold 300,000 copies in Germany, and is still top of the country's charts. Their previous hit, "S.O.S.," reached the 500,000 mark. Since their success in the Eurovision Song Contest, Abba has sold more than three million singles and 350,000 albums on Polydor; the quartet's new single is "Fernando." ... DGG has launched its "Rock 'N' Soul Sensation" series on the Karusel label with five new LPs. ... Karel Gott from Prague has produced his own TV show in Berlin, called "Ein Lied geht um die Welt." ... DGG unveiled its new Capricorn catalogue with artists like the Allmann Brothers, the Marshall Tucker Band and Elvin Bishop. ... DGG also has a new TV album, "20 Golden Greats," for which it has booked 53 TV spots and 477 radio spots at a cost of 1.5 million Mark (\$300,000). ... Daliah Lavi flies in to Germany for new activity this month. Peter Thomas, orchestra leader and composer, is currently very successful with his film scores. He has written the music for "Melissa," "Orion" and "Die Botschaft der Goetter." ... The Jochern Brauer Sextet begin a tour of Russia on May 30 with Inga Rumpf, Mona & Michael and Herbert Reinder. ... The Les Humphries Singers plan an English tour from May 15 to 30. ... Rudolf Wolpert, managing director of CBS Germany, has announced the appointment of Marcus Bicknell to the new post of manager, artist development and artist relations. ... Deutsche Grammophon has introduced a new folk music series, "Volkslieder Hits," with Willy Schneider, the Montanara Choir and Don Kosaken. ... Orchestra leader Max Greger of Munich celebrated his 50th birthday last week. Over the past 20 years, he has made more than 80 albums. ... RCA Records in Hamburg has signed a contract with England's Spark Records and Tunesmith/Birdsnest.

ATHENS

CBS here has started releasing A&M material after acquiring the label from EMI, and first albums issued include "Come From The Shadows," by Joan Baez; and "Henry VIII" and "Lisztomania" by Rick Wakeman. ... Films showing Gloria Gaynor, Grand Funk Railroad, Abba, Paul Mauriat, the Rubettes, Leo Sayer and Shirley Bassey were telecast this month by the popular tv show "Musical Space," compered by John Petridis. The Washington National Symphony Orchestra to play at the Athens Festival (Aug. 21-23), conducted by William Denton. ... Joan Baez and Miriam Makeba invited by composer Mikis Theodorakis to give a concert in Athens next summer. ... That Greek folk songs have roots in ancient Greek music was shown recently at Athens Academy. The oldest song found in this country was written down in 1562 by a monk, resident of Mount Athos in Halkidiki, where old monasteries with priceless treasures are located. Tasos Falireas, formerly with Lyra Records, now in the international production and marketing section of CBS. ... Artist Jenny Vanou set to make three concerts in Russia in June, accompanied by composer-conductor Mimos Plessas. ... "Athanasia" is the new work by composer Manos Hadjidakis, to be released over Easter by Columbia, the songs performed by Manolis Mitsias and Dimitra Galani.

The Athens Festival starts July 10 with "Don Giovanni," by the National Lyric Theatre of Greece with Kostas Pascalis, Jeannete Pilou and Antigoni Spourdas in starring roles. ... ERT Radio, after launching a live breakfast show daily by Terrence Quick as disk jockey, and an after-midnight series using several presenters, now preparing a daily afternoon program "Pop Club" with John Petridis, on air Monday through Friday, with Theo Sarantis presenting a history of the blues on Saturdays.

"Shoes" a big hit here by Reparata for Phonogram. ... Minos reports that the album "14 Laika Tragoudia," by Haris Aleksiou, has sold more than 60,000 copies. ... A "Michel Legrand Show" is broadcast every Sunday by ERT Radio, dedicated to the songs and music of the French composer. ... The illegal recording of songs on cassettes and cartridges, and the spread of sales of such tapes in the Greek market, is currently a major topic on television chat shows.

OSLO

Metronome, through Polydor here, presenting a new label, Nemperor, with an initial release of seven albums in the jazz-rock field, artists involved being Tommy Bolin, Stanley Clarke, Jerry Goodman and Jan Hammer, Jan Hammer alone, drummer Lenny White and Raices, seven musicians from Puerto Rico. EMI Norway is re-marketing the Beatles' "Something New" and "Hey Jude" in the stores, and presenting at the same time a new Paul McCartney and Wings album, "Wings At The Speed Of Sound." ... "Jazz In Swedish," with pianist Janne Johansson and bassist Georg Riedel, has earned a silver disk award here for sales of 12,000 through Megafon, the first jazz album to be so honored in Scandinavia.

Norwegian rock star Trond Granlund presenting his first album "Granlund" and it is already record-of-the-month in a youth magazine here. ... Arne Bendiksen also presenting on Impulse in Norway a re-issue of Lucky Thompson's "Dancing Sunbeam," John Coltrane's "Live At The Village Vanguard Again"; and three albums featuring Gato Barbieri. Bendiksen presenting Edgar Broughton Band on "Bandages," The U.K. group first production in two years, recording in the summer of 1975 in Bendiksen's Oslo studios and completed in Mike Oldfield's studio in England later. The Broughton band is popular here, having visited many times and generally spending the summer here. "Bandages" is the seventh album recorded at the Bendiksen studios. The band, formed in 1968, has started its own record company, Weemeenit, is generally felt to belong to the underground and Broughton says it has had little commercial success in Britain.

Manfred Mann's Earth Band in for a concert at the Chateau Neuf, presented by Gunnar Eide Konsertdireksjon. ... Full house at the Chateau Neuf for Chick Corea and Return to Forever, the band's switch into jazz-rock winning it a more pop-orientated audience, though Corea's new gimmick of chewing and blowing bubblegum was embarrassing to jazz fans remembering him from previous concerts. The acoustic part of the concert sounded best and it seemed that even the jazz-rock fans preferred him on standards, the quieter part of the show. But the whole group is outstanding, musically.

Three record companies represented Corea at a press conference, ECM, Polydor and his latest, CBS. New albums by Corea ("RTF") and his guitarist Al DiMeola ("Land Of The Midnight Sun") were presented. Corea's latest on Polydor is "The Leprechaun," and his bassist Stanley Clarke and drummer Lenny White each have solo albums through Nemperor.

Guitarist Terje Rypdal and Odyssey touring the continent for a month and the Garbarek-Stensson Quartet is to play Norwegian clubs after finishing the engagement at the Oslo National Theatre, prior to undertaking a continental tour. At the end of May, Jan Garbarek is to join Keith Jarrett, Charlie Haden and at least 20 string players for a concert in Minneapolis, with the prospect of more U.S. concerts being added. ... The same presentation moves on to the Newport Festival this year. ... And for the Kongsberg Jazz Festival in Norway, at the end of June, Garbarek is composing music for a larger ensemble, including the Garbarek/Stensson Quartet.

APRIL 17, 1976, BILLBOARD

New LP/Tape Releases

POPULAR ARTISTS

AVALON, FRANKIE
Venus
LP De-Lite DEP2020 \$6.98
BT 8088-2020H (GRT) \$7.95
CA 5088-2020H (GRT) \$7.95

AYERS ROCK
Beyond
LP A&M SP4565 \$6.98

BAEZ, JOAN
The Love Song Album
LP Vanguard VSD79/80

BALLARD, RUSS
Winning
LP Epic PE34093 \$6.98

BARLOW, JACK
I Live The Country Songs I Sing
LP Antique IRDA LPN6004

BATTEAU, DAVID
Happy In Hollywood
LP A&M SP4576 \$6.98
BT 8T4576 \$7.98
CA CS4576 \$7.98

BLACK SATIN
Black Satin Featuring Fred Parris
LP Buddha BDS5654 \$6.98

BLOODSTONE
Trainride To Hollywood
LP London PS665 \$6.98

BOLOTIN, MICHAEL
Every Day Of My Life
LP RCA APL1-1550 \$6.98
BT APS1-1550 \$7.95
CA APK1-1550 \$7.95

BOWEN & RICHARDS
Bowen & Richards
LP Ranwood R8151

BRAMBLETT, RANDALL
Light Of The Night
LP Polydor PD6064 \$6.98

BROOKS, FOSTER
Roasts
LP Roast RR2

BROTHER TO BROTHER
Let Your Mind Be Free
LP Turbo TU7015 \$6.98

BROWN, STANKY, GROUP
Our Pleasure To Serve You
LP Sire SASD7516 \$6.98

CAMPBELL, GLEN
Bloodline
LP Capitol SW11516 \$6.98
BT 8XW11516 \$7.98
CA 4XW11516 \$7.98

CATE BROS.
Cate Bros.
CA Asylum TC51050 \$7.97

CHAPIN, HARRY
Greatest Stories—Live
LP Elektra 7E2099[2] \$7.98

CHARLIE
Fantasy Girls
LP Columbia PC34081 \$6.98
BT PCA34081 \$7.98

CHEYENNE'S COMIN'
Cheyenne's Comin'
LP Shady Brook SB33-002

DAVIS, DANNY, & THE NASHVILLE BRASS
Texas!
LP RCA APL1-1578 \$6.98
BT APS1-1578 \$7.95
CA APK1-1578 \$7.95
QL APD1-1578 \$7.98
QB APT1-1578 \$7.95

DR. HOOK & THE MEDICINE SHOW
Best Of
LP Columbia C34147 \$4.98
BT 18C34147 \$6.98

DONALDSON, BO, & THE HEYWOODS
Farther On
LP Capitol ST11501 \$6.98

DONOVAN
Volume 2
LP Pye 507 \$6.98

FANCY
Turns You On
LP RCA APL1-1482 \$6.98
BT APS1-1482 \$7.95

FARAGHER BROTHERS
Faragher Brothers
LP ABC ABCD941 \$6.98
BT 8022-941H (GRT) \$7.95
CA 5022-941H (GRT) \$7.95

FIVE GOLD OLD BOYS
Pistol Packin' Mama
LP Round RSLA597G/RS109 \$6.98

FOOLS GOLD
Fools Gold
LP Morning Sky ML5500 \$6.98
BT 8305-5500H (GRT) \$7.95

GALLAGHER, RORY
The Story So Far
LP Polydor PD65 \$6.98

GAYE, MARVIN
I Want You
LP Tamla T6-342S1 \$6.98

GILLEY, MICKEY
Gilley's Greatest Hits, v. 1
LP Playboy PB409 \$6.98

GOODMAN, STEVE
Words We Can Dance To
LP Asylum 7E1061 \$6.98
BT 8T81061 \$7.97
CA TC51061 \$7.97

GOULET, ROBERT
After All Is Said & Done
LP Artists Of America AOA5003

HALL, TOM T.
Faster Horses
LP Mercury SRM-1-1076 \$6.98
BT MCB-1-1076 \$7.95
CA MCR4-1-1076 \$7.95

HART, FREDDIE
People Put To Music
LP Capitol ST11504 \$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; QB—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

HILL, GARY
Booga Billy
LP Capitol ST11506 \$6.98

HOLDRIDGE, LEE
Conducts The Music Of John Denver
CA Windsong BHK1-1366 \$7.95

INNER CITY SYMPHONY
Disco Magic
LP Midland Int'l BKL1-1560 \$6.98
BT BKS1-1560 \$7.95

JANE III
Jane III
LP Capitol ST11425 \$6.98

JOE & BING
Joe & Bing
LP RCA APL1-1499 \$6.98
BT APS1-1499 \$7.95

KINGFISH
Kingfish
LP Round RSLA564G \$6.98

KINKS
Volume 2
LP Pye 509 \$6.98

KOSTELANETZ, ANDRE
Academy Award Winners
LP Columbia KC34157 \$5.98
BT CA34157 \$6.98

L.A. JETS
L.A. Jets
LP RCA APL1-1547 \$6.98
BT APS1-1547 \$7.95

LEGRAND, MICHEL, & FRIENDS
Recorded Live
LP Gryphon BGL1-1392 \$6.98

LETTERMEN
Kind Of Country
LP Capitol SW11506 \$6.98

LOFGREN, NILS
Cry Tough
LP A&M SP4573 \$6.98
BT 8T4573 \$7.98
CA CS4573 \$7.98

LOVE SOUNDS
Ebb Tide
LP Pye 12127 \$6.98

MANCINI, HENRY
Conducts The London Symphony Orchestra In A Concert Of Film Music
LP RCA APL1-1379 \$6.98
BT APS1-1379 \$7.95
CA APK1-1379 \$7.95

MANHATTANS
Manhattans
LP Columbia PC33820 \$6.98
BT PCA33820 \$7.98
CA PCT33820 \$7.98

MARRIOTT, STEVE
Marriott
LP A&M SP4572 \$6.98
BT 8T4572 \$7.98
CA CS4572 \$7.98

MILES, BUDDY
Bicentennial Gathering Of The Tribes
LP Casablanca NBLP7024 \$6.98

MILES, JOHN
Rebel
LP London PS669 \$6.98

MOORE, MELBA
This Is It
LP Buddha BDS5657 \$6.98
BT 8320-5657H (GRT) \$7.95
CA 5320-5657H (GRT) \$7.95

NEKTAR
Recycled
LP Passport PSS98011 \$6.98
BT 8167-98011H (GRT) \$7.95
CA 5167-98011H (GRT) \$7.95

NELSON, WILLIE
Live
LP RCA APL1-1487 \$6.98
BT APS1-1487 \$7.95
CA APK1-1487 \$7.95

NEW BIRTH
New Birth Disco
LP RCA APL1-1535 \$6.98
BT APS1-1535 \$7.95
CA APK1-1535 \$7.95

NEW VENTURES
Rocky Road
LP United Artists UALA586G \$6.98

OLYMPIC RUNNERS
Don't Let Up
LP London PS668 \$6.98

ORLANDO, TONY, & DAWN
To Be With You
LP Elektra EQ1049 \$7.98
BT 801049 \$8.97

OSKAR, LEE
Lee Oskar
LP United Artists UALA594G \$6.98

OSMOND, DONNIE & MARIE
Donnie & Marie, Featuring Songs From Their Television Show
LP Kolob PD6068 \$6.98

OUTLAWS
Lady In Waiting
LP Arista AL4070 \$6.98
BT 8301-4070H (GRT) \$7.95
CA 5301-4070H (GRT) \$7.95

PARSONS, ALAN, PROJECT
Tales Of Mystery & Imagination
LP 20th Century T508 \$6.98
BT TWC8508 \$7.98

POUSETTE-DART BAND
Pousette-Dart Band
LP Capitol ST11507 \$6.98

PRIDE, CHARLEY
Sunday Morning With
LP RCA APL1-1359 \$6.98
BT APS1-1359 \$7.95
CA APK1-1359 \$7.95
QL APD1-1359 \$7.98
QB APT1-1359 \$7.95

RODRIGUEZ, JOHNNY
Greatest Hits
LP SRM-1-1078 \$6.98
BT MCB-1-1078 \$7.95
CA MCR4-1-1078 \$7.95

SCHOCK, HARRIET
You Don't Know What You're In For
LP 20th Century T499 \$6.98
BT TWC8499 \$7.98

SCORPIONS
In Trance
LP RCA PPL1-4128 \$6.98
BT PPS1-4128 \$7.95

SEALS & CROFTS
Get Closer
LP Warner Bros. BS2907 \$6.98
BT M82907 \$7.97
CA M52907 \$7.97

SEDAKA, NEIL
Sedaka Live In Australia
LP RCA VPL1-1540 \$6.98
BT VPS1-1540 \$7.95
CA VPK1-1540 \$7.95

SHADOWFAX
Watercourse Way
LP Passport PPSD98013 \$6.98

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Yankee Reggae
LP Asylum 7E1057 \$6.98

SHEPPARD, T.G.
Motels & Memories
LP Melodyland ME6-403S1 \$6.98

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Silverado
LP Tom Cat BYL1-1436 \$6.98

SINGANA, MARGARET
Where Is The Love
LP Casablanca NBLP7026 \$6.98

SINNAMON, SHANDI
Shandi Sinamon
LP Asylum 7E1054 \$6.98

SMITH, SAMMI
As Long As There's A Sunday
LP Elektra 7E1058 \$6.98
BT ET81058 \$7.97

