Music Pubs Ask: What Recession?  
N.Y. One-Stops Seek To Cover the Globe

By IS HORGWITZ

NEW YORK—Key one-stops here, once largely limited in their market coverage to compact Eastern territories, are branching out nationally and, to a significant degree, internationally as well. The burgeoning operations, still conceptually pegged as servicing independent retailers, now supply mom and pop stores with records and tapes in growing numbers across the country.

"Our territory is wherever common carriers will take us," says Eddie Portny of Record Shack. Art Siegel, of Mr. Topp Tape, now claims dealer accounts in all states but Hawaii. Four of the stores he regularly ships to out of New York are in Fairbanks, Alaska.

While Joe Abody, head of Tape King, limits his active sales territory at this time to the East, Midwest and South, he finds accounts increasing in Europe, Africa and Japan.

And at Double B Records & Tape, Bernie Boorsin is in the midst of an aggressive expansion into the 33 states covered by a newly installed WATS telephone line.

Talk of recession is no inhibitor to

(Continued on page 10)

Col Cuts $2 Off 500 Catalog LPs

By JIM MELANSON

NEW YORK—A $2 reduction on suggested list price has given a new sales life to some 500 LPs from the CBS Records $4.98 list catalog.

Notably, the pricing change has resulted in a reported combined unit sales increase on the disks of some 700 percent and has kept a number of the albums from being removed from the CBS catalog and sold as culls.

The records have been marketed

(Continued on page 12)

Books Try To Stabilize Campus $$

By JIM FISHEL

NEW YORK—Several major concert booking agencies are working to lower the price of their acts to help avoid a recessionary climate on college campuses.

Discussions have been held between concert promoters and the artists, with Premier Talent's president, Frank Barcelona credited with initiating this kind of business discussion.

The lowering of prices is designed to combat the phasing out of middle-priced entries on campus bills.

Median-priced acts in the $1,500-$7,500 range are in danger of extinction, according to several agents, unless they can block book dates and lower their going rates. Still, these same agents insist that problems are not as severe as they look at first.

(Continued on page 27)

7 Major Firms Elated With Profits Upswing

By CLAUDE HALL & ROBERT SOBEL

LOS ANGELES—Music publishers are reporting healthy dollar volume increases in mechanicals, performances, print and international areas, lending credence to their comments that publishing is "recession proof."

In a national survey of seven major American operations, all report optimistic outlooks for 1975 based on good statistics for 1974.

And while the national economy may be tending to recover from "Nixonomics," Eastern and Western publishers speak of economic booms. They include the Big 3, Chappell, E.B. Marks, 20th Century, ATV, Warner Bros. and Screen Gems-Columbia.

McClellan Pushes C'right Revisions

By MILDRED HALL

WASHINGTON—Sen. John L. McClellan (D., Ark.) has reintroduced legislation for the general revision of the copyright law in the opening week of the new 94th Congress.

The bill's new number is S.22, Making the first truly optimistic

(Continued on page 12)

Fair Trade Focal Point In TEAC's Stand On Prices

By RADCLIFFE JOE

NEW YORK—Another major fair trade confrontation has erupted involving two prominent pro and anti price-fixing factions in the consumer electronics industry's battle with this volatile subject.

The standoff between the TEAC Corp. of America and S&M Stereo Center and Ultralinear Sound Corp., commonly known as "Crazy Eddie," in the New York area, was triggered by TEAC's determination to enforce fair trade in those states in which price-fixing statutes are on the books.

TEAC's insistence and S&M's stubbornness could well contain the ingredients of a test case that could further undermine fair trade's al

(Continued on page 16)

TV Special Set For Radio Program Forum

LOS ANGELES—A television special focusing on air personalizations and radio programming awards will highlight the eighth annual International Radio Programming Forum, Aug. 13-16 at the Fairmont Hotel in San Francisco.

Pat O'Day Productions, a new firm launched in Seattle as a division of Kaye-Smith Enterprises, will produce at hour-and-a-half TV special based on the awards in association with Bernie Rothman and Jack Wahl, writer-producers.

O'Day is president of the new production firm, he was previously gen

(Continued on page 14)

Barry White has created a Golden Empire all his own. His consistency in the Golden Girls has been nothing short of phenomenal. Now the Maestro comes up with just another way to go Gold...his newest 20th Century Album..."JUST ANOTHER WAY TO SAY I LOVE YOU." (1-466)

(Advertisement)

**Phonogram '74 Volume Up 80 Percent Over '73 Year**

By MARTIN MELHUISH

CHICAGO—Sales figures for Phonogram in '74 reveal approximately 80 percent greater net volume than in '73.

President Ben Steinberg attributes Phonogram's '74 success to "the combination of a coordinated marketing campaign with unique talent with unique artists."**

In '74, the immediate acceptance in the music business of such as Bachman-Turner Overdrive and the Ohio Players, had much to do with the company's sales figures.

Phonogram acts showed up frequently in Billboard's year-end issue where RTO attained the positions of Top New Pop Duo/Group Singles Artists and Top New Pop Singles Artists, as well as number three Top Doo Wop Chart. Pop artist Brian Lee was number 10 in the listings for the Top New Pop Singles Artists; the Jonestown Band, Top New Soul Singles Artists; and Tom T. Hall's single "I Love You."**

This article was written by Billboard's daughter publication, the Chicago Tribune, which visits Chicago in pursuit of new sounds.

Steinberg explains the company's credo in signing acts thusly:

"We look to their music for the basis of their music, personality and their poetry. Basically we look for those artists who are unique and have no duplication in the market."

"When we sign a unique musical talent in terms of performance, music and so on, we don't put a label on it. We work on the assumption that any unique musical concept has a chance to sell broadly and generally, no matter which market it starts in. We have a very short artist roster but it is by choice, and it is not on our roster that our prime management has not traveled with and seen at one time."

A distinct trend within the Phonogram Mercury/Mercury operation is the continuing demand of the listeners to the talent roster. Phonogram's New York-based ad director Charles Colby Fink started the ball rolling by signing BTO and since then Cana.

(Continued on page 51)

**RCA Budget Line To U.K. Pickwick**

BY CHRIS WHITE

LONDON—RCA plans to quit the low-price record market here, and under a new deal finalized by management director Geoff Hammond, all future budget product will be released through Pickwick.

The firm says it gives Pickwick sole rights to RCA's entire budget catalog in the U.K. and the company will release its first product to RCA's classic repertoire.

The RCA International catalog will be re-compiled, packaged and

(Continued on page 51)

**Nominate 'Sgt. Pepper' Show May Still Tour U.S.**

By MIKE HENNESSY

LONDON—Peter Brown, head of the Robert Stigwood Organization, confirms that legal hassles have erupted regarding the musical "Sgt. Pepper's Lonely Hearts Club Band On The Road." (Billboard Jan. 18.)

Brown, however, denies that the tour has been killed because of a dispute between ATV and Lennon and McCartney regarding the split of royalty payments. "The U.K. Northern Songs offered to give us an indemnity against any action from John and Paul that might arise over the royalty deal, but I refused to go ahead until the dispute had been resolved," said Brown. "They would be a personal relationship with the Beatles over the last 12 years."

"We are still hopeful, the show until Northern Songs had come to terms with Lennon and McCartney. That was the reason for the original hold up."

Meanwhile, in New York, a Columbia Records spokesman stated that "we have no plans to record the original cast album of 'Pepper.'"

(Continued on page 66)

**Pop Writers See Crossovers Into Country And Soul**

LOS ANGELES—While the focus in recent years has been on country and soul singles crossing to the Hot 100, there are a substantial number of songs written by pop writers appearing on other charts.

Fifteen songs are represented on the country charts which have been pop hits in the past or have been newly penned by pop writers.

Headling the list, and number one on the "Country Croddick," "Ruby Baby."

Chart the song written by Jerry Leiber and Mike Stoller was originally a hit in the 60s for Dion. The writing team is best known for the songs they wrote for Elvis Presley, the Drifters and the Coasters. At 14 "Out Of Hand," a Gary Stewart song written by him and Jody Jenkins is at 12.

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"Ruby Baby."

More Late News

See page 66
British Island Label to Seek More American Acts

NEW YORK—Island Records has been an independent label in the U.S. for less than one year, with President Chris Blackwell making a program of growth that includes the signing of more American acts.

“Business won’t stop,” Blackwell said. “We break away from the way that people categorize us as a British rock and reggae label,” Blackwell added.

“We are still continuing to develop our roster in those areas, but I think that we have been invited by many people in one musical area,” he said. “For this reason, we have been in contact with artists on this side and are signing new acts.”

These include Eno, formerly of Roxy Music, Jermaine Jackson, whose father is Swamp Dogg, and Sparks. This last group has done very well for the label and Blackwell credits him with a major factor in this or any group’s success.

“There is really no reason for a group to exist if they don’t plan on touring,” he said. “This is a major factor in developing a new audience and helping product sell.”

One of the first groups on the label, Bob Marley and the Wailers, has been picking up a following and Blackwell credits them with the emergence of Island in this market. He has always been interested in the music of the Caribbean and has always practiced the music in that musical area, even though he probably first to recognize its potential. The label’s soundtrack of “The Harder They Come” also served to give reggae a boost in this country.

Bob Marley and the Wailers are scheduled for an American tour in March and April. The record that is released in February, according to Blackwell.

Rubinstein Meets ABC Employees

LOS ANGELES—ABC Records’ first 1975 sales and promotion meeting, held here at the Beverly Wilshire Hotel, was highlighted by the introduction of new chairman of the board Jerold Rubinstein to 150 company employees.

Attending were national pop and R&B promotion men, branch managers for ABC’s foreign affiliates and Site/Passport executives.

Highlights of the meeting included ABC Leisure Group president Martin Pompador’s emphasis that ABC will become more deeply committed to the publishing as well as the record business, new product presentations from ABC vice president Dennis Lavinitah, ABC/Dot president Jim Fogelson and president U. L. M. Lewis, director of special projects/R&B division and Don Gant, head of ABC country operations.

Director of ad for Impulsit Ed Michel stressed that added push on progressions is required throughout.

Meetings included a pop promotion meeting chaired by Lavinitah; a television and radio meeting chaired by vice president Otis Smith; a branch managers meeting chaired by national branch coordinator Lou Sebek; and a publicity meeting chaired by vice president Marx Velner.

Site/Passport Records was represented by Robert G. Gehrer, Seymour Stein and Marty Scott. Anchor Records president Ian Ral- foff offered a slide presentation.

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General News

Bell Moves From Polydor To EMI Outside the U.S.

LONDON—Bell-Arista has switched its international representation outside North America and Japan to EMI. Confirmation of the deal came through last week, after negotiations before Christmas. The deal’s renewal with Polydor International was in prospect.

Indeed, so unexpected was the transition to EMI after what Polydor termed “three years of a highly successful association,” that the German company took the unusual step of releasing the following statement.

(Continued on page 50)

Little Girl’s Plea To Pres. Drawing Action

LOS ANGELES—“Please, Mr. President,” a 10-year-old girl, Paula Webb, asks the president to solve the problems of the nation and find her father a job. “It’s a true- jerker.”

In just a couple of days, the record reportedly hit 10,000 units and was breaking into Cleveland. “I’m sitting here with an order for 10,000 now from Cleveland,” says Rodden.

“We are spreading the word in Los Angeles and elsewhere, since Crock is did a number on the record on his TV show last week. It’s fast-tracking.”

“Please, Mr. President” was written by newsmen Randall Carlisle and produced by Tom Di Angelo, Carlisle, and Mendelson. It appears on the 20th-Century-Westbound label in a single release under the new distribution pact between 20th Century Records and ABC.

“It’s very well for the record business, new product presentations from ABC vice president Dennis Lavinitah, ABC/Dot president Jim Fogelson and president U. L. M. Lewis, director of special projects/R&B division and Don Gant, head of ABC country operations.

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(Continued on page 50)
They came together in 1975.

Charlie Rich who hasn't been off the charts for over two years, who's won Grammy Awards, C.M.A. Awards, and millions of devoted fans through his consistently excellent Epic recordings.

"My Elusive Dreams" which has been a #1 country hit, is a country standard recorded by nearly everyone, but has been waiting for the one interpretation that would make it #1 nationally and a pop standard forevermore.


Produced by Billy Sherrill.
At RCA Records’ recent national New Orleans sales and promotion conference, clockwise from upper left: president Ken Glancy introduces prize-winning violinist Eugene Fedor; Whitehouse Productions sales manager Van McCoy chats with Mel Iberman; RCA division vice president, commercial operations, composer-artist Barry Mann; marketing vice president Jack Kiernan talks to troops; “regional manager Bob Spendlove holds plaque, as national managing promo manager Tony Vargo looks on; Larry Hayes and Robin Wren accept “branch of year” award for Denver; “Pug” Pagliara gets “regional sales manager of the year” award from Carter.

RCA Ties ‘Magic ’75’ Campaign

New York—RCA Records’ advertising/promotion/publicity efforts for its “Magic ’75” campaign announced at the recent New Orleans national sales and promotion conference will focus on:

Current hit product carryover from 1974, January releases, current John Denver releases (including his first in quad), five regional New artist/4 breakthrough campaigns and separate Red Seal and Jazz campaigns.

LONGINES FOLDED

Continued from page 7

(PAL) blank tape marketing division in Rye, N.Y., is not affected by the mail-order decision.

PSI vice president Larry Lanni and sales manager Sid Diker were extremely active at the recent Winter Consumer Electronics Show in Chicago, signing a number of new reps to handle an extended sales expansion.

Still unresolved is disposition of the extensive library of Longines Symphonette music tapes.

In making the announcement, Burnham said that “heavy operating losses this year” in the mail-order division had caused the termination, to result in “approximately $16 million in disposition costs WII” will be charged against fourth quarter and full year 1974 income.”

The Guess Who will get a national campaign launched in connection with its Bottom Line slate here and release this month of “Flavors,” its new LP, including 30-second TV and 60-second, AM and FM spots, trade and consumer print ads, and special in-store ads.

Each of RCA’s five district sales regions will push for a major new artist breakout: Zulema, Northeast; Pure Prairie League, East Central; The Choice Four, North Central; Ronnie Milsap, Southwest; and Rachel Fan, Western Region, all of which will receive heavy local support including special college promotions, AM-FM spots, local print ads and dealer point-of-purchase displays.

RCA Honors Its Workers

New York—“Pug” Pagliara of the Southwest region was selected as one of six sales managers of 1976 and Bob Spendlove of the East Central region was regional promotion manager of the year at RCA Records’ recent New Orleans national sales and promotion conference.

Branch of the year was Denver, with citations given to sales manager Larry Hayes, promotion manager Robin Wren, salesmen Del Wood and secretery Keni Johnson. Jim Yates of Cincinnati was named branch manager of the year, with Dave Wragg of Washington, Baltimore cited as local promotion manager of the year.

Winning salesmen of the year awards were Bob Ricks, New York; Bob Heatherly, Minneapolis; Mike Smith, St. Louis; Jack Gifford, Seattle, and George, Jackson, Atlanta; Gaylen Adams, Atlanta; and Bill Mack, Dallas, took country region promotion awards, and Leroy Phillips, Chicago, was named regional rep manager of the year.

Southwest region men Pug Pagliara, Bill Mack, Al Matthias and Tom McCusker got creative promotion awards for breaking Charlie Rich, Fred Love, Ken Van Duurand and Larry Dossy, all of whom took complete sales and promotion awards for the “Snowflakes Are Dancing” LP. Special country creative awards went to Larry Gullagher for sales and Eloy Kahane for promotion in establishing 18 No. 1 country singles in 1974 and another creative promotion award went to Leroy Phillips for breaking William DeVaughn.

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PLAY DON'T WORRY
A new album from
MICK RONSON
U.S. Court Reverses Rosses' Damages

NEW YORK—The U.S. Appeals Court here has reversed a lower court award of $200,000 in damages to Jerry and Arthur Ross in an earlier breach of agreement suit against MGM Records.

The original suit stemmed from a 1970 deal between MGM, then headed by Mike Curt, and the Ross brothers. MGM was to acquire a major interest in the Ross disk firms in exchange for a block of MGM stock and financing for later production. Hassle developed when MGM sought to void the agreement. It charged that the Ross companies had distributed an excess of free records over normal practice. The reversal decision was handed down by the higher court Jan. 13.

17 Distributors Set
LOS ANGELES—Shadybrook Records, the label of Sutton/Miller Ltd. here, has 17 distributors lined up, including ABC Record & Tape Sales in Seattle, H.W. Daily in Houston, Holisher Bros. in Minneapolis and Universal Distributing in Philadelphia. The firm also has Sound Bird Records, the Mystic Moods, produced by Brad Miller, on that logo.

BGP Slaps At Philly's Omega
PHILADELPHIA — Omega Sound Inc., local sound studio, has been slapped down by the Bureau of Consumer Protection. In a suit filed in the Philadelphia Court of Common Pleas, the Bureau charged that Omega Sound obtained money from would-be artists by playing on their vanity and by exaggerating its services.

Omega Sound did not admit any wrongdoing, but to settle the court action signed an agreement with the Bureau that in the future it would not misrepresent the services it provided, or falsely imply that any of its services is free.

Wide TV Exposure Set As 'Roy Clark Month' Looms
LAS VEGAS—February has been declared Roy Clark Month by ABC-Dot Records.

Behind the nationwide in-store and disk jockey promotional effort is the broad television exposure that begins Feb. 3-4 when Clark, currently starring at the Frontier here, co-hosts the "Mike Douglas Show." He will host Johnny Carson's "Tonight Show" Feb. 10.

On Feb. 12, Clark will have a star dedicated in the famous Hollywood Blvd. Walkway of the Stars in Los Angeles.

He'll co-host the "American Music Awards," live on ABC, with Helen Reddy and Sly Stone Feb. 18. He will also tape the new "Mac Davis Show" for a Feb. 27 air date.

Also during the month he makes guest appearances on "Hollywood Squares" and the Merv Griffin and Reed Farrell syndicated talk shows.

This will be the most concentrated video exposure Roy has taken time out to fulfill in his more than 20 years as an entertainer.

In conjunction with his Frontier engagement ABC-Dot released a new album entitled "A Pair Of Fives." It's an all-harmonica album with sideman Buck Trent.

"Television, even as often as I've done it, is still a different kind of challenge, a different pace," he says. "In a way I'm more self-conscious. After all, if I do a bad show on stage I don't have to see it. On TV it's got to be perfect or it'll be there to haunt you. It requires a lot of concentration and that's good training."

New Island Office
NEW YORK—Island Records has taken over a 150-year-old townhouse on Perry Street in Greenwich Village for its office here. The label also has offices in London and Los Angeles.
The single that's breaking out of the album that's breaking out all over America!

BOBBI HUMPHREY'S 'SATIN DOLL'
A Mixed Quarter For Disk-Tape Companies, But Market Rises

THE BUSINESS PICTURE

LOS ANGELES—It was a mixed business quarter for many companies in the music and tape industry.

It was a different story, however, for the stock market in the past week as the market started to reflect slightly more favorable prospects for the domestic economy.

Although the current upturn in securities is a fact that leaves room for a positive posture only can bolster consumer spending.

Wall Street Music & Entertainment reported increased earnings of $2,042 for sales of $8,135,364 for the six months ended Nov. 30, compared to a loss of $264,016, or 22 cents a share, on sales of $2,948,988 in the same period a year ago.

Although sales were off, the company posted a slight profit for six months.

On the other hand, ARKO Industries reported sales of $469,847, or 32 cents a share, on sales of $8,048,240 for the year ended Sept. 30, compared to a loss of $3,385 on sales of $11,251,055 in fiscal 1973.

The situation was the same among several tape companies—mixed.

Craig Corp. posted sales and earnings gains for the six months ended Dec. 31, while Telecor reported higher sales and earnings for both the second quarter and six months ended Nov. 30. Hitachi was mixed, with higher sales but lower earnings for the six months ended Sept. 30. Earnings at Craig were $1,655,000, or 53 cents a share, on sales of $35,026,000, compared to earnings of $1,563,000, or 50 cents a share, on sales of $33,916,000 for the period a year ago.

Telecor reported earnings of $980,562, or 32 cents a share, on sales of $26,440,167, for the second quarter, compared to earnings of $1,110,788, or 40 cents a share, on sales of $21,790,926 for the same period a year ago.

CBS to Atlanta

NEW YORK—CBS Records will hold an Atlanta year-end marketing confab in Atlanta, beginning Wednesday (29). Label executives from all office locations—New York, Los Angeles, as well as branch representatives, will discuss sales, promotions and merchandising plans for the year.

One-Stop Spread Out To Cover Globe

Siegel encourages his customers to accept special orders from consumers and has built fulfillment of such items into an important segment of his business. He says about 20 percent of total volume at Mr. Top is accounted for by special orders.

Siegel leaves for Europe soon to seek out additional export accounts. A little of his time will be taken up in the Far East. An international Telex line ties him in with foreign buyers. While common carriers are relied upon by Record Shack to reach retailers scattered across the country, overseas Siegel views the need for getting within 25 miles of the city. He opened a branch in Atlanta last year and now is completing arrangements to launch another branch in Cleveland. Later the same concept to be reworked in other areas.

(Continued on page 58)

In six months, earnings at RPM’s were $1,758,461, or 63 cents a share, on sales of $38,157,888, as compared to earnings of $1,973,975, or 71 cents a share, on sales of $38,954,843 for the same period a year ago.

Earnings at Hitachi were $78,300, or 2 cents a share, on sales of $35,147,900, compared to earnings of $128,200,000 on sales of $2,599,100,000 for the same period a year ago. The results are computed at the yen’s current rate.

Although it doesn’t break down division results, music and publishing continues to be a profitable factor at Walt Disney Productions.

Over the past few years, Disney reported record first quarter earnings of $7,140,000, or 24 cents a share, on sales of $90,771,000 for the period ended Dec. 31, compared to earnings of $5,889,000, or 20 cents a share, on sales of $87,785,000 for the same period a year ago.

(Continued on page 58)

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SOON EVERYBODY'S GOING TO BE TELLING YOU HOW GREAT THIS ALBUM IS—but it speaks for itself. "BLOOD ON THE TRACKS" BY BOB DYLAN.

ON COLUMBIA RECORDS & TAPES
McClellan Pushes Bill Revision

Continued from page 1

statement heard in a decade of effort to revise the 1909 copyright act. Sen. McClellan says, "I am hopeful that the 94th Congress will finally produce a modern U.S. copyright statute."

Although certain rumblings about the revision terms have been heard in Cable Television circles and others, Sen. McClellan says "no new issues have arisen," since the Senate passed its 1974 revision bill S.1361. Therefore, he expects the Senate copyrights subcommittee, of which he is chairman, to report out the new bill at an early date in the session.

The text of the new bill is largely the same as the Senate-passed S.1361, except for changes made by the interim copyright amendments passed during the final hours of the 93rd Congress.

These amendments to the copyright law made by the interim bill S.3976, made permanent the right of record labels, to copy their work in the United States, by 1975. The bill provided a reduction in the court's claim to the royalty for copyrighted recordings and the number of these transactions, in order to get rid of "frivolous" suits.

Although certain rumblings about the revision terms have been heard in Cable Television circles and others, Sen. McClellan says "no new issues have arisen," since the Senate passed its 1974 revision bill S.1361. Therefore, he expects the Senate copyrights subcommittee, of which he is chairman, to report out the new bill at an early date in the session.

The text of the new bill is largely the same as the Senate-passed S.1361, except for changes made by the interim copyright amendments passed during the final hours of the 93rd Congress.

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Let's create great records, for the graphic needs of the record labels, and also to create great jobs. A new U.S. Copyright Royalty Tribunal to review statutory rates and arbitrate disputes over such compulsory licensed royalties as the 3-cent mechanical royalty for recording copyrighted music, and cable television fees.

The new 88 per year jockey performance fee was exempted from the Tribunal's authority, in a Senate floor amendment during passage of the revision bill.

Some controversy has been promised on the Senate side over the killing of the performance royalty for copyrighted recordings and over the freeze of the jockey music rate of $8 per year, which Sen. McClellan wants raised nearer to $20. But the heaviest battles will probably arise during the House action, when extensive hearings will take place on all of these and many more aspects of the bill, particularly on cable TV liability which was deleted from the House-passed revision bill of 1974.

Wonder Dominates

Continued from page 3

and represent the product of 67 different record labels. Performances eligible are those recorded between Oct. 12, 1973, and Oct. 15 of 1974. Approximately 3,000 Academy members participate in the voting, results of which will be announced March 1 on the CBS TV "Grammy Awards Show." So the audience will be live from New York's Uris Theatre.

It's likely that the winner of Record Of The Year will be a woman. Roberta Flack, Joni Mitchell, Olivia Newton-John and Maria Malick are teamed against Elton John. But the same mismatch exists in the tight race for Album Of The Year, between Kodos and a reverse twist. John is joined by John Denver, Paul McCartney and Wanda against the lone female nominee, Joni Mitchell. The official list of nominations appears on page 22.

500 Col LPs' Price Cut

Continued from page 1

by the company for the past five years. The revised bill, which was introduced in the Senate, would add 30 new selections to the program during each quarter of 1975.

In making the move, CBS formulated a new pricing structure that would leave "favorable" margins for both retailers and record buyers handling the product. According to Tom McGuiness, director, sales and administration, dealers have as a margin at the reduced $2.99 price as on the original goods sold at shelf price.

The campaign, which also includes 8-track product at the reduced price of $4.99, is being billed as the "Million Dollar Catalog That Can Be Sold For Under $3." Initial reaction to the program was "beyond label expectations," says McGuiness. The first-month results produced a reported 500 percent jump in unit sales, over the figures projected for the selections at the $4.99 list and also prompted a revised processing schedule for the discs as inventory was depleted.

Certain selections, prior to the price reduction, couldn't have been kept in the catalog at their sales pace at the time, continues McGuiness.

Jack Johnstone Dies

NEW YORK - Jack Johnstone, general office manager for United Artists Music since 1967, died Jan. 11 at a long illness. He was 68.

Johnstone was a former U.S. Navy veteran and long time associate of the late Tommy Dorsey. He is survived by his son, Jack Johnstone Jr.

Now, he says, they have re-established solid sales figures and at present, will not be subject to being cutout.

McGuiness stresses that the product "is not a budget line, or re-issued Harmony product." He states that it's strictly $4.98 catalog goods advertised at $2.99.

The label had discontinued its Harmony line some time ago, with $1.89 selections being phased out in 1973, and $2.99 Harmony discs deleted in early 1974.

While no classical product is being offered in the program, different musical genres represented include product by some 30 country artists, 20 jazz artists, 60 MOR acts and 50 rock/pop artists.

PATSY D'AMORE'S VILLA CAPRI

460-4148

6735 Yucca Street, Hollywood

"Changing Woman"

A newly recorded album of our ever changing faces and times.

Produced by Norbert Putnam
MCA-451
ROXY MUSIC'S ON TOUR, BUT BY THE TIME CONGRESS GETS AROUND TO ACTING IT'LL ALL BE OVER!

ROXY MUSIC ITINERARY

<table>
<thead>
<tr>
<th>DATE</th>
<th>CITY, STATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 8</td>
<td>London, Ontario</td>
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<tr>
<td>9</td>
<td>Waterloo, Ontario</td>
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<td>Akron</td>
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</table>

**Radio-TV Programming**

**From KJR Boss to Concerts West**

**Pat O'Day: He Won't Stand Pat**

*January 25, 1975, Billboard*

**Editor's Note:** This is the latest in a series of in-depth interviews with the nation's broadcasting executives. Here, Pat O'Day, who just recently stepped down from the management position at KJR in Seattle, is in a position to get involved in a new industry, talk about radio programming and other aspects of radio with an insightful mind.

**HALL:** What did you leave KJR? There were many rumors about you being fired.

**O'DAY:** I left KJR to form Pat O'Day Productions. The only reason I left KJR in December 1974 is because I didn't leave KJR in December 1973. It had been my plan to leave earlier. The problem was that I just had a new program director and I did not feel that it would be right to leave. I could have left KJR at any time, when I had the strength—strength and momentum. As you know, the program director position is filled with variety, of reasons. I left KJR in December 1974. Well, I couldn't do that either. We weren't ready. But, finally, after we had written the staff and the staff and the staff we now have and when the time was right, I felt like the station was at a great strength. And I felt that I had to say that I left the station, which I love so much, at any time except when it had that kind of strength and momentum.

**HALL:** How long were you at KJR?

**O'DAY:** I was there nearly 16 years. I was a big band disc jockey—6 p.m. Then became the afternoon drive man in the first of 1960... became GM in 1962 and GM in 1964.

**HALL:** It's a matter of public record that you were the top program man in the West, though you had to separate from when you became manager of KJR. What did you start it up and how?

**O'DAY:** Conceived and started the real seed was planted... when I started doing dances in Seattle in 1958. I opened a place called The Spanish Castle which became legendary... in fact, Jim Hendrix wrote a song called "Spanish Castle Magic," which is about my dancehall. Once the group montage blew out their amplifiers... those were the days when the whole group plugged into one Gibson, you know. And Hendrix agreed to provide his amplifiers if he could play. That must have been about 1961. I would say.

But, anyway, that dance grew and I started other dances. At one time, we had about a dozen disc jockeys a week. The Northwest was unique then because nowhere else could artists work and work like they could in the Northwest. They could, in the summer, do 13 or 14 one-nighters, play five or more dates for us. So, during those years I would bring in Jerry Lewis. Conway Twitty, Johnny Burnette and Dardis and Burnette and Johnny Preston and Bobby Vee and Dick and Dee and Jan and Dean... Jan and Dean even in 1965. Marquities... H: Did you ence these dances? I would always emulate... I was such a ham. And it was super for my radio show. I'm out there in the public. Over the years, I would set a goal for myself... that somehow, in addition to the dances, I was going to make three public appearances a week at high schools. Speaking or something. That's one thing that so many young disc jockeys never do. After a community, you need to build that invested pyramid of acquaintances. To contact, to do something, to do all the other things in the air. A disc jockey can personally get out and, over the spin (I was on 1300 KJR), and all of a sudden, you get a huge listening audience by people, shaking their hands, and inquiring... H: What was the most unusual one? And tell them he is like. If he works hard enough, he can meet 100 people in a half hour. He can meet 200, 250... in just two years.

And how would you like to talk about your radio show? Anyone? Right? And it's that. Aku did in Honolulu. How did he become a giant? By going out person-

**Bubbling Under The Top LPs**

1. **JERRY GOODMAN & JIM HAMMER, Like Children, Nonpareil NE 430 (Atantic)**
2. **5TH DIMENSION, Soul & Inquisition, Bell 1335 (Arista)**
3. **JONESES, Keepin Up With The Joneses, Mercury 61301 (Arista)**
4. **ARTHUR LEE & THE LOVE STORY, Original Soundtrack, MCA 2081 (Vanguard)**
5. **LEN HARRIS & Cressage Hall, United Artists UAS 9800 (United Artists)**
6. **RHYTHM BUCKHAN, In The Beginning, Polydor 2227 (Polydor)**
7. **GLADYS KNIGHT & THE PIPS, In The Beginning, Polydor 2223 (Polydor)**

**IN CONCERT, Volume 2, CTI 04913S (Motown)**

**SENSATIONAL ALEX HARVEY BAND, In-**

**All Original Artists 1494 thru 1972**

<table>
<thead>
<tr>
<th>KJR</th>
<th>CBS</th>
<th>KIPU</th>
<th>KMOX</th>
<th>KFLE</th>
<th>KMPC</th>
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</tr>
</tbody>
</table>

3. **45 RPM records by MAIL**

**All Original Artists 1949 thru 1972**

**LOS ANGELES—"The Elvis Presley Story," a 13-hour radio documentary on WMEX in Boston, will be released by Watermark Inc., has been ordered for over 300 markets. According to company president Tom Rounds, orders are still pouring in. The Presley story is being offered on an exclusive market basis and available in stereo versions as well as monaural versions. The program can be burned and can be programmed as 12 weekly, 13 daily, or nightly epis- odes...**

**300 Stations For Pressly Series**

**Forum Awards For TV**

**Continued from page 1**

**Ernest Smith, executive manager of KJR, is a partner with him in his new ven-**

**The television spectacular will feature both domestic and international radio awards, as well as the recording industry awards presented each year during the four-day radio educational meeting. Lee Zhilio, Bill Block, Hal Green, Tom Jacob and Fishman, coordinator of the TV show. An addi-**

**Continued on page 20**

[Watermark photo]

**PRODUCTION—At work on "The Elvis Presley Story" are, sitting, Ron Ja-**

**The Los Angeles Times and the Watermark Press have installed back-**

**up quality control measures to as-**

**ural radio stations of supreme broadcast quality.**
Today's Most Important Single!
Paula Webb
Speaks Out

"Please, Mr. President"
WT-5001

A subsidiary of 20th Century-Fox Film Corp.

