Brisk Pre-Holiday Business In View

50th 'Opyr' Fete
Rated Best Ever
By COLLEEN CLARK
NASHVILLE-The pioneers of yesterday and trailblazers of tomorrow all went home from the 50th "Grand Ole Opry" celebration loaded down with awards, with Minnie Pearl being inducted into the Hall of Fame and John Denver and Waylon Jennings winning En.

(Continued on page 48)

Disco Web For Horn & Hardart
By RADCLIFFE JOE
NEW YORK-Horn & Hardart plans a nationwide discotheque operation based on the same low-cost, quality service principle that has marked its success as a fast food chain.
The firm, which will showcase international spinners at the disco-
(Continued on page 13)

$2.99 LP May Tee A N.Y. Price War
By IS H RowitZ
NEW YORK-As dealers move into the heavy fall selling season they face stepped-up price sorties that some fear may escalate into a full-fledged price war.
With a newly-formed and fast-growing chain leading the way, a record low-ball figure of $2.99 for selected $6.98 hit product is the latest competitive wrinkle to hit the market.

(Continued on page 71)

Canadians To Compute Programming
By CLAUDE HALL
LOS ANGELES-The Moffat Communications radio chain in Canada has installed a futuristic "computer assisted programming system" at CKXJ, in Calgary, and the same type of system—even further advanced technologically—will be in operation around Nov. 10 at CHED in Edmonton, according to Keith James, vice president of programming for the chain, and Gordon Kyle, developer of the system.
Essentially, the air personality on duty never touches a record; he or she sees the playlist on a TV screen
(Continued on page 20)

Rock Shows Go Into Tahoe
By ELIOT TIEGEL
LOS ANGELES—Following the opening of regular rock concerts at the De Watts owned Sahara Hotel in Las Vegas, the Webb operations is now planning to book rock shows in its Lake Tahoe based Sahara-Tahoe facility starting Dec. 5.
And the same team which opened Las Vegas to rock shows on the Strip, Lenny Martin, entertainment vice president for the Webb hotels and Gary Nasoef, Vegas based concert promoter, are working on opening up Northern Nevada for rock presentations during the ski season.
The plan is to book contemporary acts into the Sahara-Tahoe's 1,600
(Continued on page 13)

Far West NEC Flat-Out Success
By EARL PAIGE
LONG BEACH, Calif.-An unexpected surge of 62 percent more delegates than anticipated and double the number of exhibitors thought possible, offset some discouraging budget-bending surprise costs to make the first ever Far West National Entertainment Conference (NEC) regional a success, according to Diane Annala, coordinator.
Several of the 25 workshops provided heads-on debate between professional agents and promoters and NEC delegates who buy talent on campuses.
Talent showcases were for the most part enthusiastically received, with perhaps standout opening night honors going to Shelter act Richard Tarrantiae & Eureka.
The regional here held on board the Queen Mary is a cornerstone in NEC's efforts to bolster its Far West membership and participation. Two more first-ever NEC regional will
(Continued on page 35)

Music Is Hot Film Subject
By ROBERT SOBEL
NEW YORK—Major film companies are releasing a spate of motion pictures using music subjects as the fabric for serious material.
The utilization of music themes for the main storyline is comparatively new, and represents a heavy concentration by film companies on one single subject that is unparalleled in recent times.
Not since the tantalizing days of the 1940s when a rash of pictures depicting courageous newspapermen battling corruption in high places, or later, when hardened private detectives chewed up gangsters, have film moguls focused on a particular segment of a business.
Nearly a dozen films are in such a
(Continued on page 16)

Dealers, Rackers More Confident Than a Year Ago
By JOHN SIPPEL
LOS ANGELES: Despite the mental block of a 1974 holiday season that failed to blossom, U.S. retailers and racks almost unanimously have high hopes for the next two months.
And they're showing their confidence by establishing inventory goals which in most cases top last year.
Substantial volume gains in August and September bolster faith.
Without exception, these important retailers indicate the two important prelude-to-Christmas volume months proved out good or better when compared to last year.
(Continued on page 13)

West Germany sees record-shattering sales upcoming. See a special 20-page report in this issue.

* (*Advertisement)
Korvettes Boosts Music Space

LOS ANGELES—Records and tapes top all merchandise handled by the mammoth discount stores in the Korvettes chain, according to Sidney B. Siebert, executive vice president of Siebert's Inc., who recently toured the Korvettes stores.

So the 58 established stores in the chain will now recorded music departments to approximately 4,000 square feet in the near future. The five new Korvettes, all former Klein's stores in Valley Stream, Hixville, Hempstead and Comacky, N.Y., and Wayne, N.J., will be expanded to a minimum of 4,500 square feet, according to Dave Roth- field, record/tape/hardware top for the important chain.

Rothfeld, who has seen changes in the stock department. "We'll remain full-line, I don't see any change in the future, the amount of our stores have first floor record depart-

ments. We'll continue to group hardware and records together. The record/tape department enlargement program should be finished by spring 1976, Rothfeld as-

sures.

Collegeate Hi-Fi Expo Success, 2d Planned

BY STEPHEN TRAUMAN

NEW YORK—Based on solid dealer, manufacturer and student response to the first Indiana Univ. of Pennsylvania (IUP) stereo/hi fi ex-
position/symposium held this past Oct., 8, coordinator Frank Viggiano Jr. already is planning an encore event in 1976.

The professor of consumer affairs and hi fi buff conceived the "Campus Audio Extravaganza" (Continued on page 12)

Record/Tape Industry Can Learn From Print Business

BY JOHN SIEPPLE

Los Angeles—The record/tape industry can learn much from the magazine, hardcover and paper-
back book business, Dave Siebert, executive vice president of Siebert's Inc., who recently toured the Korvettes stores. Siebert's is probably the fifth largest national

racker and largest of six magazine/ book distributors in Arkansas and probably one of the biggest in the field nationally.

Returns in magazines are more ef-
ciently and economically handled, Siebert notes. Some magazines today are allowing affidavit returns. To promote sales, Siebert says, all books are either shipped to the customer's house or are returned to the company, and the return is usually credited on the purchase.

Sieg Siebert, founder of the magazine/distributor, says he has been in that end since 1944. Son Dave put the company into record/tape business in 1964. Siebert's is probably the fifth largest national

30% Of U.S. RCA Sales Attributed To Custom Labels

BY STEPHEN TRAUMAN

NEW YORK—In less than a year as a separate department, RCA Custom Labels now accounts for as much as 30 percent of the major's overall domestic business, reports Mort Weinier, director, who sees his operations as that of an "independent distributor." One of the keys of labels is at its peak now, with top sales from the Fabio jazz jazz, Lonnie Lin-
ston Smith on Flying Dutchman, Carol Douglas and Silver Conven-
ion on Midland International among others.

Although both Bob Thiele's Flying Dutchman and Chicago's Wooden Nickel were "in the house"

six can eliminate one musician; two theaters can cut two players before 1982.

Also under the new contract, the musicians will get wage increases to $350 the first year, second year, $370, third year, $380. The old rate was $290. Doubling was at the old rate of $42 extra for the sec-
ond instruments, $21 for each addi-
tional one. Time-and-a-half rate for Street was eliminated. Vacation pay will be increased from 4 percent to 5 percent for the third year of the contract. Also pay per page will be raised to $10 per hour; former rate was $7.50.

Other changes involve copyists and arrangers, contractors and the establishing of a committee to deter-
mine the employment quota where the seating capacity has been re-
pired for a certain show. In case of disagreement, the issue would go to arbitration.

DAVIS BARB

"Films Should Use Pop Music More & Properly"

BY CLAUDE HALL

LOS ANGELES—The television and movie industries have only made "token" use of the music in-

dustry, Clive Davis, president of Arista Records, told a capacity luncheon audience here Tuesday (14) at a gathering of the Hollywood Television and Radio Society at the Beverly Hills Hotel.

They should use more of it more frequently, he said.

The movie and TV worlds have never tried to understand the record industry, he said, though they had "wrtend and struggled" with the impact of records. True, there was the movie "Easy Rider" and some barriers had been broken down with "Tommy." But, overall, contem-
porary music hasn't made any inroads.

He called the two industries "today to the day that he gained control of Columbia Records as president of Arista Records, that in those days 75 percent of the record sales of the company were involved basi-
cally in Broadway original casts."

NEW CONTRACT ENDS N.Y. STRIKE

Musicians, Theater League In Harmony

BY ROBERT SOBEL

NEW YORK—The Broadway musical theater is whistling a happy tune, as they say, now that a new contract was reached Oct. 11 between musicians and theater owners, thus ending a strike which had blacked out 12 theaters.

The agreement was ratified Oct. 12 by AFM Local 802 members, 176 to 3, and on Oct. 8, by the League of New York Theaters. The nine musicals affected by the walkout were back on the boards, with the three other

st for previews or openings last week or this week.

The main stumbling block in ne-

gotiations had been the maximum size of the orchestra. Under the old pact theaters were required to hire a certain minimum sum of musicians, whether they played or not. This practice was not eliminated. A pro-

tem are to be recognized in the le-

guage. The minimum of 25 musicians and one conductor remains until 1081 except for six theaters. Four of the

"This is another in a continuing series devoted to various facets of the industry and how each is faring in the state of the economy.

LOS ANGELES—While the mu-

sic business in the traditional meccas of New York, Nashville and Los An-

geles may be facing a hard time from the current economic recession, there seems to be little such presi-

me in Texas. Consider the facts: As the state's hometown petroleum

wealth and partly as a result of the youthful enthusiasm of the state of the business itself.

A recent billboard survey of pro-

ducers, promoters and studio owners shows the Texas music scene in gen-

eral moving along at a stronger pace than ever before in most areas of the business.

Huey P. Meaux, owner of Sugar Hill Studios in Houston and pro-

ducer of Freddy Fender, says that business has never been better for him, in both the production and stu-

dio area. Musicologists credits the "wealth of talent in the Houston area and the comparative lack of labels and pro-

ducers, as well as the lack of studios in the area." Meaux also points our

(Continued on page 71)
THERE IS ONLY ONE.
The indelatigable Sly Stone. His single "I Get High on You" has cracked the pop charts, and it's right up there on the R&B charts, too. You can expect the same wallop from the album. The songs are packing more hit potential than ever before. The force behind the man and the talent within have given us a great new album.

Sly Stone. There is only one.
"High on You." On Epic Records and Tapes.
NEW YORK — Judo expert George Mackey was convicted by a federal court jury on six counts of mail fraud last week in an 8-track tape distribution operation claimed to have bilked $250,000.

William Nelson of Midwest City, Okla., Mackey’s associate, was convicted of same charges. The scheme involved the bilking of investors in a bogus tape distribution plan wherein investors were promised $10,000 for sums up to $25,000 each.

**法制音乐**

**Audiofidelity To Distribute Album**

NEW YORK — The Navy has produced an album of military music which will be distributed through Diskmakers Inc. of Philadelphia and distributed nationally by Audiofidelity Enterprise.

It took an act of Congress to launch the project which, for the first time, put the Navy’s top-500 service bands in a quasi-commercial venture.

Diskmakers, as the prime contractor with the Navy, will receive more than $250,000 to produce 100,000 two-record albums, retailing at $8 each, and insure that a portion of proceeds from each sale is returned to the government.

The album is to be called “Broad Stripes, Bright Stars” and offers some 80 minutes of music associated with the U.S. military services over the past 200 years. An eight-page booklet offering four-color reproductions of paintings illustrating historical episodes will be included in the package.

Diskmakers, a large independent pressing plant, was awarded the contract after competitive bidding. The deal calls for the Navy to receive $3.50 for each album sold. It also pays the retail price of the package at about $7, with some variation permitted depending on marketing circumstances.

“Broad Stripes” is scheduled to hit the market by the end of this month for holiday sales, and Audiofidelity will have little more than a year to realize its sales goal. The Navy has called for removal from the marketing pipeline of all unsold copies on Dec. 31, 1976, and their return to the Navy. Any overage at that time will then be sold through military post exchange channels.

Actual payment to Diskmakers will be $263,168, it was learned from the Naval Procurement Office. Diskmakers is obligated to manufacture the limited edition of 100,000 sets, including printing of the booklet. At a rate of 33,000 albums per month, the manufacturer will place 92,800 copies into distribution through Audiofidelity. The remaining 7,200 sets will be shipped individually to Diskmakers at no further charge to radio stations around the country.

The project was authorized to mark the bicentennial by public law 93-571, passed by Congress last December.

**Youth Action Now To Honor 3 Labels**

NEW YORK — Youth Action Now, the organization of inner-city youngsters which campaigned successfully to have three major record companies offer part-time jobs to underprivileged youths this past summer, will honor the labels later this month.

Jan Berger, coordinator of the YAN effort, says that Atlantic, Buddah and Polydor Records, along with Polydor recording artist James Brown, will be honored at a special awards presentation and show scheduled for the Apollo Theater, Oct. 24.

**Executive Turntable**


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David Greenman, 25-year sales veteran, is marketing vice president at BeeGees Records. He was last with Aladdin label. Derek, Sutton who headed various entities within Chrysalis records since 1969, leaves Dec. 31 to start his own management firm. Terry Ellis assumes his duties. **...**

Former operations manager for ABC Record and Tape Sales Corp. Jerry Schoeler has been named general manager of Display Equipment Manufacturing Co., a division of American Broadcasting Cos. Leisure Group. Welden Dolgoft, along with the fixture manufacturer in various capacities, has been named assistant manager. **...**

Howard Algerman, tape marketing pioneer last with the Bihani brothers’ labels, is opening his own firm, Munes International, which will make and market tape and records. **...**

One-time country DJ Bob Jennings has transferred from Four Star Music, Nashville, to Ascent-Rose Music. **...**

Rob Waldemott argued at Pickering & Co. to vice president, technical operations, from director of operations. **...**

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When Shirley Bassey opened at the Waldorf recently, she received ten standing ovations. On stage at Germany’s famed Bel Pare Festival the audience greeted her with a shower of roses. At her annual Carnegie Hall concerts she gets a standing ovation before singing a note. On the debut of Howard Cosell’s television show, her appearance brought a flood of letters. One of America’s leading columnists recently called her “the world’s greatest female entertainer.” Her most recent triumph is her latest recording - a stunning collection of songs written by Stevie Wonder, Neil Sedaka, Bergman/Hamlisch, Joe Raposo, Gene McDaniels, Janis Ian, Mike Love, and Gilbert Becaud. It’s “Good, Bad But Beautiful.” Bassey sings and her legend grows. 

On United Artists Records and Tapes.
Shelter Axes 8 Employes; MCA Split?

LOS ANGELES—Shelter Records has released eight employees as of Oct. 15. Ron Henry, general manager of the label, indicates the dismissals are the result of "financial problems." He emphatically denies reports that Shelter is about to fold or that Leon Russell, co-owner of the label, is severing his financial ties. But he does admit the label is planning to reorganize, thus changing its present relationships with MCA concerning distribution. The labels are presently holding premises with another scheduled this week.

Henry also admits there are personal differences between owners Russell and Denney Cordell. However, he contends that Russell and Denney's present discussions will not affect Shelter, saying they are negotiating so that each can become more independent.

Prominent Pros Still Very Alive In Fest Quest

NEW YORK—Several well-known music industry people are among the 31 annual figures in the line-up of New England Music Week, scheduled for Dec. 15-18 in Hollywood.

Among the winning competitors are Arlo Records' Hugo & Luigi, and George Weiss, RCA Recorders, producer and (ASF professional winner) Rod McBein, songwriters Ed Sanford and John Townsend, Atlantic Records, and songwriter and composer Lcs Baxter. For reaching this level, each has won $300.

Hugo, Luigi and Weiss qualified in two categories (professional and professional skill), while the others each scored in one, ranging from gospel to rock.