SNOW, PHOEBE
Second Childhood
QL Columbia PCQ33952 \$7.98

SOUTHER, JOHN DAVID
Black Rose
LP Asylum 7E1059 \$6.98
BT ET81059 \$7.97

STARLAND VOCAL BAND
Starland Vocal Band
CA Windsong BHK1-1351 \$7.95

STATLER BROTHERS
Harold, Lew, Phil & Don
LP Mercury SRM-1-1077 \$6.98
BT MCB-1-1077 \$7.95
CA MCR4-1-1077 \$7.95

STATUS QUO
Status Quo
LP Capitol ST11509 \$6.98

STEPHENWOLF
Skulduggery
LP Epic PE34120 \$6.98
BT PEA34120 \$7.98

STILLS, STEPHEN
Illegal Stills
LP Columbia PC34148 \$6.98
BT PCA34148 \$7.98
CA PCT34148 \$7.98

SUMMER, DONNA
A Love Trilogy
LP Oasis OCLP5004 \$6.98

SURPRISE SISTERS
Surprise Sisters
LP RCA APL1-1404 \$6.98
BT APS1-1404 \$7.95

TAJ MAHAL
Satisfied 'N Tickled Too
LP Columbia PC34103 \$6.98
BT PCA34103 \$7.98
CA PCT34103 \$7.98

TAYLOR, HOUND DOG, & THE HOUSE ROCKERS
Beware Of The Dog
LP Alligator AL4707

TAYLOR, JOHNNIE
Eargasm
QL Columbia PCQ33951 \$7.98

TEMPTATIONS
Wings Of Love
LP Gordy G6-971S1 \$6.98

THREE DOG NIGHT
American Pastime
LP ABC ABCD92B \$6.98
BT 8022-928H (GRT) \$7.95
CA 5022-928H (GRT) \$7.95

TOWNES, CAROL, & FIFTH AVENUE
Carol Townes & Fifth Avenue
LP Sixth Avenue AWL1-1671 \$6.98
BT AWS1-1671 \$7.95

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John Travolta
LP Midland Int'l BKL1-1563 \$6.98
BT BKS1-1563 \$7.95

TREMELOES
Shiner
LP DJM DJLPA-2

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Heaven & Hell
BT RCA LPS1-5110 \$7.95

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Move It
LP D&M DML1

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LP ABC ABCD932 \$6.98
BT 8022-932H (GRT) \$7.95
CA 5022-932H (GRT) \$7.95

WHEELER, KENNY
Gnu High
LP ECM/Polydor 1069 \$6.98

WINDING, KAI
Danish Blue
LP Glendale GLS6003

WINGS
Speed Of Sound
LP Capitol SW11525 \$6.98
BT 8XW11525 \$7.98
CA 4XW11525 \$7.98

WRIGHT, GARY/SPOOKY TOOTH
That Was Only Yesterday
LP A&M SP3528 \$6.98
BT 8T3528 \$7.98
CA CS3528 \$7.98

YOUNG, FARON
I'd Just Be Fool Enough
LP Mercury SRM-1-1075 \$6.98
BT MCB-1-1075 \$7.95
CA MCR4-1-1075 \$7.95

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Main Ingredient, Choice Four, Labelle, etc.
LP RCA APL1-1401 \$6.98
BT APS1-1401 \$7.95

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CLARK, MILDRED, & THE MEL-ODY-AIRES
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Soundtrack
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BENSON, GEORGE
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Here's Ray Bryant
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LP Pablo 2310762 \$7.98
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BT M82928 \$7.97
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LP Blue Note BNLA584G \$6.98

NELSON, OLIVER
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Mr. Fathead
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Midland Intl's Success

• Continued from page 1

breaking out virtually unknown acts.

He further reveals that his "mom and pop" type strategy would have most record companies take money now being used in national touring as a means of breaking an act, and redirect it to in-store play and point-of-purchase displays.

Reno points out that everyone, including his distributor, RCA Records, expressed skepticism about the viability of Silver Convention when that group's first record was released in this country. He says, "The record was in the shops, but nothing was happening, and it was suggested that I should take the group on tour to help break it. I disagreed. I believe that if a record does not have it, no amount of touring by the group could ever make it happen."

As a result, Reno persuaded RCA's custom label division to allocate merchandising funds for in-store displays, and other point-of-purchase materials. He then convinced some record shop operators to play the record. "Within a few days, there was a marked increase in the sales of the disk," says Reno.

Reno is not against an established act going on tour, and feels that in such cases a group or solo performer

may even pick up additional record-buying fans. "But the artist, and his records, must have that special ingredient of which great acts are made if anything is to happen on a tour," he says.

Reno says he is constantly under pressure from groups, their managers, and even to some lesser extent his distributor and certain dealers to tour his acts. But he resists these pressures.

To support his argument he points out that he spent a mere \$48,000 to promote Silver Convention his way in this country, while another record company is known to have spent in excess of \$100,000 on an extensive tour, "and still nothing happened with the group."

Reno insists he never makes tours mandatory in his contracts, and that unless he is convinced a group has the formula for success on records, he would rather pass up options to sign it, than bow to pressure to take it on tour.

There is nothing unique about Reno's merchandising concepts. He believes in saturating a targeted market with posters, window displays, radio spots, radio station plays if possible, and trade and consumer newspaper ads. These work for him, and can quickly give him a clear-cut idea of what to expect from a particular record.

Some music industry experts may question Reno's merchandising philosophies, but as he points out, Douglas' "Doctor's Orders" has sold several million records around the world, and Silver Convention's "Fly, Robin Fly" has done the same. And the group's latest release, "Get Down And Boogie," has passed the 250,000 sales figure and is fast heading for RIAA gold certification.

Robbins Award
To Howard U.

NEW YORK—Howard Univ. is the recipient of ASCAP's second annual Jack Robbins Award. The citation was presented by Gerald Marks, ASCAP composer and board member, to Dr. Veda Butcher, dean of the school's fine arts division, and Dr. Relford Patterson, chairman of the music department.

The award consists of a \$500 scholarship. An additional check for \$500 was also presented to the school for scholarship assistance. The additional funds were donated by ASCAP writer and publisher Abe Olman, to mark his years of association with Jack Robbins.

Texas Antipiracy Meet

• Continued from page 1

tors from Texas, New Mexico and Arizona, as well as law enforcement authorities. The FBI will be sending an agent from Los Angeles and from the local office.

The tape piracy problem along the Southwest border has reached "scandalous" proportions, according to several Latin label officials. As a consequence, the Assn. of Latin American Manufacturing based in L.A. decided to call the meeting.

Osvaldo "Ossie" Venzor, Orfeon's vice-president for U.S. operations, tells of wide open sales of pirate tape product on both sides of the border.

"The product is showing up in all sorts of places like clothing and shoe stores," he says. "As a matter of fact, they even have kids carrying cardboard boxes full of pirate tapes selling them to people in cars when they stop for red lights."

"The thing is that they are selling the most popular titles for something

Diverse Sound
Marks Scene

• Continued from page 72

The Mexican Revolution has also had a string of albums under their belt and their popularity is evidenced by the crowds that turn out to their personal appearances across the state. Their current album has been on the charts since last summer.

There are two other groups which could also be called trendsetters on the scene. The Royal Jesters started out with the aim of conquering both the top forty market and the Spanish market. They have had good turn-outs at some of the more popular top forty night spots across the state, and they have had good response for their two previous albums, all of which have featured some good top forty material along with material in Spanish. The other group is The Latin Breed, who are currently featured as the backup band in Jimmy Edward's "Memories." Their previous offerings have also run the gamut from rancheras to ballads, salsa, and rock.

If an outsider were to listen to every album on the charts, he would soon discover that it is really a dynamic scene and is not limited to a particular beat or sound. There is something there for everybody, and certainly some material with national potential. The diversity extends even beyond the charts. Were the charts to be extended, one would find Mexican Ranchera singers, more conjuntos, Mexican and South American groups, and more top Texas bands. There would be some more veteran performers such as Freddie Martinez, Sunny Ozuna, Augustine Ramirez, Los Unicos, Steve Jordan, who have seen the Texas industry grow over the past 15 years or so. And there would be other top groups such as Roberto Pulido Y Los Clasicos, Snowball & Company, Los Chachos, Los Kasinos, and others. These are some of the spots on future charts.

With the proper top forty exposure, groups and artists such as Jimmy Edward, Laura Canales, La Familia, Steve Jordan, The Royal Jesters, The Latin Breed, Monsanto, and Sunny Ozuna could very well bring the Texas sound into the national spotlight. It has happened before. In the early sixties, national audiences were made aware of Freddy Fender, Rene and Rene, Sunny Ozuna, the Sunglows. It could happen again.

like two for \$5, when the normal list is \$5.98 apiece. Almost all of it is Mexican rancheras and current Latin pop, although not much salsa is involved since that music still isn't very popular in those areas.

"But there is enough of the Julio Iglesias and Camilo Sesto-type product to interest some of those labels in dealing with the problem with us, which is why the meeting has grown to major proportions," says Venzor.

The steering committee for the meeting does not want to reveal any of the recommendations it may have to offer the assembly until the day of the meeting "in order not to reveal our strategy to the thieves involved."

However, with the presence of federal and local law enforcement agents, it is understood that the manufacturers will be asking the dealers to cooperate with them in pressing for full prosecution of pirates when they are caught.

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Philly Intl Case

• Continued from page 3

edgement of guilt and a plea of "nolo contendere" or no contest.

Once that was ascertained, Ditter proceeded to pronounce sentence.

Gamble, president of Gamble-Huff Records, was fined \$2,500 on eight counts of conspiracy, aiding and abetting and one payola statute violation.

Coombs, executive vice president of Gamble-Huff, and Earl Shelton, president of Assorted Music Corp. were fined \$1,000 each on five counts each of conspiracy and payola statute violations.

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

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

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

Leon Huff of Gamble-Huff, Joseph Medlin, former director of promotion for the company, and Benjamin Krass of Krass Bros. clothing store, a former partner in the record firm, would have a motion to dismiss presented to Ditter by the U.S. Attorney. Ditter indicated he would sign the motion.

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

Also part of the plea bargaining agreement, according to court sources, was an assurance that the U.S. Attorney would not recommend prison terms, probation or a total

Gamble Explains Court Stance

PHILADELPHIA — Kenny Gamble, chairman of the board of Philadelphia International Records issued the following statement with regard to the federal action:

"I did not believe that the making of gifts constituted a violation of any law. Indeed, gifts were openly recorded on the books and records of the appropriate companies as ordinary travel, entertainment and promotion expense. However, counsel advised me that the circumstances under which gifts were made could permit a jury to conclude that the making of such gifts could have violated statute.

"After much reflection and soul searching and on the advice of counsel, I have decided to waive my right to jury trial. I am particularly pleased that the government has dropped all charges against my partner Leon Huff. My actions today, I believe are in the best interest of all that's involved in the best interest of all that's involved in the black music and radio industries, and bring the whole matter to an end. This was my prime motivation in all my actions in connection with this matter."

Sigma Into N.Y.

PHILADELPHIA—Sigma Sound Studios, where the famed Philadelphia Sound was created by Gamble and Huff, plans to open a studio in New York.

fine of more than \$50,000 for all the defendants.

During the relatively short court session, Gamble read a statement acknowledging he had made gifts of cash, airline tickets and clothing to radio station employees. However, in the statement he indicated that no wrongdoing was intended nor were the gifts designed to insure airplay for the label's product. But he recognized that a jury could conclude that the gifts represented a violation of the payola statute.

It is the latter acknowledgement that made the plea fall somewhere between an open admission of guilt and one of no contest.

The defendants had been indicted June 24, 1975, on a total of 86 counts of fraud, conspiracy and violation of the payola statute.

Singles Receive In-Tune Emphasis

LOS ANGELES—In-Tune Music, a new indie label distribution firm launched here by veteran record man Mike Lipton (Billboard, March 27), will service record stores early with singles in an effort to boost the lagging singles sales picture that has dogged so many record labels for so long.

"I don't think the single is really fading. I think we can sell a lot of singles. It's a matter of getting the product into the stores fast enough to take care of the demand when it happens," says Lipton.

In-Tune will cover Bakersfield to San Diego. "And I think we'll have to gamble a little more up front on singles—put more into the stores early." He estimates that sales can be boosted 25% if a single is in the stores on time.

Lipton has such labels as Playboy, and Pickwick International line that includes Delite, PIP, and Groove Merchants. In addition, he'll be racking the major music publishers on folios and songbooks and already has Chappell and Warner Brothers Music.

Lipton staff includes: Bernie Wechsler, vice president of sales, and Ernie Farrell, vice president of promotion and retail relations. Elliot Blaine, who heads up the Music People one-stop in San Francisco, is a vice president of In-Tune Music. Lipton is also a partner in Music People. Until recently, Lipton was president of Musical Isle of America and a senior vice president of United Artists Records. Wechsler was most recently general manager of Music Distributors, Los Angeles. Farrell was director of special projects for MGM Records for five years.

\$250 Fine For A N.C. Pirate

NEW YORK—A Pitt County judge in Greenville, N.C., has levied a \$250 fine against Jerry Willis, doing business as Stage Three Enterprises, after the defendant pleaded no contest to violating a provision of North Carolina's antipiracy law.

The law cited stipulates that the true name and address of the manufacturer of sound recordings be imprinted on the outside covers of the product.

Willis was also placed on probation and warned that his corporation, its officers and its agents should have no further dealings with illegal sound recordings. The court also ordered the destruction of more than 3,500 pirated tapes that were seized

Finance Experts Testify

• Continued from page 10

situation at that time, it would have had to carry an "entry in that year's (1969) income statement, saying, 'We recognize that past statements were to be corrected,'" which would undermine investors' faith. The class action, which seeks to prove that Capitol did not accurately disclose its financial position in its SEC statements from 1969 through 1971, has been going on sporadically since October 1975.

Irwin B. Schumer, New York auditor since 1951, questioned Capitol's methodology of showing accounts receivable as a full asset. Because industry practice was for full credit or exchange, and, the sale was not complete, it should have been footnoted on a statement, he said. He recommended that a reserve be instituted for such receivables. He affirmed a principle upheld through the trial by the plaintiff that Capitol should have shown all credits and debits during the period in which they occurred, which relates to Capitol's reporting such expenditures as its Hawaiian sales conference in a quarter following the quarter in which it occurred.

Schumer testified that a colleague had researched an SEC report on individual record company accounting practices, which disclosed that other labels set up a returns reserve at the time of the sale, while Capitol did not follow this practice.

Merco, before its acquisition by Capitol, had such a disclosure about returns in its SEC reports, but that returns disclosure was not carried after the merger, testimony showed. Had Capitol had the returns reserve set up on a current basis, Schuman

Colleges Turn To Film-TV Music

• Continued from page 31

Harris, the Voices of East Harlem and others), "Stardust" (with David Essex and Keith Moon), "Pink Floyd," "Ladies And Gentlemen, The Rolling Stones," "Let The Good Times Roll" (with Chuck Berry, Little Richard, Bill Haley & the Comets, Chubby Checker), "Jesus Christ, Superstar," "Godspell," "Tommy," "American Graffiti," "Janis" and several others.

Warner Bros. Film Gallery's collection of music films includes "Jimi Hendrix" (with Hendrix, Eric Clapton, Peter Townshend and others), "Woodstock" (with Joe Cocker, Crosby, Stills, Nash and Young, Arlo Guthrie, Jimi Hendrix, Santana, Sha-Na-Na, Sly and the Family Stone, Ten Years After, The Who, Joan Baez, Country Joe and the Fish, Richie Havens and John Sebastian), "Medicine Ball Caravan" (B.B. King, Alice Cooper, Jesse Colin Young, Doug Kersh, Stoneground and others), and several more.