Where Her Personal Friends Are!
**Pacific Southwest Region**

**TOP ADD ONS: NATIONAL**

<table>
<thead>
<tr>
<th>Label</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Station(s)</th>
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<tbody>
<tr>
<td>BACHMAN-TURNER OVERTURE</td>
<td>Roll On Down The Highway (Mercury)</td>
<td>OLIVIA NEWTON-John</td>
<td>18</td>
<td>KSJO-San Francisco</td>
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<tr>
<td>AVERAGE WHITE BAND</td>
<td>Pick Up The Pieces (Atlantic)</td>
<td>LINDA RONSTADT</td>
<td>11</td>
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<td>BACHMAN-TURNER OVERTURE</td>
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<td>LINDA RONSTADT</td>
<td>You’re No Good (Capitol)</td>
<td>BACHMAN-TURNER OVERTURE</td>
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**Pacific Northwest Region**

**TOP ADD ONS: NATIONAL**

<table>
<thead>
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<th>Label</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Station(s)</th>
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<td>LINDA RONSTADT</td>
<td>You’re No Good (Capitol)</td>
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<td>KSJO-San Francisco</td>
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<td>LINDA RONSTADT</td>
<td>You’re No Good (Capitol)</td>
<td>BACHMAN-TURNER OVERTURE</td>
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**TOP ADD ONS: MIDWEST**

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<td>OLIVIA NEWTON-John</td>
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<td>AVERAGE WHITE BAND</td>
<td>Pick Up The Pieces (Atlantic)</td>
<td>LINDA RONSTADT</td>
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<td>KSJO-San Francisco</td>
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<tr>
<td>AVERAGE WHITE BAND</td>
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<td>BACHMAN-TURNER OVERTURE</td>
<td>13</td>
<td>KSJO-San Francisco</td>
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<tr>
<td>LINDA RONSTADT</td>
<td>You’re No Good (Capitol)</td>
<td>BACHMAN-TURNER OVERTURE</td>
<td>10</td>
<td>KSJO-San Francisco</td>
</tr>
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**TOP PRIME MOVERS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

**BREAKOUTS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

**STATIONS:**

- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco

**Breakout Breakouts:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

---

**Pacific Southwest Region**

**TOP ADD ONS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND

**PRIME MOVERS:**

- BACHMAN-TURNER OVERTURE
- LINDA RONSTADT

**BREAKOUTS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND

**STATIONS:**

- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco

**Breakout Breakouts:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

---

**Pacific Northwest Region**

**TOP ADD ONS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND

**PRIME MOVERS:**

- BACHMAN-TURNER OVERTURE
- LINDA RONSTADT

**BREAKOUTS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND

**STATIONS:**

- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco

**Breakout Breakouts:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

---

**Midwest Region**

**TOP ADD ONS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

**PRIME MOVERS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

**BREAKOUTS:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

**STATIONS:**

- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco
- KSJO-San Francisco

**Breakout Breakouts:**

- BACHMAN-TURNER OVERTURE
- AVERAGE WHITE BAND
- LINDA RONSTADT
- BACHMAN-TURNER OVERTURE
- OLIVIA NEWTON-John

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(Continued on page 18)
Helen Reddy

her gold album (ST-11348)

Free and Easy

includes
her gold single (3972)
Angie Baby
and
her new smash single (4021)

Emotion

Management:
JEFF WALD

Produced by
JOE WISSELT

Capitol®
**TOP ADD ONS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 19-10
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 29-20
**PRIME MOVERS**
AMERICA—Love (People) (MCA) 18-14
LINDA RONSTADT—You’re No Good (Capitol) 39-28
DONNY & MARIE OSMOND—Morning (WHIB) 19-10
**BREAKOUTS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 20-12
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 29-9
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 39-11

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**Mid-Atlantic Region**

**TOP ADD ONS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 19-9
DOOBIE BROTHERS—Black Water (War) 25-20
**PRIME MOVERS**
AMERICA—Love (People) (MCA) 18-10
LINDA RONSTADT—You’re No Good (Capitol) 39-10
**BREAKOUTS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 20-12
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 29-11
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 39-12

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**Northeast Region**

**TOP ADD ONS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 19-11
DOOBIE BROTHERS—Black Water (War) 25-20
**PRIME MOVERS**
AMERICA—Love (People) (MCA) 18-9
LINDA RONSTADT—You’re No Good (Capitol) 39-9
**BREAKOUTS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 20-13
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 29-10
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 39-13

---

**Central Region**

**TOP ADD ONS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 19-8
DOOBIE BROTHERS—Black Water (War) 25-19
**PRIME MOVERS**
AMERICA—Love (People) (MCA) 18-8
LINDA RONSTADT—You’re No Good (Capitol) 39-8
**BREAKOUTS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 20-11
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 29-9
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 39-12

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**Southeast Region**

**TOP ADD ONS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 19-10
DOOBIE BROTHERS—Black Water (War) 25-20
**PRIME MOVERS**
AMERICA—Love (People) (MCA) 18-14
LINDA RONSTADT—You’re No Good (Capitol) 39-28
**BREAKOUTS**
OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 20-12
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 29-9
OLIVIA NEWTON-JOHN—You’re No Good (Capitol) 39-11
IT'S A SMASH!

LOOK AT THE STATIONS OPENING THEIR PLAYLISTS TO THE DOOR OF THE SUN

WFIL  WDRC
WIP    WPOP
WIBG   WAKY
WIFI-FM WAKY
WCAU-FM WAKY
WTAE    WAKY
WVLK    WAKY
WKGN    WAKY
WNOX    WAKY
WICC    WAKY
WARE    WAKY
WAQY-FM WAKY
WAEB    WAKY
WILM    WAKY

Al Martino's hit single from his new album TO THE DOOR OF THE SUN (ST-11366)

Capitol
There were some same on. Husky, Sonny James, George Jones, try artists iiliiiitfiíflflilrfilfilitililiillfflÍ!

year ago if wonder Ritter
carted records. Whose

music policy in 1958. Ratings and business went down. The show went back to Top 40. KOL had
been at 1977.

For a year old "National Barn Dance" was a regular monthly
broadcast. He worked for
Aveo 35 years .... The new lineup at KANC was
day. Dewey Beal 5:30-11 a.m., program
day: Jerry Neumark and Scott Hayes 7-midnight, and weekend Ken

Carver and Mark Good.

There’s a job opening for a FM program director of an automated
station in Crawfordville, Ind. Call are music productions.
Stephen Possum has joined KQII in San Francisco. The KOFG in
San Francisco has gone to the Schulke format, meaning to
programming of Stereo Radio Productions, New York. Good
background service.

Lee Masters has joined WRLS in
Louisville, Ky., to do the 2:45-6 p.m.
weekdays. John Fraser 12:30-4 p.m., on the WMK-FM-
900 in the market. Xerox of ratings on way to
now. Richards says the station
Announcer. He does the
in front of me before I can
Johnny Hyde is over at KKM-B TV and AM in
programmed on KCRK in
some while and once was
program director of Baker, it

Kevin Molloy has left WBBM in
Chicago, to join WDHF, same
city. Lineup at KNDK in
Sacramento, Calif., now includes Steve Moore 6-
am, Kevin Mann 9-noon. Keith
Richard noon-3 p.m., program
day: Gary Smith 8-11 a.m., on the
Mykid Flint, and response
Squires, one of the last
of that station.

February 27, 1975, BILLBOARD

Radio-TV Programming
VoX JACQUELINE HALL

F. Bruce Parsons reports from in
Radio-Network, P.O. Box 224, Atl-
vans, Holland, saying, “I've been
on ice over here for the past 12
years.” Wants to hear from Nancy
Heeman, maybe in Washington; Don
Rockwell in Honolulu; Gene Bro-
drew, Philadelphia, and Boston.” Sends
greetings to Harry Hupman, Danny Stiles and
Vern Staley, who's in his sixth year
with "Parson's" Penthouse,
an internationally-televised hotel show,


GRAY PARSONS

In Indianapolis, WIBC beat WRE in the latest ARB. Score
was 14.4 to 14.3. WNP, and FM station, led in men 18-
24, WIFE led in women 18-24, followed by WTC
was second in women 18-24. Jack (Don) Elliott has left
KIQO, which is now the number one
station in Texas. According to Adman 20.
production and air personality posi-
tion 213-849-4700.

Kevin Molloy has left WBBM in
Chicago, to join WDHF, same
city. Lineup at KNDK in
Sacramento, Calif., now includes Steve Moore 6-
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an internationally-televised hotel show,


GRAY PARSONS

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was 14.4 to 14.3. WNP, and FM station, led in men 18-
24, WIFE led in women 18-24, followed by WTC
was second in women 18-24. Jack (Don) Elliott has left
KIQO, which is now the number one
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production and air personality posi-
tion 213-849-4700.

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city. Lineup at KNDK in
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am, Kevin Mann 9-noon. Keith
Richard noon-3 p.m., program
day: Gary Smith 8-11 a.m., on the
Mykid Flint, and response
Squires, one of the last
of that station.

February 27, 1975, BILLBOARD

Radio-TV Programming
VoX JACQUELINE HALL

F. Bruce Parsons reports from in
Radio-Network, P.O. Box 224, Atl-
vans, Holland, saying, “I've been
on ice over here for the past 12
years.” Wants to hear from Nancy
Heeman, maybe in Washington; Don
Rockwell in Honolulu; Gene Bro-
drew, Philadelphia, and Boston.” Sends
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ACCEPT NO IMITATIONS!"
LAS VEGAS—The 5th Dimension, without a solo performer and producer, is looking optimistically towards a reunion with composer Jim Webb.

"Webb came to my house and played some of his songs," says Florence LaRue, in response to some exciting ideas. Jim is still a fantastic writer, and I personally feel that he can work with other people, but there is something about Jim and the Fifth Dimension that when the two of us are together, there's magic that doesn't happen with everybody that he works with. Not everybody can work with his material. I feel we are the catalyst he needs.

"I don't think there is another 'Aquarius' or another 'Up And Away,'" she continues. "We've invented a lot of new and exciting things. 1975 is going to be very interesting for the group because it is almost like starting from scratch. Jim showed us a lot of songs that we thought would go with the Fifth Dimension. We've mentioned it to a couple of people in the business and they think it's fantastic."

The group will embark in April for a new tour, for which label is in the air.

"We left Bell. It's no secret we wanted out when the administration changed. Jim's response: 'We don't know if that's a break. We'll see. We could produce ourselves, but we're not really interested.'"

The 5th Dimension, currently starting at the Riviera Hotel here is celebrating its tenth anniversary this year as a recording group.

"We're one of the few groups that haven't changed," Ron Townson points out. "The new groups that come along are constantly changing after a year or two. We're keeping the older groups like the Four Tops, the Dells, the Mills Brothers, the older groups as much as we can."

He continues, "Some of us are going into movies and other things. A few of us have just written a lot of groups in the Four Tops, the groups that are breaking up. This is just on the side," he is quick to stress.

New Edition Of WB Book Due In Feb.

LOS ANGELES—Warner Bros. Records artist relations and development dept. has completed a greatly expanded second edition of their "Road Managers Handbook" which will be available for sale to the public at $5.95 per copy.

The 400-page guide to touring band conditions in major markets provides information ranging from a city's best all-night restaurants to the location of electrical outlet usage at the main concert auditoriums.

Last year's first edition, much smaller in size, was given to managers of WB touring acts and to outside professionals who requested it. The entire printing was soon snapped up because of its unprecedented usefulness and until now the book has been impossible to get.

Tempe Stadium's First Rock Bash

PHOENIX—Tempe Stadium, 24,000-seat outdoor facility here, will have its first rock bash on March 3, with Grand Funk Railroad headlining.

The promoter is Concerts West of Dallas, which will present at least three other shows at the stadium this year. Tempe Stadium was formerly called Feyline Field. Stadium manager E.B. Smith says Tempe is now open to all rock concert events.

OPEN NEW AGENCY IN CARMEL

LOS ANGELES—Cher's new solo CBS TV-special series, bowing Feb. 9, will showcase the star in an expanded musical and comedy concert, according to the show's producer, George Schlatter.

Schlatter, who helmed "Laugh-In" the previous year, is confident of his new success, "I say that the influence of David Geffen has given Cher a greater vocal freedom and adventurousness that she previously showed on television before the nation a great variety of songs on the show."

Some of the eight Cher series numbers will include her off-beat comedic bit about "Nothing Nobody Till Somebody Loves You" and "Let Me Entertain You," performed with George Morgan.

However, contemporary record scans will be heavily featured as guests on the show. Etta Jones tapped his prime-time TV debut for an early segment, cavorting in skirts as well as singing. "Etta's acting ability was total surprise," admits Schlatter. "There's no reason why he couldn't be a top male performer in this business."

Other record names on the series will be the Jackson 5, Bette Midler and the Osmonds. Negotiations are underway with Joni Mitchell and Bob Dylan. Hip comedian Freddie Prinze has been attached to Columbia, making his singing debut on the show in March.

CONCERTS: PHILLY AREA

PHILADELPHIA—Electric Factory Concerts, headed by Larry Magid and the Spock Brothers, continue to be the most active rock and concert promoters in the area with four locations in the city for their promotions. For the new year, their concert dates into March have already been set, with the 19,500-seat Spectrum getting a number of shows.


Promoting concerts at the newly-reopened El Rancho Theater in center city for the first time, Electric Factory has Queen set for Feb. 23, and Straws with Pretty Things on March 4. At the Irvine Auditorium on the University of Pennsylvania campus, Electric Factory has Linda Ronstadt and Tom Rush for 8 and 11 p.m. concerts on Jan. 31; John Mayall and Reef Hartley, Feb. 21, and Steelye Span with Al Stewart on March 16.

Allentown Fair management has already booked the Bee Gees, Jesse Colin Young, and the Osmonds for grandstand attraction for the annual Pennsylvania fair spectacle next Aug. 26. Martin H. Royster announces that Johnny Cash has been set for Aug. 2-3, and the Osmonds for Aug. 8.

Cash set a one-performance record when he made his first appearance at the fair in 1969 and the Allentown Fair management set March 3, with Grand Funk Railroad headlining. The promoter is Concerts West of Dallas, which will present at least three other shows at the stadium this year. Tempe Stadium was formerly called Feyline Field. Stadium manager E.B. Smith says Tempe is now open to all rock concert events.

Talent In Action

NEIL SEDAKA

ED BEGLEY JR.

Talent, Los Angeles

Perhaps the greatest tribute to Neil Sedaka's stunningly effective tour of 1975 is the fact that the whole of it is up for grabs. The tour has been so successful, containing a number of sold-out shows, that it's going to be continued into the 1976 season. This is the first time that any touring act has continued a tour into the next season.

Sedaka's new album, "I'm Not the Same," is already a hit and is expected to continue the success of his previous albums. The album contains a number of hits, including "Breaking Up Should Be Easy," "You're My Everything," and "The Bedbug." Sedaka's music is known for its catchy hooks and memorable melodies.

In addition to his solo work, Sedaka has also worked with a number of other artists, including Barbra Streisand and Frank Sinatra. His collaboration with Streisand on the song "You're My Everything" resulted in a number one hit in 1962.

The tour has been well received by audiences, with Sedaka's energetic performances and humorous banter keeping the audience engaged. Sedaka's music has been described as "cute and catchy," with his songs often featuring a blend of pop and rock elements.

Sedaka's longevity as a performer is a testament to his talent and dedication to his craft. He has been able to maintain a successful career for over five decades, with his music continuing to appeal to audiences of all ages.

For more information on Neil Sedaka, visit his official website or follow him on social media.
Marilyn is top country. Her new hit single - "MR-1221 is moving fast, everywhere. While we’re talking about moving, watch Jerry Jaye shift to the rich side of the tracks with his hit single - Poor Side Of Town - MR-1218. Why not join him?


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Talent

Talent In Action

Continued from page 24

fashioned and square? Perhaps. But the story enthralls so beautifully, embroiled by songs that at once deal with these "old-fashioned" values in a contemporary way that they carry out "traditional theater" to the fullest.

The composer is Gary Gold, lyricist is Peter Udell, who also serves as co-author with Barrett and Philip Rose, the show's director and producer. Gold and Udell have long collaborative efforts in the recording field. (They're responsible for the Carpenters' "Hurting Each Other"). This show should establish them as one of the top teams in the theatrical field as well (they collaborated on "Parade").

John Cullum, in the featured role of Charlie Anderson, is a talent of major proportions. His singing and acting is superb. And the other principals in the cast, including Donna Theodore, Penelope Wilford, Joel Higgins, Ted Agress and Gordon Holland, are all excellent. Robert Tucker's choreography is fine.

Although no recording for the show has been filmed, a theater spokesman said that two albums have been recorded in securing the original cast album rights. Small wonder with such names as "Freedom," "Papa's Gone Make It Alright," "Why Am I Me?" and "Vision and Silverbells," to name just a few picked at random.

ROBERT SOBEL

IKE & TINA TUNER REVUE QUICKSILVER MEDICINE SERVICE HIDDEN STRENGTH

NFE Theater, New York

The Ike & Tina Turner Revue with its exciting crew of soul and spirituality, swept into town on a blustery New Year's Eve bringing welcome salivation to a production trekking on the brink of disaster from poor organization, mediocrepublic service, faulty sound systems and a drafty, ramshackle, overheated theater.

Ike & Tina Turner, along with the dancing Ellens, and a group of versatile musicians from an all that is at once poignantly sensual, and professionally great.

The group's offerings ranged from soul to blues to rock to pop, with such tunes as "Proud Mary," "Working Together," and a version of "What You Have Is What You Get," which makes "Je Taime" sounds like something from a plastic church hymnal.

Quicksilver Messenger Service whose success, at the height of its popularity in the '60s, was spotty at best, left the stage in a full assault from lubricuous audience reception and fickle muses. The group, with nothing particularly new or creative to offer, seems to have been ill-advised in reforming the act.

Hidden Strength, the opening act, is a sevenmember outfit whose music finds its niche somewhere between the sounds of the late Jimi Hendricks and Sly & the Family Stone.

The group is ambitious, energetic and hardworking. Its music, while inoffensive and often appealing, isn't evenly imaginative.

The light show, a throwback from the old Fillmore, enhances the show and the looky lookies surrounding.

GIL SCOTT-HERON & GENE HARRIS

Bottom Line, New York

Gil Scott-Heron, with his partner, composer keyboardist Brian Jackson treated New York audiences to the type of exciting music that should make them superstars within a couple of years. Scott-Heron and Jackson have been making great music together for a few years but with the help of their current mid-hot group, known as the Midnight Band and a big promotional push from their new record company, Blue Note, their sound surrounding and perform is a great deal of much-deserved attention.

Gil Scott-Heron is a fine poet and while he is not a great vocalist he says what he has to say better than any one else could. When Brian Jackson puts Gil Scott-Heron's lyrics to music the result could perhaps be described as jazz but really takes in the total spectrum of black music. The percussion-oriented band is as exciting to the eye as they are to the ear and are able to present this superb music in a captivating, and listenable manner.

Much of the audience for the Jan. 11 show had not been exposed to this group before, but after the show these two young men had found a lot of new fans.

Sharing the bill was Gene Harris, who has been noted in the past for his fine jazz piano work. But Harris showed very little of this talent here and chose instead to play classical primarily in an obvious attempt to be more commercially successful. Harris is a competent musician who should not resort to hyperbole.

ROBERT FORD

FRANK WESS QUARTET

Bloomers, New York

The Frank Wess Quartet gave a classic demonstration of good jazz musicianship to a Jan. 10 audience that included a number of other musicians. The group, composed of pianist Roland Hanna, drummer Ben Riley and the bass player's bass player Ron Carter blend three talents well with Wess's inventive and versatile reed work.

Each member of the group managed to show his talents without trying to upstage the others. Roland Hanna's adventurous piano work was interesting and exciting throughout, a perfect complement to the intriguing flute and sax work of Frank Wess. And the electric drumming of Riley provided perfect support.

If this well rounded group has a star it's Ron Carter. Carter is probably the most sought-after jazzman around today, tuning up on all the best sessions and at the best concerts and never sounding bad. Carter has complete command of his trumpet and he can just as easily retool an invention into the sax he can lay back and let someone else command the spotlight.

The Frank Wess Quartet is a band of prote.

(Continued on page 29)

KAREEM ABDUL & TINA?...No, Milwauk ee Bucks basketball great Kareem Abdul-Jabbar isn't replacing Ike Turner in the Ike & Tina Revue. He just came around to congratulate the pair after they headlined the grand opening of the new Fillmore East rock theater in New York.

Signings

Wille Nelson, classic country writer-singer, to Columbia at conclusion of his Atlantic contract. Other new Columbia signings: Comedic Fred die Prince of hit TV series "Chico And The Man'; Dusty Draus & the Dusters, western-swing band from Colorado managed by Peter Rach man. Jerry Wallace, country hitmaker for 15 years, to MGM. "Prevented Love" and "In The Whole Moonlight" are two of his standards. Kay Cee, of "Big Peppers" slaghterhouse, to Steve Metz Productions.

22. Hill, soul-rock artist, re-signed to United Artists. Tony Orlando & Dawn to Dick Bro der's new personal management firm. Brider has managed Donna Summer since 1970 as a partner in Gordon & Brider Artist Management. Kevin Ayers, Island artist, to John Reed for management. He was a founder of Soft Machine.

It's not a dream that James Brown's new album "Reality" is a success.

James Brown, the minister of the new super heavy funk has done it again, with his sound that is of, by and for the people. It's a reality.

JAMES BROWN REALITY

RELATE TO PEOPLE, Newbury Admonishes

By BOB KERSCH

LOS ANGELES - "I think a lot of writers get trapped in their own little worlds and write without any consideration of who they're writing to, and the whole purpose of writing is communication. If you write something nobody can relate to, it's just wrong."

So says Mickey Newbury, one of the most quietly influential songwriters of the past decade, a man whose material has been covered by the likes of Jerry Lee Lewis, Andy Williams, Waylon Jennings, Tom Jones, Kenny Rogers & The First Edition, Eddy Arnold, Roger Miller, Pat Boone, Tammy Wynette and a score of others.

With songs such as "San Francisco Mabel Joy," "She Even Woke Me Up To Say Goodbye," "Funny, Familiar, Forgotten Feelings," "Heaven Help The Child," "Sweet Memories," "Just Dropped In," "I Don't Think Much About Her No More" and "Good Morning, Dear," his material has become widely known on the pop and country front.

Yet Newbury himself remains somewhat of a mystery, rarely performing and ranking as one of the few top artist/writers who are not widely known to the public at large.

"It sounds like sour grapes," Newbury says, "but I think I could have made it in what they call the commercial way five years ago if I had done certain things. But I wanted to and still want to make it on my own terms. There are certain types of formula songs you can write, but I don't think you sustain that way. I want to be around a long time, not go up and down like a bullet."

Now 34, Newbury feels he is a success because he is satisfied with what he's doing and is making a living. "That doesn't mean I'll stop trying," he says, "but it also means I wouldn't feel I'm a failure if I stopped now."

Newbury says his major influences come from a variety of directions. One is the rhythm and blues music he grew up on, Clyde McPhatter, Johnny Ace, The Drifters, Gussie Slo, Gatemouth Brown and other major black artists of the '50s.

Another influence in early country, such as Hank Williams and Jimmie Rodgers, while another was the pop sound of Bob Dylan, Peggy Lee, Matt Monroe and the Beatles. Pulling them all together with his own originality, he has written some of the more powerful songs in recent years.

"You can't just create a situation for a song," he says. "It has to be based on something I've experienced or know about. And I can't start from a title that dictates to you. If I can't be surprised by the song, how can I expect anyone else to be? Songs almost write themselves if you give them time and you can't force them to happen. I've spent as long as a year on a tune and only come up with the chorus.""
Managing and Booking An Artist's Career

By Bob Kirsch

The level of competition within the music industry is at a point where a delay as short as a week without proper guidance in personal management, booking, public relations, financial advice and legal advice can prevent a top talent from becoming a star.

This was one of the prime points offered by booking agent Jerry Heller, answering a question on personal manager Marc Gordon's panel last Tuesday.

Gordon, who has worked with the Fifth Dimension since the group's inception and has also managed Tony Orlando & Dawn, offered a concise yet detailed explanation of the duties of a personal manager as well as the necessity of other ingredients (he wore a chef's hat and jacket to make his point) later mentioned by Heller.

Opening with a definition of a personal manager, Gordon pointed out that he "must serve the artist in many ways. He has to be close to the artist, apply his own imagination to the artist's career, govern and control the business and creative development, act as babysitter, chauffeur, parent, accountant and lawyer. In short, he must do whatever is necessary to help the career."

"With the beginning artist," Gordon continued, "you have to look for the star characteristics, areas of specialization for the artist, help in areas such as drama and singing lessons and personality orientation and rehearsals. And you have to help choose the team that will work with your artist, including record company, the publicist and booking agent. And you have got to stay in touch with these people."

Helping Gordon explain the functions of those connected with an artist and the relationship between them all was an excellent panel made up of publicist Norman Winter, Robert Stigwood Organization executive vice president Susan Richards and Heller.

Winter, through the use of promotional films and a slide presentation, explained some of the changes in music publicity over the past 10 years.

"When I first began in music publicity with Liberty Records," he said, "there were no underground rock papers. In those days I tried to get ink in newspapers and the movie and teen magazines. At that time, however, the most important factor in selling records, as it is now, was airplay."

"But," Winter continued, "public relations has come into its own in the past few years. It can make the difference between a hit and a smash, but it can't create a hit out of a bad record."

"Motivation is another important point," stressed Winter. "When I was in charge of publicity at Uni Records and Russ Regan was president, we had just signed Elton John and he played his first record all day long and motivated every promotion man to push it."

"Elton was a case where everything was right," Jerry Heller put him in the Troubadour, which was a perfect room, and we moved the reprints of the reviews all over the country. He literally became a star overnight."

Slide presentation from Winter shows one of the many rock publications available today.

Susan Richards: "Each one of us has to help build the artist's career."

"Chef" Marc Gordon explains the recipe for a successful career.

Sue Richards and Jerry Heller (to her left) discuss the methods of building an artist's career while fellow panelists Marc Gordon (far left) and Norman Winter wait to offer their opinions.
The RCA Studios in Los Angeles have been busy over the past few weeks: with a number of the label's artists touring the New Year with LP work. The Hues Corporation, coming off its biggest year ever, is in with David Korenhaus, producer Grover Washington, Jr., and engineer Barry Mann, who wrote the music with Cythia. Mann, well, was in cutting an LP of his own with Terry Melcher handling production. West Towns working engineering. California Music came into cut, with Bruce Johnston (one-time Beach Boy) producing and West, again at the boards. Mann and California Music both record for Equator. In other RCA action, Harry Nilsson has been in, producing himself with Richie Slickott producing. The Main Man has been finishing some work on their next LP with Ed Townsend as producer and Mickey Crawford engineering. Columbia artist Johnny Mathis is preparing his next LP, with producer John Flores laying down tracks. ** * * **

In East Coast activity, Chubby Checker stopped by Bob Archiball's new 3M-24 track studio at the Vinnie Factory in Miami to do some LP work. Frankie Valli (of Four Seasons fame as well as being a successful solo artist for the better part of a decade) and Disco Tex have been cutting material at New York City's Total Eclipse.

** * * **

At DSR Productions in Berkeley, Don Harrison has been in the studio with Russ Gary producing and John Flores handling the engineering. Helping out are bassist Stu Cook and drummer Doug Clifford, both former members of Creedence Clearwater Revival. DSR uses the firm's 16-track mobile recording unit as a control room with communication through closed circuit TV. The unit features two 3M 16-track recorders and a console custom built by de Mideo Engineering. DSR has used a similar operation to cut recent efforts from Tom Fogerty (another Creedence member) and Doug Sahm. Russ Gary along with Cliff and Cook own the studio. ** * * **

It's a busy start this year for the Burbank Studios in Los Angeles. John Stewart is working on his next LP, getting some help from the major group that plays at the LA Fonda Restaurant. David Steinberg is in cutting a comedy LP, as is Albert Brooks. The Foreign Theatre is finishing up its latest comedy set as well. Gordon Lightfoot, coming off what was probably his most successful of his four-decade long career, is working on his next effort, while J.J. Cale is working with Shelly president and producer Denny Cordell. Barbara Streisand is wrapping up the soundtrack for her "A Very Funny Lady" movie.

Also at Burbank, a sound effects library has been added geared to the needs of comedy LPs. Seems a lot of comedians have been working with sound mixer Mac Donald, and they all felt such a library would come in handy.

In appointments and promotions, Dick Jarrard becomes director of labor relations, Seymour Yack is now business manager, Bob Knoche becomes head of accounting, Shastone Collins joins the operations department and Ed Medman becomes director of business affairs.

Kresky Grabs Santa Ana Plumb For Five Years

LOS ANGELES—The 23,000-seat Santa Ana Stadium in suburban Orange County here has granted a five-year exclusive concert lease to Harvey Kresky's Amphi-theater for Performing Arts. Kresky, formerly with Williams Morris Agency, has contracted with the city of Santa Ana to start producing shows this spring. Santa Ana is the seat of Orange Country, directly south of Los Angeles and one of the fastest-growing regions in the U.S. with a population approaching 2 million.

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MIAMI

Almost 3,500 attended the New Year’s Eve dance at Miami Beach Convention Hall to dance to the music of El Gran Combo, Los Chavitos de España, Conjunto Universal and Jovenes Aztecas.

Joe Carey, president of Cavernicillos, visiting Miami, as well as Ralph Lew, who recently departed the company, are launching a new Antonio Aguilar LP, “Peregrina.”

Coco Records will be releasing LPs by Joe Quijano and Victor Velez, who did the lead solos on Charlie Palmieri LP on the same label.

The latest ARB ratings are out and WQAM-AM is still not only the leader in audience for Latin stations, but for all stations in Dade and Broward counties. They account for over 12 percent of the audience in this area. In some surprising moves, WPAB-AM has gained strength from their last ratings, and is solidly second in the Latin stations (due to the new programming of mambo music), while WQCM-FM has picked up surprisingly, to outdo even sister AM in the 3 p.m. to 7 p.m. time slot. Some think the AM’s play of less than they started with may be the answer. WQAM-AM which had control of the teen Latins took a sharp nosedive and is now established in that category for the 3 to 7 p.m. time slot. WQCM-AM, which airs instrumental music, has improved in their ratings also.

Joe Coba (Tico) and Hector Lavoie (Fania) drew good crowds at Russo Cabaret over Christmas week. ART.”ART.”ART.” KAPPER

MEXICO

Peter Cetera has formed Pilgrim Management and Production Companies in Tulsa. Nichols was previously Leon Russell’s tour manager and has been with the Shelter organization since 1970, and produced Don Preston’s debut LP for the label. Current projects for the new firm include a new Preston LP and LP from a new Tulsa duo, Jim Sweeney and Dennis Burnette.


Ron Weisner Management opens in New York with Ivan Kas. The second firm is Gypsy Productions Management clients include Sha Na Na. An Atlanta-based firm, Weisner was formerly vice president-artist relations director at Buddha.

Chandler “Dan” Daniels, former Capitol Records a&r executive, has formed Musical Pastimes Hitting Publishing (MPP). His catalog will include U.S. and foreign material for the catalog of Blue Swede and the Stampeder’s: A management and production company based in Hollywood.

John Gunnell has formed Thor. management in Los Angeles. He will represent all activities of John Mayall, veteran English bluesman. Mayall and Gunnell have been associated ten years.

Eric Gaer, former advertising and promotion director for Acoustic Control Corp., has formed Eric Gaer & Associates public relations in Los Angeles. Their clients include new West L.A. music.

Dick Broder opens his own management firm, Los Angeles. He recently exited Gordon and Broder Artist Management after seven years with that firm which was associated with such acts as the 5th Dimension, Al Wilson and Tony Orlando and Dawn.

Prewitt joins Epitaph Records in Reno. On the roster are Flatspot, Dianne breeze band from Cleveland and the Blue Denim Band from Lake Tahoe. First single, scheduled for March is “Don’t Let Your Woman Get You Down” by Flatspot. Roar also plans rerelease material in “Dawn” and the Mystics from the early 1960s.

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TEXAS

New band on the scene is one directed by Lawrence Ramirez. An Austin, New recording for Johnny Gonzales’ El Zarape label. Ramirez has worked with such bands as Augusto Ramirez’ Tierra Chicana Band and Ramos’ The Mexican Revolution. Juan Antonio El Remolino, the new lead singer, has a “Barrio Popo” on El Zarape label. One of the top rock groups in Mexico, the Teen Tops, has just been signed by ARV International. Their first release is due in January.

Two also just released singles by two also just released singles by two new groups, El Borracho Y Su Grupo with “Espejismo” b/w “Rio, Angelica Maria, and Imagen Mexicana with ‘Qovita Sin Rumbo” b/w “Querencia.”

Sunny And The Sunliners will be joined by La Sonora Santanera in bringing the new year to San Antonio.