McBein, who won last year with "I Wasn't Lonely Together" (co-authored with Estelle Levit), was the recipient of the ASCAP Award for the most outstanding work in a year in the songwriting field, with a bicentennial award for his "Happy Birthday USA." Collaborating with him on this song were his wife Sarah Daly, Hildred Friedman and his RCA recording counterpart Fred Stark.

The conference kicks off Wednesday afternoon with a meeting of distributor and manufacturer advisory groups. Rue Regan, president of 20th Century Records, will be keynote speaker at a dinner meeting that evening. The Thursday panel discussion will be preceded by separate breakfast meetings for distributors and manufacturers.

The distributor conference winds up NARM's series of conclaves this year devoted to the special interests of its merchanting members. Conferences for retailers and rackjobbers have already been held.

Results of the conferences will be evaluated at NARM's national convention in Florida next March, and the separate groups will decide whether to hold similar conferences in 1976.

Polydor Operation May Be Streamlined By New Staff

NEW YORK—The reshuffling of Polydor into a streamlined operation patterned after Phonogram/ Mercury, lines seems to have followed in a similar pattern the appointment last week of Lou Simon as Polydor's chief operating officer (see Executive Turn-Table).

Both Simon and Charles Facht, who at the same time was elevated to a similar post at Phonogram, are long-time close associates of Irwin Steinberg, who took over as president of the newly-formed Polydor Record Group several weeks ago. Steinberg serves as president of both Polydor and Phonogram; with Phonogram, the company's distributing arm, also under his wing.

Meanwhile, a number of key staff ex-ecutives Polydor last week and others were reported doubtful of the duration of their tenure with the company.

Steinberg stresses that both Phonogram and Polydor will maintain and continue to develop their separate identities, but neither he nor any of his associates will hold marketing and promotion responsibilities. The two rooms will be offered to acts, Snyder says, and this should appeal to Eastern performers who will have two major record book-ings through one office.

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views.
The main streets of London shimmer like the crown jewels, hiding the cobblestoned, litter-strewn alleyways few dare to walk.

For this is the domain of Back Street Crawler. Raw, dirty, powerful, Back Street Crawler grabs you and won't let you go.


Now invading America with their amazing new album, The Band Plays On...

On Atco Records & Tapes. Produced by Back Street Crawler for Oak Records, Ltd.

Give the Gift of Music
RCA Records Aids Corporate Earnings Gain

NEW YORK—Improved sales and earnings from RCA Records were among factors cited for the current quarter earnings boost for parent RCA Corp. in the third quarter of 1975. It was the first significant year-to-year increase in seven quarters, according to chairman Robert Saroff.

For the accounting period, net profits for the three months ended Sept. 30 were $22.4 million or 42 cents a share, as compared to $20.3 million or 39 cents a share for the prior year. Third quarter sales increased slightly by $1.22 billion from $18.1 billion a year earlier.

Net profit was down nearly 21 percent from $28.4 million or 57 cents a share, compared with $67.6 million of $1.24 a share in the comparable 1974 period. Nine-month sales totaled $34.6 billion, up 1.5 percent from the $33.4 billion a year earlier. All 1974 figures were restated to reflect a change to last-in, first-out (LIFO) accounting procedures, which would have had the effect of reducing third quarter 1974 earnings by $4.6 million or 6 cents a share.

The RCA chief executive officer said the third quarter profit reflected a combination of factors: general strengthening of the national economy, improved results in consumer electronics and services, and a continued strong performance by many of RCA's diversified businesses.

"To reflect a modest economic improvement in the fourth quarter with the real gross national product and employment at the highest levels of the year," Saroff forecast.

11 Store Mgrs., ABC Brass in Fairfield Meet

NEW YORK—Merchandising plans, sales increases of more than 40 percent in two stores, and the new point-of-sale NEC cash register presently being installed in all stores were among the key topics discussed at the first annual Wide World of Music managers meeting at Fairfield, N.J., Sept. 30-Oct. 2.

Managers from the 11 stores and top corporate executives from ABC Inc. were in attendance for meetings of the 14-month-old chain. These included: 1. Martin Pompadur, president of ABC Leisure Group I; 2. Malcolm Mather, treasurer of ABC Record and Tape Sales, Jack Cohen, general manager of the chain; and Edward Rich, treasurer of ABC Record and Tape Sales.

Other speakers at the meeting were Allen Poorman, Wide World of Music audio merchandising manager; and Ed Scordato, comptroller of Wide World of Music stores.

The attending managers were from stores in Seattle, Washington, Phoenix and Tucson, Oakland, Fla., Birmingham, Ala., Hampton, Va., and Providence, R.I.

Get Jolpin Work

NEW YORK—Chappell Music Co. has acquired publishing rights to Scott Jolpin’s “Tremonish.” The famous ragtime composer opened this week at Broadway’s Ura Theater for a limited run.

Chappell is rush-releasing selections from the “Tremonish” score to coincide with the show’s Broadway way run. Deutsche Grammophon has recording rights.
In May of 1973 a new group went to England to record their first album. The album, “The Ozark Mountain Daredevils,” became a hit. In fact, it went gold.

The following year the same band recorded their second album, “It’ll Shine When It Shines,” in their studio in the Ozarks. That album brought you the #1 single, “Jackie Blue.”

This week we’re shipping their third album, recorded in Nashville:

THE CAR OVER THE LAKE ALBUM

THE OZARK MOUNTAIN DAREDEVILS

Produced by David Anderle
Lucille Talks Back
ABCD 45678

Say What, Girl?!
Dealers And Rackers

Chains and racks located in the industrial Midwest significantly
note the largest gains. It was these re-
tales who got the most sales and the more they
had the quicker they came. In the same way, the
time and money spent on trying to
period at large hit to the
All efforts should go behind estab-
lished in this area during period.

Lee Hartstone of the 66-store
Wholesale chain in California is "driving like mad toward Christmas." He
says that during his first year as execu-
tive president, he took a look at a big

Los Angeles—Michael Pinto's five-year-old Sound Music Sales
one-stop operation recently added more than
t look over last year and as usual
has got a number of offbeat new pro-
tions in the way as you'll hear as well
for its Putnam retail chain.

Pinto is setting up a plant based
of a two-page foot Santa Monica Platter.
"The store is bigger than we need
for the post section we tried didn't
are giving all the extra space either," Pinto
sits. He plans to use a two-page
and since we have a
profitable business there I didn't see a
point to moving.

So Pinto has turned the extra
space into a plant department and is
posting the early sales re-
sults. "I think that boys are a natural
merchandising tie-in for the kind of people who buy
the Custom catalog re-

Pinto has added a Putnam ret-
tailers in Glendale to his stores in Long
Beach, Hollywood, Silverlake and
Manhattan Beach. "I’ve got
about 25 outlets in operation," he
sits. "I had hoped to add more
two stores this year, but we were unable to
get suitable locations.

Meantime, Pinto is putting his
one-stop operation into full
ning. A former high school teacher
before he started his first record
store. Pinto is setting up the pro-
gramming itself.

"The computer will keep track of
all the accounts receivable, payables, amount of inventory and a
runs analysis," he says. "We’ll
have an even closer track of our
forms.

Right now, Sound Music Sales is
still keeping pace with the many
as well as by computer until the pro-
gram is finalized.

"It’s not easy to pin down exactly
why our one-stop business has in-
creased so much this year," says
Pinto. "We’ve gotten some pretty big
new accounts and are looking at our
first chain. Also some of our earlier
accounts have moved into a good

30% growth rate and are giving us more
billing. Nebi’s leaving the one-stop business here didn’t add that
$10,000 to our monthly grosses, so that
really wasn’t a big factor.

Pinto’s library business has in-
creased 25 percent this year, with a
major boost coming from his new
exclusive contract to supply record
orders to the Los Angeles County Li-
braries.

An even bigger business jump for
Sound Music Sales this year has come
from its direct-to-retailers ex-
pansion, particularly in Chicago and
South Pacific. Pinto says that it’s all
word-of-mouth and he hasn’t adver-
ised for oversales business. Yet his
export sales have actually doubled in
1975.

"Accuracy with filling orders is vi-
tually important in exporting," Pinto
sits. "When a retailer in, say, Aus-
tralia has to pay $2 a freight for
his album and another $1 for cus-
tom duties, he won’t keep doing bus-
iness with you if you send the wrong
record."

L.A. ONE-STOP

Sound Music Sales
Up 50% Over 1974

By NAT FREEDLAND

LOS ANGELES—Michael Pinto’s five-year-old Sound Music Sales
one-stop operation recently added more than
$10,000 to our monthly grosses, so that
really wasn’t a big factor.

Pinto’s library business has in-
creased 25 percent this year, with a
major boost coming from his new
exclusive contract to supply record
orders to the Los Angeles County Li-
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his album and another $1 for cus-
tom duties, he won’t keep doing bus-
iness with you if you send the wrong
record."

Rock Shows Go Into Tahoe

(Continued from page 1)

seat main showroom (which nor-
manally comes during the ski season)
Friday and Saturday and then offer the
act a third and final show that
the Sahara’s Space Center facility in Las
Vegas.

Formats calls for two shows each
in Tahoe at 8 p.m. and mid-
night and at 8 and 2 and 4 a.m. in
Vegas, according to Nasief. The acts
in Nevada will be one success
flew to Tahoe to inspect the Sa-
haras Tahoe and competing hotel
showroom prices.

Nasief says he has contacted Log-
gins and Mesina, Average White
Band, Chicago and Alice Cooper
among others, but has been unable to
set a date for the month of May.

Nasief and Martin are expecting
the Dec. 6-7-6 period as the launch for
their entry with rock music in the
two hotel setup. The Space Center in Las
Vegas seats 4,200 per show.

There is an obvious difference in
gross potential for the two locations.
Artists will be treated to the same
main showroom, says Nasief, with
full marquee credoos, rooms, trans-
portation, courtiers. Tickets in Lake
Tahoe will be priced at a $9.50
range, as high as $15 in Las
Vegas.

Nasief emphasizes one selling
point of the Tahoe shows: there’s no
tax on the grosses.

(Continued on page 68)

Friars Club Sets
A Sinatra Tribute

NEW YORK — The Friars Club of
N.Y. will honor Frank Sinatra as its
"Entertainer Of The Year" at a
black tie gala of 2000 guests
scheduled for Feb. 24, 1976, at the Wal-
ter A. Danielson hotel.

The guest list will be held at 1000 persons.

Sinatra is "about" of the Friars Club,
a post he inherited from the late Ed Sullivan. A substantial por-
tion of the proceeds from the event
will go to various charities, including
Friars specklophone.
Accent Acts & Promotion

Carman Enterprises was given a gold record award by ABC Records for its company's help in sales of Freddie Fender's gold single, "Wasted Days And Wasted Nights." Larry Ruegener, singles buyer, at Lieberman, received a similar award.

RCA presented Lieberman with a plaque in recognition of his services over the years. Participating in the program were Motown, Monument, Memorex Tapes, MCA, GRT Tapes, Capitol, WE, RCA, Peter Pan, London, ABC RCA, Goldens, Pickwick and Phonodisc.

Several companies revealed sales incentive programs specifically developed for Lieberman. One million-point program with 16 awards for merchandise prizes is being offered by GRT Tapes, along with a $100 cash award for the best Ray Stevens display through Nov. 21.

Three vacation trips, to Hawaii, Las Vegas and Nashville, are prizes in a merchandising contest sponsored by ABC Records. RCA announced a "Sound Spectacular" contest for November involving visual merchandising of 15 current hit albums, with cash prizes. RCA's plan involves getting Christmas albums raked in high traffic departments outside the record section, and runs through December.

Some of the new products introduced included John Denver's "Wind Song," from RCA; Elton John, "Rock Of The Westies," and Olivia Newton-John, "Clearly Love," from MCA; a mid-priced series from Capitol with artists Glen Campbell, Gentle Giant, Jesse Coler, Tom Snow, Eric Burdon, Bob Sieger, and Dr. Hook; Sister Brothers, Streetwalkers, Spirit and The Dells, from Mercury; and George Carlin, from WE.

The children's records lines, both introduced albums based on "Star Trek." Peter Pan had records based on popular comic and cartoon superheroes.

Golden Records announced plans to introduce a cassette with book early next year for the early learning level at $1.99 retail, through its ASR Tape Duplating arm.

London will be putting out 50,000 of the nine album Beechwood set recorded by Sir George Solti and the Chicago Symphony, at $50 list. Seventeen new titles for the budget Treasury Records line, at $3.98 will be added. An exclusive recording contract with Boston Pops and Arthur Fiedler was just signed. The film also introduced a bicentennial album, "Theodos Of Glory," in a six record set for $29.92. New pop product from London includes Savoy Brown, Al Green, Graeme Edge; and on Aceto, Van McCoy and the Slystones.

Pickwick told the Lieberman assembly that 12 new productions have been developed for the fall. All but 10 of the new 47 releases this year represent artists currently on the charts. New releases in the Prime Cut series include artists Frankie Laine, Dinah Shore, Jesse Crawford, Guy Lombardo and Sandler & Young.

Entertaining the assembly at meals, courtesy of record companies. (Continued on page 16)

General News

PHILLY JOURNEY—During taping of "Mike Douglas Show," host and Rick Wakeman discuss keyboard/electronic effects. Visit came during East Coast segment of U.S. tour that included Oct. 7 date at New York's Madison Square Garden, 8,500 for $56,000, promoted by Howard Stein Enterprises.

Academy Songs On TV Special

LOS ANGELES—Highlights from Academy Award musical moments is the reason behind an ABC-TV special Nov. 25 called "The Academy Presents—Oscar's Greatest Music."

Jack Lemmon will host the special which will utilize film and videotape clips from past Oscar shows. Among the stars appearing are Frank Sinatra, Eddie Fisher, Judy Garland, her daughter Liza Minnelli, Sammy Davis, Louis Armstrong, Isaac Hayes, Mitzi Gaynor and Maurice Chevalier.

Billboard

Continental U.S. & Canada

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<td>2 years (105 issues) $85</td>
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<td>1 year (52 issues) $50</td>
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Rates on request for other countries. Group subscription rate available. Circulation manager, Jack Shurman, N.Y.

DANGERSIGNAL

Lieberman Exec Fearful Of Super Retailer Price

CHICAGO—A mass pull-out of record customers is foreseen by David Lieberman, president, Lieberman Enterprises, and Harold Okinow, vice-president, because of the competition with super-retailers who give away product at mark-ups below the acceptable range of mass merchandisers. Okinow cites as an example the six Diamond stores, which are connected to the Dayton-Hudson Co., which pulled out of the record business in Phoenix because of $3.66 pricing on albums by Sound Odyssey.

"We are advocating a three price position to the industry," says Okinow, suggesting that the wholesale price to rackjobbers remain the same, with higher price categories for retailers and one-stop/distributors. The super retailer who supplies his stores from a point would fail in the distributor category.

"Under the Robinson-Patman law, it is illegal to give functional discounts," Okinow notes, and the functions that rackjobbers perform should entitle them to the largest discounts, he suggests.

According to his figures, a rack-jobber inventory as little as $1,600 in a store with $10,000 inventory, plus coordinating and preparing all advertising, shipping prepaid, receiving returns, collecting, and performing all purchasing functions, on an 80 cent gross per album.

"The pricing by super retailers is a dangerous trend in the industry, and record companies are being short-sighted by not dealing with it now. If it continues, impulse buyer sales at the mass merchandiser counters will dry up, and the customer will be lost. The record companies will make more gross profit on a three level price structure because the super retailer will still be drawing customers because of their fantastic selection. An alternative plan for the record companies would be to put a price limit on advertising to coincide with the daily selling price," Okinow believes.

ANNE DUSTON

Dylan Back To Clubs On Tour With Bobby Neuwirth

NEW YORK—Bob Dylan returns to the club scene that spawned him when he embarks on a tour with musician friend Bobby Neuwirth later this month. The tour will be billed under Neuwirth's name and feature guest spots from Dylan and assorted other friends.