Audio Brandon services offers "The Big T.N.T. Show" (with Roger Miller, Joan Baez, Ray Charles, Donovan, the Byrds, Petula Clark, the Lovin' Spoonful, Ike and Tina Turner, the Ronettes, Bo Diddley and others), "Rock All Night" (with the Platters), "It's A Bikini World" (with the Animals), "Twist All Night" (Louis Prima, Sam Butera and the Witnesses), "The T.A.M.I. Show" (with Chuck Berry, James Brown, the Barbarians, Marvin Gaye, Gerry and the Pacemakers, Lesley Gore, Jan and Dean, Billy J. Kramer and the Dakotas, Smokey Robinson and the Miracles, the Supremes and the Rolling Stones, among others).

said that instead of reporting on June 30, 1969, net income of \$6,312,000, it would have dwindled to \$3,735,000.

The report to the SEC of June 30, 1971, he said, showing a \$1.91 per share net income on a total net income of \$8,715,000 would have shrunk by his calculations to \$4,446,000 or 98 cents per share. Capitol should have footnoted the statement when it changed accounting methods, such as the reserve for returns, he said.

Schumer cited Capitol's holding back of \$3,100,000 in returns from June 30, 1970 which were eventually returned in the first quarter of the following fiscal year as another unacceptable accounting principle.

Capitol's \$28,000 co-op ad reserve against \$600,000 claims was also questioned by Schumer.

Capitol's computer program, started in 1962 when the label was on a basic stocking concept, was antiquated by 1969 when the label was struggling to establish new rock acts, he said.

Schumer had taken the witness chair, equipped with a specially-prepared tabbed volume on accounting principles and the bases thereof, after the previous plaintiff expert witness had been continually queried by Wheelock in cross as to what references he could offer to substantiate what he held up as approved accounting practice.

Wheelock interrogated Schumer about specific references in his book with which he could bolster his contentions that Capitol was violating sound accounting practice.

Schumer said there were no such specific references in his book. Wheelock read portions of books from which Schumer extracted his references, wherein accountant groups, who financed the tomes, stated they did not officially endorse the views of the author. Schumer described the contents of the book as a series of caveats or warnings to practicing accountants. Schumer agreed that accountants could disagree with these studies. Wheelock found a reference in Schumer's book to the possibility of accounting for a return in a period other than when the merchandise was sold.

Eugene J. Mulrooney, veteran accountant who approves all paperwork including SEC reports for a national accounting firm, testified Capitol violated such basic accounting principles as conservatism, materiality, disclosure, realization, objectivity and consistency during the class period. He also stated all expenses and earnings must be accounted for in the same fiscal period when they occur. He said Capitol violated conservatism in the Invictus deal by showing the expenditure as an asset when there was every reason to feel the deal was falling through and should have been written off.

If reported properly, Capitol's year-end after tax profits would have decreased as follows: 1969, 43%; 1970, 48.8%; 1971, 56.6%, he said.

Wheelock tried to poke holes in Mulrooney's testimony in cross by asking for SEC ukases or other bases for contentions made during his direct examination.

Wexler Firm

• Continued from page 3

Moulton at times, on such product at Atlantic's "Disco Trek" LP, a Barabans album, a Dee Dee Bridgewater LP and Bill Wyman's "Apache Woman" single.

The firm's name has not been set yet.

20th Promo For Poe LP

LOS ANGELES—20th Century Records launched an all-out campaign in the progressive rock field Monday (5) with a music-light show at Griffith Park Observatory to unveil "Tales Of Mystery And Imagination," a new concept LP project by Alan Parsons based on the works of Edgar Allan Poe.

Tom Rodden, vice president and general manager of the company, says that more than 500 retailers, radio and press executives turned out for the computerized laserium presentation; officials of Griffith Park Observatory liked the presentation so much that parts of it will be retained to show to the public on a regular basis. "And we are talking with the people who operate the planetarium to perhaps present the music-light show in some of their other laserium facilities," Rodden says.

20th has been extremely strong in r&b and r&b crossover, a la Barry White; some success has been achieved with country product. But this project by Parsons, whose producer/engineer credits includes work with the Beatles, Paul McCartney & Wings, and Pink Floyd, marks the first major venture into progressive. Parsons will also be producing the new LP by Ambrosia for 20th.

The LP project unveiled Monday features some of the major works of Poe set to music, including "The Raven." The package comes complete with a 12-page book about Poe, plus lyrics.

Cherokee Studios

• Continued from page 32

other keyboards, grand pianos and classical guitar. An engineer and second engineer is also available. There is no pressure about extra cost if a producer or artist wants to add something during a session."

Artists to use the facility have included Rod Stewart, Hall & Oates, David Bowie, Frank Sinatra, Art Garfunkel, Ella Fitzgerald and Oscar Peterson, Andy Williams, the Osmonds, Jean Luc Ponty, Michele Polnareff, Dr. John, Manhattan Transfer and others. Producers have included Richard Perry, Robert Appere, Michael Lloyd, Mike Curb, Bob Crewe, Don Costa, Tom Dowd, Bob Ezrin, Jim Price, Bill Schnee, Bill Halverson, Brooks Arthur and Tom Dowd.

Two new Triad series A consoles will arrive within the next several months and the staff of 17, including four maintenance people, is considered stable for the time being.

BOB KIRSCH

Rutgers Offers Name Artists

• Continued from page 31

Hinton; the guitar, May 10, with Kenny Burrell, Tiny Grimes and Roland Prince; and vocal, May 14, with Joe Carroll, Eddie Jefferson and Stella Marrs.

Admission to each event is free and is sponsored by the school and the National Endowment For the Arts.

Director of the project is pianist Kenny Barron and the school's music department chairman is bassist Larry Ridley. Other faculty members are Ted Dumber, Don Friedman, Al Harewood, Billy Harper, Michael Ridley and Eموke Swabook.

California's Booking Law Boiling Again

• Continued from page 3

forementioned organizations before the Senate Committee headed by Sen. George N. Zenovich (D-Fresno) in Sacramento by Thursday (15).

Hank Armantrout, president of AFM Local 7 in Santa Ana, who played a role in getting Sen. Whetmore (himself a former musician) to act on Bill 733, was present at the Tuesday meeting and had this to say re the new proposal:

"I can concur with it and I will do anything in my power to get it passed—when asked to do so, that is. They (the union and guilds) have done a lot better job than Whetmore and I were able to do."

The AFM-guild plan proposes that all booking agents and personal managers shall be required to be licensed as artist managers by the Labor Commissioner. Further, it declares that "Personal managers, who advise, counsel or direct artists in the development of their careers and who agree not to procure or solicit employment for the artist under any circumstance, and who in fact do not do so, shall be licensed under a separate section and under regulations promulgated by the Labor Commissioner.

"Such regulations shall provide, among other regulations, (a) for the submission of all contracts with artists for approval, (b) a prohibition against the procurement or solicitation of employment for artists. In the event the personal manager shall nevertheless solicit or procure employment such activity shall be a misdemeanor," the AFM-guild plan says.

"The big difference here it seems to me is that in our bill we license him (the personal manager) and then he can go ahead and solicit employment or do anything he wants," says Sen. Whetmore, who had not previously seen or heard anything about the contents of the new proposal.

Speaking from his Sacramento office, the lame-duck (retiring next year) senator from Orange County, continues: "Our theory was a manager booked anyway."

Asked if he thought it was possible that the new proposal would be carried by Sen. Zenovich's committee if the guild-AFM acted fast, Sen. Whetmore answers fast: "It's doubtful that they'll make it. We adjourn Aug. 31 and don't come back into session until October. It's even kind of late now to get anything as controversial as this through."

Sen. Whetmore echoes union leader Armantrout's sentiments re the new legislation. "If there is legislation by the AFM and the guild and it is agreed that it is for the benefit of the industry, you can be assured I will support it as well."

Even manager Steve Gold, who last January obtained an injunction on Bill 733 through his Loeb and Loeb attorney Mike Lorimer seems satisfied with the new plan.

"It's like anything else," he says. "It'll be good for those (managers) who are already in and bad for those who are trying to get in."

Asked whether he thought the policing of managers by way of state examinations and morality investigations by the state was still a factor of concern, as was feared when the original Whetmore bill was passed, Gold answers, "No, not under the new plan. Lawyers and doctors are licensed by the state, and they're not policed."

Attorney Lorimer is also optimistic: "Whetmore wanted to expand the law to everyone who gives advice to musicians," he says. "That included not only managers and

agents but lawyers, vocal coaches, accountants, PR firms, and particularly artist development departments of record companies. Even they would have needed separate licenses to operate."

Motown and Capitol Records were the first to get into the fight once the injunction went into effect but, according to Lorimer, all the major record manufacturers would have joined in had they been made aware of the importance of drafting a new proposal just to protect the labels.

"AFM still doesn't realize the importance of it with regard to record companies," Lorimer avers.

Jerry Zilbert, assistant to AFM-International president Hal C. Davis, takes the cooler view: "Bill 733 has been slapped with an injunction. We're not attempting to lift that injunction. We're not trying to put personal managers out of business. We're just honesty trying to straighten out a mess and the fact that there's an injunction against it now isn't hurting anyone, is it?"

But there are still the embittered die-hards who prefer no law at all to an amended one where it applies to managers. For example, Tulsa-based personal manager Jim Halsey, who, when contacted at the Landmark Hotel in Las Vegas where he attended client Hank Thompson's March 31 opening of a three-week stand there, had this to say:

"It's nothing that will stand the test and it will go to the Supreme Court before it's passed."

"It's a stupid bill and Jimmy Whetmore is being misled moans Charles Peterson, treasurer of the National Assn. of Orchestra Leaders in New York. "The Whetmore bill concurs with exploitation of employees because it interferes with free enterprise. It interferes with an employer's right to take a business risk.

Hold Promoter In Phony Foghat Date

By RUDY GARCIA

NEW YORK—An Aspen, Colo. resident using an alias has been bound over for trial in St. Cloud, Minn. after pleading not guilty Thursday (8) to felony fraud charges having been accused of allegedly selling at least \$8,000 worth of tickets to a bogus concert by Foghat, a nationally known rock group.

The defendant, Stanley Nelson Jr., alias Paul St. John, was arrested March 30 as the result of inquiries made by a local radio station personality.

Nelson and a partner, still at large but named by St. Cloud authorities as Robert Leblanc, had been advertising the concert on a local radio station naming four outlets for the purchase of tickets. The concert was scheduled for Friday (9), according to the spots and was billed as starring Foghat and Friends.

Tom Kay, radio personality for WJON which was not carrying the advertising, contacted the local promotion representative for Warner Bros. Foghat's label, asking for an interview with the group when it reached town.

Kay was advised that Foghat was not scheduled to appear locally on their current tour.

He called Premier Talent the group's booking agent and was advised that Foghat was scheduled to appear in Huntington, W. Va. on the date advertised.

Kay then went to the manager of the Sports Center, a local ice show

"The Whetmore bill is trying to allege that personal managers and booking agents are employers. Nonsense. If I want to make a deal with a guy to use my band for no pay, that's my business. I'll take care of the musicians my own way. In other words, if I make that kind of a deal, for whatever reason, and it turns out to be a bad investment, whose business is that but my own?"

Howard Thaler, attorney for the Conference of Personal Managers here, takes a dim view on the possibility of resolving the problem by June 15, the date set as the deadline for an acceptable revamping of the proposal when the injunction was first invoked last January. "I doubt very much if anything will be done in this session," he states. "The basic lack of agreement is between the Artists Managers Guild on the one hand and the Conference of Personal Managers, AFM, AFTRA, AGVA and SAG on the other."

Asked where he thought the basic bone of contention between the two factions lay, Thaler answers: "The place of departure lies in the fact that there are those personal managers who feel that they ought to be able to do incidental booking without the necessity of being licensed to do so—especially where there are no contracts involved."

Dispensation of the entire matter is now in the hands of Marie Monti, California deputy labor commissioner in San Francisco. Monti, who was not available for comment at presstime, is in charge of administration of the new artist manager law, which will require all who fall under its jurisdiction to procure a license from the state to be known as the Artist Manager/Personal Manager/Booking Agent license.

Cost per year, Lorimer estimates, will fall somewhere between \$100-150.

venue, to inquire about the matter. The manager noted he had been given a post-dated check (dated April 1) by the promoters but was getting nervous about the matter. A check at the local bank disclosed that the promoters did indeed have an account there but that it did not contain any funds.

The ice center manager then contacted Premier again and was sent a telegram specifying the group had no contractual agreement to appear in St. Cloud on April 9 and noting the Huntington commitment.

Armed with the telegram he went to the St. Cloud police who arrested Nelson when he appeared at one of the ticket outlets to collect the day's receipts.

Nelson was booked on charges of false representation or fraud in selling tickets to an event for which there was no contractual agreement. He was held in \$10,000 bond in the Sterne County jail.

His partner Leblanc has allegedly been in contact with the authorities offering to make the necessary arrangements to put on the show if they release Nelson.

In New York, Tony Outeda, Foghat's manager, expressed outrage at the incident.

"The group and I are absolutely outraged at this obvious misuse of the goodwill of our name," Outeda says. "We're sorry that our fans in St. Cloud were so misled and we really

(Continued on page 92)

Loudspeaker Placement

• Continued from page 3

section all over the store. ASCAP would like the bill to restrict the playing of records to the "immediate vicinity where the sale is occurring." No decision on its request was arrived at during the Thursday markup.

Motown Producing Scott Joplin Film

LOS ANGELES—Scott Joplin, whose music surged back to life with the movie "The Sting" a couple of years ago, continues to spark life. Motown is producing a two-hour movie on his career for NBC-TV network airing next season. Christopher Knopf will write the screenplay.

The ragtime composer's opera "Treemonisha" is also contributing to interest in his works. Mike Wolford of RCA Records has just created a modern jazz LP called "Interpretation '76" based on Joplin tunes.

And ABC-TV last year announced a movie based on Joplin's life, but the project hasn't jelled as yet.

Banks On Music

• Continued from page 8

about how he personally picked up a safety copy of a master tape on which the bank lent six figures, keeping the promising tape as collateral. His biggest loan? "Over \$300,000 to a label where the principals had good track records. That's where it's at. Our average record/tape loan is around \$10,000. Many are personal. Normal credit rating sources don't hold in the record business. If a guy has tried hard to pay his debts and is a competent operator in his profession, that's it."

Horwitz digs his work with record/tape people the most. "I started out in the army as an entertainer, a combination hypnotist-magician. Then when I came to California, I was torn between acting and banking. But banking was steadier. I was a young married. I've heard that our division which lends to primarily record/tape clients is the most profitable in our bank."

Some questions came up about the performance royalty exemption for agricultural and horticultural country fairs. Rep. Wiggins said the sponsors of the fairs may be non-profit, but there is plenty of profit made by the concessions. But the subcommittee was reluctant to get into this politically sensitive area, and took no action to change the bill's wording.

The previous day's session had been given over to the still controversial library photocopying section. Amendments were voted to bring about compromise between the rights of librarians and publishers, and provides a copyright office report at five-year intervals on how the photocopying section is working out.

Because of other duties, and the congressional Easter recess, the next markup session by the subcommittee can not be held for about three weeks, when the cable tv section will be taken up.

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 4/17/76

Number of LPs reviewed this week **29** Last week **41**

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Pop

LEON & MARY RUSSELL—Wedding Album, Paradise PA 2943 (Warner Bros.). Russell and the former Mary McCreary team up for an excellent set of love songs, handled in an updated version of the format Leon used so successfully to attract AM and FM audiences a few years ago. Pair alternate leads as well as singing in harmony, using a fine female backup to good effect throughout the package. Mary has a strong, gospel/soul voice heard on two earlier Shelter LPs, and together, the pair make one of the more intriguing combinations of the past few years. Good arrangements, be they rockers or something a bit mellower, with even a touch of smooth disco here and there. Leon's piano is superb without dominating and while his voice is not good in the technical sense, it is distinctive. Mary's vocals are good in every sense. Production from the two, with majority of writing from Leon (his best in several years).

Best cuts: "Rainbow In Your Eyes," "Love's Supposed To Be That Way," "Fantasy," "You Are On My Mind," "Daylight" (produced by Bobby Womack).

Dealers: Russell & Russell take to road soon. First LP for label will get a big push.