Ruben Narango’s latest release on La Copa has been getting widespread airplay and pickup sales. One of the up-and-coming acts to get on the kids was KCCT-AM, Corpus Christi. El Rincon Benavides, 10-year-old singer from San Benavides has a surging role in the Mexican movie, “Un Camino Al Sol.” The picture also stars El Rincon Benavides can act Dacio Gonzalez and acts Carlos Lopez Moctezuma, Chejelo and Louie Lopez. El Rincon Benavides has just released his single release “Mi Pueblo” on ARV International with Efrain’s voice.

LUA SUPE

When Answering Ads... Say You Saw It in Billboard
Maazel Introduces New Campaign For Youth Only

By ROBERT SOBEL

NEW YORK—Conductor Lorin Maazel is embarking on a single-handed campaign to attract youth to classical music through concerts, as a means to stop the "shameful" for subsidies.

Unveiling the plan during a National Music Conference luncheon meeting, the Cleveland music director stated that the only way to reach youth is by having them participate. In this regard he started a program recently in which some 850 children were asked to learn the last movement's choral segment of the Beethoven 9th, which they sang in conjunction with the Cleveland at a concert held at Cleveland Hall. He said that only half of the 10-16 year old "choraleers" recruited were members of school performing groups.

Maazel said that some 5,000 people attended the concert, a figure he considered to be quite good. A second concert has been scheduled for Jan. 21, when some 1,500 public school pupils will perform at the Cleveland Public Auditorium with three works with the Cleveland Orchestra directed by Maazel. The youngsters, many of whom have never sung with any kind of chorus before, will sing in Russian and German as well as English. A part of the 1812 Overture and a Mahler piece are included in the program.

In addition, Benjamin Britten's Young People's Guide To The Orchestra will be narrated by "a major American sports figure," according to Maazel, who also said that the occasion will constitute part of a pilot project which he hoped would be used as a guide for other communities.

He said that he felt that exposure to classical music in an early age was extremely important; and he said that youngsters can absorb music of that kind just as easily as nursery rhymes. "My three-year-old son absorbs Schoenberg as rapidly and as easily as 'Three Blind Mice.'"

He contrasted the differences in ages of concert audiences in Japan and England as compared to the U.S. The average age of Japan's concert audiences, he said, was under 30. The age group in England's concerts was similar. The age situation is just the opposite here, with very few persons under 30 attending concerts, he said.

The participation program, he felt too, would demonstrate that classical music makes "good commercial sense" and would provide the key to how to increase its audience. He emphasized that the results of this kind of program might stop the "demeaning and humiliating struggle for foundation funds and government subsidies."

The conference, whose theme was "How Does Youth Tune In to Music Today," was chaired by Leonard Feist, NMC president. He presented the council's citation to the Voice Of America for its continuing contribution to the world of music through the playing of American music. In the morning a panel discussion was keyed to the youth theme.

AF Plans Push On Ms. Peters

NEW YORK—Opera star Rosina Peters has finished recording an album of folk songs for Audio- delay Enterprises entitled, "Raisins and Almonds." The label is planning a large-scale promotion behind the LP.

In conjunction with Ms. Peters' appearance on major TV talk shows within the next few months, AF Enterprises will send posters, album cover easels, photos and other promotional items to stores. Also a window display contest is planned, with prizes to be given within each distributors' area. The dealer with the winning window display nationally will be invited here as dinner guest of Ms. Peters.

AF will also send out its largest direct mailing ever of the album to radio stations and key accounts.

Writ Bid Vs. St. Louis Unit

ST. LOUIS—The St. Louis Symphony has been asked by the Equal Employment Opportunities Commission to hand over records in a sex discrimination case brought by a woman cellist.

The Commission is seeking a court order to force the symphony to honor the agency's subpoenas. The symphony claims the agency lacks jurisdiction.

The cellist, Sally Wemott, said she filed her complaint with the commission in August 1972. She claims that the symphony discriminates against women by paying women less than men, "though the women have a superior range, judgment of skills." She also claimed that women were not being promoted or able to bid for higher paying jobs.

The request for a court order was filed at the United States District Court here.
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<thead>
<tr>
<th>Week</th>
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Wendell Bates, 18th promotion director for Sussex Records has left...
BASSISTS

LOS ANGELES—Bass players are gravitating to the Black Jazz label. Owner Gene Russell currently has four bassists among his roster of 17 artists. They include Cleveland Eaton, Roland Haynes, Henry Franklin and Jamal Nasser.

Eaton, of course, was most recently bass with Ramsey Lewis and Nasser plays with Ahmad Jamal. Haynes used to play with the Three Sounds and Franklin is currently working with Freddie Hubbard.

Owner Russell, himself a pianist, says that for the most part all of these bassists are leading groups on their nearly four-year-old label. “None of them has a solo,” Russell says in a puzzled manner. “It got to be a time thing with them... the steady time they propel and having the freedom to weave in and out of chord changes. That’s got to give them pleasure rather than solos.”

For Haynes’ new LP he switched the second amplified keyboard for the date, prompting Russell to comment he can’t call any other jazz LP with two electronic pianos.

Of all his artists, Doug Zin is the top seller. His fourth LP, “Adams Apple,” is also the title of a single just pulled from the package. The tune, featuring a vocal sound, has a danceable beat which Russell claims is gaining him airplay on several R&B stations.

With Black Jazz primarily a mod-jazz LP company, the development of a single for the commercial R&B market portends a new direction for the company. Russell says he’s now telling his artists they have to “play with a soul”... create a music that can appeal to everybody. His Julliard training doesn’t do you any good when “Kung Fu Fighting” makes it.

Of course Russell says don’t pull a single and go into a market of a broad market which is accepting jazz musicians who add a touch of rock to their sound. Russell says, however, Cain Grey has caught the message: one cut in his forthcoming LP is “Funky Mambo” which is supposed to tribute both California and American singles contract on California artists, “we’ll be making the decisions right here.”

The youthful Ellis has spent nearly 20 years in the record business, starting as a teenage retail clerk in his native Detroit, he wound up three recording his own LPs in Detroit and then, after sales and promotion broke down, he moved to London and Decca, went to work as an executive for the far-flung Discount Records chain. As a regional manager, Ellis moved his family around the country till he wound up in San Francisco.

Then, after CBS bought Discount, ex-president Clive Davis discovered Ellis during a Columbia concert and brought him in as merchandising chief of the Epic Records division in 1970. Ellis moved increasing into A&R responsibilities in the following years. During this period, he became a prominent factor in the total CBS picture, with the likes of Charlie Rich and Edgar Winter emerging as superstars.

CBS Giving Ellis Green Light

BY NAT FREEDLAND

THE BREAD OF LIFE

Don Ellis, Columbia chief of Los Angeles operations, going all-out to give CBS “two-coast” A&R merchandising campaigns emanating from Los Angeles. Los Angeles will now be independent in signing new artists. “It’s a million-dollar deal, naturally I have to consult New York,” says Ellis. “But with a standard album or Columbia photo

Peerless Teens To Fight To Keep Acts’ Fees Stable

*Continued from page 27*

“Many schools saw group on that first tour and decided that they would be a great headline during their next tour,” Felton says. “Also the group decided to play second billing on that tour by their own act and paid off.”

Felton says his agency is still heavily-laden with European rock acts and that these bands are still as popular today as they were in the past because of the mystique that surrounds them.

Although there is a large group of colleges still interested in booking rock shows, Felton says that there is still a market for other acts. “They are just not paying as well as they used to,” Felton says.

“West has a large interest in some of our softer sounding groups such as Poco and Steeleye Spain,” he says. “It’s still hard to say what kind of groups will make it big on campuses, but the current product of that band and their past efforts are always important.”

Felton has taken his toll on some schools’ schedules and there are many that would have been careful, he says, schools are still putting up a variety of shows, according to Felton.

“Business was down a little bit the first school semester, but we are still trying to work out situations with promoters to get the economic condition,” he says.

Artists, says all of his acts are aware of the inflation, noting, “Book bookings are really scarce these days and part of the reason is too many agents think that they can sit by a phone and wait for them to ring. They just don’t realize that this is a buyer’s market and not a seller’s market. You’ll get killed if you don’t realize it.”

“March is the month that will de- cide the direction for the rest of the year,” Felton says. “We’ll say what direction that will take.”

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July 25, 1975, BILLBOARD
The World's Music Company.
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You'd think that starting an international music company would be an easy thing, since we've all heard about music being a common language and universal in its appeal. But it doesn't turn out to be simple at all.

While it is true that music of all kinds has a universal appeal, the differences, sometimes subtle, between countries can be radical in terms of audience acceptance. Even classical music is susceptible to national prejudices in terms of performances. For instance, England, which I consider to have possibly the greatest music audiences, for some time had strange anti-English prejudices. By this, I mean, they were apt to prefer German music played by German conductors, pianists or violinists. Italian opera by Italian singers. French music by French pianists, etc. And for a long while, the serious British musician or performer was often viewed with a certain disdain. Until the Beatles, I believe this was also rather true in popular music. With the Beatles we had the strange phenomenon of seeing what was originally an indigenous Rock American style presented as an English art form. All of this is amusing, and it's a pity that it is true. Nothing is really easy in the record business (unless you exclusively produce hits) and starting up internationally was no different.

However, once we got going at CBS Records we moved along with the speed of a foreign car—say, a Massaratti or an Aston Martin. For the reasons above, I determined from the outset that we would, whenever possible, be national companies in the countries in which we were doing business. This meant adopting not only the mores and language of a country, but also its musical taste and styles.

Reaching that philosophical decision was fine, but creating each of the national companies was another matter and this in itself was a problem. For instance, in the early days, Norman Adler, then Harvey Schein, (who was particularly active in establishing many of our local companies), and now Walter Yetnikoff. These men (and I think I ought to include myself), worked very hard and were the ones who shared the very difficult task of start up.

Among some who considered following this pattern, I would advise them that it is a long and arduous, if thoroughly satisfying, job. We had an enormous advantage in having at our disposal an imposing and important catalog of both popular and classical music and this obviously was a great factor in our successful ventures. Our new companies opened up a worldwide market for our United States product which had never before been presented satisfactorily through licensees or other distribution agreements. This is not to criticize those who held the licenses; circumstances are simply different, particularly in the kind of relationships that are developed with one's own overseas managers who have a clear understanding of our objectives and our products. But more important than all of this was the factor of our establishing companies which were representative of the countries we were in. This was a philosophy shared by all of the CBS overseas managers and by management in New York.

A very important element, obviously, is communication; communication not only between countries but between those countries and the home office. For this purpose, it does not hurt to have some languages other than English on hand. For my own part, at one point, I went so far as to try Japanese. I did get some knowledge of it, but never enough to really convey a subtle idea. But then it doesn't hurt to know how to say, 'Help!' in Japanese, particularly when the bath water gets too hot. I remember another moment in Belgium when the wife of one of our associates with whom I traveled said, 'I believe, of showing me the depth of her knowledge of the English language, turned to me with an engaging expression and said, 'You are dull!" I was a little taken back by her question, but said, 'Yes, of course, but how did you find out so soon?'

I later surmised what had happened. She probably had reread through a dictionary—possibly "flamboyant!"—and found a synonym for "tired" as being the word "dull." Since I had traveled most of that day, I didn't mind the description at all and in fact did feel pretty dull.

On the other hand, foreign languages are not always necessary. Harvey Schein did not know Japanese and did a brilliant job of putting together our 30-50 company with Sony. Nor am I, under the impression that Walter Yetnikoff either, speaks a fluent French or Italian, but he is equally brilliant in his dealings with those countries along with others. His advantage may come from the fact that his English has a certain universality about it.

Obviously, I have not mentioned all of those who have been such a great help in establishing the CBS International Division but such names as Peter de Rougemont, Manuel Villarreal, Dick Asher, Rudolf Wepfer, Jacques Souplet and many others should be recipients of any bouquets that are being thrown.

I think for all of us, any part of the record business is fun. When it becomes international, it is even more fun. Finally, it is in the exchange of ideas whether musical or business, that we find the material for a continuing growth of our business around the world.
The lines of communication carry talk about a star on tour or a late tape shipment, a coordinated promotion poster or a newly acquired publishing deal. The manufacturing procedure just worked out in one of the smaller factories or the thousands of other problems and successes that make for the delightful operation known as record company. CBS, one of the largest record companies in the whole wide world. CBS took aim, direct aim, at the international record market. They hit the ground running. The CBS catalog had been created and introduced in Great Britain and Europe. Goddard Lieberson, then president of Columbia Records, articulated the goals and objectives. CBS would contribute significantly to the musical culture of each country by recording native artists and furthering the international recognition of each nation’s creative talent, and to increase world-wide distribution of repertoire produced by American artists and Columbia Records, U.S.A.

The history of CBS Records is just beginning. In fulfilling its world-wide responsibilities to entertain, to educate and to provide living documents of our time, the new label hopefully shall set a standard in which the entire record industry may take pride.

CBS acquired a taste for the international record market as early as 1946, when it set up its own facilities in Mexico. In 1947, a similar operation was established in Argentina and Brazil and a separate company in Canada. However, a cohesive approach was not adopted until 1956, when Goddard Lieberson was moving into the top post of the organization. It was soon after this that he took the first steps towards setting up a unified international operation by placing Harvey Schein in charge. And the moves overseas have blossomed.

Operations were set up in Europe and other areas and product travelled back and forth from the U.S. to other countries and from other nations to the U.S. The first foreign language original cast albums were recorded, such shows as “My Fair Lady” and “West Side Story.” American recording artists were introduced and reached stardom in other lands—Doris Day, Johnny Ray, Ray Conniff, Mitch Miller, Frankie Laine, Guy Mitchell and the renowned Jazz catalog that included Louis Armstrong and Miles Davis and the gospel sound of Mahalia Jackson. Publishing arrangements were begun that brought “hit” tunes to the States and state-side “hits” to other countries. The taste for foreign relations was accelerated.

Then came a purposeful decision and major changes—unique factors and specific differences that baffled CBS’ involvement in the international market.

The turnaround began about 10 or 12 years ago. Though CBS was established in a limited number of Latin American countries, major growth was anticipated across the rest of the world, and particularly in Europe and Japan. Walter Yetnikoff, now President of CBS International, decried the long-range planning made on a haphazard basis.

First, it was decided that business would be managed through CBS International subsidiaries, instead of the alternative of licensing at high royalty rates or high guarantees. That licensing program would have been the more usual and would have assured immediate return but it would have eliminated the move toward a direct distribution system. That decision meant, too that, we would establish a physical

presence—our own factories, warehouses, offices and buildings and studios.

Second, local product would be developed in each local market as subsidiaries were created. Our companies would become much more than mere distributors of American output. Additionally, there would be creative recording activity in each territory. The measure of opportunity and massive potentials in international trade became obvious. In 1965, to take full advantage of the skyrocketing record business, the CBS / Columbia Group was established. Goddard Lieberson was elevated to the presidency and CBS records International became a separate and co-equal division of the Group under the leadership of Harvey Schein, with status on a par with the Columbia Records Division.

Schein, now President of Sony / America, is most proud of the achievements and growth of the CBS International company. He recently reflected on those times: “To fully utilize the assets and prowess of the American company, we felt a network of CBS companies around the world would give us control of our own destinies and help us properly promote our products. We also wished to extend our expertise from the base of the 200,000,000 people within the U.S. market to the 2,000,000,000 people outside our own country. The business risks were great. But the successes, I am certain, were due to the perception and implementation of our organizational ideas plus our feeling that a team of people dedicated to our desire to integrate the world markets and able to execute our plans was the most necessary element for achieving our goals. Their contribution has been magnificently. CBS International was now on its own, with clear decisions as to method and procedure to foster expansion. Four varied plans were followed:

1. Acquisitions were made by purchasing existing companies, then expanding the market by developing local product and promoting the very successful U.S. catalog. The U.K. and French organizations were launched that way.

2. CBS acquired a 50 percent interest in an existing record company and took an option to purchase the remaining 50 percent. When the dynamic U.S. catalog sparked the development of these companies, full acquisition followed. The Dutch Berkelix, Swedish and German organizations were established thusly. There were others.

3. 50-50 joint ventures were entered into with local partners. That is the present structure in Japan and Italy and South Africa.

4. Some companies were started from scratch—in Spain, Norway, and Denmark.

In 1975, CBS has subsidiaries in every continent, with companies ranging from local record market. Further areas of growth have been surveyed and plans begun for the “developing nations.”

The key phrase for CBS International these past ten years is “total service.” It has led to the setting up of manufacturing plants, label and jacket manufacturing, studios, a&R personnel, local marketing expertise and even retail stores. It therefore applies to all aspects of manufacturing, marketing and management. It evolves into the factors of responsibility, reliability and centralization—where artists and organizations find answers and know-how and the certainty of proper handling in distribution, promotion and travel. CBS International is structured to handle all elements of record and publishing activity.

Headquarters is New York, where there are full-staffed departments for Operations (Nick J. Cirillo), encompassing Planning & Development (Benoir De Matteo); Business Affairs (Norman Stollman); Manufacturing (Michi Yoshimura); Classics (Earl Price) and International Servicing (Don Williams). And the other major departments—Finance (John Dolan); in international A&R & Music Publishing (Sol Rabinowitz); and Marketing Services (Bunyi Freund).

The world wide organization branches out from the U.S. Through the acquisition of companies to the subsidiary company. Each regional office is a duplication of the home office apparatus—regional marketing staff, regional business affairs, etc. An artist cannot go to another office to see one of his or her projects. Every office takes care of all his or her problems. Country by country dilemmas are eliminated. The foregoing is the superstructure overlooking the mass of daily operations into the machine.

Local creative freedom, tempered by local understanding, however, is the philosophy that powers each of the subsidiary company. The plan is evidently clear—though CBS International is U.S. owned, only one subsidiary, the U.K. company, is run by an American.

There is a clear-cut philosophy continually promoted from Walter Yetnikoff’s Manhattan-based headquarters—that is, to continue to permit individual companies in each country to operate their own business in an atmosphere of freedom. In individual tastes and national tastes differ from market to market. Therefore, though policy is made in New York and overall management and commercial direction is provided by divisional headquarters, local market executives are determined to be most qualified in understanding the subtle differences in country to country tastes.

Since national tastes vary drastically in each country, so too do distribution patterns. CBS International relays heavily on local management, most familiar with the culture, heritage and musical preferences, to guide the methods of operations.

The last 10 years have seen a mixed galaxy of stars emerge on the CBS International roster. Certain U.S. artists have found great acceptance overseas. Some of them—Bob Dylan, Johnny Cash, Leonard Cohen, Simon and Garfunkel, Andy Williams and Johnny Mathis. Then in the ’70s, these were some who excited people in countries other than their own: Santana, Blood, Sweats & Tears, Chicago, Neile Diamond, Chubby Checker (from the Matlovich Orchestra (led by John Mclaughlin, an Englishman who made it big in the U.S., then in Europe). Albert Hammond (an Englishman who seemed to be the star in the covers of the Philadelphina International artists, especially The Three Degrees.

It works in reverse; too. In the past decade Donavan, Arlo, John Denver, Roger Miller, the Hollies, the Eagles and many more have had “hits” in the United States and two who achieved new success abroad, Johnny Nash and Maynard Ferguson, have been discovered by North Americans because of their overseas renown.

But local stars became local stars in their own countries—discovered and recorded and created by local management be cause of local appeal. The list is much longer than the following: these are only a few of the major stars of their own countries. If you have sometimes some have found success in other areas: Roberto Carlos is a star in Brazil. He is a star, too, in other Latin-American and European countries. Las Vegas, Cecil Welford, Canadian Cadogan in Spain, in Japan, it’s Horiome and Mari Amachi and Moonie Yamaguchi, in Argentina, Jorge Cafrune; in Germany, Costa Cordalis; in Holland, Thijs Van Leer, in Belgium, Shari Dean, in France, Gerard Lenorman, Michel Fugain and Joe Dassin; in Italy, Gigi, Giola Cuntozis, Massimo Ranieri and so many others.

So the interchange continues—communication of ideas, of methodology, of artistic endeavor and successes. The guide lines remain fluid to adjust to the lowering of barriers, to the heightened interests in the vast potentials of the record market. The world grows larger as people reach out for new entertainments, for new values. The world grows smaller as people relate to foreign tastes and gather understandings. New countries open up to trade. Established areas flourish with the infusion of technique and expertise. From day to day, from country to country, the patterns of growth spread irresistibly.

It is a mere decade that CBS Records International exists as a separate entity. From the time of 1965 to the new of 1975, it has more than kept pace with the world-wide eruptions of the record industry, with the cross-pollination of interest and change that has risen for musical understanding in these ten years.

Today CBS International’s operation is so far reaching that certainly no other record company approach or accompanies its scope. CBS, I most U.S. market is beginning to extend beyond licensing arrangements overseas, CBS International is already in control of companies in every major market.

The markets grow richer and deeper. Consumers are wiser, their needs and self-images more complicated and faster changing. Methods and resources and new ways are found to satisfy a restless world seeking pleasure. This dynamic industry is still very young. CBS Records International is committed to stay that way.

On this 10th anniversary, CBS Records International celebrates its yesterdays, its todays and all its tomorrows.
A WORLD OF THANKS
TO CBS RECORDS INTERNATIONAL
FROM THE ARTISTS ON COLUMBIA, EPIC
AND COLUMBIA/EPIC CUSTOM LABELS.

RGUSON: DAN OGELBERG; ART UNKEL: GL GOUL; ALBERT HAMMOND; HERBIE HANCOCK; T:
N: INTRUDERS; THE ISLEY BROTHERS; GEORGE BENES; ANDRE KOSTELANETZ; KRIS KRISTOFFERSON; T.
AMSEY LEWIS; OGGINS & MESSALINA; MAHAVISH RA: MANHATTAN; MANILA; DE PLATA; TAJ
Y: JOHN MATHIS; ROGER MURJOKIJINN; MURRAY MCLAUGHLIN; HAROLD MELVIN & THE BLUE NOTES; MI
BUDDY MELS: MOTT THE HOBBEE; MOUNTAIN; JOHNNY NASH; NEW RIDERS OF THE PURPLE SAGE; A
LAURA NELSON: THE O'JAYS; BILL AUD: JOHNNY YCHECK; POCO: RAIDERS; BOOTS DOLPH: RED
ON: CHAIR LICH: TOM RUSH; CANTAN: BOZ SCAGGS; EARL SCRUGGS; EARL SCRUGGS AND THE ELLIS SCRUGGS REV.
JL SIMON: SLY AND THE FAMILY STONE: BRIAN SPRINGSTEEN; STEPPENWOLF; BYRA STREISAN.
AMS: ED WINTER; JOHN WINTER: TAMMY THENETTE: PINCHAS ZUKERMAN: ASEL SHWILL: YNN ANI
FF BECHERONARD BERNST: N: E. POWER BIGGS: BLOOD, SWEAT & TEARS: BLUE OYSTER CULT; BO
ILEZ: DAVID BROMBERG: THE BYRDS: VIKKI CARF: JOHN CASH; CHICAGO; LEONA D COHEN: RAY C
S: PHIL: ENTREI NT: DAVID ESX: PERCY FAITH: MAyna D FERGUSON; DAN OGELBERG

New Riders of the Purple Sage is a registered trademark.
Yetnikoff Confident
CBS Intl. Will Meet
Challenges of Future

“Our goal is to become
the super record com-
pany of the world.”

By JIM MELANSON

Hardly a day passes in the average work week of Walter Yetnikoff that dozens of in-coming overseas telephone calls, telex wires, memos or artists’ problems don’t require some sort of action on his part—if it just a suggestion for a subsidiary to consider following or a hardfast policy decision with few op-
tions.

While some of the decisions coming from his 3rd floor office in CBS “Black Rock” building in New York may prove to have immediate impact on the international record market, many are geared to keeping the flag flying activities of one of the world’s largest record companies well-oiled and functioning fine.

That’s the way it is when you’re president of CBS Records International, now in its 10th year of operation as a division of CBS, Inc.

Yetnikoff, who joined the division as executive vice presi-
dent in 1969 and who had led CBS Records International dur-
ing its greatest growth period, is now enjoying his fourth year as divisional president, is extremely pleased with the present state of affairs at CBS International and is cautiously optimis-
tic about the forecasts for future growth.

Says Yetnikoff: “The era of setting up the division’s world-wide machinery is really done. We have accomplished what was originally planned in terms of operating apparatus. That means, of course, that additional changes won’t be made in organizational makeup. As share of market continues to grow for the division, notably in Europe, it will require a definite strengthening of existing staffs.

“More important now, though, is that our goal is to become the super record company of the world,” he says.

With the “business” of making a business already almost complete, Yetnikoff feels that CBS International, during the next decade, must direct more and more attention to the artistic side.

While he admits that it’s “hard to lay down rules any more”—mainly because of the constantly changing economic and political situations around the world—Yetnikoff freely states that it’s his belief that CBS International has “a big leg up on the competition, especially over those firms just now looking to increase their international involvement.”

The 10 years of CBS’ existence as a division have not passed without some valid lessons learned and Yetnikoff, remembering the fledgling years of his division, says that it’s his policy to “encourage people looking to get into business overseas to use our facilities, namely factory capabilities, tracking and warehouse space. It was done for us when we were first getting started, and I don’t see any reason why we wouldn’t do it for some other label.”

Closer to home, Yetnikoff explains that the division will be making “major efforts” to acquire and break new talent. The implementation of this policy will be fourfold:

- To continue the breaking of U.S. talent in markets around the world.
- To place a greater emphasis on local talent in each subsidi-
yary’s region. The optimum to be reached would be to have a 50-50 sales ratio of locals to actual talent in each market.
- To find and develop local talent whose musical validity extends well beyond their own national boundaries, including foreign artists viable for the U.S.
- To go after interested artists who, although they might be on a competitor’s label in the U.S., are not signed for world-wide rights. The results here have already paid off, as just this past month CBS International signed songstress Melanie to a contract covering territories outside the U.S.

“The reason for this,” says Yetnikoff, “is simply that most companies are not set up to the extent that we are, and, as such, just can’t give the artist the same concentrated effort around the world.”

He does say, though, that the division would hardly ever sign an artist for less than all of Europe.

Why this increased emphasis on talent?

“As markets around the world won’t be growing as they have in recent years, it’s going to be a harder road for us to travel. What we will have to do is increase our share of market in various regions, and having the best talent is obviously the only way to do it,” says Yetnikoff.

Another valuable tool in the CBS arsenal is its network of manufacturing and distribution facilities. And, again through solid planning and experiences during the last 10 years, CBS International’s position today is excellent when it comes to meeting product demands.

According to Yetnikoff, the division will continue to develop its capabilities in this area. In fact, major steps have already been taken to expand facilities in the U.K., Japan and to further modernize those in Mexico and Brazil.

Aside from the obvious differences between running an international company versus a domestic operation—like fluctuating currencies, cultural differences and plain distance be-
tween cooperating parties, Yetnikoff sees the international market as possibly more demanding. “For example,” he says, “overseas you have to keep a much closer relationship with retailers than in the U.S.”

“Why?” Well for one thing, they are a lot stronger within their own markets, which tend to be smaller than in the U.S. Also, there is little discounting overseas, and distribution systems tend to be a lot more direct, without large sub distributors in-
volved. And, because of this, dealers tend to carry more weight with both consumer and manufacturer,” says Yetnikoff.

As for whether CBS International would turn towards retail-
ing in Europe, Yetnikoff replies: “We’re not adverse to going into retailing but, at the same time, we’re not prepared right now to make the move in a large way. We may never make the move, but it’s not a foreclosed issue.

Nevertheless, though, is the fact that CBS in Canada has been involved in running a retail operation for four years now. Rated as a “success” by Yetnikoff, the chain has 13 outlets and a number of franchised locations. There is also a retail op-
eration which services hundreds of Canadian outlets.

Judging from our Canadian experience, one of the motiva-
tions favoring retailing, aside from sales, is that it gives the label direct contact with customers and thus a finger on the pulse of the buying public.” He says that he also views a retail-
ing operation as a “good source for talented personal look-
ing to work for record companies, who otherwise could not get in the door.”

Turning his attention to the employees in the CBS Interna-
tional family, Yetnikoff says: “I think that overall we have outstanding people throughout the world. Most of our success story is due to their dedication, involvement and profes-
sionalism, the greatest asset we have. Above all, though, they are very human and very decent people.

“I hope that we’ve created an atmosphere for them to grow and to take on additional responsibilities. However, we are a very large company, and I’m not always sure that we’ve pro-
vided them with enough opportunities for their sake as well as for ours. Also, we have to avoid becoming too rigid, making sure at the same time that younger people in the organization have the chance to move ahead.

As for what’s ahead for the division itself, Yetnikoff feels that the signs are mostly promising. “South America just keeps growing as a market for us,” he says. Right now, we have about 25 percent of the available market in the top three countries, Mexico, Brazil and Argentina. In Central America we have about a 40 percent share of market.”

“Having a few hits al-
ways helps solve the business problems of the day.”
'No.1 In Europe'—Goal of

1. Taking part in a European financial conference are, left to right, Pat Hurley, financial director, Europe; Claude Chagnon; Peter de Rougemont, vice president, CRI European operations; Michael Adams, CBS corporate director, international money management, Europe; and Alain Levy, staff assistant.

2. Going over plans for upcoming artist tours on the continent are, from left to right, Steve Doner, marketing director, Europe; Peter de Rougemont, vice president, CRI European operations; and Marcus Bicknell, promotion coordinator, Europe.

3. Max Wyngaard, director of operations, Spain, Switzerland, Austria and Belgium.

4. Peter de Rougemont, vice president, European operations, CBS Records International.

5. Paul Myers, international director of classical operations.


7. Norman Block, right, director of business affairs, European operations, and singer John Hammond.
During CBS Records International’s first 10 years as a division, one of its prime objectives has been to become the number one record company in all of Europe. And, helping to guide CBS’ 10-year goal in this area of the world has been Peter de Rougemont, vice president, European operations.

Appointed the first manager of Columbia Records new subsidiary in Buenos Aires in 1963, de Rougemont’s market initiatives prompted the taking charge of the Brazilian subsidiary and all of South America in 1959. In 1960, he was named vice president, Latin American operations.

And, as one of the founding members of the divisional structure of Columbia Records International, de Rougemont, in 1963, shifted headquarters to Europe to become vice president in charge of CBS’ over all European operations, a post he held to date.

Reflecting on the development of CBS’ from his Paris-based offices, de Rougemont explains that the keys to the elements of the region’s growth have been threefold:

1. Completion of the establishment of a network of CBS record and music publishing subsidiaries in all the important markets of Europe.

2. Achievement of consolidated team work by the European subsidiaries, such as communal marketing efforts and centralized manufacturing services.

Tulip, the build up of a multi-lingual staff at CBS in Paris to bind the network together and to crystallize both short and long-term policies, implementing them through the subsidiaries.

Presently, CBS has 12 wholly-owned subsidiaries in Europe and the Mid East—in Austria, Belgium, Denmark, France, Germany, Holland, Israel, Norway, Spain, Sweden, Switzerland, the U.K. and a partnership with Sugar in Italy. In the music publishing division there are Apic Music branches covering France, Belgium, Germany, Austria/ Switzerland, Scandinavia, Spain and the United Kingdom.

While allowing creative freedom to the subsidiaries in the matters of repertoire, it is the policy of CBS International to seek the greatest possible co-ordination and operation in such areas as record pressing, tape duplication, artist tours and promotion. Along these lines, top management from the subsidiaries and the European operations staff meet every two months to accomplish these objectives.

Says de Rougemont: “The centralization of record pressing and tape duplication into two main manufacturing centers in the European Economic Community—one in the U.K. and one in Holland—has provided important economies of scale, especially in the printing of sleeves. There have also been savings on inventories and obsolescence. And, the CBS factory organization and Shorewood Packaging have been able to pass on these advantages to custom pressing clients.

Although the bulk of pressing and duplication for Europe is done in Holland and the U.K., there are also local pressing plants in Spain, Israel, Italy and a small singles factory in Germany.

Turning to artist tours, de Rougemont states that they are “all organized on a national and multi-national basis, with promotional support before, during and after the tours. Artis- and record promotion is carried out in the same way. We also launch new record series on a multi-national basis. For instance, our mid-priced Embassy line started in the U.K., and was projected across the continent with some modifications to suit different markets.”

Where recording is concerned, de Rougemont says that “the subsidiaries are free to use whichever studios they and their clients prefer. When production, though, the continental subsidiaries mostly use the CBS studios because their reputation is the best.”

For CBS International in Europe, the Common Market has naturally engendered both difficulties and opportunities.

Says de Rougemont: “It has enabled us to achieve economies in many areas ranging from purchasing materials and machinery. At five in the morning our Dutch drivers leave Haarlem and deliver several tons of recording tapes to our distribution centers in Frankfurt, Paris and other cities. They then return from France with a cargo of vinyl. Borders don’t exist.”