This tour is apparently an outgrowth of Dylan's growing desire to return to a smaller audience setting, which he experimented with during a series of guest spots at various night clubs here in Greenwich Village.

Several months back, Dylan sat in with Neuwirth at other Greenwich Village folkies at the Other End, as well as with bluesman Muddy Waters at the Bottom Line.

New York, a long-time friend of Dylan, Kris Kristofferson, Jon and other music notables has written several popular tunes, in addition, has recently completed one solo album for Elektra/Asylum.

Handling the routing and road work for this tour will be Barry Imhoff, former partner of Bill Graham, who left FM Productions several months back.

Dylan's tour is his first since going on the road with the Band, but during that experience last year, the musicians played large venues. The tour tied in with their Elektra/Asylum LP. This upcoming tour will obviously draw attention to Dylan the singer-in front of any new LPs forthcoming from Columbia.

"The Bowery puts in long hours to make it more convenient for you to save."

—Joe DiMaggio

MON TUES WED THURS FRI
8:30 to 8:30 to 8:30 to 8:30 to 8:30
3:00 to 3:00 to 3:00 to 5:30 to 5:30
Public Accommodation Office at Avenue of the Americas and 47th St.
8 A.M. to 6 P.M., Monday through Friday.

It pays to bank at the largest savings bank in America

THEBOWERY
Broadway at 47th Street

For information call Bill Kirschbaum, Mgr., at 953-6044.
PRESENTING BILLY COBHAM'S NEW ALBUM.

"A FUNKY THIDE OF SINGS."

That's the title of the album, Paula.

Billy Cobham: "A Funky Thide of Sings."
(You know, it doesn't really look right but it does sound right.)

On Atlantic Records and Tapes.

GIVE THE GIFT OF MUSIC.

And Don't Forget the "Gift of Music" line: I didn't! Is the number right?

OK, But if I run into trouble I'm blaming you!

That's the title of the album, Paula!!

YOU'RE NOT PAID TO THINK!!

AREN'T YOU SURE IT'S "A FUNKY THIDE OF SINGS?"

That's the title of the album, Paula!!

YOU SHOULD HAVE IT RESEARCHED!! WHY DON'T YOU EVER DO YOUR JOB PROPERLY???

That's the title of the album, Paula!!

Elin, this looks like a typo to me!! Did you check it out??

Elin, is this correct? I think it should be reversed!

ARE YOU SURE IT'S "A FUNKY THIDE OF SINGS?"

GIVE THE GIFT OF MUSIC.

OK, But if I run into trouble I'm blaming you!

And Don't Forget the "Gift of Music" line: I didn't! Is the number right?

OK, But if I run into trouble I'm blaming you!

GIVE THE GIFT OF MUSIC.

And Don't Forget the "Gift of Music" line: I didn't! Is the number right?

GIVE THE GIFT OF MUSIC.

And Don't Forget the "Gift of Music" line: I didn't! Is the number right?
Groups representing both symphonic and commercial players were in attendance at the strategy sessions; some delegations came in from Los Angeles, Nashville, Chicago, Memphis, Muscle Shoals and Toronto. Also in attendance were player spokespersons from major symphony orchestras, among them the Philadelphia, Los Angeles, Chicago and Boston.

Now, the recording industry's major publication offers you year-by-year, simple-to-follow guides to all the articles and features contained in its 1972, 1973 and 1974 issues. Each comprehensive index tells you how and where to find the answers to all your questions. The closely defined listings include music publishers, record publishers and such personalities as technicians, musicians, and disc jockeys. The Billboard Indexes also contain listings for record and concert reviews as well as important developments and concerns within the industry. So have all the pertinent and useful facts found in "Billboard" right at your fingertips. Send for your copy(ies) of the Billboard Indexes.

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<td>Paperback Edition $11.95</td>
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<td>Billboard Index 1972-73</td>
<td>Available in Hardcover Edition only $25.95</td>
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City ____________________________ State ________ Zip ____________

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**Fact:** 67% of the radio programmers in the San Francisco area have asked promotion men for copies of new releases after reading a trade ad.

**Conclusion:** To turn on the men who turn on millions: your man plus an ad space.

**NOW AVAILABLE:**

Index to all Billboard editorial features 1971-1973 10-Day Free Examination

The music and recording industry's major publication offers you year-by-year, simple-to-follow guides to all the articles and features contained in its 1972, 1973, and 1974 issues. Each comprehensive index tells you how and where to find the answers to all your questions. The closely defined listings include music publishers, record publishers and such personalities as technicians, musicians, and disc jockeys. The Billboard Indexes also contain listings for record and concert reviews as well as important developments and concerns within the industry. So have all the pertinent and useful facts found in "Billboard" right at your fingertips. Send for your copy(ies) of the Billboard Indexes.

**Hollywood Turning To Music Industry**

- **Continued from page 3**

A hit title stays Top 10 for eight weeks. Siebert's can do more than 200,000 paperbacks on a single title. One of its monster LPs, Charlie Rich's "Closed Doors," topped 90,000. The faster the record, the faster, Siebert reports, the recorded music matches title selection and verticality in book forms.

Publishers furnish reading material to Siebert. "Our back room is a book rack the size of a basketball court," Siebert said. "If the market will take it, we'll put it out. Siebert furnishes 425 publishers with a book that is a paperback printed in Japan. "They have stables of custom book forms which they distribute. All books ship from Los Angeles.

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**Books, Mags Can Teach Music Industry**

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**Grammar Entries Are Due Oct. 24**

**NEW YORK——Recording Academic Administrators are being urged to forward Grammy Award entry forms to Los Angeles by Friday (24), the deadline for submission of pre-nominees. The Academy, meanwhile, has extended for several days the Oct. 15, 1974, due date for record company filings.**

The Academy's Grammy Awards show will be telecast on the CBS network Feb. 28. Marty Paetro, who has directed the special for the past five years, has been appointed as a vice president of the Academy by executive producer Pierre Cossette. Host and musical director are still to be named.

**Acts & Promotion**

- **Continued from page 3**

New Carlin, 14, the young...
SONG OF THE YEAR
"Back Home Again"

ENTERTAINER
OF THE YEAR

Thank God I'm a country boy!
Thank you CMA.

Production credits:
Produced by Milt Okun
Assistant Producer Kris O'Connor

Management III
Jerry Weintraub

RCA Records and Tapes
mostly I remember her laughing
standing there watching us play
the music would take her away
and she'd be singing

carry me
carry me
carry me

carry me above the world..."
"CARRY ME" (ABC-12410) IS THE FIRST SINGLE FROM

CROSBY NASH
Wind On The Water

ABC-D-917

© Records
Radio-TV Programming

Canadians Using Computer

Moffat Communications Has 'Programming Assistant' (Continued from page 2)

in front of them and cues up the next tune by button and plays the song by pressing another.

James says that the CHED system is quite advanced: “the deejay won’t even have a paper program.” The system tells him what he’s supposed to do next; including commercials. It doesn’t do it for him, it merely helps him do his radio show better.”

The system will be installed at other Moffat stations such as CKLG in Vancouver, CKY in Edmonton and CHAB in Moose Jaw. CKY and CKLG should be operational sometime in January and February. The only reason that CHED is beating the other stations to the punch is that the manager had the foresight to include the new system in his budget.

The CKXL system will be upgraded in a year or two to watch the state-of-the-art of CHED, believes Kyle. But, already, the CKXL is drawing a wave of interested radio executives. Visiting the station this past week were chief people from Doubleday Broadcasting in the States, including Gary Stevens, general manager of KDWB in Minneapolis.

Paul Drew, vice president of programming for RKO Radio, Los Angeles, is also interested in the new system.

Greg Haraldson, program director at CKXL, believes that he may be “the only program director in the world who has adequate time to program his radio station because I am not required to be a music accountant as well. This has come about in the last six months since the installation of our Computer Assisted Programming System.”

“Prior to that, we were on a mutual system probably a lot like any other station and encountering similar problems that took a lot of time to overcome. These problems had to be solved before the music system could be executed properly.

Once changes are programmed into the computer, Gordon Kyle merely has to replace the cards in the Insta- cart unit in the music library. The DJ never touches the cartridge.

“Here at CKXL, 19”A” records are to be played every three hours and about 25”B” records are to be played an equal number of times a day, 24 hours a day. It’s important that all records receive their intended exposure.

“Unfortunately, a number of factors used to create problems. Day part restrictions is one that takes a lot of time to control: certain records are not to be played in specific hours due to demographic appeal.

“The music director also has to listen to his station to insure that those records are not for being done when they’re not supposed to. Another factor that requires a lot of time to control is date program situation: a record is not to be played the same hour two successive days.

“Under the situation would require listening to your station 24 hours a day, every day. In addition, we are required to play 30 percent Canadian recordings each hour to give us a minimum of 30 percent over the 18-hour period of 6 a.m. to midnight. Of course, we can’t omit disk jockeys playing favorites, a problem in every radio station. In short, getting the right record on the air at the proper time requires a lot of listening by the music director and a lot of aware thinking by the DJ. Unfortunately, even DJs with the best intentions are prone to human error, resulting in improper music rotation.

“Barry, announcer on CKXL, says that normally he would have to:
- Locate my playlist among all the paper on the board.
- Decide what’s on next, an ‘A’ or ‘B’.
- Find out what time today it was played last and decide whether he can play it yet or not.
- Find out whether it was played in this hour yesterday or not.
- Find out if it’s restricted in this day group.
- Worry about whether or not Canadian content is up to 30 percent.
- Wonder if there’s another record that should be played before the one I’ve chosen.
- Wonder if he likes the song or not.
- Then hunt to locate the record or cart to put on the turntable.
- This sequence is repeated each song is selected,” says Barry, “and I’m fast, I might get a couple of seconds to prepare my rap.”

“Often, music directors have to print sheets of pictures. Complete the picture as fast as possible, as well as the total length of the disk. All he has to do is push a button to trigger the record and then talk.

“Until now, that is.”

Drive time personality Johnny Walker has a TV screen readout of his playlist in front of him at all times, too, as well as the total length of the disk. All he has to do is push a button to trigger the record and then talk.

• Decide what’s on next, an ‘A’ or ‘B’.
• Find out what time today it was played last and decide whether he can play it yet or not.
• Find out whether it was played in this hour yesterday or not.
• Find out if it’s restricted in this day group.
• Worry about whether or not Canadian content is up to 30 percent.
• Wonder if there’s another record that should be played before the one I’ve chosen.
• Wonder if he likes the song or not.
• Then hunt to locate the record or cart to put on the turntable.

‘This sequence is repeated each song is selected,” says Barry, “and I’m fast, I might get a couple of seconds to prepare my rap for the next stop set.

‘The beauty of the computer-assisted system is that it eliminates all of the above problems. I only have to pick a song from the list the system gives me. I know that all of the songs shown as available are correct for that hour of day and, as a result, I cannot play the wrong song at any time on my show.

‘The computer looks after the negative decisions, leaving me the final choice which I can make in seconds, allowing me to use the time left over between songs to be creative on the air. No records to cue or carts to handle.

In the system, a computer is used to program and control the music station. The program on the computer required a year to develop and has been debugged through six months of 24-hour use on the air at CKXL. Two CRT Data Terminals are used by the staff to communicate with the computer.

One is located in the control room, used by the DJs to select and play the music on their shows. The second terminal is used by the music director to enter and change the music information required by the computer.

These terminals consist of a small television screen that displays the computer’s replies and a standard typewriter keyboard for entering control demands. The 12-hour clock is read by the computer, allowing it to keep track of the time and day and the day of the month.

Music is an Instacart in the music library. The Instacart is a 48-cabinet random select playback machine that holds the music carts played by the system. When com-

(Continued on page 28)

New Country Radio Game In the Cards

By Claude Hall

Country Game: New country music record artist game, builds a radio station’s average hour spectrum, says creator Bill Taylor, and also helps a station fountainhead new revenues from local sponsors. Listeners have to fill in cards when they hear a record by a particular artist.

Bill Taylor Program Said To Up Ratings

LOS ANGELES: A novel radio game hanging on country music recording artists has been launched by Country Consultants here. The firm is owned and operated by Bill Taylor, an air personality who has worked at many stations coast-to-coast over the years, including WWOJ in Miami, a nationally-known country station. Taylor, over a period of two or three years, generated the game—“Country Music Game”—and worked out all of the countless details, including the printing of game cards (see illustrations) and the some 3,000 different varieties of cards involved.

KBUL in Wichita, Kan., was the first station to sign up for the audience promotional game and was slated to begin airing it Oct. 13. WVOJ in Jacksonville, Fla., has already received a shipment of 9,000 player cards and should begin the “game” soon.

In essence, the listener plays the game much like Bingo is played. However, the names of different country music record artists are in the squares. Complete a line and the listener wins.

“Even if a listener got extremely lucky, they wouldn’t be able to win in less than a couple of hours. The listening span,” says Taylor. Thus, the radio station gets credit for a listener over two quarter-hour periods if that particular listener also happens to be filling out an ARB diar.” In reality, a radio station might go as long as two days without a winner cropping up.

On the back of the cards being distributed by WVOJ, there are instructions on how to play the game and the discretion of the radio station is selected for its entertainment value. At no time will WVOJ intend to make the game a manner that will make winning impossible. However, there are programming factors, such as the natural and planned, which will affect the odds, and your chances of winning will vary from game-to-game.

All the deejay on the air has to do is chalk up a master sheet as he plays a record.

The beautiful thing about the entire promotion, Taylor claims, is that it not only gets the listener at home merely marks an X over the name of an artist as he or she hears a record by that artist.

“Thus, when a listener calls in claiming that he’s won, the deejay merely looks up his master sheet to see if he actually played records by those artists. The listener has to submit the player card as positive proof he’s won.”

Prizes, of course, run from more than merchandise or free albums.

The cards are distributed to local business outlets by the station as a device to increase advertising from that business. Listeners must visit those stores to obtain the cards to play with.