MICHAEL PINDER—The Promise, Threshold THS 18 (London). Ex-Moody Blues member Pinder does a pleasant set of easy to listen to rock with a few tinges of jazz and symphonic rock tossed in from time to time. Mellow, flowing vocals are reminiscent of the Moodies, as are the smooth, full instrumental arrangements. Synthesizers and harp also add fullness to set. Production from artist as well as Bob Margouleff. Expect heavy FM play, as well as some MOR. Pinder at his best when combining the Moody styled instrumentals (minus the booming crescendo) and his own distinctive vocals.

Best cuts: "You'll Make It Through," "Someone To Believe In," "Message," "The Seed."

Dealers: Pinder's name a major selling point.

Country

C.W. McCall—Wilderness, Polydor PD-1-6069. One of the great new creative talents enriching American music, C.W. could easily earn a living mocking his CB success story "Convoy," but instead, in a display of artistic courage, turns toward an ecology dominated theme. Recorded in Omaha and Kansas City, this carries a dozen new offerings written by McCall and Chip Davis. Produced by Davis and Don Sears, handsomely packaged by Polydor, and highlighted by solid performances from C.W. who sings bad enough to be good. Contains some lighthearted moments with "Crispy Critters," heavy cuts such as his latest chart single, a couple of nonsense songs, and a dose of his patented fast-paced narratives such as "Four Wheel Cowboy." There's a lot of mystique and genius on sale here.

Best cuts: "Wilderness," "Crispy Critters," "There Won't Be No Country Music (There Won't Be No Rock 'n' Roll)," "Columbine," "Aurora Borealis."

Dealers: C.W. is as hot as almost any artist around. Anticipate a run on this release that contains his latest chart song.

Soul

MILLIE SMALL—Free And In Love, Spring SP 1 6709 (Polydor). Usual powerhouse set from Small, with emphasis on booming though controlled singing and lots of the rap style she uses so well. Small may well be the best of the raunchy vocalists currently on the charts and one of the few who can handle rockers and ballads with equal ease and skill. Strong, funky backup from some of the best of the Muscle Shoals musicians, including Barry Beckett, Pete Carr, David Hood and Roger Hawkins. Compliments to Small for her production as well, shared with Brad Shapiro. All told, one of the more interesting mixes of soul, pop, disco, blues and original style to come around in some while.

Best cuts: "A House For Sale," "Tonight I'll Shoot The Moon," "Bad Risk," "Feel Like Making Love" (good soul version of the Bad Company hit), "I'm In Love Again."

Dealers: Small has a solid core of fans.

Billboard's Recommended LPs

pop

BOBBY WHITLOCK—Rock Your Sox Off, Capricorn CP 0168 (Warner Bros.). Best LP yet from the vocalist/keyboardsist who first became known as a member of Derek & the Dominos and as Eric Clapton's writing partner. Whitlock's blues/country/rock vocals sound fuller than on past efforts, with the mix of uptempo and bluesy rock better suited to him. Good production from Paul Hornsby and fine lead guitar. Horns used sparingly. No pretensions, which probably makes LP work. **Best cuts:** "Why Does Love Got To Be So Sad," "If You Only Knew Me," "Brand New Song," "(It's Been A) Long Long Time."

IAN LLOYD—Polydor PD 1 6066. One-time lead voice of Stories comes up with a creditable album, but one that may sound a bit too much like Rod Stewart. Mix of hard rockers and mid-tempo cuts all sound like Stewart, which is not Lloyd's fault really. He's always sounded that way. One cut sounds like Robert Plant. Still, a better hard rock set than most coming out these days. **Best cuts:** "Oh Let Me In," "Never Been A Man," "Brotherly Luv," "Lonely Dancer."

CREATIVE SOURCE—Consider The Source, Polydor PD-1-6065. Established group of three women and two men come up with a combination pop/soul set focusing on easy harmonies, good female and male leads and smooth, lush productions. Some rockers, but the most effective material is mid-tempo or easy disco. Good Brad Shapiro production. **Best cuts:** "There's No Substitute," "Good Lovin' Is Good Lovin'," "Troubled Lady," "Magic."

TAXI DRIVER—Original Soundtrack, Arista AL 4079. Soundtrack to current hit film has a lush, flowing feel with a strong jazz element in spots thanks to the excellent alto sax work of Tom Scott. Mellow, relaxing play from Scott. Arrangements and conducting from Bernard Herrman and Dave Blume, with last composition from Hermann showcasing his usual good work. Several ominous turns in the track, but, like star Rob-

ert De Niro's one narration, difficult to understand without seeing picture. **Best cuts:** "Theme From 'Taxi Driver,'" and all others.

C.W. McCall—Wilderness, Polydor PD-1-6069. Country star McCall hit the top of the charts with his "Convoy" single and began pulling in pop fans. New LP divided fairly evenly between his dramatic recitations and some cuts featuring singing. Good production, but country should be main appeal here. **Best cuts:** "There Won't Be No Country Music (There Won't Be No Rock 'n' Roll)" (current single), "Riverside Slide."

FRANKIE FORD—Brarmeade BR-5002. The man who is best known for his mammoth "Sea Cruise" hit in 1959 comes up with a well done LP. Ford has a full, rich good voice that was not used to advantage during his early career, and the production of Ken Keene and Parvin Tramel (particularly the flowing strings) works well. Easy disco, pop ballads, easy rockers and country material all good, with the straight ballads working best. **Best cuts:** "Halfway To Paradise," "Long Way Down The Road," "Sonny Ain't A Bad Girl," "Songwriter's Blues."

STEVE SESKIN AND FRIENDS—Greatest Hits, Bald Ego 1975. Good album featuring vocalist who sounds very much like Cat Stevens. Mainly simple, acoustic flavored cuts, with a few showing good production and good vocal harmonies. **Best cuts:** "Home To Me Mama," "Tustin' Of Life," "The Tahoe Song" (good a cappella), "Merry-Go-Round."

STEVE YOUNG—Honky-Tonk Man, Mountain Railroad MR 52776. The fare is progressive country, with a touch of the blues thrown in, and both material and Young's performances are above par. The bulk of the songs are new. FM would be well advised to check out both sides for airplay selections. **Best cuts:** "Honky-Tonk Man," "Brain Cloud Blues," "Vision Of A Child," "Traveling Man."

AUGIE MEYERS—Live At The Longneck, Texas Re-Cord LP 1002. Pretty much for collectors this time around, but Texas favorite Augie Meyers and The Western Head Band come up with a fun mix of country, rock, Tex-Mex, Mexican and blues music that, if you like Freddy Fender or Doug Sahm, should appeal to you. Lots of fun from one of the first to bring this distinctive Texas sound to a national audience. **Best cuts:** "High Texas Rider," "Dusty Roads," "Memories," "Hen-Peaked Polka."

ROBERT JR. LOCKWOOD & THE ACES—Blues Live In Japan, Advent 2807. Good blues recorded in Japan in 1974 with guitar master Lockwood fronting the set and the excellent, three piece Aces backing him creditably. Country blues with strong appeal to fans of this musical genre. Good liner notes from Steve Tomashofsky, and Advent shows the courtesy of listing LPs from other labels that cover the artists. **Best cuts:** "Going Down Slow," "Anna Lee," "Honky Tonk" (instrumental), "Worried Life Blues."

KALEIDOSCOPE—When Scopes Collide, Pacific Arts. Group that had a good solid following in the '60s returns with an interesting set of original rock, Indian flavored cuts, standard pop and vintage r&b. Chris Darrow, who has several fine solo LPs under his belt, is now a member. **Best cuts:** "Ghost Riders In The Sky," "Little Egypt," "Man Of Constant Sorrow," "It's Love You're After."

soul

GUITAR RED—Hard Times, Mod-Art LMALP-1976. Veteran pop/soul artist comes up with a more than creditable soul/

disco set. Sounds a bit like Brook Benton on the slower cuts. Several good instrumentals. **Best cuts:** "Share Your Love," "Space And Time," "Disco From A Space Show."

jazz

CREST OF THE WAVE—Keno Duke/Contemporaries, Trident TRS-501. Drummer Duke and his band find themselves on a new label, but intact personnel-wise. Remaining are saxophonists George Coleman and Frank Strozier, bassist Lisle Atkinson and pianist Frank Strozier. The front-line played together many years ago in Memphis and still retains that soulful cutting edge. **Best cuts:** "Crest Of The Wave," "Some Other Time," "Uschi I," "Chateau."

THE HEATH BROTHERS—Marchin' On!, Strata-East SES 19766. A great reunion LP featuring Jimmy, Percy and Albert Heath, together with Stanley Cowell. The music is a little off the norm for them. Although Jimmy doesn't play much of the fiery sax that he's famous for, there is some outstanding flute work for him and brother Albert. As for Percy, he remains a pillar force with some outstanding solos that fit together perfectly with the acoustic piano and thumb piano work of Cowell. **Best cuts:** Each musician contributed one tune, in addition to a melodic version of Ellington's "Warm Valley."

quadrasonic

LOGGINS & MESSINA—Native Sons, Columbia PCQ 33578 (CBS SQ Matrix Quadraphonic). The quad engineers have put a little more information in the rear on this particular LP than is their usual wont, but nothing is in the rear that isn't more defined up front. The pumping effect is at least more pleasing than ordinary stereo. **Best cuts:** "Sweet Marie," "Boogie Man," "Fox Fire."

classical

VAN CLIBURN: A ROMANTIC COLLECTION—RCA ARL 1-1176. Aply titled, the grouping of 10 pieces is rewarding both for background or attentive listening. Included are well-known works, but far from hackneyed when played so beautifully, by Schumann, Chopin, Granados, Debussy, Liszt, Rachmaninoff, Tchaikovsky and Ravel. The Cliburn tone was never more beguiling. Excellent catalog material.

JOPLIN: TREEMONISHA—Original cast conducted by Gunther Schuller, DGG 2707 083. A fitting capstone to the long-overdue attention showered on Joplin over the past few years. Everyone now knows that this was the work closest to the composer's heart. Even if it were not so eminently enjoyable there is poetic justice in finally having it available on disk. Naive in plot, the appeal to the listener is nevertheless direct and immediate. Label is supporting the album with heavy promotion, and crossover possibilities abound.

HAYDN: LA FEDELTA PREMIATA—Lausanne Chamber Orch. (Dorati), Philips 6707 028. A silly story of love among mythical shepherds, nymphs, satyrs and monsters. But who cares. The music is marvelous and it presents a little-known side of the master composer. Also, the cast is expert and copes with the florid vocal demands of the score arguably as well as any that could be assembled today. This is the first in a series of Haydn opera recordings planned by the label under Dorati's direction. Opera buffs will be impatient for the others to arrive. Strong sales likely.

Close-Up

Wings—At The Speed Of Sound, Capitol SW-11525.

This is not a spectacular album in the same sense that "Band On The Run," with its almost perfect sense of commerciality and its several monster hit singles, was a spectacular album.

In the long run, however, this deceptively easy to listen to set may be recognized as one of McCartney and company's better overall efforts.

For a start, "At The Speed Of Sound," unlike the group's "Venus & Mars," is a set of songs. Whereas "Venus & Mars" strayed a bit too far into the realm of concept, the new work professes to be nothing more than a solid collection of listenable songs. And the concept works.

For the first time here, the group is really a group. Everyone gets a shot at singing lead, and the initial disappointment of discovering that McCartney is lead vocalist on only six of 11 cuts soon disappears as it becomes evident that all in the band are at least competent singers.

As for the unspectacular nature of the album, the majority of the cuts are easy, mid-tempo rockers that do not have the instant impact of a "Jet" or a "Band On The Run." But several of the songs here are among the best McCartney has come up with, with their deceptively easy sound contributing to their appeal.

"Let 'Em In," "She's My Baby" and "Silly Love Songs" are the standouts in the "easy" vein. All three incorporate catchy melodies that are easy to remember and listenable.

Nobody takes what could legitimately be called a true instrumental solo in any of these three cuts. Rather, the instrumentation is a smooth blend of horns and strings with the group on the whole acting almost as a rhythm section. "Silly Love Songs," with its disco feel and happy, good-time atmosphere is already a major hit single, and "Let 'Em In" and "She's My Baby" could probably be as big.

McCartney's most impressive vo-

cal outing on the set comes in "Beware My Love," probably the best "rocker" he's cut since his days with the Beatles. It has long been a criticism of McCartney that he spends too much time on cute, mid-tempo or ballad numbers and not enough on uptempo material.

"Beware My Love" is a song that displays McCartney's talents in handling a rock number and his equal talents in producing and arranging such numbers.

Rhythm guitarist Denny Laine takes over lead vocals on two cuts, "The Note You Never Wrote" and "Time To Hide." The former is interesting, but "Time To Hide" is Laine's most impressive vocal in a dozen years. Not since he led the Moody Blues, singing lead on "Go Now," "Stop" and "This Is My House," has Laine come up with a vocal track as powerful as this cut.

The other surprise is the work of drummer Joe English. Able in a variety of styles, English forms a perfect base for the group, as well as capably singing lead on one song ("Must Do Something About It").

"Warm And Beautiful," which closes the set, is one of those almost

First Aggie To Johnny Mercer

LOS ANGELES—Lyricist Johnny Mercer was the recipient of the American Guild of Authors and Composers' first Aggie Award at its annual meeting April 1.

AGAC's first film festival consisting of early film clips of Mercer and others donated by Milt Larsen, president of the Society for the Preservation of Variety Arts.

Ervin Drake, president, and Lewis F. Bachman, executive director, addressed the more than 100 persons in attendance reporting on the organization's ongoing copyrights battle in Washington.

Donald Kahn and Bernie Wayne, co-chairmen of the West Coast council of AGAC, hosted the event.

patented McCartney love songs and will undoubtedly pull in a number of cover versions. The most impressive quality on this album, however, is the almost universal appeal that a group of good, solid songs can have when handled as skillfully as they are here.

BOB KIRSCH

RIAA Gold Record Winners

Singles

The Four Seasons' "December 1963 (Oh What A Night)" on Warner/Curb; disk is the group's third gold single.

Albums

Bob Dylan's "Desire" on Columbia goes platinum.

Led Zeppelin's "Presence" on Swan Song; disk is their seventh gold album.

"Wings At The Speed Of Sound" on Capitol; disk is the group's fifth gold album.

Johnnie Taylor's "Eargasm" on Columbia; disk is his first gold album.



APRIL FRESH!

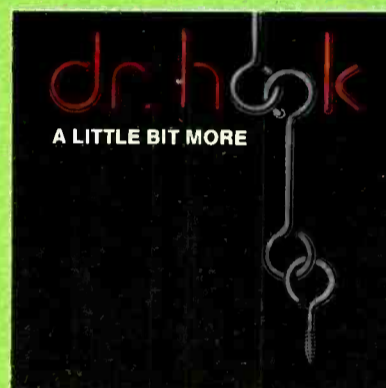
...From Hollywood & Vine.