The advantage, aggravated by the price differentials that exist among the EEC countries, has been the transshipping of product. But even this has its positive aspect.

States de Rougemont: “In Holland, in 1973, the influx of records at low prices from the U.K. and France resulted in prices being adjusted downward. Fortunately, sales have increased, which partly compensated the loss of income. The same is happening in Germany now. The distributors engaged in this fraud have been caught. Let us concern that the German consumer price ratio is now 6 marks for a single to 18 marks for a full-price international album. That must have contributed to the failure of the German singles market to grow.

“Costs and prices will tend to level out over Europe,” de Rougemont continues. “But, our sales forces will have to live with transshipping brought about by variations in exchange rates—until sooner or later we have one currency.

One of the major problems facing an international music company in Europe today, as far as de Rougemont is concerned, is the growing difficulty of breaking new artists. The lack of opportunities for radio and television exposure, coupled with the decline in singles sales, has made it extremely difficult to introduce new acts into Europe.

Even with the growing difficulties, de Rougemont is pleased with CBS’ track record in this area. He says: “We have been extremely successful in breaking a number of new U.S. based acts throughout Europe. Take the Three Degrees for an example. They broke first in Holland, eventually earning gold records there as well as in Belgium, and the U.K. All this before they broke in the U.S. with “When Will I See You Again.”

“Similarly, Europe was first to break Labelle. In France alone, their “Lady Marmalade” has sold over 150,000 units. Also, our continental companies, starting with “It Never Rains in California,” have firmly established Albert Hammond so that today he is one of Germany’s top selling chart artists.

Turning his attention to local talent, de Rougemont continues: “We have had a number of successes with local talent, and I am sure will be clear in reading the subsidiaries’ stories. Presently, CBS has 12 wholly-owned subsidiaries in Europe, with aggregate album sales over 100,000 units and the ships van Leer “introversion” album in Holland with more than 200,000 units sold. Dernier et fils, the country’s population in each case to that of the U.S., it would be fair to say that each LP has sold an equivalent to more than 5 million units on the U.S. market.”

De Rougemont is firmly of the opinion that one of the reasons for the creative vitality of countries like Holland and Britain has been the exposure given to singles by pirate radio stations and by the official commercial and non-commercial radio and TV networks. “It is significant,” he says, “that the countries where pirate stations have shown the greatest growth have been those where opportunities for radio and TV exposure are most limited. And, those countries giving such poor exposure to records are stifling the development of their national talent.”

It should surprise nobody that where product mix is concerned, what is right for one European country may be totally wrong for another. While there are some major international artists like Bob Dylan and Leonard Cohen who find universal acceptance, there are innumerable instances where a smash hit in Stockholm is a massive flop in Stuttgart.

“In general,” says de Rougemont, “repertoire tends to be grouped by cultural and geographical areas. Typically, British and American music, representing as it does the main inspira- tional sources of the pop world, is most widely accepted. German composition tends also to sell in Austria and the German part of Switzerland, French product sells in the French-speaking parts of Switzerland and Belgium, Dutch language product in the Flemish-speaking areas of Belgium, and so on.

“What is certain is that countries like Germany and Holland and the Scandinavian territories are more receptive to foreign product than France and Italy, although even there they are becoming more and more receptive to outside product.

Equally, Latin countries tend to find their own national artists less exportable than, say, the Dutch. But then again, we have sold 300,000 David Essex records in France and Charles Aznavour and Gigliola Cincuetti have had hits in Britain last year.

“In fact,” he says, “one of the problems of the last 10 years has been that people have been thinking of growth in terms of money and this has exacerbated the inflationary spiral. But in exchange we get an abatement of inflation, life should be bearable. Those who are flexible and inventive enough to per ceive and change with the times will survive well enough.”

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YOU KNOW WHY YOU'RE SO GREAT, CBS?

IT'S BECAUSE YOUR PEOPLE ARE SMART AND TALENTED. THEY WORK THEIR BRAINS OUT. WE KNOW. WE'RE WATCHING ALL THE TIME.

WE CONGRATULATE YOU.

AND WE'RE PROUD TO BE ONE OF YOUR BIGGEST AND FRIENDLIEST COMPETITORS.
Thanks for making Philadelphia International international.

In 1974, Philadelphia really went international. The Gamble/Huff/Bell sound experienced phenomenal growth worldwide in '74, and we want to thank the good folks who made it happen—the managing directors of CBS Records International:

Argentina: Juan Truden
Australia: A. William T. Smith
Austria: Jaroslav Sevcik
Belgium: Pascal Robiefroid
Brazil: Evandro Ribeiro
Canada: Terence Lynd
Colombia: Carlos Gutierrez
Costa Rica: Guillermo Lopez
Denmark: Soren Nissen
France: Jacques Souplet
Germany: Rudolf Wolpert
Holland: John Vis
Israel: Simon Schmidt
Italy: Giuseppe Giannini
Japan: Norio Ohga
Mexico: Armando de Llano
Norway: Per Jenssen
South Africa: Arnold Golembo
Spain: Tomas Munoz
Sweden: Jorgen Larsen
Switzerland: Yves Helfenberger
U.K.: M. Richard Asher
Venezuela: Victor Manuel Oliver

And a special two-scoop thank you to Walter Yetnikoff, Bunny Freidus, and the whole New York staff of CRI.

Gamble Huff Bell.
The Sound of Philadelphia.
By NIGEL HUNTER

THIS YEAR marks the 10th anniversary of completely independent operations in Britain by CBS U.K., the local arm of CBS International. This independence was preceded by more than half a century of licensing deals whereby Columbia product was marketed in Britain by EMI and its predecessors and by Pye and Philips in turn during the last decade. The latter company (now known as Phonogram) began releasing Columbia records under a CBS label identity in 1963, paving the way for eventual CBS independence two years later.

CBS International picked the small independent British enterprise, Oriole Records, as its vehicle for this new operation. Oriole, named after the singing bird, had been formed in December 1948 by the late Morris Levy, who was in fact Britain's first independent record label activist and had been releasing disks under the Oriole name since the nineteen twenties.

Oriole provided CBS with the complete set-up it required to establish its own independence in the U.K. There were the Levy Sound Studios in business in London's New Bond Street, a pressing workshop which had been put in a converted garage in Aston Clinton in 1946 and was planned to expand to a 30,000 square feet site in nearby Aylesbury by late 1964, and the Oriole Records offices themselves near the recording studios in New Bond Street.

The present managing director of CBS U.K., Dick Asher, has held the post for two and a half years, and the size, scope and current and future potential and importance of CBS U.K. in Columbia's international family was underlined at its sales conference at Eastbourne last year when Asher announced that CBS International had earmarked over £200,000 of capital for expansion of CBS U.K.

The money is being used in doubling the factory footage by additional premises at Rabans Lane, Aylesbury, on the new warehouse and distribution center in Barby Road in west London, and the new office headquarters in Soho Square, to where Asher and his HQ staff will move from their present offices in February or March. The total staff of CBS U.K. is just over 1,300.

"The company has changed through a process of evolution during its ten years of independence and certainly during my time with it so far," said Asher. "Peoplewise we've made tremendous improvements by adding new people to an already excellent staff."

He is particularly pleased about the success CBS has attained in its artist and repertoire activities, which are conducted by two a&R departments, one handling only domestic U.K. acts and the other looking outside the British scene, including Americans.

"We are organized in this separate way to benefit both our U.K. artist roster and international roster and avoid any risk of favoritism for one over the other. Of course, the international department also looks after our U.K. talent, but in terms of service."

"Our success in the artist area, I'm convinced, is due to this approach and philosophy, and we're getting very substantial results with such U.K. acts as David Essex, Mott the Hoople, the Wombles, Sunny, Sailor, Russ Ballard, Colin Blunstone and Argent. We pruned our artist roster, which is now much smaller, and we're much closer to our acts as a result. A&R is one of the most difficult areas in terms of immediate results, but we currently have many fine artists at the developing stage."

March Artists is the agency arm of CBS U.K., and fulfills a very valuable function in close relation and liaison with some of the company's British acts.

"We're in the agency business because it's difficult to get good agency service for new artists," explains Asher. "It's necessary to do it yourself, and the March office is very effective and done very well."

"On the publishing side, April Music is driving with the David Essex Jett Wayne catalog, the newly acquired Neil Diamond catalog, exclusive deals with Mike Batt and Mott the Hoople, and copyrights by distinguished writers such as Nils- son, Laura Nyro, Gilbert O'Sullivan and James Taylor."

The CBS recording studios in Waltham Forest cover an area of 18,500 square feet in contrast to the 1,600 square feet of the old Levy Sound Studios in New Bond Street at the time of the CBS takeover. There are three studios in all, the latest, capable of accommodating 90 musicians, the second holding 25, and the third 15. The equipment comprises Neve mixers and Studer recorders, EMT plates, natural echo chambers, Neumann, AKG and STC microphones. There are ADT and equalization facilities in all three studios, plus full Dolby system. Disk cutting, dubbing and multi-track dubbing facilities are also available.

"The studios are very gratifying," continues Asher. "It's a large complex, and we built a good one in technical terms. The studios are now highly respected, and a lot of people think they're the best in London."

The CBS distribution center in Barby Road became fully functional when it opened in the late 1960's, and occupies 120,000 square feet. WEA, A&M and Magnet product is distributed through Barby Road as well, and the center houses a telephone order department with space for 60 girls, administration and accounts offices, data processing, a canteen, stock control offices for the companies involved, and the storage, selection and packing departments.

The offices and road location in Barby Road is a one-story location with over twice the space we had at William Road, which had an additional disadvantage of being on four different levels," says Asher. "It's well windowed, and I think we're providing a steadily improving, fast, efficient and first-class service for the retail trade."

With the Common Market occupying many minds today in terms of present political and economic and possible future trading benefits on a large scale, CBS U.K. is already well placed and active with regard to links with the European mainland.

"The CBS companies in Europe and throughout the world cooperate and coordinate very well together," remarks Asher. "Naturally we favor the Common Market concept and what it can mean. Any type of tariff restrictions in terms of the flow of records back and forth is a handicap to us."

"We have two big factories in Europe, the one here at Ayles bury and the other at Heerlen in Holland, and there are two smaller plants in Spain and West Germany. They are geared to help one another in the event of one having a particularly heavy volume of work to cope with at any time."

"There has long been a Common Market where artists are concerned, of course. Abba from Sweden, Gigliola Cinquetti from Italy, Birth Control from Germany, Gasolin' from Denmark, Titanic from Norway, Daniel Gerard from France, and Manitas de Plata are just some who have gained acceptance here. It's a source of joy to us that some of our British acts break on the Continent even before they do here, and spread internationally. For instance, Sailor have happened in Holland and Scandinavia and Merlin in Germany, and Mott the Hoople and David Essex have broken big in many parts of the Continent. In fact, we reckon our percentage of success outside Britain with new U.K. artists is higher than anyone else's."

Asher is pleased with progress to date in the tape market, despite a falling off in 8-track cartidge custom which is being experienced by all British companies.

"Tape has been good so far supplementary to records. Basically we're in the software business, and the form we sell it in—disks or tapes—is of relatively minor consequence. Our factory at Aylesbury and our distribution center in Barby Road can provide and handle everything that's wanted, whatever it is."

Asher holds formal staff meetings once a month, and there are conferences and album product, scheduling releases and general exchange of information, while Monday evenings are the time when he gets together with his a&R and business administration team.

"It's an informal place really, but we pride ourselves on being a professional company," Asher sums up. "We don't have any staff stars, and I try to keep a low profile all the time. Sales have doubled and profits quadrupled over the last two years because there are a lot of good people here, and it's getting better all the time. If you're good, there's something for you to do at CBS U.K."

U.K. Wing Marks 10th Yr. of “Independence”
2. Maurice Oberstein, deputy managing director, CBS Records U.K., and managing director, CBS/U.K. manufacturing, catches up on report reading while the phones are quiet for a moment.
3. Allen Davis, left, director of sales and marketing, CBS/U.K., has good reason to smile when David Essex is around—as the young U.K. artist is proving himself to be one of the super-sellers on the English market for the 70's.
4. A session to lay down vocal tracks is about to begin in CBS Studio 3, rarely dark because of inactivity.
5. Producer/arranger Mike Batt, right, fills Walter Yetnikoff in on the latest happenings of his group the Wombles, following their sweep of the U.K. charts.
7. A great deal of the credit for CBS/U.K.'s continued market growth goes to Jack Florey, the company's sales director.
8. Dan Loggins, CBS/U.K. a&r director, working the board at the company's recording studio.
9. Brian Hutchinson, managing director, April Music/U.K.
10. CBS recording studios on Whitfield Street in London.
11. CBS tape manufacturing plant on Rabans Lane in Aylesbury.
12. George Shestopal, administration director, CBS/U.K., keeps the in-house wheels turning with efficiency and an interested attitude.
13. George Ridnell, financial director, CBS/U.K., makes sure the books are in proper order.
To C.B.S.

The family of music

We Love You & Your Hits

Best wishes for continued success from the family of K-TEL INTERNATIONAL
The hot one: CBS (UK)

No record company in the world is growing like we are.
We're breaking acts for Britain and for the rest of the world.
Mott the Hoople has become an international superstar.
David Essex, the new British rage, has already had a Number-One American single.

Sailor is as hot in Scandinavia and Holland as it is here.
The Wombles have mesmerized the U.K. with the biggest and most complete promotion ever to hit the Isles.

We're also breaking American acts—"When Will I See You Again" by The Three Degrees was Number One in Britain before it was even released in the States.

With our tremendous growth in the last years we've built new studios, new warehouses and new administrative offices.
We've got the best distribution system in the entire United Kingdom.
And now as far as our growth is concerned, there's no end in sight.

The United Kingdom's Music Company.
CBS Records (U.K.)
Visiting London?
-then do it in style

Hire your luxury car from Wogen Luxury Limousines - the C.B.S. motoring people.
Drive in the finest cars of the world: Rolls Royce, Daimler and Mercedes.

Please send me full details and hire tariffs.
Name
Address

Mail the coupon for more details and hire yourself the best there is.
Wogen Luxury Limousines, 17 Devonshire Street, London W.1. Telephone: 888 6723

Congratulations to CBS International on ten years of success and here’s to the next ten with even more success.
Roger Greenaway
Harry Barter
Sandra Brooks
COOKAWAY PRODUCTIONS
This is Mike Batt...

so is this...

They both thank CBS Records for helping to clean up in '74, keep on Wombling!

Love from Batt Enterprises Ltd
HAPPY ANNIVERSARY TO CBS RECORDS INTERNATIONAL...

From one of the candles on your cake...

HALLMARK BUDGET RECORDS AND TAPES FROM PICKWICK INTERNATIONAL INC. (GB) LTD

THE HYDE INDUSTRIAL ESTATE, THE HYDE, LONDON NW9 6JU. TELEPHONE: 01-205 5456/60
TELEX: 922170 (PICKWICK LDN), CABLES: PICKREC LONDON NW9
HAPPY BIRTHDAY

CBS RECORDS (U.K.)
and
CONGRATULATIONS
ON TEN YEARS OF SUCCESS

We’re proud to have been associated with your biggest ever selling single
'GONNA MAKE YOU A STAR'

PLUS THOSE OTHER HITS

ROCK ON
LAMPLIGHT
AMERICA
STARDUST

NOT FORGETTING THOSE ALBUMS

ROCK ON
DAVID ESSEX

FROM ALL AT

David Essex Promotions Ltd
ROBERT PATerson and
INTERNATIONAL ENTERTAINMENT LTD.

Congratulate CBS Records International on their Tenth Anniversary and look forward to another Decade of close association with the Family of Music.

We have been proud to present these artists on your label:

**CHICAGO**
**CHARLES MINGUS**
**MILES DAVIS**
**LIZA MINNELLI**
**ITS A BEAUTIFUL DAY**
**MANITAS DE PLATA**
**DUKE ELLINGTON**
**IVAN REBROFF**
**FLOCK**
**SANTANA**
**BENNY GOODMAN**
**PAUL SIMON**
**MAHALIA JACKSON**
**IGOR STRAVINSKY**
**KRIS KRISTOFFERSON**
**ANDY WILLIAMS**
**TAJ MAHAL**
**JOHNNY WINTER**

For nine of your ten wonderful years we have been associated with CBS Records International.

Heartiest Congratulations

RECORD SPECIALISTS LTD.
1 Torrington Road
Kingston, Jamaica

Serving the entire Caribbean

MEL BUSH
Presented
ON TOUR

DAVID ESSEX
SANTANA
MOTT THE HOOPLE

THANKS TO CBS (UK) - THE FAMILY OF MUSIC - FOR ALL THEIR HELP.
We are proud that we are a part of the CBS music family!

Congratulations for CBS international success!


SUZY RECORD PRODUCTION
Zagreb, Yugoslavia
The first releaser of SQ records in Yugoslavia

Congratulations
CBS Records International
on Ten Years of the Best

Carlton Music Corporation
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Hannibal
specialist printers to the recording industry congratulate CBS on their Tenth Birthday

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Letterpress Division: Pinfold Road · Thurmaston · Leicester · England Tel: Syston 5413 (053-723) Telex: 34627
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CBS/SONY: Successful U.S.-Japanese
Example of Cooperation

By HIDLO EGUCHI

TOKYO—As CBS Records International enters its 10th year as a division, the CBS operation in Japan will be observing its seventh year as a joint recording venture with the Sony Corporation of Japan.

Already, CBS/Sony, led by its president Norio Ogha, has made a name for itself in Japan that is worthy of its world-famous parent organizations. In itself the short history of CBS/Sony in Japan’s 65-year-old recording business is a success story, a story that will be told for years to come as a success example of American-Japanese business cooperation among international joint ventures of all kinds.

And what’s the reason for CBS/Sony’s unmatched success? As a matter of fact, there are several reasons for Japan’s rapid development in stereo music. One is the powerful combination of CBS international recording artistry and Sony’s comprehensive repertoire and Sony’s wide distribution system. This is a phenomenon that has never been seen in stereo music.

According to Music Labo, the Billboard Publication Inc.’s Japanese trade weekly, CBS/Sony has the most artists and repertoire among the weekly’s Hot 100 singles and albums. The top international artists (label in brackets) include the Three Degrees (Philippa International Records), Neil Diamond (CBS/Sony); Michel Polnareff (CBS/Sony), Alain Chamfort (CBS/Sony), Albert Hammond (CBS/Sony); Paul Simon (CBS/Sony) and Françoise Hardy (CBS/Sony). Also, the top Japanese recording artists from CBS/Sony on the Music Labo charts include Hiroi Goh, Mordey Yamaguchi, Soni Minami, Mike Amachi, Myoko Asada (CBS/Sony) and the Four Leaves. All of these artists are in Japan’s Top 30 compiled for Billboard’s “Talent in Action” (December 28, 1974), covering a period of one year in Japanese recording sales.

In other words, all of this record company’s major labels—CBS/Sony, Philadelphia International Records and Epic—are represented on Billboard’s charts, week after week, month after month, year after year, despite the proliferation of record labels in Japan. What’s more, through CBS/Sony other labels are getting more exposure than ever before. They include Blue Sky, Gamble, Golden Gleece, Kirshner, Monument, Mums, T-Neck, Tommy and Windfall. Also Savoy and Track.

International artist contracts with CBS/Sony include Sergio Mendes (Vento International), Michel Polnareff (Disc AZ & Atlantic Recording Group) and Françoise Hardy (Hyppopotamus & Warner Bros. France).

Although CBS/Sony is a small company compared to the parent organizations, it thinks big. Its record sales and artist promotion are mounted on a scale unprecedented in Japan. The whole company takes part in promoting and selling international recording artists. In present, all of the company’s Japanese staff are busy implementing promotion and sales ideas for a score of international recording artists, some of whom are famous overseas but unknown to Japanese music lovers.

Among the “new” international recording artists are Blue Oyster Cult, Ray Conniff, Dallion & DuBarry, Maynard Ferguson and Bruce Springsteen, all from Columbia U.S.A.; First Choice, Terry Jacks and Melissa Manchester from Bell; Argent and Charlie Rich from Epic U.S.A.; Gerard Lenorman and Joe Dassin from CBS/France. Also Chris Hinze (CBS/Holland), Pooj (CBS/Italy), David Essex (CBS/UK), Harold Melvin & the Blue Notes (Philadelphia International Records), the Construction of U.S.A., Derrick (Blue Sky), Kris Kristofferson (Monogram) and Steppenwolf (Mums).

According to CBS/Sony the 1974 top hit albums in Japan are Yuki Call, Alain Chamfort, Nei Diamond, Earth, Wind & Fire, Loggins & Messina, Dave Mason, MSFB, Mott the Hoople, the O Jays, Billy Paul, Barbra Streisand, the Three Degrees and Edgar Winter and Johnny Winter.

Also, CBS/Sony says, the all time top hit albums in Japan are Brick, Dichter & Apice, Blood, Sweat & Tears, Chase, Chicago, Caravelli & His Magnificent Strings, Miles Davis, Donovan, Bob Dylan, Percy Faith, The 5th Dimension, Garfunkel, Albert Hammond, Herb Alpert and Françoise Hardy, John McLaughlin (Mahavishnu). Sergio Mendes, Mountain, the Partridge Family featuring David Cassidy, Michel Polnareff, Santana, Paul Simon and Françoise Hardy, & the Family Stone, Tito Puente, P Bolt, Weather Report, The Who, and Andy Williams.


Of the more than 260 quadrophonic records released in Japan to date, CBS/Sony accounts for 224 selections (as of Nov. 21, 1974) comprising 13 international labels, 63 classical and 48 domestic recordings. The American Japanese company’s policy is to release all albums in SQ just as soon as the matricated quadrophonic master recordings are available, thus eliminating a double inventory of SQ quadraphonic records and conventional stereo discs. In addition, all CBS/Sony recordings of live performances in Japan are made in SQ quadraphonic.

All of the SQ quadrophonic records are compatible with the four channel home stereo sets and conventional stereo record players being manufactured in Japan. And about 60 percent of the 30 million Japanese families own home stereo sets, millions of them manufactured by the Sony Corporation of Japan. Reused by comparison of the SQ quadraphonic system with conventional stereo sets as well as four channel rigs, Japanese music lovers feel that it is safe to purchase CBS/Sony records by artists and repertoire. The SQ quadraphonic system was announced in January 1970 by CBS/Sony. On June 21, 1970, CBS/Sony introduced its first line of complete stereo systems, SQ decoder and SQ decoder with amplifier for the two rear channels, as well as rear speakers for existing home stereo sets. The Japan Phonograph Record Association and the Electronic Industries Association of Japan adopted the SQ quadraphonic system as standard in April 1972.

Parallel with the ever-increasing sales of SQ quadraphonic records in Japan, the Japanese musical tastes are shifting toward stereo systems. Some of the hi-fi music cassettes from CBS/Sony are being written on Sony’s new “Duad” ferric-chrome tape which offers higher densities than other formulations. CBS/Sony “Duad” stereo cassette music tapes were released on Feb. 21, 1974, of six them classical and four international pop albums. All tapes carry the Dolby noise reduction system for all prerecorded music cassettes.

Besides the availability of top artists & repertoire from CBS/Sony, the Japanese public are well aware of the success: Japanese record dealers also say, is its centralized warehousing and distribution system. This streamlined system comprises a central warehousing complex at the Shizuoka Plant and seven distribution centers in Japan’s most densely populated cities, namely Tokyo, Osaka, Nagoya, Fukuoka, Sapporo, Sendai and Hiroshima. In these and other Japanese cities, independent jobbers handle the warehousing and distribution with their traditional expertise.

This warehousing complex is located near the Tomei Expressway, which connects Tokyo, Osaka and Nagoya, the “big three” metropolitan areas of Japan. In these three built-up areas alone, 26 percent of the country’s total population is concentrated. The Tokyo distribution center also handles CBS/Sony’s shipments of phonograph records and music cassettes to the big cities of Yokohama and Kawasaki adjacent to the capital of Japan. Likewise, the Osaka distribution center takes care of shipments to nearby Kyoto and Kobe. About 70 percent of Japanese people live in the cities. The population of Japan is about 110 million, which makes it the world’s second largest record market.

In the United States, CBS/Sony leads all of the 19 member manufacturers of the Japan Phonograph Record Association. The American Japanese record company was a- ccepted as the Phonographic Industry Federation of Japan, which was established in October 1968, only seven months after the joint recording venture’s establishment. The association’s oldest member is Nippon Columbia, established in October of 1910. It represented CBS Records in Japan prior to CBS/Sony.

Another reason for CBS/Sony’s success in the business of music is the swift delivery of regular monthly releases and repeat orders. For instance, in November 1975, CBS/Sony sold 4,500 retail outlets their cassette catalogs, orders are processed through computerized inventory control and cohesive manufacturer retailer communications. The satisfied Japanese record dealers each month, sometimes inventory control up to Oct. 1, 1969. They also recall that CBS/Sony held its first annual All Japanese Awards for the best jazz albums (Oct. 1969).

Also in retrospect, CBS/Sony introduced its “total purchase” system (cash payment, within 10 percent returns) de pending on CBS/Sony’s many “Distributor’s Associations,” yet managed to make up 665 stores, Aug. 21, 1968, the day of CBS/Sony’s first release.

The joint recording venture, which started out with only 80 employees, now has 859 personnel, including 353 at the Shizuoka Plant, 35 of the CBS/Sony Family Club, direct mail order division.

April Music (Japan) is the outgrowth of CBS/Sony’s publishing division, which was set up in March 1968 with the establishment of a new company, CBS/Sony Music Publishing Co. Besides producing new music for the Four Leaves and other Japanese recording artists in the CBS/Sony stable, it has published the (Michel) Polnareff Song Book, which is a Japanese best seller for the French singer.


As “Tats” Nozaki, CBS/Sony’s international manager, at the company’s spacious new Tokyo headquarters, “We have an international label, artists, repertoire, recording facilities, overseas sales office in Tokyo, Osaka, Hiroshima. The French market is unique, but we have the know-how.”
CONGRATULATIONS
CBS RECORDS INTERNATIONAL ON THE OCCASION OF YOUR TENTH ANNIVERSARY

From Licensee for Malaysia and Singapore

HUP HUP SDN. BHD
232, SERANGOON ROAD
SINGAPORE, 8 MALAYSIA
In the world's second largest record market, we've created a monster.

CBS/Sony, sired by:
Sony — an internationally famous corporation with an unparalleled local expertise and knowledge of the Japanese market;
CBS — a catalogue of music and artists unparalleled in the world.
The child prodigy: CBS/Sony Inc. Since year one in 1968 we have grown with mind-boggling speed and efficiency. Today our list of hit artists reads like a who's who in the world.
There's Chicago, The Three Degrees, and Paul Simon from the United States. There's Caravelli and Michel Polnareff from France. From Italy, there's I Pooh; David Essex from the U.K.; and Trio Los Panchos from Mexico. And our success with Japanese artists has been nothing short of enormous.
We have also developed a publishing arm, April Music (Japan) Inc. We have a record club, CBS/Sony Family Club. And our enormous pressing facility, CBS/Sony Records Inc.
The Japanese market is second only to that of the United States. It is large and varied enough to support Japanese, French, American, British and Dutch artists, as well as classical music and jazz.
Clearly a very special company was needed here. CBS/Sony was the answer.
Canadian Records of Canada Limited, long an integral part of the CBS International subsidiary family, has just celebrated its 20th anniversary with the finest year in its history. Its first general manager was Robert Parepo, who saw it grow from a pair of small offices and one warehouse into a fully integrated recording organization. Its modern headquarters in Don Mills, Ontario, comprises over 100,000 square feet of office, warehouse and factory space, including a 1970 automatic pressing and tape duplicating facility.

In addition to its four distributing branches, the company operates a national network of six sub-distributing service centers under the name of All Records Supply Company. The firm's business interests also extend into a most prominent national chain of retail stores, A&A Records.

Still another of its enterprises is a partnership in Shorewood Packaging Corporation of Canada Limited, a business which accounts for close to half of the jackets fabricated for the Canadian record industry.

Quite a success story the past 20 years! From an original staff of fewer than 50 persons in 1954, this group of CBS-operated businesses has today reached a point where it now employs a working force of 834 people.

The president and general manager of Columbia Records of Canada is Terry Lynd, a 45-year-old native of Whitby, Ontario. He came to the company in 1961, and was financial vice president during his early years. Later as executive vice president with the late Fred Wilmot, he was instrumental in conducting the company's program of expansion into rack-jobbing and retail operations. Following a two and one-half year interval as vice president, finance, with Famous Players, Canadian cinema corporation, Lynd returned to the CBS company in 1973 as its chief executive officer, and its first Canadian-born president.

In a recent development at Columbia Records of Canada, a completely reorganized structure of the a&R department was announced, and it appears that the company, which has long been considered a "sleeping giant" in the area of domestic talent development, is awakening to a new dawn of effective cultivation of their current Canadian artist roster.

Basically, a new management structure for its Quebec company, as well as fundamental changes in a&R activities represent the alterations.

John Williams was appointed to the newly created position of director, CBS Discs, Quebec. In addition to directing the Quebec managers of sales and promotion for all CBS product,
In English or French, Canada is listening to us.
(En anglais ou en français, le Canada nous écoute.)

CBS Canada is a bi-lingual company serving both the English- and French-speaking communities of Canada.

And to do that well, we have developed one of the most completely integrated distribution systems in the entire world.

From start to finish, nothing is missing: we have our own packaging plant (which services the entire Canadian market); our pressing plants do custom work as well as our own; we own the finest rack jobbers of national scope; and we have our own inter-provincial chain of full-line retail outlets.

Of course, all of that would be senseless unless we could put it to work for important new Canadian artists.

Our latest generation includes the likes of Murray McLauchlan, Bruce Cockburn, and Myles and Lenny.

We are also constantly turning American, English and French records into Canadian hits.

After all, that's what our entire distribution network is for:
Making Hits.

Canada's Music Company.
Columbia Records of Canada, Ltd.
Canadian Operation Caps 20th Anniversary

**Congratuations to CBS RECORDS INTERNATIONAL**
On Your 10th Anniversary
Best Wishes for Continued Success

SINCERE BEST WISHES TO CBS RECORDS INTERNATIONAL ON YOUR TENTH ANNIVERSARY

Serving the Canadian Music Industries in the Field of Graphics
In Recognition of the Tenth Anniversary of CBS Records International
We extend our best wishes and sincere congratulations.

CRYOVAC
Canada's leading manufacturer and supplier of shrink films

HAPPY 10th ANNIVERSARY TO CBS RECORDS INTERNATIONAL

Sincere Best Wishes to CBS Records International on your Tenth Anniversary

Kruger Pulp and Paper Limited
Rexdale, Ontario

In recognition of CBS Records International
10th Anniversary
We extend our sincere best wishes.

DIRECTORS & STAFF
Allied Law Stationers Ltd
Letterpress & Lithographic Colour Printers
Congratulate C. B. S. Records (U. K.) on their terrific 10 years of family music
with best wishes to everyone concerned we hope to say the same in another 10 years.

Metro-Graphic Corporation
Toronto
The French Have A Word For It  
--- Success

CBS Disques France, founded in 1963 by the merger of the Columbia American catalogs with that of Odeon Records of France, is as rich in musical tradition as it is in creative energies.

With the label, with a heritage that goes as far back as 1904, has long been a leading force in the continental music market, much of the successes achieved during the last decade can be credited to Jacques Souplet, managing director.

Combining both a legal and musical background, Souplet has long been actively recognized by his peers as an executive equipped with the business skills and a knowledge of music to really make things happen.

Begin with his production of jazz concerts, including the Antibes International Jazz Festival, and move on to his managerial positions with Disques Barclay and COGÉDEP, European distribution operation, and it brings you to his joining the CBS company in 1965—the beginning point of 10 years of a new era of musical excitement for both the French consumer and CBS itself.

Under Souplet's direction CBS Disques has grown to where today it has a combined working staff of some 300 people and an active artist roster of 30 acts.

On that roster you will find such popular French artists as Michel Fugain, Joe Dassin, Gerard Lenorman, Dave, Caravelli, Roland Magdane, Titanic, Martine Le Page, Yves Montand, Regine, Charles Trenet, Vivian, Pascal Delari and Francois Beranger, among others.

Cross sales fertilization of international acts is as active in France as it is in other European markets, and here we find the top CBS sellers to be such acts as Leonard Cohen, David Essex, MFSB, the Three Degrees and Simon & Garfunkel.

Recently, France became the first country to break Labelle.

The influences of French music are far reaching too, being popular in such French-speaking countries as Switzerland, Belgium, and Canada, as well as in the U.S. and the U.K.

Long considered as the artisans of love, the French have always stirred music enthusiasts around the world, not only with their ballads but also with jazz, pop and classical compositions. Love speaks many languages, and when it comes to the message of music the French speak it well.

Quite another message is delivered to retailers around the country— and this time it’s one of fast, efficient delivery of quality product. With offices in Paris and Asnieres and ware-houses in Croth and Asnieres, CBS Disques uses the most modern marketing and merchandising efforts to reach local retailers, wholesalers and rack jobbers year round. Another successful operation for the company is its mail-order service, Club Francais du Disque.