“If the game could save or destroy a dismayed in a market,” says Taylor, “because it has a bonus feature built into it, it allows a radio station to offer a large amount of money in a specific hour. If you were signed up for Bingo, for example, you could promote the bonus hour at sundown, for example, you could promote the bonus hour to make sure that listeners tuned your station in the next morning.” A noted prob-

(Continued on page 28)
THEME FROM

THE MASTER GUNFIGHTER

Composed, Conducted and Arranged by Lalo Schifrin.
featuring

LALO SCHIFRIN

Produced By Lalo Schifrin

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A NEW SINGLE ON A&M RECORDS
**Pacific Southwest Region**

**TOP ADD ONS**

- **Silver Convention** - Fly, Robin, Fly (Midland Int.)
- **KMOX** - St. Louis (K)
- **KHJ-Los Angeles**
  - **Silver Convention** - Fly, Robin, Fly (Midland Int.)
  - **KMOX** - St. Louis (K)
  - **KHJ** - Los Angeles
- **Elton John** - Island Girl (CMA)
- **Captain & Tennille** - The Way I Want To Touch You (A&M)
- **KSPF** - Salt Lake City

**PRIME MOVIES**

- **Joss & Sport** - Fly, Robin, Fly (A&M Int.)
- **Bee Gees** - Nights on Broadway (A&M)
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KSPF** - Salt Lake City

**Southwest Region**

**TOP ADD ONS**

- **Silver Convention** - Fly, Robin, Fly (Midland Int.)
- **Elton John** - Island City Girl (CMA)
- **Neither nor** - Fly, Robin, Fly (Midland Int.)
- **KHJ** - Los Angeles
- **Elton John** - Island Girl (CMA)
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KSPF** - Salt Lake City

**PRIME MOVIES**

- **Joss & Sport** - Fly, Robin, Fly (A&M Int.)
- **Bee Gees** - Nights on Broadway (A&M)
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KSPF** - Salt Lake City

**Midwest Region**

**TOP ADD ONS**

- **Silver Convention** - Fly, Robin, Fly (Midland Int.)
- **Elton John** - Island City Girl (CMA)
- **Neither nor** - Fly, Robin, Fly (Midland Int.)
- **KHJ** - Los Angeles
- **Elton John** - Island Girl (CMA)
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KMOX** - St. Louis
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- **KHJ** - Los Angeles
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KSPF** - Salt Lake City

**Mid-South Region**

**TOP ADD ONS**

- **Silver Convention** - Fly, Robin, Fly (Midland Int.)
- **Elton John** - Island City Girl (CMA)
- **Neither nor** - Fly, Robin, Fly (Midland Int.)
- **KHJ** - Los Angeles
- **Elton John** - Island Girl (CMA)
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KSPF** - Salt Lake City

**PRIME MOVIES**

- **Joss & Sport** - Fly, Robin, Fly (A&M Int.)
- **Bee Gees** - Nights on Broadway (A&M)
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KSPF** - Salt Lake City

**Breakouts**

- **Elton John** - Island Girl (CMA)
- **Captain & Tennille** - The Way I Want To Touch You (A&M)
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KSPF** - Salt Lake City

**Mid-South Region**

**TOP ADD ONS**

- **Silver Convention** - Fly, Robin, Fly (Midland Int.)
- **Elton John** - Island City Girl (CMA)
- **Neither nor** - Fly, Robin, Fly (Midland Int.)
- **KHJ** - Los Angeles
- **Elton John** - Island Girl (CMA)
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- **KHJ** - Los Angeles
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- **KMOX** - St. Louis
- **KHJ** - Los Angeles
- **KSPF** - Salt Lake City
Winners & Losers
(6054)

Another terrific love song. Just like summer's number one hit "Fallin' In Love."
From Hamilton, Joe, Frank & Reynolds
Continued from page 22

14-RK-O-Tampa

• PRIME MOVERS:
  ELMON JOHN-Island (MCA) 7-24
  SIMON & GARFUNKEL-My Little Town (Columbia)

WCT-Ft. Worth, Texas

• PRIME MOVERS:
  SIMON & GARFUNKEL-My Little Town (Columbia)
  ELMON JOHN-Island (MCA) 7-24
  SIMON & GARFUNKEL-My Little Town (Columbia)

Tricentennial, N.Y.

• PRIME MOVERS:
  SIMON & GARFUNKEL-My Little Town (Columbia)
  ELMON JOHN-Island (MCA) 7-24

WCT-Cleveland

• PRIME MOVERS:
  SIMON & GARFUNKEL-My Little Town (Columbia)
  ELMON JOHN-Island (MCA) 7-24

WBOC-Cleveland

• PRIME MOVERS:
  SIMON & GARFUNKEL-My Little Town (Columbia)
  ELMON JOHN-Island (MCA) 7-24

KHSC-Cleveland

• PRIME MOVERS:
  SIMON & GARFUNKEL-My Little Town (Columbia)
  ELMON JOHN-Island (MCA) 7-24

WMGL-Cleveland

• PRIME MOVERS:
  SIMON & GARFUNKEL-My Little Town (Columbia)
  ELMON JOHN-Island (MCA) 7-24


North Central Region

**TOP ADD ONS:**

SIMON & GARFUNKEL-My Little Town (Columbia)

**BREAKOUTS:**

(SIMON & GARFUNKEL-My Little Town (Columbia))

**NEAREST NEIGHBOR:**

SIMON & GARFUNKEL-My Little Town (Columbia)

Southwest Region

**TOP ADD ONS:**

SIMON & GARFUNKEL-My Little Town (Columbia)

**BREAKOUTS:**

(SIMON & GARFUNKEL-My Little Town (Columbia))

**NEAREST NEIGHBOR:**

SIMON & GARFUNKEL-My Little Town (Columbia)

Southeast Region

**TOP ADD ONS:**

SIMON & GARFUNKEL-My Little Town (Columbia)

**BREAKOUTS:**

(SIMON & GARFUNKEL-My Little Town (Columbia))

**NEAREST NEIGHBOR:**

SIMON & GARFUNKEL-My Little Town (Columbia)
Dick Clark keeps his pulse on the musical beat of America with radio TV programs and concert packages. Billboard's Jean Williams who grew up in Philadelphia where Clark launched his career in the 1950s, saw parts of Los Angeles she has never seen before as she raced around with Clark one hot day. This is her report:

A Day In The Life Of
DICK CLARK
Broadcasting Entrepreneur

Walking into the reception area of his office on Sunset Blvd. is like going back in time. I feel as if I am standing in the post office of Dodge City; the furniture looks as though it has been shipped from there to Clark's office.

From the reception area, I enter his private office and WOW Clark comfortably sits behind his small desk surrounded by a bathtub, (literally) an old fashioned ice box, jukebox, gas pump, a row of four pew chairs, a lamp made of an old whisky barrel, barber's chair (the most comfortable in the office) a stack of 78 records and a dated typewriter. Of course not all of the furnishings in his approximate 12 by 12 office, but I can tell the rest.

Kerry informs me that all of the equipment in the office is in working order. By the way, Clark's office has no air conditioner. His early 1900s overhead fan seems to do an adequate job of cooling the room. For him at least.

It's 12:15 p.m. and the first guests to arrive are Peg Rogers, head of public relations for Clark Enterprises and Pris Torrence.

He starts out by telling me about the show. It's 12:35, Judy Price, producer of "American Bandstand" and Clark's newest daily television dance show "The Music Thing" enters.

For the remainder of the day, his conversations seem to deal in some way with "The Music Thing," with Randy Weidner as host.

Ms. Price, in her attempt to bring new ideas to "American Bandstand," informs Clark that she is looking into puppets for comedy situations to be injected into the show.

Kerry swings in bursting with information of Clark's jukebox which he needs repair. $250 says Kerry, to which Clark shouts "no." Kerry adds that the box only cost $300 initially.

12:45 and Bill Lee, vice president in charge of production arrives to discuss Clark's New Year's Eve telecast. This is his fourth year for this show. ("Dick Clark's New Year's Eve Show") which has yet to be filmed with a network.

They become engrossed in a conversation relating to the two comedy films for movie of the week which Clark recently completed, "Bandstand Mystery" and "Mr. And M's". Telephone call after telephone call comes in. They seem to deal with the scheduling of acts for "Bandstand" and "TNT" or locations for his upcoming rock 'n roll review.

He does not stand on ceremony with people around him. They walk in and out of his office at will. I suppose the reason could be that his door is always open.

He turns to me and with no introduction to the subject, explains his concert division which involves producing one-nighters year round. He is presently looking into the Nassau Coliseum as a site.

He is also working on a feature film, "Hail Hail Rock And Roll," which he admits he has been working on for six years. Ten minutes later and Bill Taylor arrives to discuss game shows, radio stations and other new projects. At this point, I wonder how he remembers it all. The conversation shifts to country music, Bill Taylor asks for Clark's opinion on the future of country music.

I find Clark to be extremely outspoken and he seems to have an opinion on everything. He answers by saying: "Country music's growth is being stunted by its audiences. These people are overly protective of their stars and will not allow them to cross into other fields."

Dick Clark tells me about the show. They have had two comedy specials and the shows will never make more than 20 minutes. They see no need to advertise the show. By the way, Clark has had 15 minutes.

He seems to remember something, picks up the phone and tells Kerry to come in to take two letters, reminding her in the process that he has 15 minutes. I find he is very big on thank you's. And the two letters in question are thank you notes. At the same time, he is dictating these notes, he calls someone on the phone to thank him for some favor rendered.

He talks through a call to singer Steve Alamo, an old friend of Clark. Following the conversation, Clark turns and explains Alamo's present working relations with Henry Stone's T.A. Production company. Then he says, still speaking of Alamo, "The entertainment business is wonderful, but the good guys will win." As a matter of fact, up to this point, Clark has made that same statement five times.

A conference gets underway with eight staff members regarding his daily dance show, which is being test marketed in Los Angeles and Philadelphia. He points out errors during the last two shows and suggests ways of correcting them. He interrupts the meeting to inquire about mail from the show's audience. He is told that the mail is in someone's home, and he snaps, "I want it here today." Then calmly instructs the meetings to continue.

We are off to another radio station, KRTH, only this time we use his car. Wouldn't you know, his air conditioner is not working, and by this time it feels like 110 degrees outside.

After being lost for approximately 20 minutes, we finally reach the station where he is to cut promo spots. On the way inside, he explains, again without subject introduction, that nightclubs and concerts are healthy situations but are sex-oriented, explaining that people frequent them to meet other people.

Clark's supporters are very visible at KRTH. He poses for pictures with huge smiles shown upon him by the secretaries who patiently wait their turn.

Even the security guard reminds Clark that he is the brother-in-law of singer, Little Richard. It's hard to tell if he is being extremely polite, or thoroughly enjoying the attention, but whatever his reasons, he seems to have time for everyone.

Still smiling while extending greetings, he turns to me and whispers, "I hope we are not running too far behind, I have an interview scheduled." The interview which he refers to is scheduled for ten minutes from now. And we will never make it on time. I have come to realize that Clark's tardiness is absolutely non-intentional. He has an acute awareness of time, but chance seems to take over.

He jazzes through the streets so fast on the way out in less than 20 minutes. Back in the car, Clark almost without expression (which is rare for him) brings up the subject of managers in the record industry. "Management is second only to talent," he says. He seems to think about his own statement for a few seconds then continues. "More people have their success lost and assaulted by management."

He admits that he is considering going into personal management, feeling that he understands the problems and he is in a good position to deal with them.

Finally, when our journey together is over and Clark is off to have dinner with his children, he waves goodbye and says, "I wish you had come another day—this day had to be pretty boring."

My only thought is, you must be kidding.

Art direction: Bernie Robbins

Dick Clark tapes his syndicated rock radio show (left) and once back in his office gets "attacked" by a visiting Pat Boone.

A typical day in Dick Clark's life encompasses a good deal of the past, sliding into the present without one realizing that he has spanned some 20 years and on into the future, with a multitude of projects in the works.

This morning hopefully is not quite so typical as Clark starts the day by barely avoiding an auto accident with a driver who is forced to make a sudden stop.

The policemen behind Clark promptly follows him into the garage of Diamond P Enterprises in Los Angeles where Clark is scheduled to tape his syndicated radio show. But no citation is issued.

Clark is personable enough to give everyone who will listen an explanation for his tardiness.

Making his way into the studio, after a short conference with Frank Furino, executive vice president of Diamond P, Clark begins his show, with Furino at the controls.

The show centers around ticket and music by many acts of the 50's and 60's who are no longer singing or have gone into other areas of entertainment.

Any mistakes in the prepared script are unknown, because he reads it. saying: "It's messy" and proceeds to correct as he re-reads, re-arranges and directs Furino to move right into the next nostalgia tune.

He appears to be as much of an actor off screen as on while taping his show. His gyrations are beautiful and the people standing in the studio, including his engineer, seem aware of his ability.

As he finds himself in error, which does not happen often, he humbly apologizes, then continues.

Clark turns quickly and explains that he has been in syndicated radio over 20 years, and he is now heard in over 265 markets.

He says that this particular show is made up of all number two national hits. The ones which never made the ultimate No. 1 slot.

I was to learn that Clark never lets you wonder about what he is doing. If he permits you to be in attendance, he will always explain what is going on.

In his rush to get to the studio, he neglects to bring the copy which is to end his show. He leaves to telephone Kerry Wigton, his assistant, to have her read the copy to him. While on the telephone, singer Pat Boone comes in and they engage in a short but intimate conversation before Clark returns to the studio.

The show is over and Clark asks if I will give him a ride back to his office. I was hoping to ride with him as my air conditioner is in dire need of repair, and it's sweltering outside. But we still use my car.
CLIVE DAVIS

Arista Head Wants Films, TV To Sharpen Music Use

By CLAUDE HALL

-Continued from page 3


But changes were coming down in music, “radio found out much earlier than Tin Pan Alley that musical tastes were changing.” He said that the original cast of “Cabaret” was only 250,000 units. And there were other factors. “As Doris Day’s box office appeal went up, her record sales diminished,” Davis said. Later, the original cast of “1776” barely sold 50,000.

KEZS Switches Format, Letters

SACRAMENTO-KEZS has been changed to the new call letters of KROI and the FM will be programmed by Concept Productions, radio syndication firm.

The firm was previously associated with KEYE in Fresno, Calif., but is moving its headquarters here.

The format will be adult rock, reports operations manager Jay Trachman, who is currently looking for a couple of air personalities to work on the automated station.

The programming of KROI, of course, will be one of the packages syndicated by Concept Productions. Dick Wagner is president of the firm. The new format was launched Friday (3) with 97 hours of continuous music.

COPIES, though it stayed on Broadway three years.

Among the few MOR artists to adjust to the changes in musical tastes were Barbara Streisand and Andy Williams.

“But Hollywood didn’t change much; it was like a closed union.”

And he said, “between Monterey and Woodstock, music was irrevocably changing.” The group Chicago came along and sold 2 million units of an album. It was like a “revoluc- tion” in music.

And the gap between television music industries and the record and music industries widened.

Davis paid tribute to Mo Ostin, chairman of the board, and Joe Smith, president of Warner Bros. Records for bringing new life to the troubadour. He spoke of ups and downs in the music industry—the “tragedy of drug experimentation” and the deaths of Janis Joplin and Jimi Hendrix.

Today, broadcasters have never had to be more flexible, he said, pointing out that barriers between AM and FM are breaking down. With the merging of many different kinds of sounds in music, broad- casters have had to allow for a greater range of creativity. And he spoke of the ever new excitement of a new album by Paul Simon or a Stevie Wonder. The music spectrum is moving forward and radio is ad- justing to it.

He cautioned broadcasters to al- low for experimentation in radio “don’t overcomputerize and become so sterile that all of the highs are weed outed.”

And he called for movies and tele- vision to do more than just allow a Paul Simon to do the title song. TV and radio should be a part of the package.

The record industry is willing and able to help put more music into movies and television shows, he said. “How about taking us,” and he re- ferred to members of the dais, “out of the basement and letting us in the front door.”

On the dais were such music men as Russ Regan, president of 20th Century Records; Jerry Rubenstein, ABC Records; Andy Williams, Richard Perry, Ed Silvers of Warner Bros. Music; Mo Ostin, chairman of the board of Warner Bros. Records; Allan Bayley, president of GRT Records; and Stan Gortikov, presi- dent of the Recording Industry Assn. of America.

Earlier, Davis commented that when the talents of a Paul Simon are used they’re replaced to a few min- ures of the theme music in a “Shampoo.”

And he spoke of other films having a few record tracks as back- ground. But why doesn’t someone package a movie or a television show combining the talents of a Woody Allen and a Paul Simon? Or about a Mel Brooks and an Elton John? That “might strike some sparks,” he said.

Movies and television need to un- derstand music of today and what it’s going. Radio has to face that question all of the time, he said. Mu- sic does change...” and the survi- vors have to be there early.”

LOS ANGELES—There are a few people who understand music is part of the new industry and, of course, in the case of John Gambling, even a third generation of music fans. He was part of the morning show with Bill Mingle at KWN in Baltimore, Oklahoma, is producing a special on Kansas City radio area—well-known ra- dio man.

The lineup at KLZQ in Denver is Wally Garner, James 6-11 a.m., Ira Gordon until 3 p.m., and Cactus Cal 3:30-6 p.m. While Garner is the sales manager, Jones is the music director, Bob Trachman is the promotions man, and Bop Colburn is the promotions man.

Music artist and assistant program director, says, “Contrary to popular belief, desert radio does not have to be stale and dry. Upcoming this weekend I’ll be broadcasting from a Navy hot-air balloon as part of a promotion for the local United Way campaign. On Oct. 3, we shall be playing “The War Of The Worlds” original broadcast.”