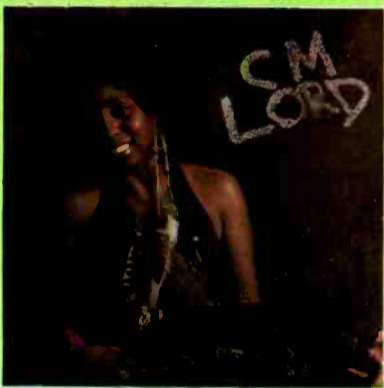
GLEN CAMPBELL—Bloodline
Campbell is back with another Lambert and Potter produced masterpiece to follow in the footsteps of gold-attaining "Rhinstone Cowboy"! Includes Glen's latest single, "Don't Pull Your Love/Then You Can Tell Me Good-bye." SW-11516



NANCY WILSON—This Mother's Daughter
Stepping full force into 1976, Nancy is at her contemporary best with this album produced by Eugene McDaniels. Cool and vibrant as always! ST-11518



DR. HOOK—A Little Bit More
Chart giant "Only 16" is included in this straighter than normal album. As usual, several songs are Shel Silverstein originals. Production by Ron Haffkine. ST-11522



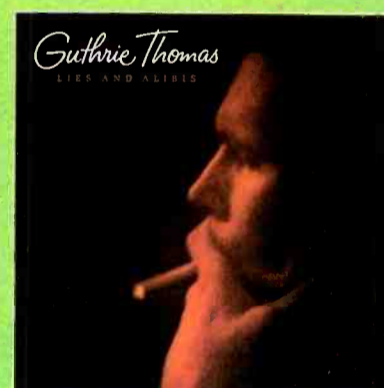
C. M. LORD
Sensuous Catherine Mitchell Lord, dynamic performer and writer of super songs. A unique voice that must be heard to be appreciated. Produced by Ken Mansfield. ST-11514



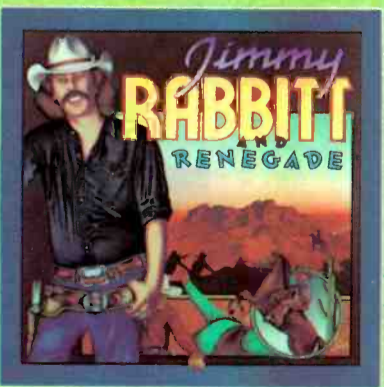
BOB SEGER—Live Bullet
A two-record set, specially priced, "Live Bullet" captures historic performances with The Silver Bullet Band at Cobo Hall in Detroit. One of America's best rock 'n roll acts! SKBB-11523



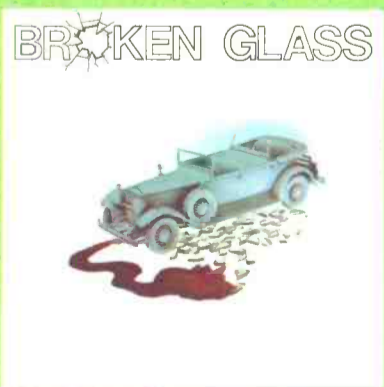
STEVEN FROMHOLZ—A Rumor In My Own Time
A hell of a singer and songwriter and out of the progressive Austin music scene. Formerly with Steven Stills' "Manassas." ST-11521



GUTHRIE THOMAS—Lies And Alibis
Aided by a superstar musician cast—Guthrie presents his second Capitol album. Natural folksiness and contemporary arrangements from a musical dynamism that must be heard. ST-11519



JIMMY RABBITT AND RENEGADE
Renegade disc jockey turned progressive country singer, Rabbitt proves he's a pro in both fields. Includes tunes by Carl Perkins, David Allen Coe, Chuck Berry. Produced by Waylon Jennings. ST-11491



BROKEN GLASS
Features vocalist and guitarist Stan Webb (formerly of Chicken Shack) and guitarist Robbie Blunt. Produced in England by Tony Ashton. They cut right to the heart of good blues based music. ST-11510



LARRY BALLARD—Honky Tonk Heaven Is A Hell Of A Place To Be
Discovered and produced by Pete Drake, look for Larry Ballard to become a powerful name in country music in the near future. Strong material. ST-11520



LITTLE RIVER BAND
From Down Under, voted "1975 Album Of The Year" by The Australian Record Industry Association. Strong melodies with a heavy stress on harmonies . . . an ear pick for America! ST-11512



Capitol and Harvest Records & Tapes





The 6th International Music Industry Conference

Invites You To Hawaii May 6-10, 1976

The Agenda:

THURSDAY, MAY 6

10 am-6 pm
6:30 pm-8:30pm

**REGISTRATION
COCKTAIL RECEPTION**

FRIDAY, MAY 7

9 am-9:45 am

KEYNOTE ADDRESS

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

9:45 am-10 am

COFFEE BREAK

10 am-11:30 am

CONCURRENT SESSIONS

1) "WHATEVER HAPPENED TO THE TALENT
MANAGER?"

Chairmen: Sid Bernstein, Sid Bernstein
Management; George Greif, Greif-Garris

Panel: Al Schlesinger, Esq., Schlesinger & Dave;
Joseph Porter III, Stein, Porter, Kahan & Flam

2) "THE PRINT BUSINESS-AN EXPLODING MARKET"

Chairman: Mike Stewart, United Artists

Panel: Herman Steiger, Big 3 Music
Shoichi Kusano, Shinko Music, Tokyo
Keith Mardak, Hal Leonard Publishing

11:45 am-1:15 pm **CONCURRENT SESSIONS**

3) "TAPE PIRACY-WHERE IS IT TODAY?"

Chairman: Stanley Gortikov, RIAA

Panel: James G. Dy, Dyna Products, Manila; D.J.
Young, IFPI, Hong Kong

4) "COLLECTION OF FOREIGN PUBLISHING
INCOME-THE SUB-PUBLISHERS vs. THE
COLLECTION SOCIETIES"

Chairman:

Panel: Rudi Slezak, Schmolzi & Slezak, Hamburg;
Robert Kingston, Southern Music, London

2:30 pm-5 pm

Individual meetings, video playback of morning
meetings

SATURDAY, MAY 8

9 am-9:45 am

KEYNOTE ADDRESS

"THE JAPANESE MARKET-HOW IT'S COMBATING HIGH
INFLATION"

Mr. Keisuke Egashira, Nomura Securities

9:45 am-10 am

COFFEE BREAK

10 am-11:30 am

CONCURRENT SESSIONS

5) "HOW TO GET THE MOST OUT OF YOUR FOREIGN
PUBLISHING LICENSING DEAL"

Chairman: Atsutaka Torio, Victor Music, Tokyo
Panel: Norm Weiser, Chappell Music; Paul Rich,
Carlin Music, London; Stig Anderson, Sweden
Music, Stockholm

6) "HARNESSING THE COMPUTER-WILL THE MAGIC
WAND LEAD TO UNIVERSAL NUMBERING?"

Chairman: Hal B. Cook, Billboard
Panel:

11:45 am-1:15 pm

CONCURRENT SESSIONS

7) "HOW TO GET THE MOST OUT OF YOUR FOREIGN
RECORD LICENSING DEAL"

Chairman: Andre Midani, Warner Bros., Brazil
Panel: Allan R. Hely, Festival Records, Sydney; Nat
Joseph, Transatlantic Records, London

8) "WOMEN—AN UNTAPPED RESOURCE OF THE MUSIC BUSINESS"

Chairman:

Panel: Misa Watanabe, Watanabe Music, Tokyo; Bunny Freidus, CBS; Meryl Afonso, Festival Records, Sydney

2:30 pm—5 pm

Individual meetings, video playback of morning meetings

SUNDAY, MAY 9

9 am—9:45 am

PLENARY SESSION

"MULTI-NATIONAL PEOPLE MANAGEMENT—THE DO'S AND DON'TS OF STAFFING FOREIGN OFFICES OR SUBSIDIARIES"

Speaker: David M. Noer, Commercial Credit Company

9:45 am—10 am

COFFEE BREAK

10 am—11:30 am

CONCURRENT SESSIONS

9) "THE EXPORT/IMPORT BUSINESS—BLESSING OR CURSE?"

Chairman:

Panel: Owen Sloane, Esq.

1)) "CAN THE TOURING ARTIST HURDLE INTERNATIONAL BARRIERS?"

Chairman: Frederic Gaines, Wyman, Bautzer, Rothman & Kuchel

Panel: Liberace, Tats Nagashima, Taiyo Music, Tokyo; Marshall Gelfand, Business Manager; Toby Roberts, Toby Roberts Tours; Bob Crothers, AF of M

11:45 am—1:15 pm

CONCURRENT SESSIONS

11) "THE EXPLODING LATIN MARKET"

Chairman: Joe Cayre, Caytronics

Panel: Gerald Masucci, Fania Records; Rogerio Azcarraga, Mexicanos, Mexico; Paul Marshall, Esq.

12) "TECHNOLOGICAL INNOVATIONS—DO THEY REALLY SELL RECORDS?"

Chairman: Warren Syer, High Fidelity Magazine

Panel: John Earle, JME Associates

2:30 pm—5 pm

Individual meetings, video playback of morning meetings

MONDAY, MAY 10

9 am—10:30 am

CONCURRENT SESSIONS

13) "BUILDING AN ARTIST vs. ACQUIRING AN ESTABLISHED NAME"

Chairman:

Panel: Ewart G. Abner

14) "THE TV LP PACKAGE—TODAY'S WINDFALL OR TOMORROW'S WOES?"

Chairman:

Panel: Ray Kievas, K-Tel, Canada

10:30 am—10:45 am **COFFEE BREAK**

10:45 am—12 pm

CONCURRENT SESSIONS

15) "MUSIC POPULARITY CHARTS—HOW THEY WORK AND HOW THEY WORK FOR YOU"

Chairman: Willis Wardlow, Billboard

Panel:

16) "THE RIGHT TO AUDIT—FOR ARTISTS, WRITERS, PUBLISHERS, LABELS"

Chairman: Leo Strauss, Prager and Fenton

Panel: Jolene Burton, A&M Records; Fred Altman, Esq.

1 pm

GOLF TOURNAMENT/TENNIS TOURNAMENT

7 pm

FINAL BANQUET

More speakers to be announced

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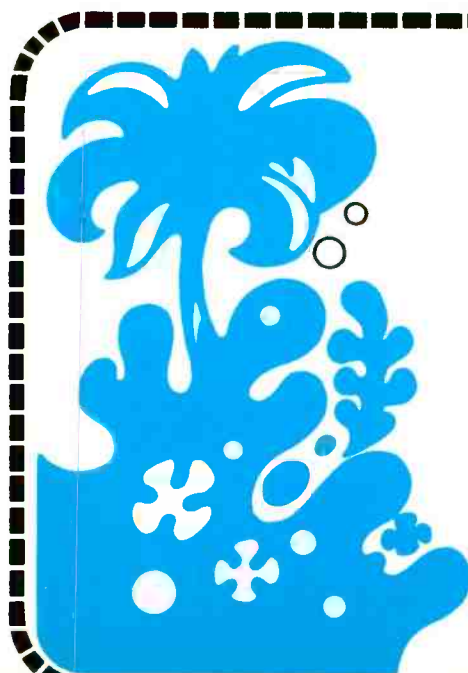
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Billboard's

Billboard SPECIAL SURVEY For Week Ending 4/17/76

Number of singles reviewed

this week 95 Last week 111

Top Single Picks

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Pop

THE ROLLING STONES—Fool To Cry (3:59); producer: Glimmer Twin; writers: Keith Richard & Mick Jagger; publisher: Promopub B.V., ASCAP. Rolling Stones 19304. (Atlantic). First new single in several years for "The World's Greatest Rock Band" is a slow soul oriented cut with excellent Mick Jagger vocals and good Keith Richard harmonies. Lush, string filled arrangement builds with the song. Typical Stones sound mixed with what may be the heaviest soul sound yet for them. Good cut with lots of airplay potential. Tour likely this summer. Takes some getting used to but should be a smash.

MARVIN GAYE—I Want You (3:53); producers: Leon Ware & T-Boy Ross; writers: L. Ware-T-Boy Ross; publishers: Almo Music & Jobete Music, ASCAP. Tamla 54264 (Motown). From Gaye's huge LP of the same title, an easy disco cut with interesting overdubbed vocals featuring the artist dueting with himself. Good production, good vocals, good song. Likely to be Gaye's biggest single hit in years.

recommended

JOHNNY RIVERS—Outside Help (3:10); producer: Johnny Rivers; writers: J. Rivers-R. Knapton; publisher: Rivers, ASCAP. Epic 8-50208. (CBS).

IAN LLOYD—Never Been A Man (3:24); producers: Gregg Diamond & Ian Lloyd; writers: Gregg Diamond-Ian Lloyd; publishers: Diamond Touch/Windbreeze, ASCAP. Polydor 14319.

WILLIE NELSON—I'd Have To Be Crazy (3:24); producer: Willie Nelson; writer: S. Fromholz; publisher: Prophecy, ASCAP. Lone Star/Columbia 3-10327.

BETTE MIDLER—Old Cape Cod (2:48); producers: Joe Dorn & Bette Midler; writers: Claire Rothrock, Allan Jeffrey & Milt Yakus; publisher: George Pincus & Sons, ASCAP. Atlantic 45-3325.

MARIA MULDAUR—Sad Eyes (3:30); producers: Lenny Waronker and Joe Boyd; writers: Neil Sedaka/Phil Cody; publishers: Don Kirshner Music, BMI/KEC Music, ASCAP. Reprise 1352. (Warner Bros.).

BILL COSBY—Yes, Yes, Yes (3:22); producer: Stu Gardner; writers: S. Gardner-B. Cosby; publisher: Turtle Head, BMI. Capitol 4258.

WALTER ROCKITE—The Pet Rocks Are Coming (2:17); producer: Sparkle Quartz; writer: Sandy Granite; publisher: Bridgeport, BMI, Westbound 5022. (20th Century).

THE LOVE UNLIMITED ORCHESTRA—Midnight Groove (3:30); producer: Barry White; writers: B. White-W. Seastrunk; publishers: Sa-Vette & January, BMI. 20th Century 2281.

DON NIX—A Demain (Until Tomorrow) (3:18); producer: Don Nix; writer: Dix-Denimal; publisher: Butter Music, BMI. Cream 7604.

JOSE FELICIANO—Angela (3:25); producer: Janna Merlyn Feliciano; writers: Jose Feliciano-Janna Merlyn Feliciano; publishers: Colgems Music/J&H Publishing, ASCAP. Private Stock 45,062.



Country

WAYLON JENNINGS & JESSI COLTER—Suspicious Minds (3:57); writer: Mark James; publisher: Press, BMI. RCA PB-10653. "The Outlaws" LP might spawn more hit singles than any other album in country music history—and this latest release from this just-turned-gold packet has hit written all over it. Waylon and wife take the song that pumped adrenalin into Elvis Presley's career some years back, and the outlaw-inlaw duo milks a masterful performance from the Mark James gem.

DAVID ALLEN COE—When She's Got Me (Where She Wants Me) (2:45); producer: Ron Bledsoe; writer: David Allan Coe; publisher: Window, BMI. Columbia 3-10323. Coe's continuing search for a style leads to a high-powered hybrid of George Jones-Merle Haggard-Johnny Rodriguez-Stoney Edwards. The alliance leads to one of the best Coe songs yet. Written by Coe, it contains a message that rings all too true whether the lovers hail from the Bluegrass state or the Buckeye state: "When she's got me where she wants me/she don't want me."

JOE STAMPLEY—All These Things (3:07); producer: Norro Wilson; writer: N. Neville; publisher: Minit, BMI. ABC/Dot DOA-17624. The king of two labels subtly swings into this catchy number with enjoyably light production from Norro Wilson. Voices, instrumentation and an infectious laid-back progression merge effectively in Stampley's latest ABC/Dot song.

BILL CALLERY—The First Showboat (3:00); producer: Bill Callery; writer: Bill Callery; publisher: Groper, BMI. Columbia

3-10317. Strong offering from the newborn Lone Star logo, this brilliantly constructed song, written by Callery, turns into a smashing debut by the multi-talented entertainer. Few singers have made a more noteworthy entry into the commercial marketplace than Callery. He takes a chance by producing himself, but avoid the pitfalls of over-production.

DEL REEVES & BILLIE JO SPEARS—On The Rebound (2:55); producer: Milton Blackford; writers: C. Craig-L. Atwood; publisher: Gee Whiz, BMI. United Artists UA-XW797-Y. Country fans love duets—and this new UA pairing looks like the best new couple on the scene since Bill Anderson and May Lou Turner. Milton Blackford's lively production with plenty of fiddles helps make this a potent debut for Reeves-Spears. Billy Joe coaxes the best singing out of Del in a long time. The chart will soon bear witness to the latest country couple.

MEL McDANIELS—Have A Dream On Me (3:12); producer: Johnny MacRae; writer: Bob Morrison; publisher: Music City, ASCAP. Capitol P-4249. Newly signed Mel McDaniels proves why Capitol signed him up pronto. Perfectly paced tune from the pen of one of Nashville's fastest-rising writers Bob Morrison, aided by the solid production of Johnny MacRae. McDaniels has the style and sound that should insure a long and lucrative career in country music.

recommended

BEN DAVIDSON-HEWITT—Border City Call Girl (2:33); producer: Gary Buck; writer: Ben Hewitt; publisher: Doubleplay/Qualrec, BMI. Plantation PL-133.