Add up the qualities of professionalism, efficiency, creative sounds and a love of what you’re doing and the answer comes out CBS Disques France!
If only Napoleon could see us now...

Thanks to CBS International, French artists have conquered the world. Marcel Amont, Caravelli, Joe Dassin, Dave, Michel Fugain, Gerard Lenorman, Jean-Claude Malgoire, Manitas de Plata, Yves Montand, Titanic and Charles Trenet have succeeded where Napoleon failed. The world is listening to us.
In Germany we've just had our happiest New Year's in years.

CBS Germany couldn't be hotter. We've got six singles and six albums at the top of our charts. And they come from as diverse a group of artists as you could possibly find.


Santana currently has three hit albums. Neil Diamond, Leonard Cohen and the multi-artist Philly Sound album are also on the LP chart.

And frankly, we plan to keep our success going all year.

Germany's Music Company.
CBS Schallplatten GmbH

Proost en Brandt, Amsterdam, suppliers of the great cardboard for the great CBS record sleeves, congratulate CBS international who have been producing those great records for ten years now.
While there are any number of success stories in the 10 years that CBS Records International has operated as a separate and autonomous division of CBS, Inc., clearly one of the standout company developments during that period is the growth of CBS Schallplatten GmbH—CBS Records, Germany.

CBS originally acquired 50 percent of an existing German distributing company in 1963 and then, in 1965, CBS Schallplatten became a wholly-owned subsidiary. In the 10 years since, the division and CBS Germany have both stood on their own two feet, the company has well kept pace with the division’s growth, providing fertile sales ground for non-German as well as local label artists.

Its headquarters in a modern new office building in Hamburg with branch operations in Berlin, Hamburg and Munich, the company employs some 260 persons, up from 40 people in 1963, and utilizes all the modern day techniques for promoting, shipping, and merchandising products.

With a team of 30 salesmen covering the entire country, there is little chance that a German retailer, wholesaler or rackjobber will go unnoticed when it comes to CBS product. As in the U.S., fulfillment of orders is direct through central and branch warehouse facilities.

Key to CBS Germany’s success story is its managing director, Rudolf Wolpert, appointed to the post in 1969. With the subsidiary since its inception, Wolpert sports a broad knowledge of the company and the local music market, having held such label executive positions as manager, sales and marketing, 1966; director, administration, 1967; assistant to the managing director, 1966; and head of administration, organization and accounting, manufacturing, 1965.

According to Wolpert one of the primary goals of CBS Schallplatten is achieving sales mix of 50 percent local and 50 percent international product. And, early signs are prominent, says Wolpert, as the ratio has already been obtained in recent CBS single chart positions.

Results like that aren’t easy to come by in any market, and Wolpert is quick to credit such CBS staffers as Dieter Eberle, director, local pop a&r; Helmut Callus, sales manager, Helmut Hecht, marketing director; Dagobert Belau, manager, business affairs; Ursula Sturmm, director of operations, central warehouse; and Gerhard L. Maurer, marketing manager, among others, for contributing to the overall effort.

How does that effort translate into actual sales? A few examples:

- In 1970-71, sales ballooned for the label, and during that period artist Danyel Gerard had his “Butterfly” single sell an unprecedented 1.5 million units.
- Also in 1971, a charity record for the Freedom from Hunger Campaign of the United Nations under the patronage of the former foreign minister, Walter Scheel, now president of the Federal Republic of Germany; the president of the Deutsche Bundesstiftung, Annemarie Renger; and the then chancellor of West Germany, Willy Brandt, brought 3 million marks as a contribution for the charity organization.
- In 1974, sales increased substantially, and such local acts as Costa Cordalis, Paola, Tina York, Henri Valentino and Johanna von Koczian were broken on national charts.

According to Wolpert, last year’s efforts also produced strong chart action for such international artists as Albert Hammond, the three Degrees, Richie Rich, Art Garfunkel, the Wombles, Chi Coltrane, MFSB, Leonard Cohen, Neil Diamond, Santana and Gigola Cinquefigli.

Thanks to a creative, well planned marketing campaign, a Philadelphia International sampler LP launched in late summer of 1974 topped the 200,000 by early 1975. Presently, the top 7 selling international artists for the label are: Johnny Cash, Leonard Cohen, Neil Diamond, Bob Dylan, Albert Hammond, Santana and Simon and Garfunkel.

On the local side, leading the way in sales are: Wolf Biermann, Birth Control, Costa Cordalis, Mary Roos and Tina York. And of course, there is Ivan Rebroff, the biggest selling local artist in the German company’s history who has sold enormous quantities in France, Canada, South Africa, Australia and elsewhere.

With quite an extensive artist roster of its own, plus a constant flow of touring CBS acts from the U.S., the U.K. and other continental CBS subsidiaries, the challenge to CBS Schallplatten’s promotional, creative services and press/publicity departments can be great. But, then again, the extent to which artists do want to perform for the German market is just another sign of respect for the actual potential of the region.

CBS is well geared in this area, though, to meet practically every demand it might face. Promotion efforts are geared to cover radio and television, discotheques, consumer trade and publications, and local retailers. In addition to the home office marketing, promotion and publicity staff, there are press and promotion offices in Hamburg and Munich.

Oftentimes, new talent with the most extensive record signing from the labels as would a well established act.

New act or star, one of the high points of any artist tour in Germany is definitely an appearance on the national television show “Starparade.” Make this show and the chances of getting your single on the chart are greatly enhanced. As a result of CBS Schallplatten’s promotional efforts surrounding Neil Diamond’s recent appearance on this show, sales of both album’s “Serenade” and “Longfellow Serenade” single doubled within two weeks of the show’s live telecast.

In the area of a&r, the label maintains its main creative base in Munich. Much of CBS Germany’s recent success in the area of local repertoire can be traced to that a&r department, under the leadership of Dieter Eberle, who is personally responsible for recent hits by Costa Cordalis and Paola and co-produced Albert Hammond’s top 5 record “Everything I Want To Do.”

The concept of the label’s a&r staff are three in house producers and three exclusively signed independent producers. Close contact with other important independent local producers is always stressed.

Overall, the success achieved by CBS Schallplatten GmbH during the past decade is a healthy indication of the leadership and creative expertise available to the music industry through CBS Records International subsidiaries. Another good example of the CBS World of Music at work!
CBS/Belgium/Holland: Common Market Firms At Highwater Marks

In 1967, a Dutch, privately owned company named Artone became an affiliate of CBS International, and ever since then CBS' presence in Holland has been marked with nothing but sustained growth and market leadership.

Under the direction of its general manager John Vis since January, 1971, CBS Grammofoonplaten B.V. Holland has produced such local/international talent as Albert West, Thips van Leer, Chris Hinze, Gerard Cox, and Louis van Dyke and, at the same time, has been a key "breakout" market for a number of overseas acts on the continent.

At the same time, the top five selling CBS International artists in the Dutch market are such artists as Simon & Garfunkel, Neil Diamond, Albert Hammond, Santana and the Three Degrees. Marketing and promotional techniques for the label take the usual route, mainly being directed towards local radio and television shows.

After the disappearance of illegal radio stations, Dutch radio has increasingly become more important, as has television. One prime television program to reach in the market right now is a weekly called "Top Pop," on which selections from the top 30 songs in the country are showcased and "bubbling under" tips are introduced to the audience. The Dutch company has recently utilized this show to break new artists—most notably Albert Hammond, Janis Ian, Derek and Cyndi and Labelle.

According to label executives, distribution is direct to dealer, with a separate rackjobbing firm handling certain outlets and mass merchandisers.

The company also runs a record club, and is considerably involved in special products, especially through the introduction of broadcast albums from K-Tel and Arcade.

Along with Vis, a management team of Paul Tetselaar, marketing director, George Bischoff, director, Dutch branch/sales, and Leo Moolenijzer, artists and public relations, helps to direct a current staff of some 156 persons.

A good deal of CBS Holland's recent success in the field of A&R must go to Vis, though, as he has long established himself as one of the premiere directors and producers on the European market, having joined Artone as far back as 1956 as director of air, marketing, promotion and sales.

Through Vis' efforts, it is almost assured that CBS Holland will continue as a leader in the release of jazz, classical and progressive records through the decade to come.

Across the border, CBS Belgium, managing director Pascal Robefroid, became a full-fledged subsidiary of CBS in 1965. Prior to that, the company acted primarily as a CBS licensee. Under Robefroid, the company has developed a substantial artists roster, including such acts as Sharif Dean, Claude Neefs, Connie Neefs, Ann Michel, Jo Destre, Doctor Down Trip John Lundstrom, Jef Cassiers and Theo Van Den Bosch, and through a sales force of eight persons has managed to generate healthy sales not only for local acts, but for more than several other artists from the U.S., the U.K. and Europe.

1. John Vis, veteran producer and general manager of CBS/Holland, ranks as one of the leading industry executives on the continent today.
2. Pascal Robefroid, managing director, CBS/Belgium.
3. Frank Devoes, CBS/Belgium label manager, takes notes while a field report is given to him over the telephone.
4. John Vis, left, presents Albert West a gold award for sales of his "Golden Best Of Albert West" LP.
5. George G.M. Bischoff, director, branch sales, CBS/Holland.
6. One of Holland's favorite artists, Thips van Leer "works out" on the flute.

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Key personnel at the international manufacturing and service center in Haarlem pose for a group shot. Pictured, from left to right, are Tom Liewes, manager, personnel department; Gerry Vacher, executive assistant; Joop Niggebrugge, technical manager; Wim Ariens, director, international service center; Peter Bouwens, general manager of the facility; Jan Souverein, plant controller; and Gerrie van Schie, printing manager.

**A Message From a Pressing Plant**

*CBS Holland*

CBS International is celebrating its 10th birthday, and for everybody involved with the American record industry this will definitely be self-evident, but we in Holland have a feeling that CBS International, just like CBS Inc., has always been there.

This is because it was only in 1966 that CBS decided to purchase a 50 percent share in a local record company in Holland, and as a consequence CRT and CBS are the same to us. Things started in 1966. The first investments were made, and the operation became larger and so did the production and the sales in the Benelux countries.

The great break-through came, though, in 1969, after CBS decided to take over all remaining shares of the original owners.

In fact, if CBS had not become the owner of this local business, it would have been most likely that it couldn't have existed for very long.

For us, the "junior employees" at the time, this change of ownership came just in time. From the very beginning, CBS Holland has always been there for us, so that to speak we are astonished that "we" have existed only 10 years.

Nevertheless, we are proud to be part of CBS International, in which we believe and to which we very much would like to contribute to towards further and fast growth of CBS International in Europe.

Would you like some facts about our operation? Here they are:

We are responsible for the manufacture of a significant part of the local production of Germany, France, Belgium, Holland, Denmark, Sweden, Switzerland and Austria—in addition 40 percent of our production is sold to "third parties."

We are completely self-supporting, which means that we manufacture the finished product from master-tape and color slides in our own factory.

The pressing plant manufactures millions of LPs; the printing plant even more LP sleeves plus labels, inner sleeves, posters and other printed matter.

Our cassette plant, started in January 1974, has already supplied more than one million units to the European market.

Our trucks deliver product made in Holland all over Europe. And last, but not least, there is our international warehouse, with an average stock of about one million units, from which all CBS countries can continuously obtain their requirements.

We too are celebrating 10 years of CBS Records International as a division! In those 10 years a small local record plant with only 65 employees and slim chances for survival, has developed into an important Dutch industry with favorable prospects for the current 420 employees working there.

Peter Bouwens, general manager, international manufacturing and service center, Haarlem; Tom Liewes, manager, personnel department; Gerry Borst, manager, product planning; Bas Markensteyn, manager, cassette manufacturing; Gerry Vacher, executive assistant; Joop Niggebrugge, technical manager; Wim Ariens, director, international service center; Jan Souverein, plant controller; Gerrie van Schie, printing manager; plus 411 more people.

It may never have occurred to you how many records are sold in Holland. But we've given it a lot of thought.

In our small, happy country we've had album sales of over 200,000.

We did that with our Dutch artist Thijs van Leer.

We've also broken many major American artists in Holland.

We did that most recently for The Three Degrees.

We've got a major Dutch artist roster including Thijs, Louis van Dyke, Rogier van Otterloo, Chris Hinze, Albert West, Pim Jacobs and Rita Reys.

We've got one of Europe's most famous producers, Ruud Jacobs.

And, of course, we are also breaking records from all over the world...all in our little country.
CBS works wonders all over the world.

Our artists thank you.
We thank you.

Italy's Music Company.
CBS-Sugar
Progressive Management Sweetens Italy’s Sugar

1. Ladislao Sugar, founder of Sugar Records and president of CBS/Sugar.

2. Piero Sugar.

3. Discussing CBS/Sugar’s market stance are, from left to right, the company’s three “central” general managers—Sandro Giannini, Franco Crepax and Andrea Porta, international manager; Andrea Gian Borasi, general manager; Giuseppe Gianinoti, CBS/Sugar’s recording manager; and Ermenio Tabarelli, CBS label manager.

4. CBS/Sugar’s international department is staffed by, from left to right, Gian Borasi, UA label manager; Johnny Perla, international manager; Andrea Gianinoti, MCA label manager; and Ermenio Tabarelli, CBS label manager.

5. Messaggerie Musicali’s general manager and the company’s sales manager, Mario Paroli, talks over distribution plans for CBS/Sugar product.

6. Italian singing star Gigliola Cinquetti at work in CBS/Sugar’s recording studio.

If you were to trace the origins of today’s successful CBS-Sugar Records operation in Italy, your efforts would bring you back to 1957 when a small independent recording company, Compagnia Generale Del Disco, was purchased by the Sugar family.

With progressive management on its side, CGD soon became one of the leading labels in the market, featuring an artist roster of almost 100 percent Italian talent.

But then, even with a strong sales record and its local product, market influences almost demanded that the firm enter the international music competition—which it did, once again with a great deal of success.

At the time, Sugar made its move with the acquisition of product to be distributed from such American labels as MGM, Reprise, United Artists, etc.

In 1966, CBS entered the picture, acquiring a 50 percent interest of the company. From there on out, what started out as a small indie operation was to develop into a major modern day firm which was to prove itself, over and over, as a strong influence on the prevailing European recording market.

Today, CBS-Sugar, with its co-presidents Ladislao Sugar and Piero Sugar, is directed by three “central” general managers—Giuseppe Giannini, Franco Crepax and Sandro Delor. In all, some 160 persons are presently employed by the company.

According to label executives, sales ratios are approximately 60 percent Italian product to 40 percent international disks.

The label still represents a number of top U.S. firms locally, including MCA, Chess, Janus, Cadet, Walt Disney, Columbia, CBS and Bradley.

Distribution of product locally is handled exclusively by Mes- saggerie Musicali, the largest distribution operation in the country with its 10 branch operations in key Italian cities. Sales efforts there are coordinated by Messrs. Paroli and Razzini, who report to MM’s general manager Sergio De Generaro. Overall, some 61 salesmen cover the region, reaching every major retailer, mass merchandiser and jobber.

Artistry, though, remains the key to CBS-Sugar’s on-going successes. To its credit, the firm has brokered such artists of the caliber of Gigliola Cinquetti, who came to the company as a complete unknown in 1963, and who, after many years of success on her home turf, went on in 1974 to have hits in the U.K., several other continental countries and now Latin America.

Currently, the label’s top selling acts are Pooh, Raffaella Carrà, Adriano Celentano, Gianni Nazzaro, Massimo Ranieri and Gigliola Cinquetti.

Top CBS International acts include Santana, Chicago, Bob Dylan, MFSB, Simon & Garfunkel and the Mahavishnu Orchestra.

thanks to all my friends all over the world for the wonderful attention you gave me!
n°1 GROUP IN ITALY

I Pooh
Roby, Stefano, Dody, Red

and their producer Giancarlo Lucariello,
toast to their
CBS International friends, “hoping” to become
n°1 in many other countries too!

Producer Giancarlo Lucariello
International manager F. Mamone

Milan, January 1975

Dear CBS-SUGAR,

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Allen Beteiligten unser herzlichster Dank.

Audiofilm

congratulates CBS International on its 10th anniversary and Discos CBS on its 5th year of operations in Spain.
Switzerland/Austria:
Landlocked But Musically In Touch With Neighbors

Although responsible for a smaller market than other European subsidiaries, CBS Switzerland, founded 1967, and CBS Austria, founded 1966, both contribute greatly to the overall stance of CBS International on the continent. With both subsidiaries coming under the jurisdiction of Max Wyngaard, CBS International director of operations for Switzerland, Austria, Belgium and Luxembourg, less than a decade of successful operations has seen a substantial amount of sales coming from each label—through local talent as well as through international artists on the CBS family roster.

CBS Switzerland, under the direction of its managing director Yves Heffenberger, has shown market growth for each year of its existence, and now operates with a total staff of 35 employees, including six salesmen.

"Because of its geographical situation and multiplicity of languages (four official languages are spoken), the Swiss market is strongly influenced by neighbor countries like Germany, France and Italy," says Heffenberger. "And, because of that, our company must have an extensive international repertoire.

American artists alone account for some 59 percent of the total product sales in Switzerland, states Heffenberger. Switzerland is also a place for local talent to make good and, at present, such CBS acts as Franz Hollier, Tom Vescoli, Bruno Sperer, Softice and P.S. Corporation are the leading sellers for the label. Top selling international acts for CBS Switzerland include such artists as Santana, Leonard Cohen, Neil Diamond, and Mott the Hoople, among others, for their visits to our country.

CBS Switzerland's offices are now located in Zug, capital of the same named Swiss canton. Warehouses, shipping and order service departments are located some two miles away in Baar.

As with its larger sister-firms in the International family, CBS Switzerland constantly places strong emphasis on the marketing and merchandising of product. It has paid off too, as the company enjoys a healthy share of the local market.

"Very soon after operations began," Heffenberger continues, "the Swiss market showed, contrary to other countries, that it was ready for CBS. Today the break down locally is some 56 percent album units sold against 31 percent in tape configurations and 13 percent singles sold.

Whatever the sales percentages, though, the market is healthy, and CBS Switzerland is continuing to take the type of musical strides which will help maintain its leading role locally.

The above story is repeated somewhat whenever it comes to the Austrian company, as it like its Swiss neighbor has, in a similar time period, become one of the leading labels in its respective marketplace.

Even with the vast resources of CBS International's artist roster, CBS Austria, from a zero point five years ago, has developed local talent to a point where today it accounts for 10 percent of repertoire sold by the label.

Leading home grown talent includes such acts as Die Fidelemen, LavaTeller, Schossberg Baum and Grossglockner Kappel Kals. International artists ranked high on sales reports from the company include such acts as Ivan Rebroff, Simon & Garfunkel, Leonard Cohen, Santana and Johnny Cash.

Local talent, 29 acts in all, of international artists, Austria is proud of the catalog it has to offer its people. With a staff of 30 people, man in distribution methods are: First, direct to retailer; Second, wholesaler sales; and Third, rackjobbing, club sales, mail order business and special product sales.

As is the case with CBS Spain, CBS Austria, guided by its managing director Jaroslav Sevcik, is also engaged in promoting live concert performances. But, then again, it's just another way of reaching record buyers and helping to keep CBS Austria a leader in its own market!
CBS Spain makes hits for the world. And the world has its hits in CBS Spain.

1. Neil Diamond, USA
2. Simon & Garfunkel, USA
3. Las Grecas, Spain
4. Santana, USA
5. Roberto Carlos, Brazil
6. Juan Carlos Calderon, Spain
7. Vicente Fernandez, Mexico
8. Bertice Reading, Spain
9. Jorge Cafrune, Argentina
10. David Essex, England
11. Juan Camacho, Spain
12. Andy Williams, USA
13. Elkin & Nelson, Spain
14. Sharif Dean, Belgium
15. Juan Ribo, Spain
16. Gigliola Cinquetti, Italy

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MFSB from America,
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Mott the Hoople from England,
Jean Gabin from France
and Gigliola Cinquetti from Italy
all have one thing in common:
CBS Switzerland.

In a country that's a little international market unto itself, CBS Switzerland is putting everyone's music at the top of the charts.
Music from all over the world—that's what makes Switzerland tick.
Chicago, Neil Diamond, the Mahavishnu Orchestra, and Leonard Cohen are all best-sellers in Austria. We're the reason why: CBS Austria.

Add to that list Albert West from Holland or any number of German artists. Add to that the fact that when we broke Chris Montez in Austria, he wound up with a Number-One hit all over the Continent. Add it all up and there's one simple total: CBS Austria makes hits.

Austria's Music Company.
CBS Schallplatten Ges. m.b.H.
Scandinavia, home of the youngest regional group of subsidiaries in the CBS Records International family, has already lived up to early expectations and promises to be a viable market during the next decade for both home-grown as well as CBS international talent.

The region, which falls under the responsibility of Jorgen Larsen, includes Sweden, Norway and Denmark.

Larsen, who is also managing director of CBS-Cupol company in Sweden, says that "the Swedish Cupol company, founded in 1947, became a 100 percent CBS owned facility in January, 1973. And, now, it is one of four existing Swedish companies with full distribution facilities."

According to Larsen, the company’s staff of 53 is housed in the new Vandenberg building just outside of Stockholm’s city limits, where CBS occupies 18,000 square feet of space. "The company’s marketing department employs 20 persons, of which 10 are sales people," continues Larsen. "Sophisticated in-store sales and merchandising techniques receive the attention they deserve here, a market where television and radio rock/pop programs are rare."

He says that single sales are down to 5 percent of total sales, mainly because of a radio-supervised singles chart being discontinued in July, 1974. "As a result, CBS Sweden is increasing its discotheque and field promotion activities."

Whereas the major part of CBS Sweden’s sales is derived from Anglo-American repertoire, Larsen states that close to 30 percent of sales stem from local recordings, partly on distributed and custom labels.

"Swedish accordion music, show bands and children’s records give us a steady and significant contribution to sales. But, such contemporary artists as Lee Hazlewood, Douglas Westlund, Mikael Rickfors, Scarell Pike and Alf Robertson, among others, are increasing in importance and sales potential," says Larsen.

International acts such as Bob Dylan, Paul Simon, Mott the Hoople, Johnny Cash and Albert Hammond are currently at the top of best selling CBS foreign artists in Sweden.

In Norway, the CBS Grammofon A/S company was formed in March 1971, and became operative in April of the same year. Up until January 1, 1973, when the CBS label was taken over from the licensee—Phonogram A/S—only Epic and a few other labels were marketed by CBS. Since January 1, 1973 the changeover has produced a year of continued sales growth.

According to Per Jensen, CBS Norway’s product is distributed by Musik-Distribusjon A/S, a distribution company owned by Phonogram. Says Jensen: "Through our telephone order service and field sales force, sales are basically handled in a direct to retailer basis. However, recording operations are growing in importance, and new markets are being developed." Several marketing campaigns with special dealer incentive programs were launched during 1973, and among the more successful ones were the introduction of Embassy—a new low-priced line of both records and tapes.

"Currently," continues Jensen, "the main airplay potentials here lie in the rock and the beat areas. English and American artists such as Albert Hammond, Dr. Hook and Mott the Hoople are the main influences. "There is also what seems to be an increasing acceptance for commercialized soul music, as exemplified by our great success with the artists on the Philadelphia International label," states Jensen.

Meanwhile, local artists making good in Norway include the George Keller Band, Arminest Johannesen and Terje Formoe. Last but not least is Denmark, originally formed in 1970, and now under the direction of Soren Nissen. Today, it services 500 traditional record retail outlets through traditional marketing and merchandising efforts. Origin of repertoire sales are local—5 percent, especially the tremendously successful Gasolin. U.S.—25 percent, including Dr. Hook, Steppenwolf and Redbone; and other—15 percent, with such artists as Germany’s Ivan Rebrott, Holland’s Albert West and the U.K.’s Sailor.

1. CBS/Sweden’s executive staff, from left to right, Thomas Witt, international air manager, Lennart Backman, manager, creative services, Sten Al Klotsburg, marketing director, Margaretha Beverlo, press officer, Stefan Ahlgren, order services manager, and Jorgen Larsen, managing director, sometimes find their marketing meetings as enjoyable as they are productive.

2. Per Jensen, general manager, CBS/Norway.


4. CBS/Denmark’s managing director Soren Nissen, left, and Butch Rütera of Redbone have nothing but good news to mail to the home office, following the group’s tour of the Danish market.

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In Belgium,
we make French, English,
German, American and
Dutch hits.
And we also make hits
of our own.

Anytime you look at our charts, you'll find hits from all over the Continent,
Great Britain and America mixed in with our local artists.
Names like Sharif Dean and Claude Cedric from Belgium, along with
David Essex from Great Britain, Joe Dassin from France, Albert West from
Holland, and Chicago, Santana and Bob Dylan wind up in our Top Ten.
So whether you're from Belgium or anywhere else in the world, we've got
a place for you... on our charts.

Belgium's Music Company.
CBS Disques/Grammofoonplaten S.A./N.V.

The Melodiya
That Will Linger on

By VADIM YURCHENKOV

LENINGRAD—While CBS Records international, through an
agreement signed with USSR cultural and commercial authori-
ties in August, 1974, is still taking its initial steps on Soviet
turf, Russian record collectors and music fans have long been
familiar with such CBS artists as Ray Conniff and jazz greats
Louis Armstrong and Dave Brubeck, among others.

In fact, the music of a number of CBS artists has reached
even the remotest corners of the country, oftentimes through
the numerous tape duplications of Columbia product, either
mailed or privately brought into the country.

While the part of the agreement allowing CBS to handle
Melodiya classical product in the U.S. is not precedentals—as
Angel and Capitol marketed the catalog there earlier—what
is new is that for the first time ever U.S. licensed material is
being released here, distributed and retailed through Melo-
diya's operations network.

The first batch of CBS material pressed by Melodiya in-
cluded a Miles Davis LP, "The Legendary Concert," recorded
at Carnegie Hall some 10 years ago, and a 1972 Ray Conniff
album. In all, some 10,000 units of the Davis LP and 15,000
units of the Conniff album were pressed at Melodiya's Mos-
cow-based VSG facility, well known for its quality manufac-
turing capabilities. CBS classical material has also been
pressed at the plant. Russian comments on the artists are
printed on each of the album covers.

At present, though, the initial pressings will not noticeably
affect the local record market, as the unit figures are negli-
gible in such a vast country.

A similar total of Conniff and Davis LPs could be easily sold
in Moscow alone!

One reason for such a limited first pressing of CBS product
is that Melodiya, as yet, has not fully studied the overall mar-
keting and promotional effects of the CBS-Melodiya deal.
There is no doubt, though, that the initial batches of CBS li-
censed material are being retailed here very quickly, and with-
out any difficulties.

While Miles Davis may not have a strong following here yet,
jazz remains the strongest U.S. musical format to the Russian
people, and Davis is sure to sell several tens of thousands of
units, with hardly any promotion, in meeting the musical in-
terest of Soviet jazz buffs as well as newly emerging rock fans.

No doubt, too, that Conniff will sell very well in many parts
of Russia, and that albums by such artists as Duke Ellington,
Elia Fitzgerald and Louis Armstrong will be coveted items to
millions of music lovers here.

It's generally accepted that reissues of CBS's pre-war vin-
tage recordings, swing and traditional, will also enjoy strong
and continuous interest from local record buyers.

That pop groups such as Blood, Sweat & Tears will draw
tigh attention from millions of younger Russians is also gen-
erally accepted—even though the group has never performed
here and, at present, is not known by a wide Soviet audience.

Classical music from CBS is also sure to have strong poten-
tial here, as classics have always been a mainstay of the
recording market in Russia.

Turning to Conniff once again, the CBS artist made history
this past December as the first well-known U.S. recording art-
ist to actually record an album here.

The sessions took place in the Melodiya studios with Con-
niff leading 16 singers and 18 musicians, all hired for him by
Melodiya. Selections for the LP, 12 in all, were selected by
Conniff himself, from the 26 compositions offered to him by
the Soviet company.

The album is sure to prove to be of special interest to the
Russian record buyer—familiar Russian songs performed by
a Russian cast, but arranged and conducted by Conniff.

Meanwhile, initial reaction to the CBS/Melodiya pact has
been favorable. It is hoped that the agreement will pave the
way for additional cooperation between two of the world's
largest record companies. And, that music—a universal in-
strument to unite peoples—will contribute to lasting friend-
ship and better understanding between the Soviet Union and
the United States.
ÅHLÉN & HOLM

One of Sweden's leading distribution companies, active in all sectors of the retail trade:

- 3 large department stores in Stockholm and Gothenburg (Åhléns)
- A nationwide chain of 75 department stores (Tempo)
- 9 large supermarkets (Wessels)
- A nationwide chain of supermarkets (Tempo-livs)

Playmusic

The leading rackjobbing company in Sweden and Norway.

We look forward to another ten years of cooperation.

ULVEX AB
Congratulates CBS International on ten successful years.

It has been a pleasure to do business with CBS and we wish you every success in the future.

ULVEX AB
Record and tape division
Ekbacksvägen 10
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Those Fantastic Records in Their Flying Machines

For ten years AB Olson & Wright have been CBS Cupol's Forwarding Agents.

We congratulate CBS on their tenth anniversary and upon their choice of Forwarding Agents.

AB OLSON & WRIGHT

One of Sweden's leading transport companies. Worldwide by air, by surface.

CONGRATULATIONS TO CBS INTERNATIONAL

On your 10th anniversary and thanks for many years of happy cooperation with CBS Sweden.

EUROPA FILM STUDIOS
STOCKHOLM

Recording & disc cutting studios. Own galvanic plant. Cassette high speed duplication. VCR film production.

The Scandinavian studio with facilities for all sound recording and film production.

THE BEST OF SWEDISH FOLK AND DANCEMUSIC
BY FYRA SKILLING PRODUKTION AB

Distributed by CBS-Cupol AB

We congratulate CBS on their tenth anniversary.

GRABACIONES ANTOR

Congratulations

We are proud to manufacture your records

Calle Baruta No. 60
El Valle, Caracas
CBS/Israel Proves Timely Investment

If the Middle East and northern Africa are to open up in the next decade as a new and viable market for record and tape sales, CBS Records International will be sure to have a jump on the competition, especially with its well established subsidiary operation in Israel and its new more than five-year-old importing/jobbing setup in Cyprus.

Speculation aside, though, the Israeli operation, under the guidance of Simon Schmidt, director, eastern Mediterranean operations, has already proven itself well worth the division's investment and time in the area.

Generally rated as the number 1 record company in all of Israel now, the label was originally formed in October, 1964, with Schmidt as its managing director.

Today, with a staff of 95 people, CBS/Israel not only is a focal point for local recording talent but also acts as one of the principle conduits in the region for Western music, especially pop product from the U.S. and the U.K.

With its access to the CBS Records International catalog guaranteeing the label at least a healthy share of market, CBS/Israel also has a number of label licensing deals worked out.

Representing EMI/Capitol, A&M, Wea, MCA, Vanguard, United Artists and GRT, the firm has access to product by such artists as John Lennon, Yes, Frank Sinatra, the Rolling Stones, Joni Mitchell, the Carpenters, Billy Preston, Grand Funk, Pink Floyd and George Harrison, not to mention early Beatles disks. Top CBS international sellers include Andy Williams, Santana, the Three Degrees, Ray Conniff and Simon & Garfunkel.

Equally important are CBS/Israel's local stars, including Chava Alberstein, Uzi Fuchs, Aris San, Yehoram Gaon and Matti Caspi.

The label's a&r department, still attracting the best of local talent, is divided into major areas, individually managed for pop, classical and local repertoire. Notably, you can find a truly "Family of Music" effort here, as Schmidt's wife, Shirley, is director, a&r and creative services, for the label.

As for sales, product is distributed directly to retailers via van fleet, with a showroom being maintained in Tel Aviv. In Cyprus, where operations were begun in 1970, there is a staff of seven people, acting as importers and jobbers for CRI, major international and Greek labels. Showrooms and offices are in Nicosia.

From CBS/Israel.

We, too, are the Number-One music company.

Recording
Manufacturing and Printing
Marketing
Distributing
Publishing

And we also handle other Mediterranean countries.

*Mazel Tov

Israel's Music Company.
CBS Records (Israel) Ltd.

CONGRATULATIONS TO CBS INTERNATIONAL ON YOUR TENTH ANNIVERSARY.

WE ARE PROUD TO HAVE PLAYED A PART IN YOUR OVERSEAS EXPANSION.

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WORLD’S LARGEST INDEPENDENT PRODUCER
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CBS Records International is well represented in Central America through the efforts of Industria De Discos Centro Americana S.A. (CBS Indica), founded in 1962.

A broad-based operation, CBS Indica is responsible for record and tape sales and the development of local talent in British Honduras, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua and Panama. Headquarters for the company are in Costa Rica.