I’ve finished “Super Jock” by Larry Kaye and “How to win the next lottery” message that will get me another 1,000 similar letters from other program directors in similar straits. “When WDF1 first went on the air, I realized that as a brand new station we would have to go the extra time to get the word out about our format (not to mention very very expensive) the various record reps.

Well, the phone calls were made to some of the various reps whom I tried to get when we were just starting. We are in Cleveland and then in Cleveland. And everyone was friendly. The line was taped in Mar- tion now. How do you like it? Sure, we’ll be glad to do anything we can. But you realize that the vinyl short- age has made us cut back. Just send us a letter for a file and we’ll put you on our mailing list and, in the meantime, we’ll send you a little care package. Older? Well, we don’t have too much on hand but for a small fee, etc.”

Everyone contacted from Cleveland to Los Angeles gave similar responses. I’m sure all of us had a few of these little lines commonly referred to as “bullsh*t.” Having worked in vari- ous markets and having dealt in various formats, I have seen the wide variety in music provided so major market stations.

Why, I’ve seen the same product come to MOR stations in the mail. And, after having seen this, when we can’t even get a steady diet of specific format for airplay, I really get mad! As for the vinyl shortage, who’s kidding whom? All one has to do is listen to Cleveland, Chicago, Detroit, even Columbus station to see why non- major market radio stations get short- changed.

Tune across the dial and you hear larger stations having an all-talk format who get away a box full of albums. WDF1 and stations like us—believe we are an important part of merchandising for any record company. The WDF1 listening audience is 270,000 people with a mean age of 26-9 and the money to buy the product we play. But how can they find out what’s new if we aren’t provided with fresh material by the various recording companies?”

Sam Bellamy has been named op- erations manager of KMET, Los Angeles progressive station. Ranch Donahue continues as music director and Thom O’Hair is creative direc- tor. Leaving the station is Shadow Stevens, program director and air personality, who recently won hon- ors for his outstanding efforts. Also, the Year at the eighth annual Inter- national Radio Programming For- um. The lineup on the station now has B. Mitch Reed 6-10 a.m., Ranch (10 a.m.-2 p.m.), O’Hair (2-6 p.m.). Mary Turner 6-10 a.m., Joe Collins 10 a.m.-2 p.m., and Doyle 2-6 p.m. with Bob Colburn and Bob Trachman. Shadow Stevens’ resignation comes after about a year with the station; he has been increasingly involved in outside production work at his own studios in the mar- ket.

Oct. 21, WNEW-AM in New York held another in its sterling series of “live-on-tape” music lunch- hour programs. Chuck Blauman performed at Buddy’s Place for adver- tising agency staffs. William B. Wider, president and chief engineer for WNEW-AM, as usual, emceed the show.

Ron Shay, vice president and production director for WGOV in Chattano- gua, Tenn., reports that the sta- tion, now automated, “sounds as live as anything on our network’s com- munication system and it works like a Swiss watch. Jim Finke is now pro- gram director and doing afternoon drive, Max O’Brien does mornings, Tex Meyer has been promoted to station manager and is doing 10 a.m.-2 p.m. Kris Kelly does evenings and yours truly Ron Shay does all nights.”

(Continued on page 63)
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Radio-Television Programming

Canadians Using Computer

- Continued from page 20

manded by the DJ, the computer will start the selected cart, putting the paper on the air. At the end of the 24-hour day, the computer prints a music list on the telephone. The list is then sent to the station and songs were played in each hour and in which hours each song was played. When a certain number of songs are played in the event the station is asked to what was played on a certain day. Handwritten on that in the past it "literally took two to three hours each time I wanted to check the DJ play list. Now only a matter of minutes." James says: "During my 15 years as a DJ I think the biggest bar- rier was making all the mistakes asso- ciated with working the station play- list. With the system in mind during work with Moffat, and the help of some extremely imaginative engi- neers at our station, I began eliminat- ing the reasons behind the prob- lems.

Our first breakthrough was a one-song-at-a-time system developed by Clint Nichols and Tom Davison. Our reason for using this system did not have to handle his music cards. He made his choice from the paper playlist, dialed in the song number, and remote started the cart. We had to put in a tremendous aid to our on-air people.

That set James to thinking. Kyle, which was the computer program to be- coming an electronic engineer, had trained in computers. "We talked about it for three days and out of that con- vention evolved the ideas for our system."

It should be noted that Ron Ja- cobs, when he was programming KHJ in Los Angeles, wanted to get the station closer to the listeners, but the equipment wasn't on hand in those days. And the late Rogan Jones Jr. once demonstrated a project for Inter- national Good Music, Bellingham, Wash., to build and market such a system. James adds: "Keep in mind that we are not automated. The system is meant so that the DJ's brain can be relaxed or tightened up as much as necessary. We have a compromise situation at CKXL which suits our DJs and the type of programming we are doing. We are one of the main fac- tors in programming, and that DJs in Calgary are happier on the air than any I've worked with in the past.

Our current system isn't finished. We are working now to include con- trol of our oldies, spot play (con- dences) as well as commercial play. We can display it on the screen before the DJ, live tags, messages, etc. It's on paper now, we are in the process of building a screen before the DJ's eyes, available at the push of a button.

"The benefits of this computer system are obvious to the contempo- rary programmer, but until recently we had to bear with the limits. The fea- tures of the system were having a positive impact upon our programming." But the summer 1975 BMI fig-ures established CKXL as the top station in the lower mainland and bet- ter than the next station. We're sure computer controlled music was a large part of the reason why.

WKMO-FM Moves To A Soft Country Sound: Partially Live Daytime

KOIKOM, Ind. - WKMO, a FM station here owned by Booth Broadcast- ing, has switched to a soft country music format cooperated with Chuck Marshall, music coordinator. The station previously used an automa- ted beautiful music package.

Today, the station is partially live with air personalities such as Chuck Marshall in the morning, Jim Day in midday, and Bill Gardner in after- noon drive. From 7 p.m. until 5 a.m. the station features a country music programming package from Peter's Productions, San Diego.

Today is the first part of the day. Marshall says that records are played 'more towards a sound in both country and crossover records that have a country sound. The format is little different than an entirely automated format, but the records blend well.'

Bill Williamson is general man- ager, Tim Lason is program direc- tor.

Country Radio

- Continued from page 20

Jim had to say that it was a shock to them to have trouble regaining an au- dience the next day. Taylor also said that the "Country Music Game" in the suburb of Pomona, Calif., near Los Angeles. He cur- rently is the one time show on KKAR in that market.

Burns Media Offers Croce Air Special

LOS ANGELES - Burns Media Consultants here has just produced a promo- cial radio blitz for radio on the music and life of Jim Croce called "Jim Croce - The Faces You've Been." This spring, Joe Burns, president of the multi-faceted radio consulting and radio syndica- tion in our cities, again started produc- ing the show, which is narrated by Chuck Olson.

Already 100 stations in the top 100 markets have bargained for the spe- cial. And in the next few days, thou- sands more will be available to smaller markets. Selling the show will be Ivan Vassar, newly appointed vice president and general manager of Burns Media.

The show, supported by Life- song Records, will feature many tunes never released before by Croce. The show will be unique version of "Old Man River." Demos and con- tracts went out Wednesday to sta- tions through May, and begins air- ing Oct. 25, according to Judy Burns, vice president of the firm.

The show also features many of his hits. Mrs. Burns adds.

Michigan Firm Has Rock Format Ready

SOUTHFIELD, Mich. - Radio Programming Systems Inc. (RPS) is now offering a new format service called "Rock 'n Gold" featuring a high-energy format, which they claim was past the 10 years and the current top hit band.

About five stations have signed for the new programming service, according to Tom Krickeur, president, and they claim to be airing near the end of the month. The show will be syndicated with an SQ en- coder to provide full matrix quadra- phonic potential.

RPS also has services for pro- gramming such as "Progressive MOR," "Contemporary Beautiful Music," and "Progressive Beautiful Music."

Barnes Media Offers Croce Air Special

Philadelphia-Radio In Saratoga Rock Singles Best Sellers

PHILADELPHIA - The Phila- delphia Orchestra's three-week resi- dency at the Saratoga (N.Y.) Per- formance Hall was not the only event of almost 2,000 more persons than its four-week stay there in 1974, the or- chestra association reports.

The attendance figure is due, in part, to the student manner con- ducted by Yvonne Borge which drew 11,138, the largest number for any orchestra concert at the center.

The special two weeks of the center drew an audience of almost 50,000 patrons over last year. Of the 36 spe- cial, largest crowds were in evi- dence for the Beach Boys, drawing 26,492; Eric Clapton, who drew 26,601; and the Doobie Brothers bringing in 23,404.

Rock Singles Best Sellers

1. MR. JAWS - Dickie Goodman - Cash 45 (Private Stock)
2. FAME - Paul Anka - RCA 40520
3. BADD BLOOD - Axel Seadas - Rocket 40690
4. ROCKY - Austin Roberts - Private Stock 45020
5. BALLROOM BLITZ - Sweet - Capitol 45128
6. RHINESTONE COWBOY - Glen Campbell - Capitol 45112
7. FEELINGS - Morris Albert - RCA 45632
8. LINY - Eyes - Eagles AS 45/4792
9. I AIN'T NO WAY TO TREAT A LADY - Helen Reddy - RCA 45268
10. I'M SORRY - John Denver - RCA 45274

As of 10/31/75

Compiled from selected releases by the Record Market Research Dept. of Billboard.

1 WINDSONG - John Denver - RCA 45214
2 GREATEST HITS - Tony Orlando & Dawn - Arista 40545
3 BAND OF GOLD - Dusty Springfield - RCA 45269
4 I CRY - Linda Ronstadt - Asylum 45712
5 BLUE EYES CRYIN' IN THE RAIN - James Taylor - Warner Bros. 45216
6 LETTING GO - Wings - Capitol 4415
7 JIVE TALKIN' - Bee Gees - RSO 510
8 LOW RIDER - War - United Artists - MCA 45420
9 MAKE ME FEEL LIKE MAKIN' LOVE - Bob Seger - Warner Bros. 45573
10 BROWN DIRT ROAD - Waylon Jennings - MCA 45949

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Jukebox Programming

3 'O' Boxes Prove Earned, Up. Says Extra $ Can Be

BRIER LOWY

KANSAS CITY - Is the extra in- vestment required for quadrasonic jukeboxes paying off as in- creasing income?

"We have three quadrasonic units, and we turn over the $2,600 and $2,700, compared with around $2,000 for standard models, and they're earning far higher in- come," says Nick Macaluso, M & L Vending, Overland Park, a suburban of Kansas City. "But that isn't the entire story on the quad jukeboxes," he adds.

"They're getting us into luxury mo- tor boat and cold drink machines which satisfied comments from the sophis- ticated patrons of those estab- lishments. In short, they're helping us and proving it pays to get the best equipment on the market into the best locations."

As for the kind of income our users are earning, the operator cites one machine that has been gener- ating as much as $90 a week since it was installed only a few weeks back.

Says the operator, "We now have five machines with release sys- tems on the roofs which form recre- ational enclaves with full-line of-highly-in-demand novelty and cold- drink machines, we don't have the quad boxes in all these units but in the two we have them, we can't help turning in a solid performance."

Jukeboxes were added only a short time back as a substitute for cold and hot drink units. The oper- ator's feeling was that staying with hot and cold drinks machines would eventually necessitate going into full food vending which he wasn't equipped to handle. Out of 100 locations, the company has only 20 mu- sic spots, however, this aspect of the business is expanding.

Machines are serviced on a two week schedule. While many com- pany-service machines once a week, Nicks in 25 locations. They come in to results of every two weeks servicing.

"We've had no problems with this plan and we can't have it too well," sharply," he says, "We've had little static from location management. Instead of putting three new releases on jukeboxes every week, we put in six or seven every two weeks. How- ever, we ask for a faster special request on, we do it. We get right out there."

In going with less frequent serv- ice, the operator indicates that "The site work in all areas," he explains. "And that means all-out effort to get requested music products. It's only an in- creasing trend in this part of the world and they see no more mu- sic in the stores or with men bartenders.

In many instances, we work harder to find requests these girls make that they indulge them," he says. "We know the kind of impact they have on our play. We indulge them."

"We are shooting for two or 25- cent play. All records are bought at Musical Isle. Typical of artists who get strong play on jukeboxes are M & L locations are John Denver, Carpenters, Three Dog Night and Chicago, with the words equipped with dollar bill changers.
On October 26th The King Biscuit Flower Hour will present a taped live radio show featuring the Doobie Brothers. The show hosted by Bill Minkin (on FM only) is in quadrophonic sound. So you can hear it the way you'd be seeing it.

In the future, shows will be every Sunday. The first Sunday features "The Best of the Biscuit." (repeats of our most requested shows). The second Sunday, a brand new Biscuit Show. The third Sunday "The British Biscuit," concerts recorded live in England. The fourth Sunday a completely new Biscuit show.

Check the listing below for time and station in your area.

For further information, contact Bob Meyrowitz, Peter Kauff or Alan Steinberg at D.I.R. Broadcasting Corp., 445 Park Ave., New York, N.Y. 10022. Or call (212) 371-6850.

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3 Year Struggle
Paying Off Via Big & Unknown Acts

• Continued from page 3

"There came a point, however," says Manier, "around the first of this year when we were in real trouble and there was a definite possibility that we would have to close. We had brought in a lot of good acts and paid them a lot of money to try and bolster things, but they didn't draw that well and we were really in the hole.

"So we made some management changes, tightened up our bar system and, as the debts began rolling in, we got some label help and more help from some individual artists."

Nel Silverstein was the first to come in and do a benefit for us," continues. "Then Rick Blackburn helped us set up a show with Billy Swag and Barefoot Jerry. We raised $3,900 at that show.

"Others who helped were Waylon Jennings, David Allan Coe, Dan Fogelberg and Buzz Cason. And while we haven't been able to pay off our entire debt, we have been able to cut them down and we haven't incurred any new ones."

Manier would like to see the Exit! become a kind of Nashville Bob- ton Line, offering top talent. But he also wants to continue his current talent showcases. Major names may play five nights, but the club generally features two or three different shows a week.

Today, the club advertisements through the newspapers run between 1,500 and 2,000 as well as through print and radio. A number of labels offer showcases as well as parties. The club also offers a "Recession Special," through which a customer can see two showcases in the summer for $11 (provid- ing the shows are not sold out). Food and liquor are also reasonable.

In the future, more and more acts will be booked, and a good deal of money has been invested in sound and lighting.

And while the future includes Johnny Rivers, Asleep At The Wheel, Dicky Grey, Willie Alan Ramirez and a number of country and ro- comedy acts as well as Martin Mull, Steve Martin, Jim Varney and Bill Crystal.

"Our position is vastly improved," Manier says. "We've survived the summer, we've had a lot of fun and we've offered a lot of variety in types of music, because you can't give any city, especially one of 400,000, an overdose of any- thing."

Other principals in the club are Hugh Reynolds, Alice Reynolds, Elizabeth Thiel and Bill Massier.

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Old Waldorf In San Francisco Buying Talent

SAN FRANCISCO-The Old Waldorf club here, at the corner of California and Divisadero Streets, has recently turned to a more active live-booking policy.

The comfortable, room, done in a familiar San Francisco natural wood and firm style, is quite small (125 persons) with an 8x8 stage; consequently there is a limited range of acts to choose from, but so far the Old Waldorf has come up with the cream of what's available.

From Oct. 1-4 pianist Mark Naf- talin and blues singer Nick Grave- s-both formerly associated with the Paul Butterfield Blues Band-held forth, being joined on the weekend by former Butterfield guitarist Mike Bloomfield. Artie Traum and the Rowans have played here, and pianist Jimmy Bull is scheduled for Oct. 14.

Other acts tentatively scheduled to come are the Doobies, Steve Seiskin, the Sneakers and the Dallas Taylor Band.