SUE THOMPSON—I Want It All (2:47); producer: Wesley Rose; writer: Tupper Saussy; publisher: Milene, ASCAP. Hickory H-370.

CARL MANN—Twilight Time (2:42); producer: Don Gant; writers: B. Ram-A. Nevins-M. Nevins; publisher: Devon, BMI. ABC/Dot DOA-17621.

SAMI JO—God Loves Us (When We All Sing Together) (3:29); producers: Sonny Limbo-Mickey Buckins; writers: Larry Bowie-Sonny Limbo; publisher: Lowery, BMI. Polydor PD-14315.

DARI-LYNN—A Door That's Never Closed (2:51); producers: Rory Bourke-Johnny Wilson; writers: Rory Bourke-Johnny Wilson-Gene Dobbins; publisher: Chappell, ASCAP. Arisco IRDA 2212-A.

HARRY WILCOX—I Like It (I'm A Trucker) (2:47); producer: Harry Wilcox; writer: Harry Wilcox; publisher: Cedarwood, BMI. JED 3-76-A.



Soul

recommended

SALSOUL ORCHESTRA—You're Just The Right Size (3:14); producer: Vincent Montana Jr.; writer: Vincent Montana Jr.; publisher: Little Jack Music/Anatom, BMI. Salsoul 2007.

CROWN HEIGHTS AFFAIR—Foxy Lady (3:30); producers: Nerangis/Britton; writers: Freida Nerangis/Britt Britton; publisher: Delightful Music, BMI. De-Lite 1581.

ROSE BANKS—Whole New Thing (3:28); producers: Jeffrey Bowen & Berry Gordy; writers: J. Bowen-T. Thomas-J. Ford; publisher: Stone Diamond Music, BMI. Motown 1383.

AL DOWNING—I Love To Love (2:55); producers: Tony Bonjovi, Meco Monardo, Jay Ellis; writers: Jack Robinson-James Bolden; publishers: Robin Song/Finger Music/Tomeja Music, ASCAP. Polydor PD 14311.

BOBBY THOMAS & THE HOTLINE—Swept Away (4:12); producers: Harold Wheeler & Bobby Thomas; writer: Bobby Thomas; publisher: Knobs, ASCAP. MCA 40542.

HOT ICE—Dancing Free (9:05); producer: Bobbie Webb; writers: S. Sailes; publisher: Complex Music, BMI. Rage Records 1022.



First Time Around

THE STEVE GIBBONS BAND—Johnny Cool (2:56); producer: Not Listed; writer: Steve Gibbons; publishers: Towser Tunes/Naimad Laine Songs, Ltd., BMI. MCA 40551. Low key rock cut gets interesting treatment from band that just finished up tour with the Who.

DOLLY WAY & SPACE SHIP EARTH—Don't Stop (2:18); producers: Raglin & Waxman; writers: Raglin-Silberg; publisher: SpaceArk, ASCAP. Color World 101. Good disco cut with well done female vocals. Well done, and different enough from rest of the pack to deserve a chance.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

A N.Y. Roseland 'Discotillion'

By RUDY GARCIA

NEW YORK—The first of what is hoped to be a series of "discotillions" has been scheduled for New York at the Roseland Ballroom April 19.

A discotillion, it is explained, is "an attempt to bring the elegance of the cotillion to the fun of the disco" and combines a live orchestra with alternate recorded sets.

At the Roseland discotillion the Salsoul Orchestra will be featured. The 43-piece musical aggregation is

the largest ever to play Roseland, according to reports. Also on the bill is Linda Hopkins, star of the Broadway show "Me And Bessie."

It is also expected that some of the big name celebrities who have accepted invitations to attend will take part in impromptu performances. Among those who have confirmed attendance are: Stevie Wonder, Liza Minnelli, Patti Smith, Labelle, David Bowie and Sylvia Miles.

The list continues to grow with jet-

set names familiar to society column readers.

Tickets have been priced at \$15 in advance and \$25 at the door and the ducat entitles the bearer to partake of the "free flowing champagne fountain" and the crackers and cheese to be served.

Chuck Gregory, vice president of marketing for Cayre Industries, Inc., which owns Salsoul Records, notes the discotillion concept will be viewed closely for its record promotion potential.

RCA Training Youngsters

NEW YORK—RCA Records has launched a training program that will educate an average of 12 inner-city youths a year in all aspects of the recording industry.

Youths for the program are being recommended by Young Activists Now, an inner-city organization established to provide improved living, educational and working opportunities for underprivileged youngsters.

Four young persons, ranging in age from 15 to 17, are already on the program, and at least three more are expected to be in training by July. The full dozen are expected to be on the program by the end of the year.

According to Jan Berger, executive director of the organization, the kids will work two hours on weekday

afternoons during the school term, and full-time during the summer vacation. They are being paid \$3 an hour.

The training program is being supervised by RCA's George Abraham, and allows the trainees to work in every department of the company from the mail room up through the executive offices.

According to Berger, the program has already resulted in improved behavior patterns, and parents of those being trained claim they can already see a change in attitudes of their children.

Encouraged by the success of the RCA program, Atlantic Records has indicated that it too will participate in the project, Berger says. The number of youngsters that will be trained

has not yet been established, but the wage structure of \$3 an hour will be the same as RCA.

Youth officials, pleased with the progress of the program, are planning a salute to RCA, scheduled for the end of May.

Last summer, the organization launched a citywide boycott against several record companies in a dispute over summer jobs for inner-city youths. The RCA and Atlantic training programs are an offshoot of the agreement that terminated that boycott.

Berger hopes that at least some of the students being trained will pursue careers in the music industry following their graduation from college.

Concerts At Famed Statue

NASHVILLE—With the cooperation of the Dept. of the Interior and the National Park Service, Mike Molinari plans a series of country concerts at the Statue of Liberty Monument, running on Saturdays from late May to early September.

"The concerts will play a major role in celebrating America's musical heritage and will appropriately

be held at this national shrine," says Molinari, who is coordinating the concerts with the National Park Service which administers the historical site on Liberty Island in New York harbor.

Molinari also serves as vice president of Eastern States County Music, Inc.

Savoy Moving To Elizabeth, N.J.

LOS ANGELES—Savoy Records is moving this week from its long-time Newark offices to new quarters at 625 Pennsylvania Ave., Elizabeth, N.J.

The Elizabeth base will concentrate on a&r and music publishing for the black gospel and jazz divisions. The late Herman Lubinsky founded Savoy at the Newark address in 1939.

Fred Mendelsohn, vice president and general manager for years, is taking with him John Daniels, who will now solely do a&r in gospel; Helen Gottesman, who will administer the publishing division of Savoy, and Bob Porter, jazz a&r chief.

Savoy's first eight \$7.98 two-fer jazz reissues, due April 1, coincide with the label's switch to Arista distribution. First packages are by Charlie Parker, Lester Young, John Coltrane, Wilbur Harden, Milt Jackson, Yusef Lateef, Cannonball Ad-

derley and Erroll Garner. Mendelsohn has just acquired the following black gospel acts: The Rev. Maceo Woods, the Highway Q.C's, the Gospelaires of Dayton, Ohio; the Institutional Choir and Faye Adams.

SESAC In Binder With MTB Music

NEW YORK—SESAC has entered into an exclusive licensing agreement with MTB Music. The MTB catalog includes music being recorded and performed by such major British groups as the Graeme Edge Band, the Sensational Alex Harvey Band and Baker-Gurvitz Army.

Under the agreement, some of the writers that will be represented by SESAC in this country include Ginger Baker, Adrian Gurvitz, Keith West and Henry McCullough.

The Artists, Directors and Staff of
The Robert Stigwood Organisation

welcome

AL COURY

as President of RSO Records

we look forward

to a happy and prosperous association



THE ROBERT STIGWOOD GROUP, LTD.
67 BROOK STREET, LONDON W1, ENGLAND
Telephone: 01-629-9121

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FOOL TO CRY—Rolling Stones [Rolling Stones, 19304 (Atlantic)] I WANT YOU—Marvin Gaye [Tamia 54264 (Motown)] SEE TOP SINGLE PICKS REVIEWS, page 84

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 PERFORMERS: 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. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, black out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification 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; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPl = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymout Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

PHOT 100 A-Z—(Publisher-Licensee) Get Up And Boogie (Midson, ASCAP) 34 It's Over (Boyz Scaggz) 76 Lorelei (Almo/Stygian, ASCAP) 28 Moonlight Feels Right (Brether Bill's, ASCAP) 90 Strange Magic (Unart/Jet, BMI) 27 The Fonzi Song (Adamo, ASCAP) 98

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

Have you ever listened to an artist for the first time and known that he was destined for greatness?

Listen, then, to JOHN MILES.

A talented writer, musician and singer, John Miles has been acclaimed all over Europe. And with the release of "Rebel" in the United States, John Miles should soon achieve similar success here.



In 3 weeks
"Rebel"
rocketed to the top
of Britain's charts.

PS 669
8 Track PS 8 669
Cassettes PS 5 669

...and from this LP comes his current #3 single, "Music."

MUSIC WEEK

20086

*"Music was my first love,
And it will be my last,
Music of the future —
the music of the past.*

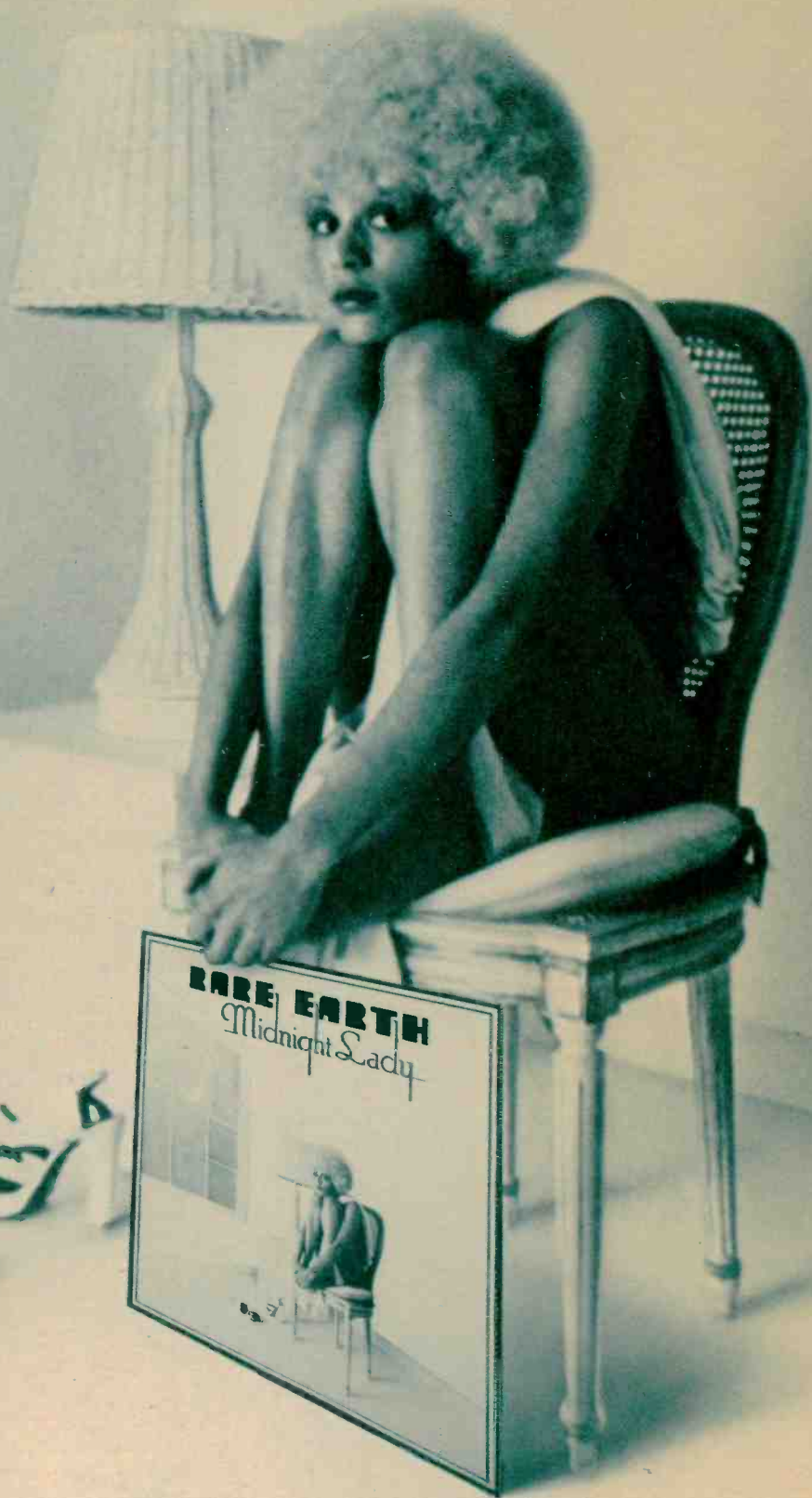
*To live without my music,
Would be impossible to do.
'Cause in this world of troubles
My music pulls me through."*

JOHN MILES

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JOHN MILES, an artist destined for greatness.

LONDON[®]
RECORDS & TAPES



RG-550S1

MIDNIGHT LADY

The Explosive New Album By

RARE EARTH

Produced by Norman Whitfield



On Rare Earth Records and Tapes
Distributed by Motown

© 1976 Motown Record Corporation

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE REEL TO REEL	
			Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.						
			ARTIST Title Label, Number (Dist. Label)						
106	108	7	CREDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR-2	6.98		7.98		7.98	
107	88	10	10 CC. How Dare You Mercury SRM-1-1061 (Phonogram)	6.98		7.95		7.95	
124	2	★	OUTLAWS Lady In Waiting Arista AL 4070	6.98		7.95		7.95	
123	5	★	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98	
110	105	11	ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349	7.98		8.95		8.95	
111	101	5	TONY ORLANDO & DAWN To Be With You Elektra 7E-1049	6.98	7.98	7.97	8.97	7.97	
112	110	28	NEIL SEDAKA The Hungry Years RCA PI8-2157 (MCA)	6.98		7.98		7.98	
142	3	★	DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kolib PD 6068 (Polydor)	6.98		7.98		7.98	
114	103	8	FREDDY FENDER Rock 'N' Country ABC/Dot D05D 2050	6.98		7.95		7.95	
115	95	19	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	6.98	7.98	7.98		7.98	
116	97	26	ART GARFUNKEL Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98	7.98	
117	117	9	MICHEL POLNAREFF Atlantic SD 18153	6.98		7.97		7.97	
118	111	124	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95	
119	106	23	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98		7.98	
120	104	10	ISAO TOMITA Firebird RCA ARL1-1312	6.98	7.98	7.95	7.95	7.95	
133	25	★	DONNA SUMMER Love To Love You Baby Oasis OCLP 5003 (Casablanca)	6.98		7.98		7.98	
122	112	17	KANSAS Masque Kirtshner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98	
123	120	47	DAVID BOWIE Young Americans RCA APL 1-0998	6.98	7.98	7.95	7.95	7.95	
124	115	39	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98	
125	125	18	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98	
126	116	74	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98	
127	131	9	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98		7.98		7.98	
128	127	263	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
129	126	30	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98	
130	130	23	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97	
131	134	24	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98		7.98		7.98	
132	136	10	BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98		7.97		7.97	
133	129	19	SPINNERS LIVE! Atlantic SD 2-910	11.98		13.97		13.97	
144	6	★	STARCASTLE Epic PE 33914 (Columbia)	6.98		7.98		7.98	
135	139	6	CLEDUS MAGGARD & THE CITIZEN'S BAND The White Knight Mercury SRM-1-1072 (Phonogram)	6.98		7.95		7.95	
			★ EAGLES On The Border Asylum 7E-1004	6.98	7.98	7.98		7.98	