Headed by Guillermo R. Lopez, director of Latin American operations, the company employs a workforce of 125 persons and is fully up to date in its marketing, merchandising and promotional techniques. Pressing facilities, managed by Eduardo Solis, are located in Costa Rica as well, and are geared to satisfy any regional market demands.

Among the top local sellers for Indica are such artists as Claudia de Colombia and Hermanos Lopez, while international top sellers include names like Sandro, Roberto Carlos, Leo Dan, Javier Solis and Gigliola Cinquetti.

As for the talent that Villarreal and CBS have to work with, he says: "It's important to mention the names of the most outstanding artists in our territory and, at the same time, to mention that these artists are not only famous in their respective countries, but in a number of other Latin countries as well. In some cases, they have also attained acceptance in the U.S. and Europe. -the list is long." continues Villarreal, "But I would like to quote a few names. For instance, in Argentina you have Sandro, who is popular in all Latin American countries as well as the United States. Other well-known Argentine acts include such names as Cuarteto Imperial, Industria Nacional, Los Prados, Flash, Laureano Virgilia and Juliesta, among others.

"On the other hand, in Brazil it is very well known that we have what I consider the best selling artist in Latin America in Roberto Carlos. Needless to say, Roberto Carlos sells tremendously well in all the other Latin markets as he does in Brazil. Villarreal states that the talent line-up in Brazil would be too long to mention, but does cite such artists as Lafayette, Orquesta Serenata Tropical, and Diana.

In Mexico, Villarreal continues, top selling artists include such names as Vincente Fernandez, Juanello, Leo Dan, Sonia Lopez, Las Jilguerillas, Enrique Caceres, Les Hiphamos, Juan Luis, Manoella Torres, and Cuco Sanchez, among others.

"I don't want to slight anyone," says Villarreal, "but there just isn't time to mention all of our really strong selling artists throughout Latin America."
Turning his attention to product, Villarreal states: "I could not say, though, that Mexican product is the most important. I have to say that product from all Latin America is given the same opportunity. I have to say that it is properly handled and exploited throughout the region."

Villarreal also says that they are always concerned about the U.S. market, to the point where he describes it as "the tremendous potential" for Latin product, and the Spanish market, which is "a natural for our product."

On tape sales, Villarreal says: "I think it is important to mention that for a few years the tape business in Mexico did not show a tremendous advance, and I think that record companies here were conscious of it. They were expecting, in a way, to have electronic companies distribute the hardware in order to produce the tapes. For a time it became a vicious circle.

"But, nowadays, after a few years I firmly believe that tapes are here to stay and will gradually represent a greater share of sales volume. I must say that tape is a new market and not a substitute market. In other words, the sales we obtain on tape product are not substituting sales for records. As tape sales increase do our record sales proportionately."

"In most Latin American countries we are selling more cassette than 8-track product," continues Villarreal. "I think the reason behind it is that many cars are not equipped with the BTC hardware, and that the consumer prefers cassettes because they can more easily play it at home or in the office.

"I believe that in the future the Latin-American region will be primarily a cassette market, and that 8-track goods will tend to gradually disappear. We are here, though, to service the market and to attend to the demands of the public and, therefore, if there is a change and the public prefers 8-track to cassettes, we would accommodate them."

At present, the tape market in Latin America averages some 10-12 percent of the total sales volume of recorded music in the region, explains Villarreal.

"I have to say with undue modesty," Villarreal sums up, "that we firmly believe that because of our organizational strengths our companies, especially the ones in the major markets, are in first place as compared with the competition, which is very active. In Central America, CBS is undoubtedly number one. And, in such places like Colombia and Venezuela our target is to achieve nothing but excellence through our product and organizational efforts.

"We have no plans for territorial expansion, and we are presently very happy with our licensees in countries like Uruguay, Chile, Bolivia, Peru, Ecuador and in Caribbean countries—the Dominican Republic, for example.

"As a veteran record executive, Villarreal realizes the dependence of a record company upon talent and quality produc
t and, at the same time, he is aware of the top-notch managemen
t necessary to bring it all together for the success of everyone concerned. It's a job that has to be done and, in the CBS tradition started some 28 years ago, Villarreal and staff are continuing the task!"

As rich as the land of Venezuela is in oil and other natural resources so also is it wealthy in its musical wares, especially with the presence of CBS/Columbia C.A. Located in Caracas, the company was formed in April, 1970, and has made its presence felt locally ever since.

With a staff of 33 persons under the direction of general manager Victor Oliver, CBS/Columbia has already developed its artistic roster to the extent of being actively competitive on the local market as well being promising internationally. Credit the talents of such artists as Grupo Guaco and Los Ve
ces of La Caudia.

As with all other subsidiaries in the CBS World of Music, the cross-fertilization of talent is strong in Venezuela. Here the geography and population of the region will work as a consequence. In the CBS tradition started some 28 years ago, Villarreal and staff are continuing the task!
Latin America In The CBS World Of Music

1. Manuel Villarreal Prado, president, CBS/Mexico and vice president, CBS International Latin American operations.
2. Armando De Llano, vice president, general manager, CBS/Mexico.
3. Juan Truden, managing director, CBS/Argentina.
5. Carlos A. Gutierrez, general manager, CBS/Colombia.
7. Evandro Ribeiro, managing director, CBS/Brazil.
8. Mario Pacheco, general manager, Costa Rica.
9. CBS/Argentina's recording facilities have nothing but the best equipment on hand, as here a staffer works the company’s 16-track board.
10. Jorge Cafune entertains a packed house during a tour of Paraguay.
11. Guillermo Lopez, director of the central zone of Latin American operations, pauses a moment from checking company reports.
12. Manoella Torres proves to a Coliseum crowd in Monterrey why she is one of the brightest recording prospects on CBS/Mexico's artist roster.
13. Las Hermanas Huerta provide a musical interlude during the bullfights at Leon, Gto., Mexico.
14. Music lovers the world over turn out when Argentina's superstar Sandro arrives in town.
15. Venezuela’s top-selling Los Vecinos De La Cuadra.
16. CBS/Colombia staffer keeps a close eye on mastering procedure to insure top-notch quality.
17. Brazilian singing star Roberto Carlos is truly one of CBS’ "international" success stories, as his fame has spread from Brazil throughout Latin America and on to Europe, the U.S. and Canada. Here, Carlos relaxes in Venice following a local concert performance.
18. Miguel Angel Robles takes a break with conductors Mai Sabe and Hamlet Lima Quintana during filming of CBS television program “Musica Para Ver.”
19. CBS/Argentina staffers working in the company’s matrix room.
20. Jaime Ortiz Pino, ad manager, CBS/Mexico.
La Violeta, S. A.,
Cardboard boxes and cases,
congratulates most cordially
CBS RECORDS INTERNATIONAL
on the occasion
of its TENTH ANNIVERSARY

In Mexico where there are
all sorts of musics, we make music
for everyone’s ears.

In a truly diverse musical market, CBS Mexico has reached the top in almost every category of popular music:
The best folkloric singer (male): Vicente Fernandez
The best folkloric duets: Hermanas Huerta and Las Jilguerillas
The best trio: Trio Los Panchos
The best tropical combo: Sonora Santanera
The best tropical singer (female): Sonia Lopez
The best bolero ranchero singer: Cuco Sanchez
The best narrator of the Mexican folklore: Ignacio Lopez Tarso
The Number-One ballad singer (female): Manoella Torres
The best ballad singers (male): Juanello, Gualberto Castro, Leo Dan, and Enrique Caceres
The best folkloric duets of the Mexican North Zone: Los Alegres De Teran and Rita & Jose
The best folkloric singer of the Mexican North Zone: Gerardo Reyes
The greatest hits composer: Roberto Cantoral
The best rock ‘n’ roll groups: Los Muecas, La Banda Macho

In Mexico, there’s only one way to go: CBS Mexico.

Mexico’s Music Company.
CBS/Columbia Internacional, S.A.
In all of Central America, they’re singing our songs.

They barely have any choice.
CBS Costa Rica handles all Central America except for Mexico.
That means we cover British Honduras, El Salvador, Guatemala, Nicaragua, Panama, Honduras, and, of course, Costa Rica itself.
Our full name is Industria de Discos Centroamericana, S.A. We are simply and better known, though, as Indica. And we service the Central zone with pressing and full distribution.
In truth, there’s only one sure way to go in Central America: Indica.

Central America’s Music Company.
Industria de Discos Centroamericana, S.A.
Meet one of the world's most important recording artists face to face.
Possibly you didn't recognize him. His name is Roberto Carlos. He has sold over 5 million albums in Brazil alone. And his sales in Spain, Italy, Mexico, Argentina and the rest of Latin America are gigantic.
Roberto Carlos is with CBS Brazil. In fact, the managing director of the company produces his records. Roberto is, of course, an exceptional artist. But we have many, many more on our roster.
And you must admit, with Roberto Carlos's kind of success, we must be doing everything right.

You don't have to be from Argentina to have an Argentinian hit.
Roberto Carlos from Brazil, Ray Conniff from America, Gigliola Cinquetti from Italy, Trio Los Panchos from Mexico: they've all had major Argentinian hits and sales.
But of course we wouldn't be doing our job unless we also developed major native Argentinian talents.
There's Sandro, Sergio Denis and Jorge Cafrune (whose sales have spread through Latin America and across the Atlantic to Spain). There's Los Prados (who have had hits in Mexico). And there's much more.
We have a well-rounded and extraordinarily successful artist roster complemented by hit artists from all over the world.
And that's what makes it all work.
Our Congratulations to
CBS Argentina • CBS Brazil • CBS Colombia
CBS Spain • CBS Mexico
and the Entire
CBS International Family
For These Great Releases

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CYS-1421
CYS-1418
CYS-1420
CYS-1415

Plus all the other great artists that make up the CAYTRONICS-CALIENTE Catalog

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“The Latin Music Company”
240 Madison Avenue, New York, New York 10016 • (212) 889-0044
When you’ve got oil, you’ve got everything. Including us: CBS Venezuela.

Venezuela is, without question, one of the best growth markets in all of South America. CBS Venezuela happens to be the youngest CBS company in Latin America. But in a very short 5 years, we’ve become a major force in our music market.

We’ve of course developed our own artists, and we’ve also proven that Venezuela is more receptive to non-Spanish music than most Latin American markets.

In fact, we’ve just had a chart hit with Edgar Winter’s “Easy Street.” And that’s where we’d like to put you — on easy street in Venezuela.
The treasures of South Africa.

The Gramophone Record Company has been associated with CBS ever since the formation of CBS International. And today we're growing as fast as the rapidly expanding African market.

All our record pressing is done locally by Gallo Industries.

And we're doing great things in the Gallo Studios with our African artists—many of whom are now getting gold records.

The past ten years have been exceptional and if they're anything to go by, the next ten years are going to see us break a lot of records together.

South Africa's Music Company.
The Gramophone Record Company Limited.
Creative Strategy Seen As Key To CBS Global Marketing Plans

By Bunty Freidus

When a good percentage of your artist roster is 5,000 miles away and, in addition, you have a limited number of local radio stations, frequently with all kinds of air play restrictions, you face some awesome promotional problems. CBS subsidiaries around the world, with the aid of CBS Records International's marketing services department, seek creative solutions to such problems.

Utilizing its network of subsidiary record companies, CBS International has broken, worldwide, a number of acts through a series of intricate promotional efforts and marketing tools, including artist tours, performance films showcasing acts and a general tie-in of international media. A notable number of artists have enjoyed added success directly through one of these areas or a combination thereof. The tremendous international impact of artists like Albert Hammond, Billy Swain, Redbone, The Three Degrees, Neil Diamond and a host of others can be traced to the division's specialized activities.

According to marketing services director, Bunty Freidus, who coordinates the combined efforts of the division out of New York, the only way to build artists' careers abroad is to tailor-make marketing aids for overseas use. She outlines a number of techniques that the division has developed to build careers overseas.

• Promotional films. The promotional performance film is of vital importance, particularly in breaking singles. Films are used on any number of international TV programs, such as England's "Top of The Pops," Holland's "Top Pop" or various Latin American company-sponsored programs. For example, a film of Albert Hammond performing "Free Electric Band" was slotted into an open spot on Dutch TV following a soccer game and within two weeks the record was number one in Holland. Films are also screened in discotheques or shown to dealers. Films are often used to "set up" an artist's tour, so that by the time an artist arrives in an overseas market, his record is well on its way, thus generating advance excitement surrounding his coming.

• Artist tours: Obviously, even better than the film is the personal presence of the artist. So artist tours are vital and CBS International seeks to generate a constant flow of both new and established artists around the world.

These tours are of two types. First, there is the promotional tour, where an artist, with a record generating some advance excitement via air play and press, goes in and does a bit of campaign of several markets. Such a tour covers press, radio and TV appearances.

The second type of tour, closely tied in with the record company's activity, is the performing tour where the emphasis is on live concerts. The ideal situation is to closely follow up a promotional tour with a performing tour.

Concert tours also become increasingly important for album acts and acts whose visual excitement is difficult to capture on film or television. The impact of such tours on sales is easily evident in the case of Santana, Leonard Cohen and The Mahavishnu Orchestra in Europe or Chicago and The Three Degrees in Japan.

One of the most successful examples of this philosophy is last year's Philadelphia International's tour of Europe featuring The O'Jays, Billy Paul, and The Intruders. Not only did these artists begin to break in every European market, but so did other acts on the label and today 'The Sound of Philadelphia' has swept the world.

• Press and Publicity. With at least several important influential music publications in most major markets, CBS International and the various divisions of its subsidiaries seek to provide the international press with the best possible material. This means a constant stream of artists photos and biographical information, numerous interviews between U.S.-based artists and overseas journalists. If the artist and the journalist cannot get together physically, it means frequent phone interviews. The New York office issues the weekly "Stateside News," a fact-filled newsletter designed to keep the overseas subsidiaries up to date on the activities of U.S. artists. The CBS people around the world, in turn, convert this into consumer news. To help further close the spatial gap between the artists and the press and radio, the division is developing a series of taped interviews for international use.

• Coordination of Releases: Although it sounds obvious, the key to guaranteeing that the tools work properly is to make sure that releases throughout the world are coordinated and that the subsidiary companies have the product in their marketplaces at just the right time. In view of the logistical complexities involved in such a far-flung operation, this is no mean task.

While New York is constantly providing the tools to build U.S. based artists abroad, Ms. Freidus is quick to point out that each subsidiary record company has its own fully staffed marketing, promotional and press departments to develop artist's careers in the best possible context of each country's own national tastes and market structure. In addition, she points with pride to recent successes in Europe in tying things together on a regional basis. "Thanks to the efforts of European Marketing Director, Steve Diener, and his staff, CBS is international within the past two years is making sure that success in one territory is translated throughout Europe. If an artist has a record breaking in the U.K. and goes to Europe for promotion, the European marketing office moves quickly to tie in TV, radio and press in Germany and Spain. Holland and Belgium, France and Scandinavia. No other American record company can offer its artists such total coordination. This kind of fast-reaction closely-coordinated activity is responsible for the enormous success we've had in breaking new artists throughout Europe.

"In addition, the European marketing department has also made tremendous strides in generating and supplying centrally-created promotional material throughout the continent.

As CBS International moves into its second decade, it sees this kind of closely coordinated marketing activity continuing and growing," says Ms. Freidus. "CBS, Epic and the custom labels have provided us with the world's finest catalog of artists. We want to do everything possible to spread this music to all the far-reaching corners of the world.

Australia Record Co. Helps Maintain Local Industry Standards

By John Bromell

From its small beginnings in the early sixties, the Australian Record Company (ARC) has grown to the point where today it stands as a leading and dynamic musical force in the Australian and New Zealand record and tape markets.

While geographically removed from the American and European markets, ARC, through the efforts of its managing director, A.W.T. Smith, has maintained the high standards on both the technical and creative levels so necessary for a successful operation.

"Not only do we manufacture and distribute the huge catalog of our parent company in America," says Smith, "but we have also successfully instigated and administered other manufacturing and marketing companies under the control of ARC.

"When I first started operations—some 17 years ago—I realized the need in the Australian and New Zealand industry for facilities which, at the time, were not available to the major labels here for them to operate successfully.

"And today, Bill Smith's and his office foresees that we have paid off, as ARC has some of the most up-to-date custom pressing services in Australia for discs, record covers and labels. In fact, the company does business locally for many of the independent labels, and at the same time has long term agreements with a number of major firms.

The same story is basically repeated when it comes to the production of 8-track cartridges and cassettes as, once again, under the direction of Smith, a tape manufacturing facility was built to meet the local needs of CBS, plus other local firms.

"My philosophy on custom pressing is simple," continues Smith. "If the client's credit is good, I will press for anybody. It makes for a healthy situation for newcomers and established firms alike.

ARC's newest major income earner is the musical instruments wholesale division, with such product as Fender guitars, amplifiers, Rodgers drums and Rhodes pianos represented.

The division's first commercial outlet opened this past November as the Fender Soundhouse in Darlinghurst, Sydney. A full line of current records and tapes is showcased along with the instruments at the store.

Another lucrative branch of the ARC network is the April Publishing division, which was formed in April, 1964. This division and ARC's record club operation have greatly contributed to the company's overall growth in recent years.

"Says Smith: "The Australian Record Club is the biggest of its kind in the country. Not only do we market CBS product, but also that of many other record labels."

Today, the Australian company counts among its top sellers artists ranging from Neil Diamond to Santana, from Paul Simon and Art Garfunkel to Ivan Rebroff. Whatever the phase of operation, though, ARC has, and still does, stand for top quality merchandise in all the eyes of the Australian public. And, when you put the entire picture together—records/tapes, custom pressing, musical instruments, publishing and club business—the Australian Record Company occupies a premiere position on the Australian music scene.
Santana and the Mahavishnu Orchestra are as much at home as koala bears and kangaroos.

If you've been wondering why major recording acts like Santana, the Mahavishnu Orchestra, and even Frank Sinatra have been touring Australia, it's because we have a large and important market down there. And CBS Australia has been serving it long and well. We have the most up-to-date pressing and tape facilities. We of course handle the entire CBS catalogue and also press and distribute other independent labels. All of which proves one thing: down under, we're on top.

Australia's Music Company, Australian Record Company Limited

CBS Classical Product: Alive And Well Overseas

Classical music is alive and well at CBS Records International—flowing freely through its overseas network and bringing an immense amount of joy to "serious music" lovers the world over.

While classical "happenings" may not win as many headlines as pop/rock sounds these days, many a record buyer each year gladly parts with a fair share of his/her income to get their hands on the latest recordings by such artists as Bernstein, Boulez, Biggs, Newman, Michael Tilson Thomas and Zukerman, among others.

Clearly, classical product continues to play an important role overseas and CBS International, with its broad based repertoire of classical product, stacks up against the best when it comes to tapping both the talent and interest readily associated with the classics around the world.

No playing second fiddle here—classical product overseas travels in style!

An integral part of CBS' classical music efforts, Earl Price, manager, classical a&r and importing/licensing, is in a good position to report the latest in the ongoing story of classical music and CBS International. The following are his notes on what's happening "classically" in the CBS International World of Music.

* * *

BRAVE RECORDINGS IN LONDON. Pierre Boulez has done it again—in fact, twice. He has just finished recording Schoenberg's oratorio C R E U R I E D E R and opera MOSES UND ARON. (While we're on Schoenberg, the Juilliard quartet will soon record the complete Schoenberg in New York.) Michael Tilson Thomas has just recorded BEETHOVEN'S L A T E CHORAL MUSIC—King Stephen Incidental Music, Op. 117; Elegies Song, Op. 118; Calm Sea and Prosperous Voyage, Op. 112; Opfer- lied, Op. 121B; and Bundeslied, Op. 122. Thomas has also recorded the Keyboard Sonatas of C.P.E. Bach. In charge of all this is Paul Myers, Director, International Masterworks.

Reacting to all the Boulez activity, CBS Records in London has produced a promo record called REACH OUT FOR BOUL- LEZ. We understand that London audiences did REACH OUT.* * *

PAUL FREEMAN, conductor and spirit of the BLACK COMPOSERS SERIES, has been busy conducting and recording in Europe—mainly London and Helsinki. We will have a Nuncnes-Garcia REQUIEM MASS and a record of 20th century Finnish music.

* * *

LOCAL RECORDINGS. CBS affiliates around the world have been providing Columbia Records in the U.S. with unique product. From France (Georges Kadar) Columbia has released the first recording of the Rameau opera LES INDES G A LANTES by La Grand Ecole & La Chambre du Roy and Handel's Water Music and Fireworks Music by the same group conducted by Jean-Claude Malgoire. Paul Myers brings to CBS such novelties as SWINGLE II in Madrid, and the ballet THE PRODIGAL SON, based on the music of Scott Joplin. There are always fresh ideas from John Williams.

* * *

Tomas Munoz, managing director of CBS in Spain, has recorded 3 volumes of MUNDO Y FORMAS DE LA GUITARRA FLAMENCA. The guitarist, Manolo Sanlucar, is a one-man flamenco renaissance. Columbia will release its first Sanlucar record in the U.S. in April. A strong classical seller in the U.S. has been TWO CONCERTOS FOR TWO GUITARS—by Santor- sola and Rodrigo. The Santorsola is dedicated to the perform- ers, Sergio and Eduardo Abreu. A few years ago, Evandro Ri- beiro, managing director of Discos CBS in Brazil, signed the Abreu brothers to an exclusive contract with CBS. Paul Myers has been producing their recordings in London for CBS Brazil.

* * *

There is something unique about the Faure REQUIEM re- corded in Japan by CBS/SONY. It's not just that all partici- pants are Japanese; it's that the baritone soloist is Norio Ohta—who happens to be the president of CBS/SONY. Columbia has released this beautiful album in the U.S.—including the 12-inch edition.

* * *

From Holland, Columbia has taken a 3-record act of Grego- rian Chant by the Schola Cantorum of Amsterdam Students. Entremont's Complete Piano Music of Ravel has been released in Europe and will be released by Columbia.

* * *

Coming soon is the long-awaited Complete Webern by Bou- lez.

(Continued on page CBS-70)
New Markets For CBS Disks Still Sought

By STEPHEN TRAUMAN

An important part of CBS International's story over the last decade, as well as today, is its willingness to constantly search out new markets for its existing catalog and to be always open to new forms of music from various cultures around the world.

While the story first began in Mexico in 1946, and has continued until the present day, CBS is reaching countless millions around the world, the division still has its eyes on a number of countries currently emerging as new potential markets.

Nick Cirillo, Vice President, Operations, explains that in choosing those markets best suited for future expansion CBS International looks for a number of criteria:
- The area offers a large potential market for the vast CBS U.S. and international catalogs.
- The territory has the potential to develop its own national music to create large numbers of independent record sales.
- The market has musical potentialities which could be spread outside and to other markets around the world, including the U.S.
- The country should have an increasingly healthy overall economic picture.

The presence of either any or some of these potentials in a territory will determine if CBS will establish companies in the future.

Africa, one of the last places where CBS product, or for that matter any other label's product, isn't marketed extensively, is currently being eyed by CBS International executives. Cirillo recently sent Logan Westbrooks, director of special markets, Bernie Di Matteo, vice president, administration and planning, and Norman Stollman, director of business affairs, to the continent for a better reading of market conditions.

"We all share the feeling that black African countries could be significant markets," says Stollman. "We consider Nigeria a prime area for growth in the near future.

"The emerging African nations are important as new outlets for our own product, but are even more important as sources for new musical product and trends, and CBS International hopes to be first to bring this music to the rest of the world, with great emphasis on the U.S. Obviously, African "roots" have already influenced today's music tremendously," he emphasizes.

Similarly, the Caribbean, with its "reggae" music, has had a recent impact, particularly on British and U.S. music, and the division looks to the Caribbean as an exciting potential market.

Di Matteo points out that in terms of pure economics, the huge oil revenues currently pouring into the Near East are creating tremendous consumer prosperity, which make that part of the world a natural place for future exploration by CBS International.

Turning to other parts of the world, CBS International plans to consolidate its position in Eastern Europe, especially in light of what went on in Eastern bloc countries in recent months. CBS has quietly been involved with many of the Eastern Bloc, or Iron Curtain, countries as well. For example:
- The division established a cross licensing agreement several years ago in Yugoslav with Suzy Record Productions.
- An arrangement with the state-owned German Democratic Republic (East Germany) record company resulted in release of a small amount of CBS product there, while CBS is releasing some GDR product in West Germany with fairly good success.

The division plans to make its product available in all eastern European countries and is currently having discussions with Rumania, Hungary and Poland.

Touching on what he considers another vital point, Stollman notes that copyright laws are spreading to places where they have rarely been respected before, with Russia being the major example. "But Africa and the Near East are slowly coming into line," he continues, "and will, in a very few years, be important sources of income for music publishing, etc."

Whatever the outcome, though, what is important is that CBS International as a division isn't sitting still, contented with its successes so far. What went into making the division what it is today continues—and that is the foresight and willingness to explore and to expand into new territories for musical development and eventual sales growth.

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Our worldwide sales organization is proud to supply you with this fine production equipment:

**Electro Sound** tape-duplicating systems

**Audio Matrix** record-plating systems

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AUDIOOMATIC CORPORATION - New York / Paris
April Music Publishing Companies Help Erase Boundaries

By IS HOROWITZ

It has truly been said that music is an international language. But it is just as true that it speaks in a variety of dialects. On their own, tunes do occasionally cross national boundaries and slowly build popularity among foreign communities. But directed, adapted, and promoted, with a close understanding of those elements that contribute to universal appeal, they can cross over much more rapidly.

Sol Rabinowitz, vice president, A&R and publishing, CBS Records International Music Publishers, views as an important part of his mission that of identifying suitable local material and spreading it to other countries where CBS publishing affiliates now operate. And that web now covers 19 offices outside the United States, with many responsible for a cluster of surrounding countries.

“We now cover every major music market,” says Rabinowitz.

It wasn’t always so. Seven years ago, when he took over as international publishing chief, CBS had only six foreign affiliates. Of the current 19, most are wholly-owned, with a small number run as partnerships with local entrepreneurs or under licensing arrangements.

Each is a profit center on its own. Rabinowitz points out, functioning as a fully-rounded publishing operation. And all are in the black, he adds. But ever more important, in his opinion, is their growth pattern. The latter has seen some spectacular annual increases over recent years.

Close liaison between all the publishing units in the international chain is essential to its success pattern, says Rabinowitz. Each functions as a sub-publisher in its own territory for all the others. And, to speed the exchange of pertinent information, each affiliate prepares a monthly report for distribution to all others in the web. Listed are new tunes acquired, records released, and local chart activity.

This interchange assumes even greater importance as the nature of the international music business changes. More countries are showing a greater interest in their domestic musical output, and it requires a stronger effort to achieve effective international exploitation.

The most dramatic shift in local preferences has taken place in Japan. Rabinowitz notes. It wasn’t too many years ago that Western sources accounted for some 70 percent of all music consumed in that country. But the ratio is now 60 to 40 in favor of Japanese music.

Countries such as Italy, France, and those in South America, have always favored their own music. On an overall basis, Rabinowitz estimates that at least half the music activity in each of the countries where his string operates is domestically motivated.

Sitting at the focal point of this far-flung operation, Rabinowitz constantly monitors the activities of his subsidiaries. He personally reviews much of the material put out by regional publishers, watches to see if it is breaking locally, and judges its potential for other areas. He then serves as a catalyst in stimulating interest across national borders.

A current project, for instance, is to foster a greater international spread of Roberto Carlos tunes. The Brazilian artist-writer is one of the hottest record talents in all of the Latin countries. He only produces one album a year, but each has sold a million copies in Brazil alone, according to the CBS publishing executive. He is also one of the strongest disk properties in all Spanish speaking countries, for a cumulative total of close to 2 million units per release the norm.

That kind of broad appeal should carry over into Europe and English speaking countries, Rabinowitz feels, he hopes soon to have Carlos track English vocals to four of his tunes, and he is hopeful that Carlos will eventually develop into a powerhouse star in these markets as well.

(Continued on page CBS 70)
Publishing Companies (contd)

Another crossover example that Rabinowitz points to is *Butterfly*, written and recorded by Daniel Gerad in France but which hit first in Germany via the efforts of the CBS firm in that country. A number of disk versions of *Butterfly* later sold in heavy quantities everywhere else but in the United States for a total of three million disks.

The CBS string of publishing firms are not restricted to handling in house material. Rabinowitz emphasizes. They operate around publishing companies and seek out copyrights that may appear on record on any of a wide variety of labels.

European publishers still perform many of the functions usually abandoned by American firms, and actively promote in ways once traditional in the States. They play a larger role in getting material recorded and promoting copyrights on the air and in public performance. In Europe, generally, non-broadcast, cast performance income to publishers is substantial as compared to that in the U.S.

Despite the competitive advancements already won, Rabinowitz is highly optimistic about future growth of the CBS publishing network. An immediate goal is to consolidate past gains and to maximize the potential for still greater exploitation. Allied to this is a drive to widen the licensing, or sub-publishing, activities of affiliates.

Rabinowitz feels that sheet music sales deserve and are due to receive more attention in all territories where his firms function. Also to come is a push into the firm's score field, with CBS firms dealing for established scores and tying in with film producers on track composition during planning stages.

He also sees additional income potential in promoting copyrights for TV commercial use, and as background for dramatic shows on video. In the latter connection, CBS may give greater stress to developing a strong recorded background music capability. Rabinowitz sees an eventual move into the concert music field, as well, in the future.

CBS Classical (contd)

TOURS. Supported by an IBM grant, the New York Philharmonic will make a 4 week tour of Europe between August 26 and September 19, 1975. Involved are 18 concerts, all conducted by Boulez, passing through 5 international festivals in the U.K., Belgium, Switzerland, Germany and France. Last year the New York Philharmonic toured Australia and New Zealand (with Bernstein) and Japan (with Bernstein and Boulez). Ward will also conduct the BBC Orchestra in a tour of Japan. The Cleveland Orchestra will tour Europe and Latin America.

BERNSTEIN'S MASS will have a very important performance in Rome. Also, a touring company will take it to Argentina, Brazil and Uruguay in mid-1975. This company will be led by Larry Mendels, who was responsible for a recent Chago production of the Mass. Israel will have a festival of Berns-tein's works. Three concerts will be conducted by Bernstein, Taylor Mehta and Michael Felsen Thomas. In September, Bernstein will conduct the Berio REQUIEM in Paris. He will also conduct in Vienna and Salzburg.

SALES. Our European sales have increased substantially in the last few years. CBS's classical sales equal those of Europe. The best classical sales in Japan come from the broad catalog of Bruno Walter. Not surprising! But there is an interesting sleeper—the so-called beginner's Sonatas for piano (Kohaku, Clementi, Haydn, Mozart, Beethoven and Dussek). CBS: Sony has this fresh thought and asked Enmore to implement it. He did—to the best-selling classical record in Japan. It will be released soon in the U.S. as KIC 33202 (2 records). In Spain, Casals is our best seller—especially Casals at the White House. The famous anthems of Casals, THE SONGS OF THE BIRDS, included in the White House album, was released with great success on an Extended Play 7” record.

The best light classical seller has been INTROSPECTION (64589) in Europe by FOCUS famous This van Leeuwer in Holland it sold nearly 300,000 in two and a half years—and is still going strong. (In the U.S. it was released as KC 33346.)

INTERNATIONAL SERIES. During 1974 we started this series in Europe. These are carefully selected; in lingual packages designed from a modification of the French GRANDS IN TERETTES. This is the beginning of a unified, European CBS tick. It utilizes the combined resources of English and Dutch, press and printing and the combined talents of the classical people in our European companies.
CBS SINGS

"HAPPY 10TH BIRTHDAY TO CBS INTERNATIONAL"
5 Labels Gain Injunction Stopping Music Duplicator

NORFOLK, Va. — James A. O'Keefe Jr., doing business as Chesapeake Tape Co. here, has been hit with a preliminary injunction restraining him and his firm from illegally reproducing, selling, renting or leasing unauthorized recordings of sound recordings produced by more than 40 record manufacturers.

The injunction, issued in a decision by Judge John A. MacKenzie of the U.S. district court of Virginia, also bars the firm from advertising such unauthorized reproductions and from using the name of any recording artists under contract with any of the record companies or the titles of any albums made by them.

The judge also decreed that all recordings, equipment, and advertising and promotional materials in O'Keefe's possession be confiscated or disposed of as is seen fit.

O'Keefe consented to the injunction. The suit, charging copyright infringement, was brought by A&M, Atlantic, CBS, Polydor and Warner Bros.

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Continued from page 20

preach, just too busy to get out and let it go on itself. Show is available in stereo, on tape, dubbed on a one-to-one ratio. Call him at 714-645-7886.

His buddies in Pro-Media include John Steil and Leon Alexander. Pro-Media Inc. produces就被看作是collaboration with this industry.