Door charge ranges from $1-$2.50. Waldorf owner is Jeff Pollack.

DeShannon Solves Her Long Dilemma

BY BOB KIRSCH

LOS ANGELES—I guess I was a bit of a Mary Poppins character in the early-60s, a bit too innocent for what she wanted then she was a pushy broad. Now she Apolloburger, has changed now, for myself and in the industry in general.

So says Joanie DeShannon, for more than a decade an one of the top hit songwriters in the industry as well as of its more adventure- some singers.

In the mid-60's, DeShannon was with the group You Walk In The Room”, Mar- riane Faithful (“Come Stay With Me and the Byrds “Doubt Yourself, Babe”) as well as a host of others for herself, including “Put A Little Love In Your Heart” and “Brighton Hill.” She did have production, but says most of her sugges- tions remained ignored primarily because she was a woman.

"Always spoke up for others," says, "but when it came to myself I wished, I thought people would think I was coming on too strong. Then the project would fail anyway and I'd have to go through a load of producers, and that was my fault again because I was ‘Mary Poppins’. I didn't want to be called uncoop- erative. Still, I do feel that some of the problems I had was my fault, and were the direct result of my being a woman."

Despite such difficulties, the artist ran up a string of major hits in the '60s, including the classic “What The World Needs Now Is Love.” She toured constantly, including a stint with the Beatles, and was widely regarded in Britain as a songwriter.

"The British brought the level of music up a good notch, because they forced people to listen to the lyrics. And they credited the writers."

She was a bit too innocent over the years," she says, "is to stick to your guns, because you have to offer yourself as an artist. You can't assume that because someone is in a certain position, they know a certain amount. For instance, I cut a Dylan LP in the '60s, and it was no good because he was an unknown writer. I cut an LP through, and that's one of the lessons you have to learn—to be forceful when you do believe in something.

In any case, DeShannon does not seem bitter over the years in which she feels she was held back. "My dec- isions was always to try and grow," she says, "and when I mixed the record, gossip and any reviewers said I had no direction. Well, my direction was doing differ- ent things, and I was stuck in a box. That is one area in which I do feel I was ahead of my time."

Today, she is touring with Bill Shankly, working the Troubadour in Los An- geles, the Dollar Door in Wash- ington, D.C., the Kettle Door in New York, and the Main Point in Philadelphia. She's set to play a four-week stint in New York, but is Columbia material with some of her older hits. "You really can't put a time limit on success," she says, "and while I've done well so far, I really don't feel I've done it the way I want to. It takes a bit longer, that's okay."

In the near future, DeShannon will be producing country artist Nanci Griffith for the second LP for Columbia and looking forward to more production work.

And she will continue to try and be herself. "I enjoy having free reign," she says, "but that does not mean abusing the privilege and spending a fortune on every LP. It just means that your label believes in your own material."

Still after a decade as a respected writer and hitmaker, what has her most exciting moments been on her album, written with several part- ners, has received strong critical praise.

"It was last week," she says, "I walked into Studio Instrumental Renewal and found Linda Ronstadt, Linda Eder, Linda Kong, Linda Kanstada and I was offered a group of women doing it for them- selves."

Simon Eyes New Songs About Tour

LOS ANGELES—Paul Simon plans venturing into composing for a number of media following completion of a rare concert tour which will take him to key U.S., Canadian and European markets.

Eleven musicians will work the tour, and the plus four singers. The sidemen include Toots Thielmanns, harmonica; Richard Tee, piano; Tony Levin, bass; Steve Gadd, drums; Hugh McCracken, guitar; Dave Sanborn, horns; Lou DeGugli, trumpet; Al Brown, viola; Kathy Kienke, violin, Richard Sortomme, violin, and Jesse Levy, cello.

Simon speaks of completing a Broadway play, getting into film scoring again (he worked on “Sham- poo” and “The Graduate”) and doing some “TV work.”

He breaks in the concert tour with colleague bookings at Seton Hall (Oct. 24), Buckhead and Montclair State the next two nights.

Other locations he’ll play include Austin, Tex.; Dallas; Philadelphia; Washington, D.C.; Atlanta; Chi- cago, Boston; Toronto; Santa Mo- nica, Calif.; Berkeley; Denver; New York (four days at Avery Fisher Hall); Amsterdam; Manchester, England; Birmingham and London.

Simon just hosted the new "Satur- day Night Live" on NBC-TV Satur- day (18).
“If I have to go to New York, I want all of it.”

Boy, do I complain when I have to go to New York on business. It's a hassle and a grind and too much work.

Except when I get there.

Then, for the week, I always wish that I lived there.

I can always find some little “chatchka” from Design Research or Georg Jensen to bring back and show off.

I have my secretary book my room in The Biltmore. If I have to go to New York, I want all of it. And at The Biltmore, even up in my room, I know I’m in New York.

Once I had to stay in one of those big, chain hotels that could be in any city in the country and probably is.

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**TV REVIEW**

**‘Saturday Night’ Promising**

By JIM FISHEL

NEW YORK—The premiere outing of NBC-TV’s “Saturday Night” was far from perfect, but it did have moments of promise. The 90-minute variety show, hosted by comedienne Carolee Carmoli and featured guest appearances by Billy Preston and Sybil Jones, was aired for one week, and its main appeal is that it’s free from the word “satire.”

It’s obvious that this show, now filling the Johnny Carson Saturday spot in attempting to be “The Saturday Night Show,” is a market with its choice of artists. Each week, another entertainer will host this show (Paul Simon is scheduled for week two), and its main appeal is that it’s free from the word “satire.”

Carlin is generally very funny during the program with his offbeat musical gags. However, the tempo of the show was broken up very poorly by the comedic commercial breaks that were dispersed before the real event. Some of the young comedians did much of this work, and it was sometimes very funny.

Opening for Wynette and Rodriguez respectively were Buck and Bessie, who had the audience in stitches with some of their musical numbers. The group kept the evening moving very smoothly. However, the tempo of the show was broken up very poorly by the comedic commercial breaks that were dispersed before the real event. Some of the young comedians did much of this work, and it was sometimes very funny.

LOS ANGELES—The Miracles are heading in a new musical direction, say Pete Moore and Bill Griffins, members of the Motown singing quartet.

The Miracles: first soul group with a concept album. They plan to make their regular style.

With the Miracles’ new album “City Of Angels,” they are using waltzes and symphonists which have become major instruments with many groups.

The new LP’s story line deals with the hardships of a young lad, going for success in Hollywood. Their heroine follows to Hollywood and ends up the star.

Griffins explains that the waltzes are used to depict tragedy and the instruments carry extra sounds. The synthesizers are used in the tune “Love Machine,” a cut from the album because it sounds like a machine in motion.

“The new thing for us is putting lyrics to a story, which is hard to do,” says Moore.

“We hope this does not become a trend because Pete and Bill are adding, ‘we don’t want anyone jumping on the bandwagon. We want this style to be identified with us.’

The group is broadening its audience to include amusement parks and fairs, while maintaining a strong hold on the nightclub and concert circuit.

‘It’s easier to move from nightclubs to the fairgrounds,’ says Griffins. ‘In nightclubs, the people want to like the band. But at the fair, we have to do a big production number to get them in the mood.

‘The younger people are easier to deal with because they come, not so much to be entertained, but just to have fun. And we have fun with them.’

Moore contends the group is developing a strong relationship with people at the fairs. ‘You get a show that is directed to that audience. “These children are now a powerful force in the records, concerts, and tours.’

The Miracles plan to become involved in film scoring, as negotiations are underway to make a film called “City Of Angels.”

**Talent In Action**

Continued from page 33

was the most affecting section of her set, and her tragic story of love and loss was moving and convincing of anything she did all evening. Wynette walked into the audience, saying “Stand By Your Man” to an elderly gent. The crowd’s standing ovation was well deserved.

Cleveland Event Will Help Needy

LOS ANGELES—Ralph J. Perk, Cleveland’s mayor, is coordinating with AFM Local 4 here in presenting musical talent to fill Christmas baskets for the city’s needy.

Woody Herman’s orchestra, together with Joe Herbstman’s polka band, a local group, will work a four-hour concert dance at Cleveland Public Hall on Nov. 17. Admission is four cans of food.

A capacity house of 14,000 is expected, according to Herman Sverzo, venu music director, and Norm Jacobowitz, publicity director for the Robinson Hotel. Harry Lieberman is director of the event. The city’s welfare department will redistribute the cans of food at the holidays.

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Dukes of Dixieland


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**Jazz**

**Signings**

**Duke’s of Dixieland**

Mike Newton signed the first custom label deal with Crebax Records, a million dollar pact by which he shared music rights of a major performer burn-a-year. Yes Gallagher to Crebax... Blue Jay, progressive country quartet, to Caprin... The Shakers, Berkeley reggae group, to 45... ‘55 S-Finks, featuring three former Three Dog Night talents, to Burt Bacharach’s new label... Vernett Jacobs is the original Three Dog Night manager.

Shiningorchestra & Choir are first act on Burdette Records of Seattle... How King to Richard Combs, motown... Weis Pritchett to Farr Music... Lannet Dotzler, of Holland-Oscher Holland Midwest writing fame, to Hanns Brum, as artist... Polly Grove Promotions to Warner Bros. Irving Brin, the hot Delphonics and First Choice... Little Richard to Motown scheduled Matti, core... War to be backed by Magenta Arlars... Tom Sullivan, bird-wild singer-who has guested on all four, to ABC...
Far West NEC Successful

• Continued from page 1

be at Spokane, Wash., Nov. 9-10 and at Dallas Nov. 15-17. The Wash-

ington event is an exhibit sell-out with 40,000 in attendance, says Maria Cooper, coor-
dinator.

In was Cooper and NEC regional coordinator Gary Bongiovanni, ba-
sically, who drummed up Far West meetings at “At national,” says Cooper of Western State College, Bellingham, “we just
decided to go ahead and plan them.”

Bongiovanni is assistant program di-
rector, California State Univ., Fresno, Calif. Lurry Markley, Lamar
Univ., Beaumont, Texas, is coordinating the Dallas regional.

Annala, a faculty member at Uni.
of California, San Diego, where she is arts and lectures direc-
tor, has an exhausted sigh when asked about the next NEC regional.
“From the local songwriters to the
regional here. We’re very happy with the turnout of 54 exhibitors. We
had 167 people on the show attendance count on 300 exhibitors and 100
delegates and we drew 166 dele-
ges.

Income swelled (delegates pay $25 and exhibitors $75 with another
$75 per showcase that is refunded if the showcase act isn’t selected). But
problems mounted too. The added attendance made the food budget
shoot up. Then Annala had to shell out an unexpected $1,600 for sound.
(Continued from page 68)

INDIANA INNOVATION

Student Salesmen
Up Stereo Grosses

BY VICKIE CLAPPER

BLOOMINGTON, Ind.—To sell a student a stereo, use a student salesmen.
That’s what two companies here at the home of Indiana Univ. are doing. Sound Center and Quiet Sound are recruiting qualified stu-
dents to demonstrate and display stereo systems in their dorm rooms or
apartments.

Each student selected for the pro-
grams receives a stereo system at
no cost at Quiet Sound, and 5 percent above at Sound Center. For every
customer sent in on the student-
salesman’s recommendation, he earns a 5 percent commission on equipment sold.
(Continued on page 68)
Discos

Detroit’s WWWW Spinning Dance Sounds Sun. Nights

DETROIT—Paul Christy, program director of WWWW here, a progressive rock station, admits that the outlet may be another avenue for R&B music via its three hour disco program aired each Sunday evening.

Christy initiated the disco show one month ago, and he says that although Detroit is behind in the present disco boom, the city has a large black population and the prospective person of disco music is black.

He is attempting to elevate the level of disco action in this city to meet that of many major markets. Christy, who spins records at Steak and Ale and L’Eprit disco six nights a week is also acting as consultant to other clubs.

He has formed a service where he instructs potential disco dee-jays, then leases them to the clubs.

He explains that he is selecting persons from the radio and record industry because it is vital they have some background in music.

Dootone Reissues

LOS ANGELES—Dootone Records is reissuing jazz LPs made popular during the 50s by West Coast artists.


He also points out that the most important element needed by a disco-deejay, which is not necessarily important in radio is being able to segue music. He adds, “Segues must become visual to spinners because disco music is merely a theory of segues.”

Four WWWW announcers, Jerry Lubin, Dan Carlisle, Kris Peschel and Bill Zayti who were hired two weeks ago by the station are presently moonlighting as disco deejays. And were all trained by Christy.

ENCORE AT FED. PRISON

KANSAS CITY—Maurice Peres was to take the Kansas City Philharmonic to nearby Leavenworth Oct. 20 for a concert at the federal penitentiary, the second such performance in the last 12 months.

The program will comprise Mozart, Bach, Respighi and Joplin’s “The Entertainer.”

Acting warde G.W. Vanderlip says the repeat was arranged in response to a letter he received from inmates which said “In our small world of stale mediocrity, the performance last year was truly a breath of fresh air. The concert was received with more appreciation and joy than any other entertainment at this institution.”

Top Audience Response Records In N.Y., Discos

This Week

1. CASSANDRA BROWN, (Do It Yourself, How High The Moon)–Donny Gayer–MDM (LP)
2. 4 CHANGE WITH THE TIMES–Donna Summer–Capitol
3. FLY ROBIN FLY–LITE–Silver Convention–Midland (LP)
4. CARLOS MUNATO STRUT–Donny–MCA
5. YOU START WITH A FLY–Donna Summer–Capitol
6. UNCONDITIONAL LOVE–The Cheques–Scepter
7. EVERY BEAT OF MY HEART–Crown Heights Affair–De-Lite (LP)
9. PEACEPE–R.I. Express–Roadshow (LP)
10. SUNNY–Tarakos–Minturn
12. SUMMER OF 42/E.XODUS–Buddha Orch.–Epic (Covers import only)
13. MESSIN’ WITH MY MIND–Lillie–Epic
14. HOOKED FOR LIFE–The Trammps–Scepter
15. IT ONLY TAKES A MINUTE–Talibabs–Capitol

Top Selling Disco Records In The Philadelphia Area

This Week

1. I LOVE MUSIC–The O.Jays–Philco (part 1 & 2)
2. FLY ROBIN FLY–Silver Convention–Midland Intl.
3. THAT’S THE WAY I LIKE IT–KC and The Sunshine Band–Jive
4. LOVE TO LOVE YOU BABY–Donna Summer–Gee (LP)
5. EXPERIENCE–Glenn Gayer–MDM (LP)
6. NOBODY LOVES ME LIKE YOU DO–Frankie Ford–Dot
7. CHANGE WITH THE TIMES–Van McChristian
10. SOUL TRAIN 75–Soul Train Gang–Soul Train
11. SOMEBOY’S GONNA GO–Mike And The Ardells
12. HEY KELLY–Antony & TheNUDIE
13. BRAZIL/PEANUT VENDOR–Riche Family–20th Century (LP)
14. DON’T LOVY LOVY–The Cheques–Scepter
15. CHANGE–Eddy Byrd–DA

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CLUBMAN TWO — JUST 1 OF OVER 320 PRODUCTS IN THE METEOR DISCO RANGE.

9000 Sunset In L.A. Will Offer Top-Floor Disco

LOS ANGELES—The top floor of the 9000 Sunset building on Sunset Blvd. will spring to life via a private discotheque set to open around Thanksgiving. The room perched atop an office building which formerly housed a restaurant, will feature dancing, buckgammon and dining, accommodating 1,500 persons.

Although owners R.L. Johnson, a concert promoter, attorney Robert P. Ross and Ralph Green will attempt to lure patrons from the entertainment and sports worlds as members of the “9000 Disco,” the nighttime hours are open to the general public, says Doris Starling, a spokesperson for the new owners.