★

STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE REEL TO REEL	
			★ MAYNARD FERGUSON Primal Scream Columbia PC 33953	6.98		7.98		7.98	
			★ 169 2 LONNIE LISTON SMITH & THE COSMIC ECHOES Reflections Of A Golden Dream Flying Dutchman BD11-1460 (RCA)	6.98		7.95		7.95	
			139 146 17 BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98	
			140 140 3 WET WILLIE The Wetter The Better Capricorn CP 0166 (Warner Bros.)	6.98		7.97		7.97	
			★ 152 2 JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97		7.97	
			142 141 70 AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98	
			143 147 6 DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98	
			★ 144 NEW ENTRY ELVIS PRESLEY The Sun Sessions RCA APML-1675	6.98		7.95		7.95	
			145 145 5 THE BEST OF URIAH HEEP Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95	
			★ 156 3 NEKTAR Recycled Passport PPSD 9811 (ABC)	6.98		7.95		7.95	
			147 118 175 LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97	
			148 148 5 JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95	
			★ 149 NEW ENTRY GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	
			150 153 4 WISHBONE ASH Locked In Atlantic SD 18164	6.98		7.97		7.97	
			★ 166 3 LEE OSKAR United Artists UA-LA594-G	6.98		7.98		7.98	
			152 132 232 SOUND OF MUSIC/ ORIGINAL MOTION PICTURE SOUNDTRACK RCA LSD 2005	6.98		7.95	7.95	7.95	
			153 157 14 ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95	
			154 119 12 BETTE MIDLER Songs For The New Depression Atlantic SD 18155	6.98		7.97		7.97	
			155 159 4 EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97	
			156 138 5 TROPEA Marlin 2200 (TK)	6.98		7.98		7.98	
			157 135 24 ELTON JOHN Rock Of The Westies MCA 2163	6.98		7.98		7.98	
			158 155 39 WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98	
			159 158 8 FATBACK BAND Raising Hell Event EV 6905 (Polydor)	6.98		7.98		7.98	
			★ 170 4 AL DIMEOLA Land Of The Midnight Sun Columbia PC 34074	6.98		7.98		7.98	
			161 161 3 CHARLES EARLAND Odyssey Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95	
			162 162 3 BOBBY WOMACK Safety Zone United Artists UA-LA544-G	6.98		7.98		7.98	
			163 122 21 NEIL YOUNG WITH CRAZY HORSE Zuma Warner/Reprise MS 2242	6.98		7.97		7.97	
			164 160 23 BARRY WHITE Greatest Hits 20th Century T 493	6.98		7.98		7.98	
			165 154 16 BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	6.98		7.95	7.95	7.95	
			166 167 4 BILL WYMAN Stone Alone Rolling Stones CDC 79103 (Atlantic)	6.98		7.97		7.97	
			167 137 19 JIGSAW Sky High Chelsea CHR 509	6.98		7.98		7.98	
			★ 179 2 VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1-1256	6.98		7.95		7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE REEL TO REEL	
169	171	3	POCO Live Epic PE 33336 (Columbia)	6.98		7.98		7.98	
170	172	7	LERROY HUTSON Feel The Spirit Custom CU 5010 (Warner Bros.)	6.98		7.97		7.97	
181	2	★	RUSH 2112 Mercury SRM-1-1079 (Phonogram)	6.98		7.98		7.98	
172	143	19	THE BAND Northern Lights-Southern Cross Capitol ST 11440	6.98		7.98		7.98	
173	174	5	ALBERT KING Truckload Of Lovin' Utopia BUL1-1387 (RCA)	6.98		7.95		7.95	
174	175	3	CHARLIE RICH Silver Linings Epic KE 33548 (Columbia)	5.98		6.98		6.98	
185	2	★	BILLY COBHAM Life & Times Atlantic SD 18166	6.98		7.97		7.97	
176	176	7	L.A. EXPRESS Caribou PZ 33940 (Columbia/Epic)	6.98		7.98		7.98	
177	177	2	HUSTLE HITS De-Lite DEP 2019 (PIP)	6.98		7.98		7.98	
178	150	32	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97	
189	2	★	HOYT AXTON Fearless A&M SP 4571	6.98		7.98		7.98	
190	2	★	MAC DAVIS Forever Lovers Columbia PC 34105	6.98		7.98		7.98	
181	182	15	ARCHIE BELL & THE DRELLS Trop 33844 (Epic/Columbia)	6.98		7.98		7.98	
182	128	19	CAT STEVENS Numbers A&M SP 4555	6.98	6.98	7.98	7.98	7.98	
			★ 182 NEW ENTRY EARL SCRUGGS REVUE VOLUME II Columbia PC 34090	6.98		7.98		7.98	
			★ 184 NEW ENTRY HANK CRAWFORD I Hear A Symphony Kudu KU 26 S1 (Motown)	6.98		7.98		7.98	
			★ 185 NEW ENTRY PABLO CRUISE Lifeline A&M SP 4575	6.98		7.98		7.98	
186	188	45	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98	
187	165	15	LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98		7.98		7.98	
			★ 188 NEW ENTRY PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98	
			★ 189 NEW ENTRY THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	6.98		7.95		7.95	
			★ 190 NEW ENTRY STATUS QUO Capitol ST 11509	6.98		7.98		7.98	
191	183	38	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98	
192	184	35	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98	
193	163	3	WILLIE HUTCH Concert In Blues Motown M6-854 S1	6.98		7.98		7.98	
194	194	2	HEART Dreamboat Annie Mushroom MRS 5005	6.98					
			★ 195 NEW ENTRY DOC SEVERINSON Night Journey Epic PE 34078 (Columbia)	6.98		7.98		7.98	
			★ 196 NEW ENTRY KOKOMO Rise & Shine Columbia PC 34031	6.98		7.98		7.98	
197	192	30	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98	
			★ 198 NEW ENTRY STEVE HACKETT Voyage Of The Acolyte Chrysalis CHR 1112 (Warner Bros.)	6.98		7.98		7.98	
			★ 199 NEW ENTRY ONE FLEW OVER THE CUCKOO'S NEST/ ORIGINAL MOTION PICTURE SOUNDTRACK Fantasy F 9500	6.98		7.95		7.95	
200			★ 200 NEW ENTRY MACKINTOSH & T.J./ ORIGINAL MOTION PICTURE SOUNDTRACK Waylon Jennings RCA APL1-1520	6.98		7.95		7.95	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aeros

JOHNNY COOL

MCA-40551

A person, a story, a new single by

The STEVE GIBBONS BAND

Exposed! On tour with "The Who" and "Peter Frampton." Gathering standing ovations and accolades from the press. Watch for the next chapter.



MCA RECORDS



Debut album
ANY ROAD UP
MCA-2187

Recorded in England

CBS Sued Over Tune By Cotillion

NEW YORK—A complaint charging CBS Records with failure to obtain a mechanical license for the song "Don't You Just Know," released late 1974 on a Columbia special projects LP, was filed in Federal District Court here March 30 by Harry Fox Agency attorneys for Cotillion Music.

It's alleged that CBS, on or about December 1974, included the work in a "55 Original Hits" package without clearance from Cotillion, which had been assigned the copyright by ACE Publishing in November 1972. The song, written by Johnny Vincent and Huey Smith, was originally copyrighted in 1966 by E.M. McDaniel, who later assigned it to ACE.

The work is performed on the CBS disk by Smith and his group.

Plaintiff is asking the court to join CBS from further manufacture and sale of the album during pendency of the action, as well as permanently, to order CBS to pay damages for alleged unfair trade practices and unfair competition and for statutory damages provided under the Copyright Law.

CBS has 20 days to respond.

Sound Stage 7 Label Reactivated

NEW YORK—Monument Records has reactivated the Sound Stage 7 label, with distribution going to Epic/CBS Custom.

The label will be centering its energies on developing a progressive musical concept within Monument, according to Fred Foster, president.

Marketing chores will be coordinated by CBS' Jim Tyrrell and Monument's Rick Blackburn. John Richbourg heads up Sound Stage 7 artist acquisition and a&r departments.

Set BMI Guests

LOS ANGELES — Composer/performer Johnny Bristol and Mary Wilson of the Supremes are among the interview guests set for the next series of BMI-sponsored Songwriters Showcase sessions at the improvisation starting Wednesday (14).

Bristol appears Wednesday (14) and Wilson May 5. The sessions are open to the public.

Composer Cook Dies

NEW YORK—Composer-pianist, J. Lawrence Cook is dead of a heart attack. The ASCAP writer-member was 76. Cook's compositions included popular and symphonic music, as well as 20,000 piano rolls. He is survived by his widow, Edith; a son, Dr. John L. Cook Jr.; a daughter, Annizella Cook Fugate, and three granddaughters.

ASI Concert

MINNEAPOLIS—ASI Records held a "Spotlight Concert" which featured live performances by four of its new acts at the ASI studios. Acts included Mark Lang, Lonnie Knight, the Dutchman and Kevin Odegard.

Phony Foghat

• Continued from page 79

hope that all the money is recovered so ticket holders can get a full refund.

"We are also trying to arrange a date in St. Cloud to make up for the disappointment felt by our many supporters in the area."

Galbraith Keynoter At IMIC-6

• Continued from page 1

ment" is also the title of his book.

"The acquisition of these two experts is part of our format this year of having non-industry individuals open sessions each day," says Lee Zhitto, Billboard's publisher and editor-in-chief.

Added to the growing list of industry figures participating in IMIC-6 panels are Al Schlesinger, Los Angeles attorney for the "Whatever Happened To The Talent Manager" session; James G. Dy, of Dyna Products Manila, and D.J. Young, IFPI. Hong Kong join the "Tape Piracy, Where Is It Today?" panel; Atsuka Torio of Victor Music, Japan, Norm Weiser, Chappel Music, New York, Paul Rich, Carlin Music, London and Stig Anderson, Sweden Music, Stockholm, will all participate on the "How To Get The Most Out Of Your Foreign Publishing Licensing Deal" panel;

Also: Andre Midani, Warner Bros. Brazil; Allan R. Hely of Festival Records, Sydney, and Nat Joseph, Transatlantic Records, London, will participate in the "How To Get The Most Out Of Your Foreign Record Licensing Deal" panel.

Named for the "Women—An Untapped Resource Of The Music Business" panel are Misa Watanabe, Watanabe Music, Tokyo; Bunny Freidus, CBS International, New York and Meryl Afonso, Festival Records, Sydney.

Added to the panel on "The Export/Import Business—Blessing Or Curse?" is Owen Sloane, Los Angeles attorney.

New to the panel on "Can The Touring Artist Hurdle International Barriers?" are artist Liberace, Tats Nagashima, Taiyo Music, Tokyo; Marshall Gelfand, Los Angeles business manager; Toby Roberts, Toby Roberts Tours of Los Angeles; and Bob Carruthers of the AFM, New York.

Added to the panel exploring "The Exploding Latin Market" are Gerald Masucci of Fania Records, New York; Rogerio Azcarraga, Mexicanos, Mexico, and Paul Marshall, New York attorney.

Added to the panel on "Technological Innovations—Do They Really Sell Records?" is John Eagle of JME Associates, Los Angeles.

Added to the panel on "Building An Artist Vs. Acquiring An Established Name" is Ewart Abner, Motown consultant.

Added to the panel on "The TV LP Package—Today's Windfall Or Tomorrow's Woes?" is Ray Kievos of K-Tel in Canada.

And added to the panel on the "Right To Audit—For Artists, Writers, Publishers, Labels" are Leo Strauss, Prager & Fenton, New York; Jolene Burton, A&M Records, Los Angeles, and Fred Altman, Los Angeles attorney.

Other panel sessions will discuss the print business, the Japanese market, harnessing the computer and Billboard's charts.

Representatives from 15 nations have already registered. More than 500 persons are expected to attend the business and social events at the famous Royal Hawaiian on Waikiki Beach.

Reservations for IMIC-6 should now be made directly with the Royal Hawaiian to ensure proper room requirements as the tempo of reservations increases and space becomes more difficult to obtain.

Rumors are flying that **Bruce Wendell** will leave Capitol's promotion chief to take the same post now vacant at Warner Bros. ... What long-established major market concert promoter just barely escaped having a multi-market promotion outfit take over an exclusive on his city's main arena?

Lee Hartstone, founder-president of the 80-store Wherehouse California retail chain, returned to work Monday (5) after convalescing from heart surgery in early December. ... Ariola held a special showcase in L.A. for its latest signee, artist-writer **John Valenti**, who is produced by Raintree Productions (**Phil Jones** and **Bob Cullen**) for Ariola. **Jay Lasker** hosted the one-hour live showcase at a local recording studio and had as his special guests **George Tournò** and **Dr. Wolfgang Weggman** from Ariola in Germany. Valenti sang his new single release, "Anything You Want," a song penned by Valenti and published by Minta Music.

On their first New York appearance in three years, **Tony Orlando & Dawn** were presented with a special tribute from the National Assn. for Retarded Children. ... **Barry Manilow** is a featured speaker in "The Making Of Superstars: The Artists And Executives Of The Rock Music Business" course at New York's the New School, Monday (12). ... The **Duke Ellington Orchestra**, **Sarah Vaughan**, **Joe Williams** and the **Hampton Choir** are featured April 29 at the Cathedral of St. John the Divine in New York, as part of a salute to the memory of the late **Duke Ellington**. ... **Jacob Druckman** has joined the ASCAP board of directors replacing **Aaron Copland**, who resigned. ... **Irving Berlin** will be honored by a special exhibit that will open in Los Angeles, Monday (19).

Harry Belafonte on an extensive U.S. tour with an international company featuring **Sivuca**, **Rhetta Hughes**, **Falumi Prince**, the **Kilimanjaro Band** and the **Djolibas Singers**. ... **Bad Company** reportedly smashed attendance marks in Jacksonville, Mobile and Lubbock, Tex. ... **David Bowie** will star on the King Biscuit Hour's fourth anniversary radio show, April 25. ... **Artimus Pyle of Lynyrd Skynyrd** the father (March 23) of a second son, **Marshall Daniel Pyle**. The baby is named after the **Marshall Tucker** and **Charlie Daniels Band**. ... **Arista Records** is set to record **Monty Python** live at City Center, when they open their three-week New York engagement Wednesday (14).

The **Staple Singers** kick off the new Casino Concert season at the Steel Pier in Atlantic City. **Sid Bernstein** is promoter of the shows. ... The Day School in New York is presenting its second annual Scholarship Fund Jazz Concert at the Church of the Heavenly Rest, April 21. This year's stars will be **Al Cohn**, **Zoot Sims**, **Roland Hanna**, **Major Holley**, **Mousey Alexander**, **Bucky Pizzarelli** and **Roy Eldridge**. ... **Billboard International** and Latin editor **Rudy Garcia** was awarded the Overseas Press Club (Puerto Rico chapter) award for writing the best column of 1975. Garcia was city editor of the San Juan Star before joining Billboard in January. ... **Tipper Norwig** of Billboard chart department, L.A., married **Vikki Zalkus** April 3 in Reno.

Richard and **Karen Carpenter** gave their long-time engineer, **Ray Gerhardt**, a '76 Jaguar XJ-S. ... **Rick Nelson** up for a part in **Paul Newman's** hockey movie. ... **Dolly Parton** back on the road after tiredness caused a brief hiatus. ... **KDAY** and **KNX-FM** in Los Angeles signed with **A. Phrogg** ad agency.

David Geffen will teach a UCLA weekly seminar on entertainment business. ... **Paul Kossoff**, lead guitarist of **Free** and **Backstreet Crawlers**, died of a heart attack while on a flight from New York to L.A. ... **Freddy Fender** was unable to continue his Australian tour schedule into New Zealand when the government barred him due to his 15-year-old grass possession bust.

Preston Robert Tisch, Loew's Corp. head, met with Starwood owner **Ed Nash** with a view towards installing the successful Starwood showroom-disco format at Loew's Monte Carlo. ... Country singer **Casey Anderson's** teenage son Michael, an All-American H.S. basketball player, is in critical condition after a horseback riding accident and a benefit is being held for him at Pasadena High School with Ice House owner **Bob Staine** coordinating entertainment.

Wes Farrell Organization publishing is now representing part of the **Bruce Springsteen** catalog. ... **Rock** figures nominated for Oscars this year include **Peter Townshend** for the "Tommy" score and **Ronee Blakely** of "Nashville" for best supporting actress.