GOLDEN OLDIES TRADING POST

JOIN US WITH YOUR CLASSIFIED ADVERTISEMENT RECORDS - ALBUMS - SHEET MUSIC - PHONOGRAPH RECORDS - OLD record dealers, collectors, vendors, buyers, sellers, and all other traffickers. here is your TRADING POST, a place in the middle of the action! BILLBOARD MAGAZINE. There's where the charts have been measuring music popularity, since the early 40's BILLOBOARD GOLDEN OLDIES TRADING POST is open for business.

Don't Miss It! Classified Advertising Closes Every Monday. "WANTED TO BUY." "FOR SALE." "SWAPPING." "WANTED." "RECORDS." "Tapes." "STORES." Regular Classified: 75¢ per word. Minimum $15.00 Display Classified: $35.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO: Billboard Golden Oldies Trading Post 515 Broadway, New York City 10036

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If you're a deja'vu searching for a radio station, or a radio station searching for a deja'vu, Billboard is your best buy. No other trade publication is read by so many air personnel and program directors, as well as the sharp program-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the visitors of the next leading radio-TV publication.

Rates: "POSITION WANTED" is $15--in advance--for two times, 1" maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is $15--in advance--for one time, 1" maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. Box number ads asking for tape samples will be charged an added $1 for handling and postage.

Send money and advertising copy to: Radio-TV Job Mart, Billboard, 1515 Broadway, New York, N.Y.

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WVOX Joys

"CHICAGO-MILWAUKEE AREA: Young Chicago announcer seeks position in a contemporary radio or TV station. Good with kids, a new voice, and with a good beat. Excellent appearance, 5'10", write to Jacky, P.O. Box 1482, Evanston, Ill. 60204 for details.

WADO-JUKEBOX RECENT RECORDS: Discs to go by Doug, John, Dicky, JIM, B.S. Broadcast, 240 Cottage Grove, Cleveland Heights, Ohio 44112.

MAKE THOUSANDS OF DOLLARS BUYING and selling old photo records by mail order. Free details. Adventurers Publications, Box 666B, Buffalo, Calif. 92807.

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Vox Jox

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\[continued on page 52\]
By RADCLIFFE JOE

The defendants, preparing for a siege, immediately counteracted by filing an antitrust suit in U.S. District Court (New Jersey) against TEAC (Billboard, Jan. 18), charging restraint of trade, and horizontal price fixing.

The muscle-flexing took a turn in TEAC’s favor when District Court Judge Walter Bruhhauer issued a temporary restraining order against the defendants on the grounds of 112 evidence submitted to TEAC. The defendants were expected to appear in court to answer the charges.

Both suit and counter-suit are before the courts pending hearings and depositions. The outcome will be precedent setting.

TEAC’s move against S&M and Unitronics is a test case, as the company is known to have several other repeat suits in the books. The court’s decision in the S&M complaint will likely set the pattern for TEAC’s move to its fair trade scofflaws in future.

On the other hand, Crazy Eddie, along with S&M, both of which noted fair trade scofflaws, will be following the antitrust suit even more closely. Coming on the heels of a vigorous consumer lobby against price fixing, it could well set the pattern for a re-introduction of the “Brooke Bill” first tabled at the same desk last Congress (Billboard, Dec. 14).

The Brooke Bill seeks the repeal of those sections of the Antitrust and FTC laws which permit states to enact resale price maintenance laws.

CMC Sets
Des Moines
Pilot Store

ST. LOUIS—Long range plans to install the industry’s first CMC pilot store have been announced. For the first time an outlet will be named CMC Discount Hi-Fi, says the firm’s president, to open in a two-year-old hotel suite, St. Louis, Oct. 27.

All Pioneer franchised dealers were alerted earlier to the new line, which includes a front-loading Dolby cassette deck, integrated stereo amplifier, AM/FM stereo tuner, electronics consumer network, a direct-drive and two belt-drive turntables, and second-generation four-pole metal headphones.

In a sell-it-like-it’s-later to all dealers, Bernie Mitchell, U.S. Pioneer president, noted that the past few months “had quite possibly been the toughest in your history as a hi-fi dealer, and the next few months, unfortunately, will probably be tougher.”

“Let’s remember, there is a recession.” He emphasized. “Consumers are scared. They do have money, and they spend it to buy things they really need, by God, but they will buy more carefully in 1975 than ever before.”

He urged all Pioneer dealers to be

By STEPHEN TRAUMAN

NEW YORK—Passing through the recent Winter Consumer Electronics Show in Chicago to exhibit in an other wholesale, U.S. Pioneer Electronics showed off eight new products for its 1975 line at a winter press preview last week.

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What Linwood Bibber taught us about making cassettes.

If you’ve spent any time near the sea, you’ll surely understand the ways of Linwood Bibber. Especially if you know the sea as it stands off the coast of Maine.

Sometimes calm, often rough and just begging you to take her on. If you’ve never visited this end of the coast, you’re really missing something. But we’re going to give you a taste of life here. And believe it or not, it just might change the way you do things.

It’s made a big difference for us, and in a way, we’re newcomers ourselves.

You’re probably wondering by now what Linwood Bibber, a 73-year-old boatbuilder, could possibly teach us... a leading designer and manufacturer of high-technology assembly equipment, C-O’s and 8-tracks.

Well, if you can spare about 2 minutes, we’ll tell you.

Linwood Bibber (a few friends can call him Lin) began building boats in 1913 when he was apprenticed to his grandfather, George Merriman, a master boatbuilder of his time, and well known in these parts for the proud and graceful vessels that were launched from his boatyard. There being no shortage of lumber in the state of Maine, Mr. Merriman had his pick. Young Linwood, then 12, learned to select exactly the right wood with the right grain for each job.

After all, a boat is no stronger than the wood that goes into her, so you have to take care.

After selecting the wood, it was hauled, in those days by oxen, to the “yard” where it was let to age; a process too often neglected today, according to Lin.

“You put ‘green’ wood into a boat and she’ll be sure to split and warp.”

Later, Linwood left school. Not a good idea by today’s standards, but in those days it was often a matter of economics. In Lin’s case it was more.

It was a matter of love.

“Those kids would come down here and want to go play.”

“I wouldn’t go.”

“I just wanted to build boats.”

In 1913, as now, your tools were your most important possession.

“I learned young to take care of my tools because good ones were expensive and hard to come by.”

“Before you start building your boat, you have to design the hull, and you knew, just by the look of her ‘lines’ whether she was right or not.”

In the past 61 years, Linwood Bibber has built hundreds of boats. He can’t remember the exact number, but that’s not important.

What is important is the art.

The attitude that’s reflected in every boat he built.

So by now, you’ve probably gotten the message.

You know what Lincoln taught us, or at least reminded us of.

To take the time to do things right.

To understand the value and capabilities of our complex tools.

To treat every problem as a challenge, and to solve it creatively with the best tools, the right materials, and plain common sense.

If you appreciate quality, energy and innovative thinking, call us.

We make the world’s most precise and reliable cassettes, 8-tracks and component parts.

And the most incredibly efficient assembly systems.

It’s not easy, but being the best never is.

Just ask Mr. Bibber.
Introducing Our $75,000 Tape Duplicating System

For years, people have told us, "Your equipment is priced too low. A $40,000 system can’t possibly be as good as a $75,000 system." Even though we offer the same features, speed, versatility, quality, and durability in our Model 1100 B-track duplicator that you'll find in systems costing twice as much. But we finally solved the problem. Now, with our gold-plated, diamond-studded, nameplate, we can sell the Model 1100B for a price that’s right up there with our competitors.

Of course, if you want a stripped-down Model 1100B (that’s the one with the plain nameplate), we can still sell you one for about $40,000. But don’t tell anyone what you paid for it. After all, we’ve got our reputation to think of.

**Pioneer Bows New Line**

*Continued from page 36*

dealer ads, with the big January 4-channel system promotion keyed on MCA/superstar Elton John (Billboard, Dec. 14) already breaking. In addition to special promotion programs for the various new products at Pioneer’s full line of equipment in these areas (turntables, cassette deck/tape, equipment, speakers, headsets, amps/tuners/receivers, etc.), he emphasized the firm’s extended payment plan "that will keep you liquid and keep you selling."

Mitchell also passed along a warning to carefully observe the FTC power output spec regulations on advertising RMS wattage, urging dealers to utilize the special Pioneer Power Output Guide detailing the exact wording applicable to each of the firm’s models.

Pioneer sales exec Joe Nardio and Jeff Mancini introduced the 1975 line that includes:

- **Integrated stereo amplifier SA-9900** with 110 watts per channel RMS, unique twin tone control system and a tape duplication switch permitting tape-to-tape duplication, when listening to another source. Price is $749.95.
- **AM/FM stereo tuner TX-5500** with high sensitivity from signal-to-noise ratio in stereo mode and phase-lock-loop MPX demodulator. Price is $399.95.
- **Dolby cassette deck CT-F6161**

For more information about quality duplicating equipment at an price that makes sense, call or write.

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**GRT Contracts, 2 Labels**

*Los Angeles—Newly formed Shadybrook and Sound Bird Records will be manufactured and distributed in the U.S. and Canada by GRT Music Tapes. Firms are owned by Joe Sutton and Brad Miller. Initial product covers the entire Mystic Moods Orchestra, bow on Sound Bird Feb. 15.*

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**Update From Europe**

**U.K. Firms View U.S. Mart**

*By Tony Jasper*

LONDON—In spite of current financial and economic problems facing the Western World, many U.K. record industry hardware manufacturers remain optimistic about their trading prospects in the U.S. during 1975.

None more so than M. Livinston, managing director of Tannoy, recently acquired by Harmon International Industries. He sees prospects for his company as very good since they export high quality product, and he doesn’t believe it will erode the progress Tannoy has been making recently in the U.S. market.

Livinston obviously believes all economics are subject at the present time to a depression, but says most are not in the present financial position of Great Britain.

What gives him added incentive to adopt a positive attitude toward Tannoy sales in the U.S. is the marketing of a new loudspeaker. He claims it has increased power handling capability with better frequency response and a longer lifetime reliability than any previous model. (At the recent Winter CES in Chicago, Tannoy also showed a new and comprehensive line of belt and direct-drive turntables, and an electrostatic headshell.)

Tannoy sells between 50 and 70 percent of its product in the U.S. and expects high sensitivity from the new model during 1975. "There is no gloom," claims Livinston. (Perhaps glock would be a better word?)

A U.K. Leek, Gino Rossi, overseas sales manager for parent Rank Radio International, apparently has had his timetable delayed for a re-entry in the U.S. market. (Billboard, Oct. 9.) Noting that the hardware his firm makes can be compared with the Jaguar of the auto industry, he does not believe the quality of the market the same way it might affect low-end products.

Referring to his recent U.S. trip on which he confirmed a search by Leek for a U.S. distributor, Rossi says that at the present time discussions are continuing, but obviously a possible 1976 year-end launch has been postponed.

The eventual distribution will be handling such high end product as the Leek model 2000 receiver, model 2100 and 2200 amplifiers, model 2300 tuner, model 2901 turntable, model 2002 cassette deck and various speakers priced in the $150-$600 range. A possibility that the prophetic Whorfellseeder talk line might be marketed in the U.S. does not appear likely. Rossi notes, Leek had sought acquisition of the name from RCA for $40,000, but didn’t think the firm’s attitude would be unfair to the consumer to enter the market place in the 70s with a videodisk system of the 60s.

In a hint of MCA’s view of its disk’s audio implications, he said: "To put it bluntly, we think the optical system is destined to render the traditional phonograph record mechanical concepts totally obsolete."

Avnet, which acquired U.S. rights sometime before Rank’s purchase of Leek. At Eagle International there is less optimism but certainly no sense of defeatism. Spokesman David Harris says much of its product covers the..."
The ELECTRO SOUND
100-48C

THE WORLD'S MOST POPULAR CARTRIDGE/CASSETTE WINDER, WITH INSTANTANEOUS CHANGEOVER

U.K. Firms Eye '75 U.S. Market

- Continued from page 38

mid-fi market and thus could be vulnerable to inflationary trends. "It all boils down, I believe, to adopting a more aggressive sales stance. We have the product, there is no doubt about that," he affirms. There is widespread agreement that Eagle's product is one of the best on the American market under the segs of Olson, he notes, and at present Eagle is evaluating a new loudspeaker system that "could lead to exciting prospects." There is optimism with caution from several other firms that decline to make a comment, other than saying, "We are humbly evaluating their export prospects in the U.S. in the near future." Apparent decline in some areas of the market (for ad- dition to Tannoy, Lecson, Markes and Gibson also exhibited at the Winter CES, with Lecson's interactive design of particular note.)

One definite fact seems to emerge from virtually all U.K. firms with a stake in the U.S. market—where a product is of the quality in the high-end range, no deterioration of sales can be expected.

January SPECIALS EXTRA 10% OFF on the following Open Reel Tape cartridges: BASF, C-30, C-60, C-90, and C-120. Buy any of these cartridges and get one of the same free. BASF Beta Speaker Tape: $2.95. Add $5 for freight. CASSETTE LABELS: C-120 BASF, $2.33.

Tape/Audio Video

VIDEO FIRST—Panasonic Video/Cassette tape printer system VTP-1000, introduced at recent New York press conference, is expected to go on sale next month at $29,500 as first high-speed duplicator for 1/4" EIAJ color and black-and-white video cartridges.

An addition to Panasonic introducing the first high-speed duplicator for 1/4" EIAJ color and black white video cartridges in New York Jan. 8, parent Matsushita and 26 jointly announced the signing of a licensing agreement for the manufacture and distribution of the cartridges under the Scotch label.

Marketing plans will be announced by 3M in the near future in which should be a significant step for the 1/4" EIAJ system pioneered by Matsushita and marketed in the U.S. by Panasonic since 1973.

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Stereo, Ltd., a unit of the newest, hottest Audio Visual, offers car stereo, CB and video (McMillian has just started into video recording and has sold Akai units).

Stereo annual retail volume stepped up steadily from $80,000 to $280,000 to $870,000 and now $1 million plus.

All this because one day in 1969 Gen. David Burchinal tapped McMillian as a logical custodian of the EUCOM audio club, which he built from zero to 38,000 members (one of the top three clubs).

Did McMillian have technical background as most audio club heads do? No. He owned a Sears console at the time and was a comptroller, a forte that aids him greatly in establishing NAAPEXCO.

The BEST of BOTH Worlds.

The_BEST_of BOTH_Worlds.

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Tape/Audio/Video

CES PANELS—Key seminars at recent Winter Consumer Electronics Show in Chicago (Highlights: Jan. 18 issue) spotlighted Audio (above, from left), with Ed Carrier, Magnavox; Jack Doyle, Pioneer Electronics; moderator Lee Zito, Billboard; Bob Pierce, Zenith; Bill Kroll, Philips; John Foister, MCA; Bob Cavanagh, Philips; John De Ano, Advance Systems; moderator Ken Winslow, Vidsec 75 chairman; Dick Kelly, Time-Life Multimedia; George Schupp, Zenith, and Irwin Tarr, Panasonic.

Bullet Sees Substantial Growth Of Retail Chains

CLEVELAND—Bullet Distributing, Inc., parent of the seven Tokyo Shapiro hi-fi outlets here, as well as four leased Clarkins audio showrooms and three CarTunes autounsend centers, expects to nearly double this past year's $7.8 million gross sales with the addition of five other Clarkins operations this year.

According to Bullet president Bill MacAlpin, with 16 audio outlets, including the new Clarkins operations in Dayton and Akron, the company becomes one of the largest chains in a specific market area after moving from a basic mail-order business less than three years ago.

Tokyo Shapiro began as a mail-order operation, with the first retail outlet opening in late 1972, and a total of five over the last year, according to Rich Bloor, who handles advertising and promotion. Only the original central location was affected by the bow of another outlet 10 miles closer to downtown. Another is being relocated to a larger storefront in a higher traffic area, with the possibility that the smaller space will become the first free standing record/tape outlet for the company.

The seven Tokyo Shapiro stores handle both hi-fi and software, and the three CarTunes car stereo retail/installation facilities also offer tapes. All 10 locations are backed by Northern Records, but the Clarkins leased operations are just hardware, as that chain's nine stores have separate record/tape departments leased to Stark Records of North Canton, Ohio.

In addition to the possibility of free standing software outlets, Bullet is also diversifying into the custom motorcycle and accessories business with Christian Choppers, Inc. Expansion of the CarTunes autoundsend operation into a stronger OEM distributor position is being spearheaded by Phil Gimmell, former Stem Distributing vice president here. And a re-entry into mail-order is also being considered.

After its highly successful co-promotion on the first two World Series of Rock concerts this summer at Municipal Stadium with WMMS and Belkin Bros., Tokyo Shapiro hopes to do more of the same, according to Bloor.

He notes that the only reason the chain wasn't able to co-promote the third and biggest date with Crosby, Stills, Nash & Young that drew 88,000, was a performers' clause barring third-party promotion ventures.

Update From Asia

By HIDEO EGUCHI

TOKYO—All shipments by sea to and from Japan and the U.S. and other countries are more than likely to be disrupted this spring by a Japanese longshoremen's walkout. At the same time, all Japanese flag ships are expected to be tied up by a stevedores' strike and judging from past experience, the strikers could last for three to four months. With total reliance on much-costlier air cargo, high-duty audio/video exporters now face this prospect.

The Republic of Korea's 20 percent devaluation of its currency against the U.S. dollar Dec. 3 and Taiwan's strict curbs on imports from Japan since Dec. 21 are not likely to help the consumer electronics industries of the three Asian countries any. For the near term at least, the home electronics manufacturers and exporters of South Korea and Formosa are being deprived of vital home electronics parts from Japan, whose currency is pegged at 100 yen to $1.

40th year as a professional association for ERA, which began in 1915 as the Representatives of Radio Parts Manufacturers. Today it represen--

1,600 firms with 6,000 salesmen, selling over $4.5 billion of electronic products, with a professional staff headed by executive director Ray Hall in Chicago.

One of the Interface V highlights will be a unveiling of a 40th anniversary yearbook that includes a complete report on ERA activities and programs, background of ERAs to the industries' trade associations and press, directory of reps, and a complete 1975 annual marketing conference program.

40th Anniversary of ERA conference Jan. 26-30, at the Sheraton Centre Hotel in Chicago.
SAN ANTONIO—The board of directors of the Country Music Assn., meeting in this Texas location for its first quarterly meeting, has approved budgets for two major projects: a campaign for selling country music to radio media buyers and a new demographic survey.

Joe Johnson Revives Old 4-Star Records

NASHVILLE—Joe Johnson, owner of 4 Star Music, is bringing 4 Star Records back into existence, taking with him the bulk of artists he has been producing for MCA and operating entirely out of new quarters here.

Among the artists making the switch are George Morgan, Berry Jean Robinson, Marie Owens, Carl Belew and Bonnie Guitar. The firm will add Paula Johnson (Bonnie Guitar's daughter) and Jimmy El-ledge, among others.

For the past three years Johnson has been producing these acts, as well as Jerry Wallace, for MCA. The first two to be released on 4 Star will be Morgan and Miss Owens. Morgan's first single is an old Cindy Walker standard, "In the Misty Moonlight."

In its early days, 4 Star was the label on which many country acts first became known in the recording business. They included such performers as Jimmy Dean, Webb Pierce, T. Texas Tyler, Ferlin Huskey, Hank Locklin, Carl Belew, Maddox Brothers and Rose, and Slim Willett.

Smathers Honored by Tenn. Governor

NASHVILLE—Ben Smathers, long-time leader of the Stony Mountain Cloggers, a square dance group, was honored on stage at the Grand Ole Opry by outgoing governor Winfield Dunn.

In a proclamation, accepted by Grant Turner in Smathers' absence, the Governor cited Smathers for his 30 years of performing, his 17 years of dancing with the "Opry," and for having been an outstanding representative of the state of Tennessee.

The Governor proclaimed Smathers the official "Dance Master of Country Music."

Plates for worldwide promotion of country music also have been submitted to the board by the international committee.

Record merchandising also was a key topic, resulting in preliminary plans for a new audio-video presentation.

The board also discussed its role in the upcoming Bicentennial celebration, which will include total participation in the event.

Opryland general manager and CMA director Bud Wendell noted that regulations for this year's Fan Fair (June 11-15) are well ahead of last year, and a softball tournament is expected.

Capitol's Frank Jones, chairman of the Country Music Foundation, again gave the CMA a detailed report on the foundation, including plans for expanding and improving the facilities.

In other reports, CMA detailed its continuing fight against tape piracy, announced involvement in the promotion of the Nashville premier of the film "W. W. and the Dixie Dance Kings," and country music country month activities.

Potter Wagoner was elected to serve as CMA's representative on the board for the Music City tournament.

Radio Owner Sets Record Review Unit

TULSA—Expressing concern over what he terms not only "suggestiveness and obscenity" in country music today, but some lyrics which are downright "filthy," multi-station owner Mack Sanders has set up a record review board to pass judgment on country releases.

Sanders, partner in ownership of such stations as KLHS, Hayns, Kan.; KOKO, Omaha, Neb.; KFRM, Wichita and Salina, Kan.; KJCT, Wabash, Ind.; KNLE, Kansas City; KECK and KHAT, Lincoln, Neb.; KTOM, Tula, and another still pending, some stations with which he is involved will not play suggestive material.

The record review for this appraisal consists of Jack Reo, Juanita Rose and Jimmy Dallas, all recording artists. The participation of stations of this group will be passed on to the programming managers, music directors, disk jockeys of the various stations.

Sanders is a partner of Jim Halsey in various enterprises.

Name Hospital Room Honoring Ronnie Prophet

MEMPHIS—A special patient's room and a parent's room at the addition to St. Jude Children's Research Hospital here will be named in honor of Ronnie Prophet, a Nashville-based entertainer.

Mrs. Sandra Vogel, executive secretary of the hospital, said the action is in recognition of Prophet's "extraordinary" efforts, which have "donated... time and talent so many times over."

The noting continues: "No words can express our appreciation and gratitude to you for your generosity. Because of people such as you who donate in so many ways, we are able to continue the research into the catastrophic diseases which are still claiming so many young lives."

Prophet, a recording artist, also is a regular entertainer in Prisner's Alley in Nashville.

CAKE OCCASION—Marilyn Sellars of Mega, celebrating her birthday while playing a date at Disney World, was presented a cake for the occasion. She's just done a new album.

Ex-Buddy Holly Buddy Now Doing His Own Vegas Act

LAS VEGAS—Larry Trider, the singer who followed Buddy Holly in front of the group after Holly's death, is being launched into the recording field and fair circuit.

His first album on Ranwood, "Country Soul," has just been released, and he records again in Nashville in February.

"I think some of Buddy Holly's stuff is like what we're doing now," he declares before acts in his dressing room at the Golden Nugget.

"It was rock then, but it's what country is today," he observes. "If the country market is opening up beautifully. If I had stayed in the rock I like wouldn't be any more successful."

I never would have done anything in the rock field. I liked it until it changed into acid rock and that's when I really went country."

His Ranwood releases are his first effort at recording since 1962 when he did four sides in New York backed by a 20-piece orchestra.

"I wrote a song called 'House Of The Blues' and it didn't do very good," he admits. "You hear I'm writing differently than I did then," he says. "I'm writing more earthy, more country and a lot better. Country usually does have to tell a good story. That's what I try to put into my lyrics and that's what I feel."

'Old Dominion Barn Dance’ Is Born Again in Virginia

RICHMOND—A few weeks after mentioning the demise of many long-time country radio shows (Billboard, Jan. 3), and that thal began with the process of reviving the "Old Dominion Barn Dance," begun originally in 1947.

Versatility Productions, Inc., headquartered here, began the revival on Saturday (12) with two shows at the Mosque Theater, featuring Jerry Reed, Mel Tillis and Sunday Sharpe, along with local talent.

The firm will come back in March with the Roy Clark Show, Gunilla Hunton, Buck Trent and the Spur lows. In February, Versatility is trying a new concept with the "Barn Dance."

Originally a Saturday night show, it lacked consistent support. Now plans call for presenting it at a series of cities within the Old Dominion (Virginia), presenting it on a monthly basis in each city. It will be presented in 12 different locations on Friday and Saturday night, plus an occasional Sunday afternoon and evening show.

Ralph S. Wright, director, says he is looking for good country talent to add to the staff of the show, and each presentation will include one or two headline fixtures from Nashville.

In addition to "The Old Dominion Barn Dance," Versatility will present concerts in Richmond and other cities. Already signed for concert and/or the "Barn Dance" are David Houston, Johnny Paycheck and Barbara Fairchild, and the firm is working on a contract with Cotter Express for three days with Merle Haggard.

Wright says the firm also is building its own 24 track studio here, bringing equipment in from Nashville.

MASTER TAPES FOR SALE

By order of the Chancery Court, Davidson County, Tennessee, more than 70 Master Tapes will be sold under sealed bids by the Receiver of Recording Indian Corporation (P.L.C. Records). The tapes include such artists as Robbie Grier, Billie Holiday, Pat O'Brien, Ethel Merman and many others.

Terms of sale and complete inventory will be furnished upon payment of $5.00, to be credited to the successful bidder for same, if received before March 31, 1975.

Mail requests for bids to: A. P. Olterson, Jr., Receiver, 125 Third Avenue North, Franklin, Tennessee 37064.

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A LITTLE BIT SOUTH OF SASKATOON
Columbia 310072
**Nashville Scene**

by Bill Williams

Singer Sara Kubins has changed her name to L.J. Turner and has been signed by RCA. A Jack Johnson protege, she has cut her first session... Ray Goff is receiving puncture treatments from a doctor in Fort Lauderdale for his back and kidney condition, and it's allowing him to go back on the road... The first recordings of Wild Bill and the Buffalo Yankees are being released by the Halco Corp. of Hereford, Tex., on the Rococo label. The group came from Ruidoso, N.M., where Don, young sister of Tommy Overstreet, takes over public relations for his Circle "T" Enterprises. This includes publishing, an art gallery, a gift shop, tour guides and record production. Miss Lynn was with the Country Music Hall of Fame and then a partner in Sound City Tours.

Kenny Brent has signed Vicki Turner to his management firm, Kenny-Lu Productions, and will handle her business affairs... The International Fan Club Organization plans its convention for June 11 for its massive event during Fan Fair will be Dale Eichor of KWMT, Fort Dodge, Ia., and Jaybird Drennan, of WSLR, Akron, Ohio, as keynote speaker to be featured at the International Rodeo Assn.'s National Finals in Tulsa. He'll be joined by Don White of ABC-Dot... Songwriter-publisher Ben Peters hasn't slowed down a bit in the new year. He starts right off with cuts by Freddie Hart, Freddie Feeder and others, among recent cuts by Dottie West, Marilyn Selars, Mel Street, Perry Como, Teresa Brewer and Charlie Rich... The Dan Ford album is one on the Rene label. Armed Forces Radio Hallmark Series, broadcast around the world, is using the Backstreet instrumental, "Going Home," as a theme.

The Gross Brothers have completed a series of recording sessions featuring new material written by

**Power House Roars Into Country Field**

DETROIT — Power House Records, a division of Power House Productions Ltd., has expanded its music into the field of country.

The label has been, and still is, primarily in Top 40 and cab. But it has released a single called "Oh What a Party" by Cai Freeman, which will be distributed nationally in the country markets. Johnny Powers is handling the venture.

RODEO SOLD — Mooney Lynn, left, husband of Loretta Lynn, closes a deal with management, W. Bruce Lehrke. The Lymns have told the Longhorn World Championship Rodeo to Lehrke, although Loretta will still appear at some of the rodeos.

**Ray Price Joins The Symphony**

Don Bowman counts down Billboard's 40 hottest country singles every week.

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**Waylon Signs A 100,000 Autographs**

**Tanya Takes On Helen Reddy**
Two for T

'Sneaky Snake'/ 'I Care'

Tom T. Hall

Boys and girls take warning! Keep your eyes wide open! — For "SNEAKY SNAKE" will drink all your root beer!

Today I'm a grouchy old bear but (I keep telling myself): "I CARE" (really I do!).

These 2 hits for Children of all ages are from Tom T. Hall's album "Songs of Fox Hollow" on Mercury Records.

Distributed By Phonogram-Mercury, Inc.

EXCLUSIVE music

HALLNOTE MUSIC, P. 0. Box 40209,
Nashville, Tennessee 37204
LONDON—Capitol Records is optimistically evaluating the results of its special, one-week TV promotion of its far-flung operations. The U.S. singer was featured in a series of 30- and 60-second commercials that aired on a number of networks, including the Thames Television. And her new album, “Free And Easy,” last single, “Dance And Easy,” were prominently promoted.

Capitol label manager, Ian Groves, has heard the song as part of the campaign, but hinted that it was a “good package deal.” Screening of the commercials employed a mix of peak and off-peak spots on every day of the New Year Week. The first show was aired on January 2, the day when Capitol received a video copy of the Reddy ad, originally made in the U.S., and decided to use it as a promotional tool on U.K. television. “It is some-
SOUTH AFRICA'S LEADING MUSIC COMPANY INVITES YOU TO MEET ALBIE VENTER AT MIDEM

EMI-Brigadiers is the leading music company in South Africa. Despite a dramatic increase in sales volume of 80% in the 1973-74 financial year, the company maintained their spectacular growth rate for the period July-December, 1974. EMI-Brigadiers maintained and increased its stronghold on the charts. Since January, 1974, EMI-Brigadiers have dominated the official Hit Parade sponsored by South Africa's national radio network, Springbok Radio, with 33 numbers featured on the charts for a total of 273 weeks.

The following numbers featured in the TOP TEN:

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- HOOKED ON A FEELING
- SEASONS IN THE SUN
- EMMA
- LONG LEGGED WOMAN
- BAND ON THE RUN
- TOUCH TOO MUCH
- LET ME ROLL IT
- THE NIGHT CHICAGO DIED
- HEAVEN IS MY WOMAN'S LOVE
- MY DADDY WAS A ROCK 'N ROLL MAN
- PHOTOGRAPH
- THE TIPS OF MY FINGERS
- YOU'RE SIXTEEN
- CHARLY
- DYNAMITE
- MISS EVA GOODNIGHT
- ROCK ME GENTLY
- IF YOU LOVE ME
- KUNG FU FIGHTING
- RUB IT IN
- HASTA MANANA
- I LOVE YOU I HONESTLY LOVE YOU

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Albie Venter, Managing Director of EMI-Brigadiers and André Viljoen, General Manager of EMI-Brigadiers Music Publishing, would like to meet you at the EMI's Midem suite.

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Safari, Disk Co., Bows In U.K.; First Single Issued

LONDON—A new record company, Safari Records, which aims to produce commercial pop and reggae music, has been started here, and a single has been planned for release Friday (24).

The company was started by Reg McLean, managing director of Circle International Records. Debut single will be “Hard, Hard, Hard,” by Ward Jensen, who is also recording an album. Safari Records product will be distributed by Enterprise and Creole Records throughout the U.K. and McLean is negotiating for worldwide distribution.

McLean, who started Circle 18 months ago, is also scouting for recording talent. He claimed: “We can offer excellent facilities and we have our own 24-piece orchestra called Jet, to ensure consistency in sound and production. In addition we also have a team of songwriters, Frank Scarr, Steve Wheat, George Warren and Chris Griffith, and Scarr has also been appointed A&R manager.”

In addition to solo singer Jenson, the Doyley Brothers, a commercial pop band managed by McLean and formerly under license to President, will also record for Safari and水管’ll be called “A Little Smile” lined up for release.

McLean founded Circle International in 1973, primarily to handle the Doyley Brothers, and apart from records the company also embraces an agency and management and promotional divisions.

John Carrington has been appointed head of publicity and promotions for Safari, assisted by Marion Richards and Sue King.

Famous, Wainwright Deal

NEW YORK—Famous Music Publishing Companies will administer control over all Loudon Wainwright III songs and material outside the U.S. and Canada, reported Sidney Herman, president, administration, Famous Music. Wainwright is a Columbia Records artist.

International

International Turntable

At Display Studios, Keogan will be responsible for part of the day running of the company’s studios in East London, and will report to the company’s managing director, Patrick Miller and Lorra Lee. Keogan and Miller will shortly be moving to new offices in the Crescent Buildings, and new premises will act as a sales office with all manufacturing continuing at our existing premises. Additional appointments are expected soon.

Barrie Bethel, who joined Cine Records and Cine International in London, has been appointed label manager. He will report to Ossy Wyman, managing director, with further expansion on further development of the label and for marketing and promotion liaison with Decca, which took over the license of Cine from Island on Jan. 1.

Mark S. has been appointed marketing director of Walt Disney Productions. On the film side, he is responsible for home video items. This is the first time that the company has pooled under one management structure the full responsibilities of purchasing, marketing, publicity, publications, records, films and educational material. Michael Bell has resigned from the company, and Keith Bales will assume responsibilities in fields relating to publishing and merchandising. He will report directly to Mark S. while continuing to promote the interests of the Walt Disney Travel Co.