She explains the new disco will be open during lunch time in order that it may accommodate area workers. “No live entertainment or in-house disk jockey will be employed. The ‘Clubman,' a new device which features two turntables and automatically plays LPs will be used. Starling claims the club will maintain a modest membership, and the fee to these members will be $100.

Commodore Plan

LOS ANGELES—Motown will promote the Commodore’s LP “Movin’ On” with national media this week—one week after the LP was released. LP was co-produced by the group and James Carmichael who aired their two previous LPs.

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

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

This Week

1. THAT’S THE WAY I LIKE IT–KC & The Sunshine Band–TK
2. FLY ROBIN FLY–Silver Convention–Midland Intl.
3. PEACEPE–R.I. Express–Roadshow
4. CHANGE WITH THE TIMES–Van McCoy–L.P.
5. LOVE MACHINE–The Miracles–Tamla (LP)
6. MESSIN’ WITH MY MIND–Lillie–Epic
7. EVERY BEAT OF MY HEART–Crown Heights Affair–De-Lite (LP)
10. SOUL TRAIN 75–Soul Train Gang–Soul Train
11. SOMEBOY’S GONNA GO–Mike And The Ardells
12. HEY KELLY–Antony & TheNUDIE
13. BRAZIL/PEANUT VENDOR–Riche Family–20th Century (LP)
14. DON’T LOVY LOVY–The Cheques–Scepter
15. CHANGE–Eddy Byrd–DA

The Disco Action

BY TOM MOULTON

NEW YORK—With this month’s hottest new record around “I Love Music” by the O’Jays. It is a long time since the group has had a record that has created this much immediate excitement. This will be less equalized to “Bad Luck.”

There is also excitement over “I’m On Fire” by SOS Hindi (Philips) and the cover version on Motown by Jim Stafford. The song is very reminiscent of “Can’t Help Myself” by The Four Tops. Bravo. Both versions seem to be getting the same kind of reaction and neither one is stronger than the other at this time.

Walter Gibbons is now back at Galaxy 21 and he brought back with him “Two Pigs A Hug,” a cut on the Gossy High Sound LP on Motown. Walter has gotten a number of other disk jockeys playing it, including Victor Lebron of Lynhurst, Tony Smith of Bradford Boy and Tony One of Hollywood. The cut is only 1:45, but the DJs play it two or three times in a row. Making it strong. The LP he played here was a month and several months Walter believed in the record enough to try and convince others. “Teo Lucenda (Dr. Big Smile)” by the Jones Girls (Curly) has a rhythm like “Yes We Can” and will undoubtedly be a big 45 record as well as a very popular dance hit. This is the most commercial music the group has had to date.

“Special Delivery” by Betty Brown (Akonis America) is the follow up to “Up In A Puff Of Smoke.” It is more commercial than her last single.

Midland International will be releasing for discos only a special alternate “stick-up” version of Barry White’s biggest disco hits, all remixed especially for clubs.

Special thanks to Joe Lons for his help in the Philadelphia retail report.

“Everybody Live On” on the Marquispader’s new M-1 is the alternate second to come out this week. It has the O’Jays type of feel to it and a strong lyric message. It is extremely upbeat in rhythm and almost has a gospel quality to it. It runs 3:15.

Colonies Records (New York) Retail Sales

1. IRRIE ENSO–Cassidy–Hollywood
2. SUNDAY–Donny–MCA
5. MIDLAND INTERNATIONAL–The Cheques–Scepter
6. THEME FROM S.W.H.–Riche Family–20th Century
7. EXPERIENCE–Glenn Gayer–MDM (LP)
9. SOUL TRAIN 75–Soul Train Gang–Soul Train
10. OUR DAY WILL COME–Frankie Valli & The Four Seasons–Private Stock
11. DISCO Saxy–Hooton Person–Westbound
12. VOLARE–N Mtartis–Capitol
13. I’M IN HEAVEN–Touch Of Class–Midland
14. LOVE TO LOVE YOU BABY–Donna Summer–Gee (LP)
15. DATE WITH THE RAIN–Frankie Gecko–Clardige

Dick Biondi of the 910 AM in Chicago, with the discophonic record of the week.

The song has had three separate versions of the chorus, however, the one that White of the Cheques has brought out is the one that they have been using on the Western coast.

College Offers $1,000 Contest

NEW YORK—The Great American Disco Concert with $1,000 dance contest and a show line-up of Ecstasy, Passion & Pain, the Crown Heights Affair, Carol Douglas, Faith, Hope & Charity, The Jones and The Tramps, will be held Saturday (11/10) at the Convention Center.
NO RECEPTION

Pips Has To Hold Back Its Applicants

BY JEAN WILLIAMS

LOS ANGELES—In an environment where people are tightening their money belts and discos are popping up weekly to accommodate the economy-conscious Pips, one of the first private clubs to incorporate a disco into its restaurant/backgammon establishment, is raising its annual membership fee from $1,000 to approximately $2,500.

Joe DeCarlo its co-owner explains, "The rate increase is our method of curbing the club's membership applications." Pips, founded three years ago by entrepreneur Hugh Hefner and DeCarlo, is growing $1.5 million annually, says DeCarlo.

He admits that with the club's middle to upper income patrons, part of the attraction is its subdued appearance. He adds that people like to feel that they are surrounded by people who are at least on their peer level. He claims there is no such thing as weekend business at Pips, explains that every night is like a busy Friday.

DeCarlo seems to put the greatest emphasis on the restaurant and backgammon room. He apologizes to several persons walking by his table as they expressed slight displeasure in not being able to acquire dinner reservations.

He points out that business has increased to the point where at least a two-day advance reservation has become necessary.

The club's clientele range from corporate images to film stars. When a young actress Denise Roberts is asked why she frequents Pips, she explains, "the food is exceptional and I don't happen to like crowds."

The disco section of the club-althought physically close to the restaurant—is not visible nor is it audible.

Don Tegeler, Pips' in-house deejay of some two years, explains that in dealing with his particular audience, he tunes his music down while at the same time keeping the energy high.

The disco designed to resemble a plush living room is small, accommodating approximately 150 persons, with a dance floor geared to 40 swingers.

Tegeler points out that the music played is 99 percent r&b and that he doesn't stray too far from the national disco hits. He says, "although I am dealing with a Beverly Hills crowd, I find that they like the same music that's played in other discos."

He is quick to explain that he receives excellent service from record companies, enabling him to present to his audience product which may possibly not be on radio.

He also deals with national disco charts when selecting his music and depends heavily on independent disco promoters.

PART 2

Horn & Hardart Eyes Nati Disco Chain

Continued from page 1

The second major fast-food operation in the past two weeks to enter the lucrative disco business, only recently Steak & Brew disclosed that it was opening some 40 discos in its chain of entries (Billboard, Oct. 11).

A pilot for the chain, which will borrow marketing and merchandising techniques from the highly successful Burger King operation, of which Horn & Hardart is the major franchise in the New York area, is already in operation in Manhattan's Greenwich Village.

Designated 99X after WXLO-FM, which programs its music, and is key consultant on sound, the pilot room features a 4-channel sound system and a complete light show. It also has a limited menu restaurant operation that offers roast beef or sliced turkey sandwiches, as well as other light dishes at moderate cost.

A admission is $3 per person on Wednesday and Thursday, and $5 per person on Friday and Saturday. This admission price includes two drinks. Moderate prices will be one of the key features of the chain.

Another primary attraction at 99X which is being considered for inclusion at the other operations, is the guest appearance of top disco deejays from such world capitals as Rio de Janeiro, Paris, London, Tokyo, Berlin and St. Tropez.

According to Frederick Guterman, chairman of the board and president of the Horn & Hardart Co., arrangements to fly the international deejays into New York are being made possible through the cooperation of airlines, and the organizers with which the disk jockeys are connected.

The first delay to make a guest appearance at 99X under this plan will be from the Pive In Rio, which, according to Guterman, is one of the outstanding South American discoteques.

Another feature at 99X which is also being proposed for other discos in the chain, is a university night once a week, during which 50 percent of all proceeds for that night will go to a worthwhile university project. Neighboring universities will be encouraged to take an active part in this project, and will be expected to urge the support of their students.

99X will also feature a Sunday disco branch at which the cost of a meal will be held at around $4.

Although 99X is considered a pilot project that must be carefully monitored before a total commitment is made, Horn & Hardart is so optimistic about the project that a site for the second Greater New York disco in the chain has already been selected, and negotiations are well underway for other cities around the country.

Discos

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C & A Light has spent many years in the design and development of line light systems for discoteques. We've created some of the most exciting and original displays ever seen. Our newest addition, LIGHT HUSTLERS, are capable of a full range of effects guaranteed to become the focal point of any club.

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October 23, 1976, Billboard
**Soul Sauce**

**Jones Goes To a WVON Desk Slot**

By JEAN WILLIAMS

LOS ANGELES—Why is veteran announcer E. Rodney Jones off the air at WVON in Chicago? There seems to be speculation among persons in the business that Jones’ departure may be motivated by possible upcoming “legal action.”

Bernardine Washington, general manager of the station, emphatically disclaims this report while at the same time denying that Jones is leaving the station.

“I feel that he can be a better program director if he is not on the air,” she says.

Washington explains: “The person who does the programming has such a massive responsibility it is absolutely a full-time position. And that person is always on location.”

Jones agrees with Washington. “Programming entails a lot more than it did when I started,” he says. “We now have to deal with demographics in terms of ratings.”

“It’s just too damn much work to pull an air-shift and program the station on my own,” he explains.

“I have been killing myself trying to do all of this and have some time to myself.”

“His hours are basically the same, starting at 9 a.m. until he completes his assignments. And he admits that r&b radio has changed drastically, becoming more scientific in its approach to music. So after more than 26 years behind the microphone, he has taken to the office.

Washington points out that the station which is now owned by the Globetrotter Corp. is in the numbers. And her responsibility as general manager is to upgrade the black oriented outlet by relaying duties to persons most qualified to handle them.

She further says that no other announcer is off the air. “However,” she says, “they have been moved into slots which we feel are more conducive to their personalities.”

Bill Lee plays gospel 4 a.m.-5:30 a.m., Joe Cobb 5:30-10 a.m., Herb Kent 10 a.m.-3 p.m., Cecil Hale 3 p.m.-7 p.m., Butterball 7 p.m.-11 p.m. and Westley South’s Hotline Monday-Wednesday 11:30 p.m.-1 a.m. Butterball comes in at the same time slot the remainder of the week and Perren Spains 12 a.m.-4 a.m.

In keeping with the current trend of music that motivates happy dancing feet in disco all over the country, Houston Person, veteran jazz musician/producer/recording artist on 20th Century Records has recorded a new single “Disco Sax.”

Buddha recording artist Melba Moore was backed by a 16-piece orchestra when she headlined her own show “Melba Moore Sings” at the Olympia Theatre in Paris, Oct. 12.

When she returns from France, she will begin working on her second album for Buddah with producer/recording artist Van McCoy.

Remember...we’re in communications, so let’s communicate.
2 Charge Rawls With $ Shares

LOS ANGELES--Lou Rawls and the firm of Segal, Rubenstein & Gor- don are being sued in superior court here by accountant Walter R. Scott and attorney James L. Tolbert.

The plaintiffs contend that Rawls has not lived up to contracts made with them. Scott alleges he's owed $2,162,671 and Tolbert claims $19,022.70 in a contract of March 17, 1972, which provided 6 percent of Rawls's gross income was to go to them each until Nov. 15, 1976, for seven years. Scott further claims in addition, the court is asked to approve damages of $5,000 for each plus $700,000 punitive damages.

Plaintiffs claim that June 25, 1968, they parted with Rawls for one-third shares in Cross River Management and Lou Rawls Music. They claim Rawls had never given them their rightful shares.

Isaac Hayes Sues

MEMPHIS--Singer Isaac Hayes has sued Stax for $150,000 charging the label owed him that from previous agreements.

Hayes' suit, filed in Circuit Court, says Stax gave him a promissory note on Sept. 16, 1970, for $150,000. He claims the suit asks 10 percent interest on the $150,000 until it is paid, attorney fees and court costs.

13 Sparks

LOS ANGELES--Sparks' Island LP, "Indiscrete," has 13 tracks in the U.K. and abroad and has sold for $1.00 per copy in the U.S. version. Ron Mael wrote 12. His brother Russel the other.

R&B Finds Home At WDKD-FM

KINGSTREE, S.C.--R&B music will have a new avenue of exposure on Nov. 24. WDKD-FM, a 500 watt outlet is charging listeners from Capecanyon to r&b and its calls letters to WWK.

In addition to soul music, three hours of gospel will be aired daily at Jackson, program director of the new station explains that with the change in format, r&b and gospel record service is requested.

CTI Records Live

OAKLAND--Producer Creed Taylor says he has got two CTI albums from a live session featuring Hubert Lawns, Bob James and Harvey Mason on the stage of the Paramount Theater Oct. 4.

The musicians were backed by several jazzmen and a 45-piece orchestra as 2,000 witnessed the recording.

Delay Studio Session

LOS ANGELES--Hearing on a suit by Village Records, a local studio and recording company producer Bob Croce was ordered to file a complaint if he plans to use for a separate suit in court.

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Jazz
KEEPSWEEAT'S ANNY
By JACK MONOUCHD

BERKELEY—This month marks Orrin Keepnews's third anniversary with Fantasy Records, where he oversees its ever-expanding and increasingly energetic jazz activity, nurturing and furthering the careers of Fantasy's contemporary jazz artists as well as well-established reissues for Fantasy's celebrated twofers series. For example, two packages in the twofers series, each with more than 100 releases, that appeared earlier this year, "Blintz" by Thelonious Monk's "Great Day" by the Stagg Sipers, carried the notation: "original recordings and this release produced by Orrin Keepnews."

Some of the tastiest Milestone releases of 1974 were a batch of classic jazz reissues, supervised by Keepnews, which brought out of limbo recordings by Jelly Roll Morton (1923-1924), Frits Beiderbecke (1924) and Blind Lemon Jefferson (1926, 1928 and 1929). And of course Keepness is constantly working with contemporary artists. He cites as one of his most satisfying projects his work with Cannonball Adderley on the recent "Phenix," released shortly before Adderley's death earlier this year. "Phenix," explains Keepnews, "was a strong updating of some of Cannonball's best, and it's a very, very 1975 album."

Orrin's history as a jazz producer dates back to 1951 when he formed Riverside with Bill Grauer. "Riverside represented the time-honored tradition of small, nonball's older albums," says Keepnews, "a tradition that probably started with Blue Note back in 1959. These were companies started by men who discovered the best way to break into the business as a producer was to hire yourself. You would then find a company no one is going to say you can't be the producer. Riverside, which earlier did a lot of nonball, got into contemporary jazz in 1955 when it signed Bill Evans, who a few months later left for West Germany. In 1959, they made their very first albums for Keepness, and Adderley's "Killer Joe," recorded at San Francisco's Jazz Workshop, was also Orrin's first hit LP.

After the success of the Riverside Orrin started Milestone in 1966, "on a small budget and in a perhaps foolhardy attempt to do in 1966 what people had done in the 1940s and 1950s," says Keepnews. "On the Milestone roster were Bill Henderson, Gary Bartz, Lee Konitz, and, toward the end, McCoy Tyner and Stanley Rollins."

Then in late 1972, as Orrin explains it, "two important but unrelated things happened: Fantasy acquired American rights to the defunct Riverside catalog. It had by then passed through a couple of hands but not much had been resold, maybe because everyone was telling everyone else that jazz was dead and little reissuing was going on."

So roughly the same time, Fantasy was approaching me to head up what they saw would be a drastically increased jazz recording program. So it was an extra bonus for me that as a result of coming to Fantasy I would be in a position to oversee the release of my old Riverside masters."

"It was a nice homecoming situation..."

By Jack McDouglas

Fantasy photo

Orrin Keepness: he bridges the past with the present.