Ray Charles named **Beverly Hills B'nai B'rith** Man of the Year with a charity benefit dinner to be held June 27. ... **Lou Adler's** "Rocky Horror Picture Show" production has grossed \$166,594 at a record breaking six-month Westwood run.

Cobra is a new San Francisco Latin-soul group featuring **Jose "Chepito" Areas** and alumni of **Sly & the Family Stone** and **Graham Central Station**. ... Promoter **Russell**

Schwarz of **Wombat Productions** in Charlotte, N.C., says he would like his deposits back from **Miles Davis** on the dates **Davis** didn't show up for.

Rodney Bingenheimer reportedly got fired as DJ at **Gino's Hollywood Disco** for playing too much of the new **Bo Donaldson & the Heywoods LP** instead of usual hustles and bumps. ... **Lamont Dozier** had the press to dinner at his Hollywood manse. ... **Gladys Knight & the Pips** cutting a soundtrack LP of "Pipedreams." ... **Hoyt Axton** is in "Who's Who."

Dick Broder opened new Sunset Strip management offices to handle **Tony Orlando & Dawn** and the rest of his clients. ... **KHJ** listeners' phone-in computerized list of their top 500 records included 34 **Beatles** disks, 14 by **Elvis** dating back to 1956, the **Beach Boys** with 12 and **Elton John** with 11. **Elton** had three singles in the top 10. **But No. 1** was **Captain & Tennille's** "Love Will Keep Us Together."

The **Mills Brothers** were honored with certificates of appreciation from the Smithsonian Institution for their more than 50 years in show business. ... **Ray Barretto** records his next **Fania LP** at the **Beacon Theater** in New York when he and his re-formed orchestra appear May 28.

Mike Bloomfield and **Rick Grech** are no longer with the **KGB Band**, and they've been replaced by guitarist **Ben Schultz** and bassist **Greg Sutton**. ... In another departure note, **Ace's** guitarist **Phil Harris** has left the band and will be replaced by keyboardist **Jean Rousell**. ... The fourth annual **Louis Armstrong Memorial Concert** at New York's **Beacon Theater** April 24 will feature **Lou Rawls**, **Freddie Hubbard**, **Thad Jones-Mel Lewis Big Band** and **Robin Kenyatta**.

David Cassidy is on a promotional tour of Europe that will include a visit to England's "Top Of The Pops" program. ... **George Carlin** performs a benefit concert for hand gun legislation May 6 in Santa Monica, and will be joined by **Don McLean**, **Carol Burnett** and **Keith Carradine**.

Osibisa met with **Muhammad Ali** in London for the first time. The meeting was prompted by Ali's liking of the group's song that was used as a soundtrack for a BBC special on his Zaire fight. ... New York-based promoter **Sparkie Martin** has entered into an agreement with Atlanta-based **Richard Carruthers**. Their first two dates are the **Temptations** in Mexico, and **War in Savannah, Ga.** ... Former **Bette Midler** drummer **Kevin Ellman** has opened his own New York disco, "Vamps."

"Almost Anything Goes" tv game show will go on the road as a touring arena attraction produced by L.A. radio personality and promoter **Sam Riddle**. Local high-school bands and pre-recorded music will be used.

Booker T. & the MGs reunion due, with E/A and Atlantic putting in bids. ... **Goldie McJohn** has left **Stepenwolf** to form a group, **McJohn**, with singer **Peter McGraw**. ... **Paul Kossoff**, **Back Street Crawler** leader, died in his sleep March 19 on a flight from L.A. to New York. Kossoff, 25, had a major heart-lung stoppage in August 1975.

Philip Saunders, Columbia West Coast publicity staffer, is getting around in a cast after breaking her leg skiing at Mammoth. ... **John Denver** had to add a midnight show at the **Houston Summit** due to ticket demands for his May 8 playdate, climaxing a 13-city spring tour.

Mickey Dolenz is producing a tv special of the "Great Golden Hits Of The Monkees" act, of which he is one fourth. ... **Michelle Phillips** to sing title song of "Mother, Jugs & Speed" **Raquel Welch** film. ... **B.W. Stevenson**, **WB** artist, married **Barbara Lynn Barnett** in Austin.

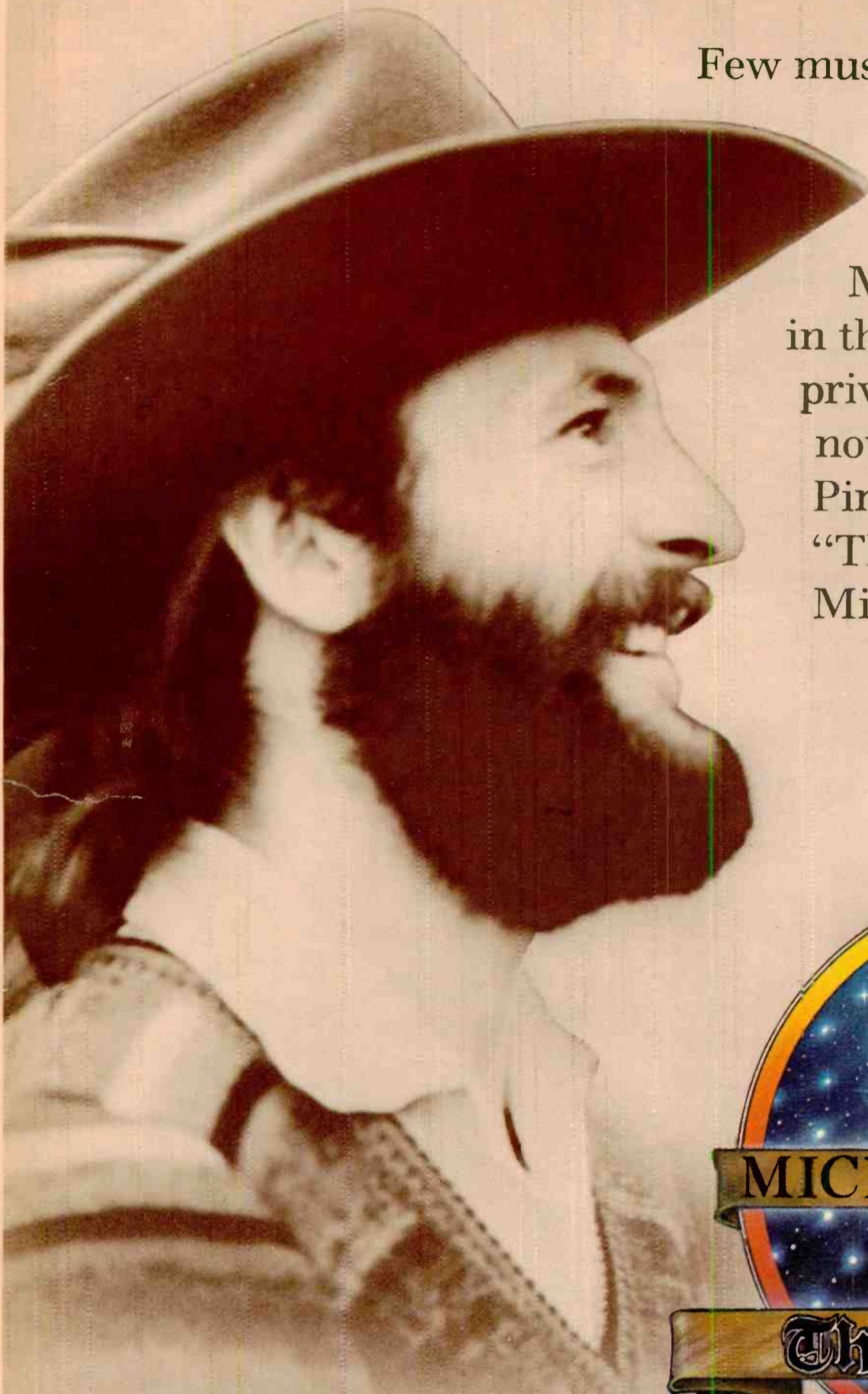
Rodney Bingenheimer Day was held by **Rhino Records** retailers, honoring the **Starwood Club** booker-employee and noted L.A. rock figure. ... "Status Quo" is the group's third straight album to come on the U.K. chart at No. 1.

Carpenters on a \$1 million-plus grossing tour of Japan. They picked up four gold records on the **SRO** jaunt but have to spend all their free time watching a collection of 150 videocassettes in their hotel rooms to avoid the crowds waiting outside.

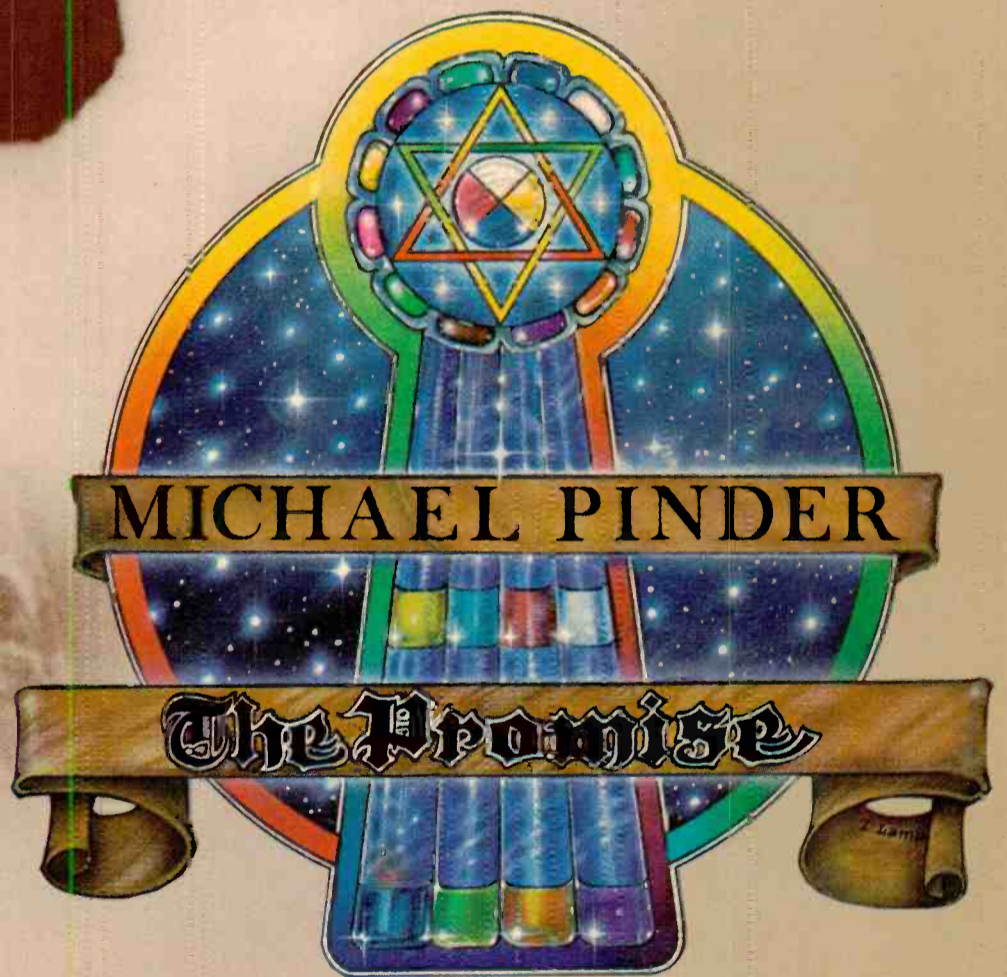
"The Fantasticks" has made the 1976 "Guinness Book of World Records" as longest running musical. It enters its 17th year at the **Sullivan Street Playhouse** in New York May 3. ... **Helen Reddy** hosted "Tonight Show" for the first time.

Wolfman Jack with **Flash Cadillac & the Continental Kids** joining for a summer tour package in state fairs and amusement parks. ... **Wolf & Rissmiller** grossed \$750,000 for first 10 weeks of 1976, far ahead of last year's concerts. ... **Neil Sedaka** to Europe. ... **Kenny Rogers** sings title tune of "Trackdown" film. ... **Ben Vereen** is chairman of the **Louis Armstrong Statue** fund. The bronze **Satchmo** statue is to go up July 4 in **Armstrong Park**, New Orleans.

Foghat touring U.S. ... **Carol Lawrence** made a gospel LP for **Word Records**. ... **Stan Webb** scoring "The Night Daniel Died" in Florida.



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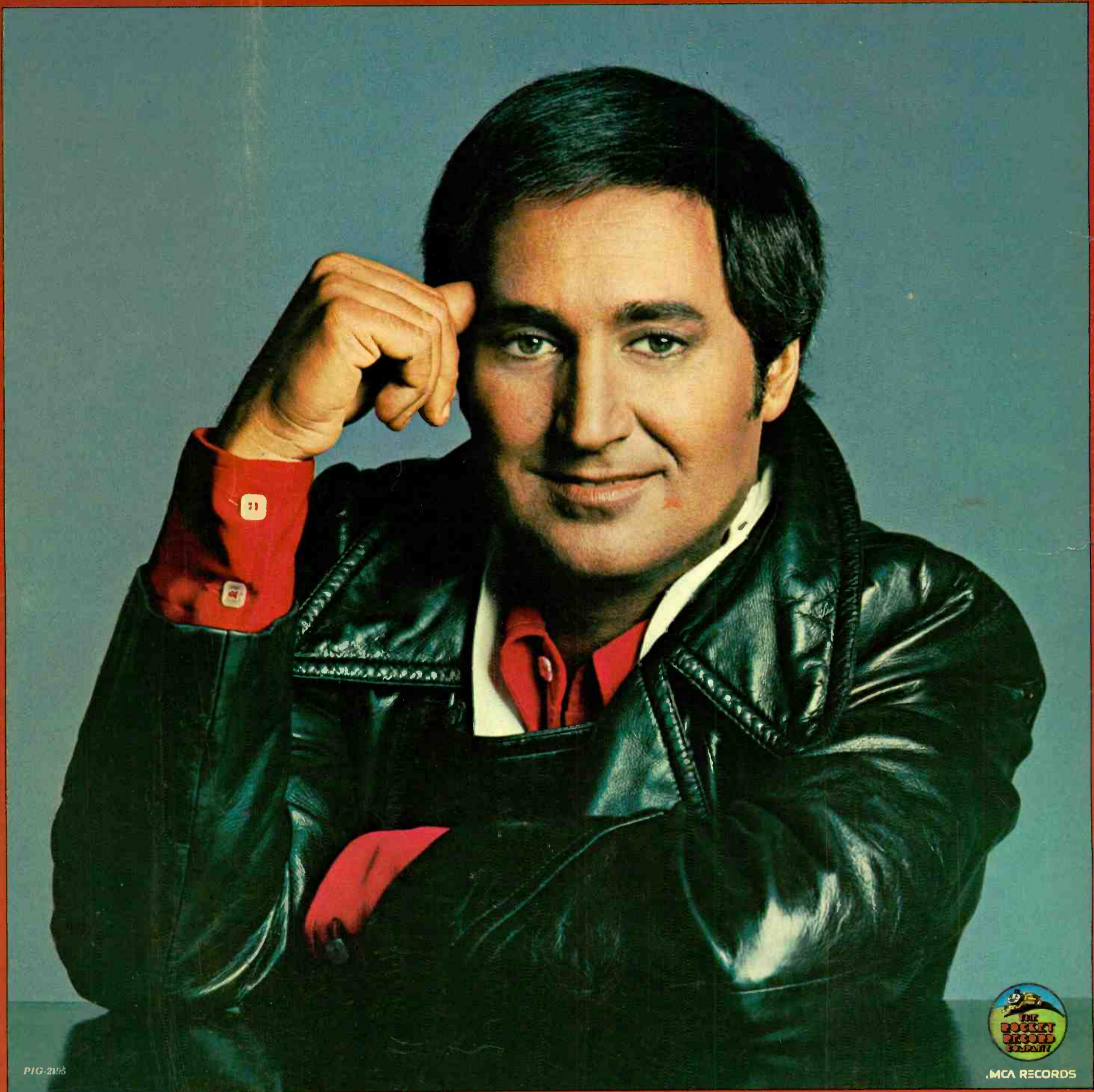
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