Gordon Hooker has retired from British Decca after 18 years as display manager. Hooker previously joined the company to form the display division and during his stay he became the poster designer on the firm’s books. He is replaced by George Wignall.

Rasta Bitch has left EMI (Singapore) to take up a post as sales manager with Carina Records in Sydney. Burnett 273 is the previous general manager of EMI’s office in Nairobi.

Glyn Evans has been appointed (Continued on page 51)

MP Cassette

Bow In Eire

DUBLIN—Music for Pleasure cassettles will be launched in Ireland the end of January. They are not yet on sale in the U.K. They will be backed by a major television campaign and full promotional point-of-sale material, which will enable to avail themselves of 100 per cent sale and exchange facilities.

There will be 52 cassettes at first, all by original artists rather than cover versions.

Says Francis Beattie, manager, Music for Pleasure (Ireland): “We hope by next Christmas to go into producing Clauses for Pleasure and Classics. If we can make up 10 to 15 per cent of our sales. More albums. We include Irish artists like the Dubliners, Jiggy McCullough, Brendan O’Dowd, Ruby Murray. Deniz Bonds and the Farm. So far the albums are very good and every time we have Tommy and Jimmy Swarbrick of the Times will represent Ireland in the Festival of Folk Music.”

The initial MIP cassettes television campaign will be for the last two weeks. But the tapes are available from EMI to carry the range of MIP products.

Sales have been good and NPD doesn’t automatically go from LP to cassette. We will look at sales of new LP’s and decide. With the growth in the standard tape market, I expect sales of cassettes in future to contribute substantially to the over-all operation of MIP in Ireland.”

Continued from page 46

wants to tour in April assuming his “San Secrets” disk does well...

Following criticism of his U.K. “absence of Johnson” tour, which was called off due for a national tour in March.

PETER JONES

Brussels

Ineko has great with successful television exposure at its music, has been started here, U.K., U.S.A., Canada, notably with Briggs and Wards. The company’s distribution in Brussels, is expected to be for the U.K. group Splinter booked for the first release of their “Binnen En Buiten” series, and they perform their hit single “Coldtena”..."

and nothing covers so many musical interests

Nothing covers the U.K. like Music Week.

Music Week is the only trade weekly that covers the business in its entirety. Special features on chart news, recording studios, radio, cartridge TV. You name it — where there’s music, there’s Music Week. And we can offer excellent European coverage. (Continued on page 49)

Bucharest

Two Romanian artists who recently completed successful visits to Russia are Miruna Voicu and Corneli Constantinescu. Both artists were last appearing for two months in an international show... Top pop group Pluton has recently rejoined its pianist keyboard player Gunther Reiniger, who completed a long national tour. A group of American jazzmen led by Dizzy Gillespie, Billy Eckstein, Sonny Stitt, and Charles McPherson, has presented a show at the Bucharest Palace Hall called “The Musical Life of Charlie Parker,” in two different concerts supported by a Rumanian string section.

Some interesting Polish imports are to be found in Rumanian shops (Polish Society for foreign license), featuring Georgie Fame, James Royal, Warren Schatz and others. A record company has also issued Schatt material under American license... Eletre Imports has presented a series of medium play records, which have disappeared from the international market. Demand for reissues will be met by releasing LP’s. First example is provided by the issue of an album from the Italian artist Michele.

The finals of the Army Songs Festival were held in the Bucharest Palace Hall, with 16 light music songs, 209 marches and 160 patriotic songs were entered. First prizes in the official section were given to “Saint Love, My Rumania,” by Radu Serban; “I Swear With My Hands on the Cross” by Constantin Romanescu, and first equal in the third category, “The Country Songs in Lights” by Radu Palad and “The Rumanian Army” by Sergiu Sarchiuz. The jury was chaired by Ion Damitescu, president of the Rumanian Composers’ Union.

Copenhagen

Huge success for Lizzimanni at the Copenhagen record fair, but her record company, CBS, refused to allow press conference for her... Disappoining announcement of the linked-in Osmunds show here for Jan. 16. In one of the radio in the chart Dansekompis in Susanne Lana’s (Magnit) with Danish cover version of “Love So Right.” Disappoining news for Allan Mortensen, known for his work in “Jesus Christ Superstar” has his debut album “Mertonome”... A debut album for Ulla Mira on Jorgen Nieelsen’s J.K. label... Ginni and her group produced “No More” which stayed their European tour in the Tokyo in Copenhagen.

JANUARY 25, 1975, BILLBOARD

JUUL ANTHONISSEN

Continued on page 49
Luxembourg Features More Album Material

LONDON—Hard on the heels of a poll which shows Radio Luxembourg’s listening audience has increased considerably over the past year, the station has announced that album material will feature more strongly than before in its programs. Next week, Luxembourg will introduce a new Thursday evening top 20 LP show, and will bring forward by three hours the transmission time of its Friday Night “Album Of The Week” program, in addition to a nightly “208 At Midnight” show to make its debut, with a format that more strongly appeals to the young generation.

The change has been prompted by Luxembourg’s recognition of the high appeal of the long-player and by an increasing number of requests from listeners to airplay albums.

“208 At Midnight” will go out every night of the week until 1 a.m. from Jan. 20. The new top 20 album show—the chart will be Luxembourg’s own, and in addition to the “Hot Heavy” LP listing featured by disc jockey Kid Jensen—will be transmitted every Thursday between 10:10 p.m. and Jan. 23. The new feature for the “Album Of The Week” program is that Luxembourg’s own record label, Luxembourg Records, will be represented on it.

The increase in Luxembourg’s listenership has been seen as a result of the campaign by national advertising agency, which researches for the UK Records, Disco Label

• Continued from page 3

ahead of local and national radio stations. Such DJ’s also have an opportunity to acquire UK-American Turtles and other promotional devices.

UK Records chief Jonathan King, headquartered in New York for the past four months, picked up the Parish record there from the Labteen label. It has been previously a much-in-demand import in northern U.K. discos and, as many as 20,000 copies are reported to have been shipped into Britain.

The operations of UK American will “in no way” dissipate the activity of UK Records’ British-reissue label, according to marketing manager Clive Swold.

Pride Tour Of U.K. To Get Large-Scale RCA Backing

LONDON: The arrival of U.S. country singer Charley Pride in England later this month for concerts and TV dates will be supported by a major marketing campaign by RCA. Although Pride has been a consistent hit-maker in the States, he has had only moderate record success here so far, and mainly among country music fans. RCA is using his 10-day visit to try and break him into the wider horizons of the MOR market.

A new full-price album, “Pride of America,” and a budget album, “Sample Charley Pride,” on the RCA International label featuring the most popular tracks from his earlier albums, are being released to tie in with Pride’s tour. Both will have inside bagging Deluxe’s other available product. A single, “Mississippi Collin Pickin’ Delta Town,” is also being issued.

The releases will be promoted by advertising in country music magazines and the pop press and in addition there will be 200 window displays, 100 display cards which Pride will do concerts. Posters and newspaper cards are being pushed to dealers; RCA staff will be making special efforts to sell Pride records, and there will also be loyalty displays and albums on sale at various concert venues.

Pride arrives here on Wednesday (22) and will meet the press the following day at the famous Saville Theatre, London, and play for the Jockey Club's Darts Club. During his stay he will do a concert at the London Palladium, March 10, appearing in Hi-kud, Birmingham, Swindon, Glost., Ipswich and Wakefield. He is also appearing on a new hour-long television show on Lulu's BBC 1 TV show, record his own half-hour-in-concert show on RCA TV on Feb. 3, and make several radio broadcasts.

Eire Pipe Co.
Sponsors Album

DUBLIN—Wavin Pipes, manufacturers of PVC pipes and fittings, has sponsored an album by Blinn-ad, the Irish music troupe from County Donegal. It will be sent to the company’s commercial friends and associates throughout the world. It is the first time that Wavin, located in Balbriggan, County Dublin, has produced an LP of Irish content.

The decision to sponsor Clannad springs from Wavin’s desire to promote local talent in new and innovative ways. They have produced records of Irish music before that have been received with great enthusiasm through-out the world.” F. van der Werf, managing director of Wavin, told Billboard. “Wavin is proud of being established singers and musicians. It seems to me more character with the people who have been talented group called Clannad.”

The choice of Clannad came after listening to many groups. Sean Kennedy, who was responsible for the final choice, was impressed with the talent of the group and was so determined that we are helping the members in their careers.”

Clannad formed in 1970. Their successes include the Gael-Linn/ Sliabh 70 competitions, the Leitrim Fiddler Festival and participation in the 1973 National Song Contests. They have broadcast many times on Irish radio and television; their first album was released by Philips.

TRIMICON DISKS TO FRANCE

PARIS—Now retailing in 63 French supermarkets are 500,000 Trimicon disks from West Germany. This follows an agreement between the Confindustria France, a joint venture of Magnet and Trimicon Disk Recording, manufacturers of the Trimicon disk, which provides two hours of continuous stereo music.

The system, invented by Dr. Rabe, was first demonstrated at Vido, and the company went on to demonstrate at MIDEM. The retail price is $5.50 per album.

The disks can only be played on any record player and to date only classical music has been recorded on the Trimicon disks. The Trimicon label will not be competitive with the MDR for some time as costs are still high.

MDR has adopted an attitude of patient helpfulness. Most of the great performers are already under contract to major disk houses and will not be released at this time.

From The Music Capital of The World

Wavin/Clannad details:

Clannad’s second album is called “The Misty Bells” and has been recorded at Newcastle-under-Lyme, the home of Magnet Records. It’s a double album featuring film songs by Jean Gabin, Arletty, Danielle Darrieux, Lino Banfi, Gabin, Artletty, Danielle Darrieux

Wavin, who specializes in plumbing and fly systems, has sponsored an album by the Irish band Clannad. The album, “The Misty Bells,” has been recorded at Newcastle-under-Lyme, the home of Magnet Records. It’s a double album featuring film songs by Jean Gabin, Arletty, Danielle Darrieux, Lino Banfi, Gabin, Artletty, Danielle Darrieux

VINTON ‘MELODY’ HITS IN POLAND

WARSAW—Vinton’s recording of Polish and English folk songs has had a very well-received, and experts have been examining what other Polish songs could stand a chance of becoming successful on the U.S. market.

The Authors’ Agency, the organization which handles Polish song copyrights, has already been in touch with Vinton.

Despite the country’s economic difficulties, Polish music industry officials here have been long held that certain Polish songs could become internationally popular. They say “My Melody Of Love” as the way for this. But there is an ironic twist to this story. The world’s own recording of the song cannot be bought in Poland now, even though State-owned Polskie Nagrania has plugged it in numerous discoteques.

Another American song with Polish lyrics that has become popular here—albeit in too cold to buy in retail stores—is “How Are You?” by Shun Money. “How Are You?” is a hit in Poland. Disc jockeys pay to acquire any price to acquire a copy.

Blues rock group BreakOut has won the 27th gold disk to be awarded in Poland. Such presentations are made here for LP sales exceeding 150,000, and Breakout’s album to do this is entitled “Karate”
From The Music Capitals Of The World

TORONTO — Thundermug is the latest addition to Mercury Records' growing roster of Canadian acts. Comedy duo Maclean and Maclean are scheduled to tape an open-for-D. Hooch at the Troubadour in Los Angeles. The Guess Who played New York's Bottom Line club on Jan. 13 and 14. SRO Management has signed Max Webster. Rush did an Ontario outside tour from Jan. 10 to Sunday (19) after appearing with Kiss at the Michigan Palace in Detroit the previous night. Brent Littler, promoter-representative for the Stampeders and Music World Creations, will have a TV show on which he will play "oldies" records on Rogers Cable. J. Geils and PFM appear at Maple Leaf Gardens in Toronto on Friday (24).

Toronto folk-band Stringband completed a tour of the Canadian Maritimes during which they appeared on Noel Harrison's CBC-TV Special: Unon Zeppelin

TORONTO — Crystal Rock omniums is syndicating a two-hour radio special on Led Zeppelin, "The Led Zeppelin Radio Omnium." The special features commentary by Richie Yorke, author of a forthcoming biography on the band. The special was hosted and produced by Wayne Don and also features observations on the English group by Eric Clapton, Keith Richards and Pete Townshend, among others.

"The Led Zeppelin Radio Omnium" is being syndicated to AM and FM stations throughout North America and the rest of the world to coincide with the group's current North American tour which opened in Minneapolis on Jan. 18 and continues until the end of March. Crystal Rock Omniums reports advance inquiries from stations throughout the U.S. and Canada and as far afield as Japan, Australia, New Zealand, Africa and Europe.

The package, which can be run in full or in two one-hour segments, is being syndicated on a first-come first-serve basis.

Distribution is being handled by Chuck Canons of Audio Specials Ltd. in Burlington, Ontario.

Mud Distrib To Phonogram

LONDON — In an unexpected switch, Arista, which scored two No. 1 singles last year, is leaving Rak in July and transferring to Phonogram for the defense of its interest in America. But the move will involve a further surprise twist, because the group will not be going to Phonogram's Manhattan-based subsidiary, Arista Records, but rather to CDT. Arista's strong interest in the U.K. market, as well as the size of EMI's operation in general, were factors in the decision. The company's head office is in nearby March, in Hertfordshire, and the label has been assigned to the Phonogram operation in London.

Quality In Retail Buy

TORONTO — Quality Records Ltd., the wholly Canadian-owned record company that celebrated its 25th anniversary in 1974, has acquired The Target Tape retail outlet in Toronto.

Jack Vermeer, the label's national sales manager, says, "Our aggressive, innovative retail distribution is truly a 24-hour operation. We have a network of fine dealers in virtually every city in Canada."

Music in Quality is available at the following record stores:

- Toronto: 228-0208
- Montreal: 228-0208
- Vancouver: 228-0208
- Calgary: 228-0208
- Edmonton: 228-0208
- Winnipeg: 228-0208
- Ottawa: 228-0208
- Halifax: 228-0208
- St. John's: 228-0208

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BELMONT, Calif. — Willingness to telephone ad agencies and discuss the potential of new releases has had much to do with increasing play over the last several years of Tempo’s far-flung record order. Then collectors, rather than costs each year.

Comes out over Tempo’s far-flung record order. Mrs. Escobado ob-

Tend over Tempo’s far-flung record order. Mrs. Escobado ob-

jects, many years.

Jukebox fund at community stations has been by Mrs. Adams and Mrs. Escobado to try to make up the community stations.

Continued from page 5

selves a beautiful camera-on-studio and intro-

duce the latest videocassette. Recent tests with the camera-on-studio frame shots could be used as well as special lighting effects. “In Con-

cert,” “Midnight Express,” “North to Alaska,” “Train,” and the grandaddy of them all—“American Bandstand”—have already proved the success of rock on TV at Tempo. Tempo is now on the agenda of the Chairman of the Convert DJs to DJs Committee. Start’s a drive to put faces with all those familiar voices.

Crossovers Into Country And Soul

Continued from page 1

At a starred 1 is Johnny Cash’s “Lady Came From Baltimore,” first pop hit, no. 3 on the record charts.

Paul McCartney & Wings are in at 63 with “Sally G,” a self-penned tune. Tony Orlando & Dawn have written major hits for the likes of the Cow-

kills and Lou Christie, has two discs on the current “Signs Diana Kitchen,” written by Sel Silver-

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At a starred 31 is John Denver’s “Sweet Singer,” penned by the singer who was being referred to as the new pop artist, while Roy Rogers’ “Happy, Gene And Me” was co-written by Snuff Garrett, who was one of the top pop producers in the country. At 31 is Sunday Sharpe’s “Mr. Songwriter,” co-written by Sonny Bono and Neil Sedaka, has written many pop hits, including many of the biggest Beatles’ songs with Bobby Sherman.

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A Flippant, Funny Entry: Lloyd Dunn’s ‘Flip Side’

LOS ANGELES—Lloyd W. Dunn has cunningly woven a series of humorous incidents into an entertaining book with a powerful appeal to the men and women of the music industry in his “On The Flip Side” published this week by Billboard Publications, Inc.

Dunn rang up 23 years with Capitol Records. Los Angeles, in three different vice president slots before he retired recently. In these years he flew more than one million miles as Cap’s quick-witted, glib, martini-drinking chief of international activities.

“On The Flip Side” is, in truth, more of a laugh than a serious music tome, and will also appeal to readers who have little interest in the profession. Dunn is at his best—and most literate—in describing the procedures of Japanese massages, the art of hotel registering when one’s reservation is “misplaced,” and how to remain tranquil when stranded in a Godforsaken place like Fort Churchill, Canada, in sub-freezing temperatures on isolated Hudson Bay.

The author manages to find something funny in scores of unique travel situations, including his unintentional inciting of a minor riot among TWA officials in New York and a planeload of frustrated London-bound passengers. This reviewer was Dunn’s partner on that memorable 1955 delayed flight across the Atlantic and, like Dunn, can now see hilarity in the situation. It wasn’t funny 20 years ago.

There are passages that reveal an unknown side of Dunn. The tragic death of his first wife Doris, of tuberculosis, is recalled with tender, heartfelt, highly-moving writing.

There are minor flaws. Dunn’s recalling that Pee Wee Hunt’s recording of “12th Street Rag” was cut as a throwaway fourth side on a 1947 session is in error; the tune was made for and taken from a series of long-forgotten Capitol transcriptions syndicated to radio stations. He has difficulty spelling certain names, including Kyu Sakamoto, Mistluk Rostropovich, Seiji Ozawa and the Broadway musical show, “Flahooly.”

“On The Flip Side” comprises 188 pages, all eminently satisfying. It lists at $8.95 and ranks as another in a series of achievements racked up by the 68-year-old former ad agency executive whom many veteran Capitol employees rate as the most popular vice president ever to occupy a desk in the circular Vine St. Tower.

DAVE DEXTER JR.
**Baker Gurvitz Army**, Cheap Trick: 
**WABX, WQFM, WBAB, WMMR, KCFR**, THIN KSHE, KIEW, KLBJ, KZEL, KZAP, WBAB KSML, WOUR, KZEL, KZAP, WABX, WIOT, KMYR, WIOT, KOME, KCFR, WBRU, WNEW, KCFR.

**Texas:** KZEW-FM, KBPI, WIOT, WKTK, WAER, AQUIRING W149 -FM, Frank Costa; GURVITZ ARMY, Chess/Janus:

**Following:**

The disk will be released in Europe in conjunction with the group's appearance in London, Paris, and France. U.S. release is not slated as of yet. The instrumental version of "We Headed for the Future" was recorded a year and a half ago, but was never released until now. Also on Delirium is a track released for a November 30th, 1978 release by Tony. A number of A&M records are available as a part of the "Birmingham Song" cause the song is an outtake of their материал being released. Birmingham.  

**News and Notes**

*The Future* album, which has four disc cuts: "Needy Days," "Don't Close This Book," "Do Unto Others" and "Castles In The Sky" which is a seven minute cut. Also being released in the Bobby Willis medium tempo single "Deep And Deepener" with a Barry White type of sound. The label also has "Zoumba" by Christian Carabasa (the Black Blinky single) coming out this week.

Joe Battas album, "Aplomb," on Soliton has been well received. Douglas Risidip of Olipin tested a record test press and they are getting good reaction to his "Raided Symphony" and "Chico And The Man" records which were recorded expressly for the discos.

Spring Records will be releasing in late February a "Mama's 's 20th Century" by Earl Green, a strong uptempo, stop off club disc entry. And "The Carol Douglas Album" will be released in mid-February.

**By Andrew's Response**

**This Week**

1. **SHAME, SHAME, SHAME**—Shirley 
2. **I'LL BE HOLDING ON**—Dowling—Dancing 
3. **EMAN BOOGEY**—Jim Carson—Acapella 
4. **I'LL BE HOLDING ON**—Dowling—Dancing 
5. **DO NOT GO THROUGH NO CHANGES**—Mister 
6. **I'LL BE HOLDING ON**—Dowling—Dancing 
7. **YOU AND THE GOOD TIMES**—Mister 
8. **LADY MARMALADE**—Dorothy 
9. **LADY MARMALADE**—Dorothy 
10. **I JUST CAN'T SAY GOODBYE**—Dorothy 
11. **DOCTOR'S ORDERS**—Carol 
12. **LAUREL**—Girls 
13. **TELL ME YOU WANT**—Jimmy 
14. **WHERE THE LOVE**—Betty 
15. **HENRY THE THING**—Mister 

**Colonel Records**

**This New York City**

1. **JUST AS WE'RE DOING**—Otho-Bella Carba 
2. **I'LL BE HOLDING ON**—Dowling—Dancing 
3. **SHAME, SHAME, SHAME**—Shirley 
4. **BE MY BABY**—Joey 
5. **LADY MARMALADE**—Dorothy 
6. **LADY MARMALADE**—Dorothy 
7. **COME AND GET IT**—Jenny 
8. **ME AND MY BOY**—Mister 
9. **MY SOUL**—Billboard Publications, Inc.

**Bottom Line To Syndicate**

**NEW YORK—**a syndicated hour bi-weekly radio show patterned after the hit "Top of the Pops" show records, the Bottom Line supper club, and bearing its name, will be launched next February for nationwide distribution by Bill Buckley's "Bottom Line" syndication on a barter basis, Pepper and Snadioyki claim. The concept for the show was conceived of by their commitment to presenting live music acts in an atmosphere conducive to good quality entertainment.

The show’s debut will coincide with the first anniversary of the Bottom Line, and will feature many of the top-rated acts that play this Greenwich Village nitey. **By Tom Moulton**

**Disco Songs**

**Melody Songs**

**Bottom Line**

**Top 15**

1. **SHAME, SHAME, SHAME**—Shirley 
2. **I'LL BE HOLDING ON**—Dowling—Dancing 
3. **EMAN BOOGEY**—Jim Carson—Acapella 
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**Colonel Records**

**This New York City**

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2. **I'LL BE HOLDING ON**—Dowling—Dancing.
Jim Weatherly’s

“roses and love songs”

ray price

2nd Hit Single from the Album . . .
“LIKE OLD TIMES AGAIN”

distributed in Canada by RCA

myrrh
RECORDS
MAC DAVIES—All the Love in the World, Columbia PC 32935. Davis is a Canadian vocalist with a sweet, soulful voice and an easy manner of delivery that is pleasant to listen to. His songs are of the easy-listening variety, featuring smooth, melodic arrangements and a lot of Latin instrumentation. He is a bit of a creation for the soft rock market, with his songs being more pop than country, and she possesses a growing list of fans. Some good pop ballads are included in the album, such as "The Romance," which is a love song that will appeal to everyone. Best cuts: "Fool's Paradise," "Someday," "The Promise," "Broken Heart," "You're The Only Love," "The Time You Promised." Davis is a favorite among soft rock listeners, and this album is sure to please them.

DAVIDES, Elisha PC 33289. Second set from Brit- isher who is one of music's most overlooked talents. In the U.K. at least. A mixture of a variety of styles, particularly adopted at a vocal style that becomes more pronounced on every track. A few good pop songs are included in the album, such as "The Love in The World," which is a love song that will appeal to everyone. Best cuts: "Fool's Paradise," "Someday," "The Promise," "Broken Heart," "You're The Only Love," "The Time You Promised." Davis is a favorite among soft rock listeners, and this album is sure to please them.

JESSI DEANERS: Capitol. A young girl from the States who is making her mark on the country music scene. She possesses a growing list of fans and is sure to please them. Best cuts: "Fool's Paradise," "Someday," "The Promise," "Broken Heart," "You're The Only Love," "The Time You Promised." Davis is a favorite among soft rock listeners, and this album is sure to please them.

JOHN MACALISTER/DAVE HOLLAND/STU MARTIN/KARL BERGE—Rockin' With Smiles, Pye P. 123/0. This 1969 jazz supersession features some of the biggest names in the genre. It is a must-have for any jazz collector. Best cuts: "Glorious Road," "West Coast," "T'Ain't No Mountain High Enough," "Rockin' With Smiles." Davis is a favorite among soft rock listeners, and this album is sure to please them.

JIMMY GRAY—Turn Your Back On World, SPARKS-Propaganda, Island ILPS 451. A young boy from the States who is making his mark on the country music scene. He possesses a growing list of fans and is sure to please them. Best cuts: "Fool's Paradise," "Someday," "The Promise," "Broken Heart," "You're The Only Love," "The Time You Promised." Davis is a favorite among soft rock listeners, and this album is sure to please them.
Let me entertain you?

Billboard's Campus Attractions helps today's colleges do it right!

Today's colleges and universities no longer let the students fend for themselves when it comes to entertainment! They're booking more talent than ever before, and Billboard's Campus Attractions has been voted Most Likely To Succeed year after year when it comes to information they need. For instance:

Listings of:
- popular music artists
- a complete 16mm film section
- lecturers
- personal managers and contacts
- booking agents

Expanded listings of:
- theatrical and crime groups
- dance troupes
- specialty booking agents

Special editorial features on:
- film on campus and the use of videotape
- and closed circuit
- jazz and discos on campus
- country acts on campus

But don't just ask us—ask them:

"I have found it invaluable in contacting booking agents for concerts and dance attractions. Both the advertisements and the directory itself are of great help to the campus programme."  
—Augustana College, Sioux Falls, S.D.

"I find myself highly dependent upon each yearly edition as a ready reference for campus attractions—it is an excellent source of booking agent and personal manager listings, as well as current talent advertisements."  
—Virginia State University, Blackburg, Va.

"I find it to be completely informative and useful. It shows thorough insight into the attractions available to colleges."  
—Clarkson College, Potsdam, N.Y.

"The only thing needed after your book is a phone call. I would recommend Campus Attractions to any organization which books any kind of entertainment. Our program office would be lost without it!"  
—Florida State University, Tallahassee, Fla.
MElISSA
HAS A NEW ALBUM!

IT'S A MONSTER!
FOR WEEK ENDING JANUARY 25, 1975

**Billboard**

*Ain't HOT Changes last Of My Love* 

**Chart Bound**

EMOTION—Helen Reddy (Capitol 4021)

**I've BEEN WAY BEFORE**

Neil Diamond (Columbia 3-10084)

SEE TOP SINGLE PICKS REVIEWS, page 58

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**STAR PERFORMANCE:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1.0 or stronger increase in sales / 13.20 upward movement of 4 positions / 21.30 upward movement of 6 positions or greater

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A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.
GREEN GOES GOLD.
(AGAIN.)

Al Green’s 5th consecutive LP has been certified Gold by the R.I.A.A.

Gold by Green (LPs).

Gold by Green (singles).

Produced by Willie Mitchell

Also available on Ampex Tapes.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>SUGGESTED LIST PRICE</th>
<th>STAR PERFORMER</th>
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<td>ELTON JOHN</td>
<td>Tumbleweed Dove</td>
<td>CBS</td>
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<td>OHIO PLAYERS</td>
<td>Carry On</td>
<td>J &amp; D</td>
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<td>Not Fragile</td>
<td>Capitol</td>
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<td>8.00</td>
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<td>Vincent (Are You Taking All My Love?)</td>
<td>Warner Bros.</td>
<td>6.00</td>
<td>8.00</td>
<td>7.00</td>
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<td>If You Ever Feel That I'm Lying</td>
<td>A&amp;M</td>
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**STAR PERFORMER:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-20 Upward movement of 4 positions = 60.00; 21-30 Upward movement of 8 positions = 40.00; 31-40 Upward movement of 8 positions = 40.00. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Note: indicated by colored star).
Congratulations Lamont On Being Voted Billboard's #1 Pop Male Vocalist For 1974.

Black Bach,
ABCD-839
The Hit Album.

and
"Let Me Start Tonite,"
ABC-12044
The Hit Single.
by
Lamont Dozier.
A great new GIL SCOTT-HERON album with Brian Jackson and the Midnight Band entitled "The First Minute of a New Day."

Both musically and lyrically, Gil Scott-Heron has given notice that today's audience will accept no substitute for the truth. Playboy Magazine has said "Humanity itself is the subject and his artistry is capable of touching anyone who listens...."

GET INTO THE EXCITEMENT OF GIL SCOTT-HERON ON ARISTA RECORDS THE NEW RECORD COMPANY
No Recession Noted By 7 Top Music Publishing Cos.

Continued from page 1

Eiseman’s best song of the year was “I’ve Got A Feeling,” by Eastcoast, a carryover from the previous year, which had a tremendous “amount of print and television,” he said. “This year,” he feels, caused much of the surge his firm experienced last year.

Another analyst said that the increase in sales is due to the fact that “dealers themselves are beginning to realize the potential of sheet books as impulse items.”

Another reason cited for the growth in sales was the fact that “more people are playing instruments. Statistics released recently,” he said, “indicate a marked increase in the number of one in three homes in the U.S.”

Chappell’s school market has also expanded, with some 800,000 children being taught in school to play and learn the guitar while in a surge in all instruction books.

And with the economy in such a depression state, Americans are finding ways to entertain themselves at home with the use of sheet books.

Bob Schneider, president, Dick Anderson, says print sales in 1974 were 35 percent ahead of 1973, with an increase in sales of over 15 percent higher for 1975. Among the best-selling songbooks he cites are “Bad Company,” “Streetnoise,” “She’s So Cool,” “The Songs of Richard Rodgers,” “The Songs Of Oscar Hammerstein II,” and “The Best Of Anne Murray.”

Regarding mechanical and performance rights, he said public, executive, creative division, said that Chappell was some 15 percent ahead in 1974 and some 20-15 percent higher in 1975. Chappell, in 1974, had two No. 1 hits, “Tired of Fighting” and “She’s Gone,” and scored heavily in country material and with its catalog.

Discotheques and “phantom permissions” that represent about 750 percent in income from managing song rights such as Williamson Music. Edwin H. Morris and Bourne Co. is this projected at a 100 percent increase in 1975. John Denver’s record “Chappell increased its dollar volume by 10-15 percent last year over the 1973 production.”

Joe Auslander, head of E.B. Marx, predicts that the company’s profits from 1974 are show a 150 percent increase over the 1973 figures.

The biggest upset occurred in sheet books this year, it is said that the distribution deal made with Bell-Mills in June. “The results have made a vast difference in our sheet music picture. Bell-Mills are specialists in distribution and have kept our costs at a minimum in this area.”

Another factor cited by Auslander as contributing to the large increase in profits is the success of such radio hits as “Seasons In The Sun,” “Tell Laura I Love Her,” “Carrie’s Home,” and “Skyline.”

Regarding the depressed economy, Auslander says it hasn’t affected Chappell’s business in any way. “We are the only company that has been able to keep up with the times,” he says. “I don’t believe the publishing field is completely moribund. It depends on the product.”

Music publishing is “inflation proof,” said Eiseman. “Trust at AVV hedges a little, but admits that publishing is ‘one of the least profitable businesses in the world.’”

Auto assembly line workers may be able to sleep a little better after Eiseman’s report that some new act always seem to break through, carrying his record company and music publisher along with the bank.

The active, hustling publisher, who seeks covers and action on his copyrights, controls the music business.

“Girls are always way behind the premises receives an ‘I can’t keep out,’ he says. ‘They are never booked per square foot.’”

The project was sold to AT&T Special, a TV special which is being produced for the ABC network, will be formally dedicated as the Scott Jupiter Elementary School Feb. 9. Songwriter Eddie Reavis recording his debut single on CRC Records.

Discotheques The New Rage In Nevada

Continued from page 3

Jack Billy’s located out on the old Las Vegas highway. Expansion plans have led to the addition of a new, three-story building, which is expected to open by July. The new facility, at 3600 South Las Vegas Blvd., will house the DJ, who is booked for the new location.

We advertise on radio and furnish car bumber stickers. Anyone entering the premises receives an ‘I Boogie At The Troubadour’ bumper sticker.”

Unique for the discotheque scene in Nevada is the female DJ who worked her way up from cocktail waitress to spinning the platters, by passing through various radio stations. Vicki Manning, 23, works 9 p.m. to 9 p.m. with a male DJ, who is booked for the Troubadour for a four-year term.

“We don’t cater strictly to locals, since cab drivers recommend the place to the tourists, although we don’t have any formal promotions with car companies,” says Lynn Ca- rol, who is in charge of promotions. She has owned the Troubadour for four years.

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From Japan to the World Entertainer

LONDON-TOKYO-PARIS

KENJI SAWADA

THE FUGITIVE
Tony Weldington & Wayne Bickerton

LP: I Was Born To Love You

LP
THE FUGITIVE
• Fugitive
• Go Somewhere
• Walking In The City
• Saturday Night
• Run With The Devil
• Sunday Morning
• Love Bus Jazz
• Was Back In The Fifties
• Nothing But A Heartache
• I Was Born To Love You
• L.A. Woman
• Cars

Tony Weldington & Wayne Bickerton

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POLYDOR K.K. TOKYO
On The Move!

March 21 New Haven
March 3 Nassau Coliseum
March 4 Nassau Coliseum
March 5 Pittsburgh
March 7 Madison Square Garden
March 8 Providence
March 9 Baltimore
March 10 Madison Square Garden
March 11 Springfield
March 12 Boston
March 16 Boston
...and more to come.