Jazz Beat

A&R Man Says Mono Beats Phony Stereo

L.A. (Distributing United Artists) released Classic Jazz LPs to commemorate the 20th anniversary of the year 1954. The series of eight albums was released in November 1974, in conjunction with the New York Jazz Festival. The albums were recorded in various locations, including the Carnegie Hall, Roseland Ballroom, and the Apollo Theater, and featured such legendary jazz artists as Louis Armstrong, Count Basie, Red Norvo, and Billie Holiday. The series became a critical and commercial success, becoming one of the most important jazz releases of the year. The success of the series led to the creation of the Classic Jazz LPs series, which continued to be released until 1977. The series included some of the most important jazz recordings of the 20th century, and it remains a beloved collection among jazz fans.
The music industry of the Federal Republic of Germany has many confident expectations of achieving a turnover in 1976 of 1.5 million marks ($566 million) in 1976. Says Wolfgang Arming, marketing manager of Deutsche Grammophon: "We anticipate an extremely positive rate of growth for the music business in the coming year, especially when compared to most other sectors of German industry."

He adds that, at the same time, rising costs will be exerting constant pressure and the industry will have to keep a careful eye on expenditure. "The consumer in 1976," says Arming, "will nevertheless be able to buy more music than ever before for every mark he spends. With resale price maintenance definitely a thing of the past, records and tapes are cheaper today. The fact that Germany is managing a turnover growth rate of 10% per year is due to the fact that the drop in retail prices. To achieve a 10% increase in income means an augmentation in unit sales considerably in excess of 10%.

The German companies, having abolished fixed retail prices some years ago, were obliged to reduce the prices on their full price product in order to compete with the massive influx of direct imports from the U.S. and the U.K. Another major factor in the lower profitability trend has been the runaway success of TV merchandised compilation albums, offering 25 selections for 19 marks ($7.50) instead of the normal full price of 12 tracks for 22 marks ($8.34).

While the attitude of the record companies to the compilation album boom may be equivocal, there is universal concern about the direct import problem. It is, after all, a problem which affects not only the retail level companies and publishers which represent international catalogs, but also those dealers who are unable to receive their international product from the German licensee instead of importing it from a foreign wholesaler or retailer. They watch desparately as the importers, dealing only in guaranteed hit material, cream off a large percentage of the sales.

What makes Germany especially vulnerable to the influx of imported product is the astonishingly small impact its own production makes on the market. At best German product accounts for only 30 percent of the market and it is estimated that direct import albums are pouring into Germany in quantities of anything up to 16 million a year.

A good indication of the multi-national product mix of the German record market is provided by the sales charts published by a leading tradepaper, Musikmarkt. A recent singles chart had a top ten whose origins were, in order: Dutch, British, Swedish, American, German, Dutch, French, German (a cover version of an American song) and American. So West Germany is a highly lucrative market for the exporters in America, Britain and Holland and even the policy of simultaneous world-wide release of hot product adopted by most multi-national companies cannot reduce the import tide more than fractionally.

Says publisher Rudi Stiezak: "As long as the wholesale price of a record in Germany is higher than the retail price in most neighboring territories, there is going to be a heavy flow of product from those countries into Germany."

In this situation the German record companies have every incentive to denigrate German songs and singers and to spread the gospel that the only genuine music is that which comes from Britain or America. Even if a German artist sells a million, his records are still regarded as rubbish. The result is that young people are almost ashamed of saying that they like a German act.

Imfrudt Mesel would like to see a quota imposed on the music-programming of German radio, limiting foreign material to a certain percentage, but she admits that there is very little likelihood of this happening. The radio networks of the British and American forces play Anglo-American music almost exclusively and the German regional radio stations seem to follow this lead by playing a massive percentage of English-language product.

German disk jockeys would certainly argue that there is more percentage in terms of popularity in playing records from the top British labels. The German public are said to buy more records than in programming. German produced hit material, but the producers of German artists argue that the disk jockeys have a history of playing for his audiences—particularly now that there is a new creative wave on the national scene.

Says Irmtrud Mesel: "We started a new label, Hot Foot, for English-language recordings by German artists. But we couldn't get the records played on the air because the disk jockeys have a history of playing the British artists."

It is certainly true that the radio stations base their pop programming very emphatically on the British and American charts. Says George Hildebrand of Chappell who works with the German disk jockeys: "In Germany we depend a great deal on what is happening in the U.S. and U.K. If Chappell in those countries has a top ten record, then it is almost certain to be a hit here too. We have a tough time placing German originals, but we can always get covers on records that are in the American or British top ten. This means that the young German composer has a hard time trying to get recognition."

It is also poignantly pointed out that the German group Kraftwerk sold only 1,000 copies of their single "Autobahn" in Germany. But when the record made the U.S. charts, sales in Germany leapt up to 20,000 copies.

Rudi Stiezak feels that the main reason why foreign material dominates the charts in Germany is not because it is superior but because of the provincialism prevailing in certain parts of the German industry.

"For far too long the public has been overly-infated with what I would call "popka music." Now a minority is being catered for with the same effort. The majority of the people seem to have turned to foreign product as there is hardly any alternative. Also the German public today is thoroughly familiar with Anglo-American product by creating internationally successful pop material without neglecting the local market. Here, publishers and record companies still cling to their formulae of music that is regarded as unsuitable for the German market because of its international appeal."

It is clear that there are places in the world where journalists and broadcasters put down their own country's artists so that the figure is likely to be 30,000 to 50,000.

"As long as the German superstar groups are groups like Kraftwerk and Cans, singers like Udo Lindenberg and satirical artists like Mike Krueger and Otto. Many industry leaders believe that the big international breakthrough for German talent could be just around the corner.

"Creative standards are certainly rising in Germany, " says George Hildebrand and whereas five years ago you couldn't get a hearing for German product in the U.K. or America, new companies in those countries are showing interest following the success of Kraftwerk and others."

WEA's Siegfried Loch says: "We are getting a break-through for Passport in America. They made the charts with "Close Call" and will be making a U.S. tour in April. There is a new generation of German artists, singer-songwriters who use the contemporary language of the streets. The singer-songwriter movement in Germany has been going on for ten years. Now there is a new wave of these creative people and we have great hopes for a new artist in this vein, Marius Muller-Westernhagen."

Jupiter Records marketing chief Helmar Kunte is confident that as German producers concentrate more and more on recording with the international scene, there will be a whole new potential for German copyrights.

Says Kunte: "We went to the last MIDEM with a single called "Lady in Traviata" by Clive Clavering and Sylvia Levy and recorded by a group of three girl sessions singers we called Sil- ver Convention. We sold the single in 43 countries and it made the charts in Spain, Holland, Beigum, Norway and other territories."

With rare exceptions. Germany has hitherto had to rely for its international success either on the instrumental efforts of bands like James Last's or on the hit singles of artists who, based in Germany, are of foreign nationality—such as Demis Roussos, Vicky Leandros and the Les Humphries Singers. But now there are signs that German copyrights and German acts recording in English and following the successful pattern of the Dutch may at last start to counteract the almost one way flow of musical traffic into Germany."

Says Rolf Budde: "There is a great deal of exciting new German talent about, but it is often forgotten that Germany has in the past produced quite a large number of world wide hits such as "The Summer Wind," "Strangers In The Night," "Those Lazy Hazy Crazy Days Of Summer" and the Henny Meyer, Georg Buschor song which became a hit for Peters & Lee as "Don't Stay Away Too Long" and for Bobby Vinton as "My Melody Of Love." And there are many more."

A BILLBOARD SPOTLIGHT

GERMANY'S MUSIC INDUSTRY CHALLENGE

The German Federal Republic (West) Hopes For a Better Deal for Its Own Talent

Otto, (EMI) one of the new generation of German artists.

Katia Ebstein (EMI) also works as a producer.

Udo Lindenberg (Teldec)—two gold disks.

James Last (Polydor)—still going strong.
The Compilation Boom—A Mixed Blessing For the German Market

Since May 14, 1973, when the first ever television commercial for a compilation album was shown on German television, K-Tel, whose commercial it was, has made an impact on the German market that is not far short of spectacular. The compilation bandwagon is running at top speed and this fall there will be 22 new albums on the market comprised from sustained radio advertising campaigns and five of them backed by massive TV commercial campaigns. As well as K-Tel and Arcade, the TV commercials are being run by compilation album record companies like Polydor, Arloa and EMI-Electra are deeply involved in the compilation market.

The K-Tel operation started in Germany in April 1973, following three years of market research. Since then K-Tel has put out 10 albums and all except one have made major sales—"One-ninety-nine" (Germany's sales mark ($754,000) advertising budget for each release means a break-even figure of 400,000 units.

Says Gary Kieves, K-Tel vice president who heads the German operation in Frankfurt: "To pass that kind of break-even point you have to have the kind of gigantic advertising budget that generates excitement. If you can't spend two million marks, it's better to spend nothing."

Kieves estimates that each of the campaigns for a K-Tel LP album are seen by 92 percent of the German television audience at least 12 times. The company uses 30 to 32 spots spread over six weeks, plus hundreds of commercials on the various regional radio stations.

Says Kieves: "All TV advertising in Germany is concentrated in a slot between 6 p.m. and 8 p.m.—prime time—and there is no bargaining over rates because it is government controlled. We are also limited to two or three spots per week at per station—but the reach is tremendous."

Inevitably, because of the limited advertising time, competition is fierce. "We have to buy time in advance—we're currently buying all our allocation for 1976 and we have to buy it blind and hope we'll have the product to advertise."

Cancellation penalties can range from 5 percent up to 25 percent and it is not easy when the time comes to resell the time to other companies because by then their own advertising budgets are fully committed.

However, K-Tel doesn't anticipate any difficulties in obtaining product for release in 1976: "When we first started," Kieves recalls, "no one would talk to us and I couldn't get appointments with the heads of record companies. Everyone thought our operation would fail and that they'd never collect royalties on their repertoire."

"But when we started creating a lot of sales, the attitude changed. All the record companies realized the fact that commercials created a lot of customer traffic in the record shops. The record dealers were happy because they were moving a lot of product and we offered a 100 percent return deal. Our discounting structure is not that favorable, but the dealers appreciate that our heavy advertising brings people into the shops to buy Muir and K-Tel records."

Kieves is pleased that the country's top commercials vehicles are now being used with the compilation albums. He says: "Because the heaviness of expenditure has imposed a 50 percent sales structure, the compilation albums are really the perfect break-even sales method for all the companies involved."

"A good commercial may sell an indifferent compilation album by a record company, but a compilation album in the world won't sell the next one from that company."

K-Tel's success has seen the German company grow to compete with other LP giants; see the 50 percent of the German television audience — which is 20 percent of the U.S. audience. In that medium the sales figure for K-Tel LP albums has been extended to $2.25.

"Kieves, "we appreciate a lot of the majors in the TV compilation field will eventually decline "as they discover that this business isn't just a question of putting 20 tracks on an album, running a TV campaign and then waiting for the money to roll in. In the first place, no one company can match the kind of album that can be produced by a merchandizing organization which has the best songs in the market."

"What Kieves seems to be doing is extending the sales life of not only a few, but many LP albums. And with the second place, none of them has the know-how that we have..."

"And what is at least as disturbing is the fact that there are now clear signs that more and more record buyers are holding back from buying popular singles and waiting until the A sides are combined on a compilation album. Why pay $2.25 for one A side when you can buy 20 A sides for $7.50?"

"Unquestionably the reduction in the time gap between the original release of a hit single and its appearance on a TV album has exacerbated the decline in singles sales in Germany and there are those who would like to see the industry apply an embargo period on hit singles, preventing their issue on K-Tel and Arcade releases before a certain span of time."

Up to now Kieves says he has had very little trouble in picking up hit material from the record companies and he admits that where compilation albums of recent and current hits are concerned, anything up to 50 percent of the titles are still high in the charts at the time the album is released. But his answer to those record men who say that the TV merchandisers should stick to back catalog material is that an artist whose current single appears on a compilation album benefits tremendously from the TV advertising campaign. "And it doesn't do him any harm to have an additional 900,000 sales of his hit."

There is, too, the further consideration that only the hit side of a single benefits from those additional 900,000 sales—which avoids what many consider to be the thoroughly nasty situation of an undistinguished B side earning the sale of the A side."

"Not unnaturally, Kieves argues that the best way of preventing TV merchandized albums from adversely affecting a healthy record market, is to leave the job to the professionals. "We have unmatched experience in this field. We spend $25 million around the world every year on radio and TV advertising. We are more successful at merchandizing our albums and those of other companies—and we know how to build a compilation album that will show a handsome profit on an investment of $750,000 on the 20 track albums."

"Interestingly enough, the one album out of the ten K-Tel releases in Germany which failed to top break-even point was an LP compilation album of a British rock sensation."

Says Kieves with a rueful grin: "We made the mistake of advertising the album in the trade papers eight weeks before release. The result was that all the other companies geared up to ride on the back of our TV campaign. In that period between 600,000 and 700,000 classical compilation albums were sold—and most of them weren't ours. Fortunately we discovered our competitors' plans in time to switch some of the TV advertising time to another LP."

Kieves thinks that competition from the majors in the TV compilation field will eventually decline "as they discover that this business isn't just a question of putting 20 tracks on an album, running a TV campaign and then waiting for the money to roll in. In the first place, no one company can match the kind of album that can be produced by a merchandizing organization which has the best songs in the market."

"But one German industry leader who is unequivocal in his condemnation of the industry's easy access to the overtures of the merchandisers is Siegfried Loh, head of WEA. He has no fault to find with TV advertised compilations of back catalogue material, which now sells at a mileage to what would otherwise be a redundant product, and he approves conceptual, sampler type compilation LPs of album material. But he draws a very hard line at the compilation of recent or current hit single material on compilation albums."

"I think the industry is making a major mistake in allowing this development. The inflation of retional LPs will hurt album sales in exactly the same way as the German charity LPs did a couple of years ago. The long term effect is stupefying and negative and the industry—and the public alike—is the one to blame."

(Continued on page G-18)
George Baker

He makes music with this certain golden touch.

George Baker is a hit-maker for many years. Now he gets golden records by the dozen for "Paloma Blanca". More than 2 million singles have been sold by now. The record was No. 1 in Germany, Holland, Belgium, South Africa, New Zealand, Switzerland, Austria and is still going up in the charts of England, France and Italy.

"Morning Sky"

Now, "Morning Sky" will be realeased. The next super-hit by George Baker. We are happy to have this great Negram-artist from Holland on Warner Bros.-records.

Listen to George Baker -
he makes music with this certain golden touch.
It is no secret that Teldec has invested a vast amount in developing the TED system and has had its share of technical problems. There is no doubt, either, that the group was somewhat less than elated about not being able to present publicly its auto-changer at the Berlin show this year—although it says that the prototype, permitting 100 minutes of playing time, has been fully developed.

In view of the economic recession and the uncertainty regarding the superiority or inferiority of competing systems, it is hardly surprising that, even in Germany, where disposable income is still fairly substantial and television penetration is virtually at saturation point, TED hardware sales have been less than spectacular.

Wilfried Jung, head of EMI-Electrola, says: “We have supplied ten of the programs currently available in the TED repertoire—mostly material taken from television shows we have produced. We have shipped about 2,000 copies of each title and they sit at a recommended retail of 22 marks ($8.54).

“Bearing in mind the huge Teldec investment, I think sales of hardware are disappointing. I must admit that I am not very optimistic about the future of the videodisk. At the very least there must be a way to link the videodisk compatibility with the standard record player and the standard television set. I understand the technology is there and it seems to me that its practical application is essential if the videodisk is to enjoy mass marketing possibilities.”

The central dilemma in developing any new consumer product is the extent to which technical excellence and infallibility can reasonably be sacrificed in the interest of being first on the market—and in the hope that slight imperfections can subsequently be corrected by research and development.

Certainly Philips has not exactly rushed into market place and the company explained the absence of its videodisk system from the Berlin Radio Show by saying that “certain questions had to be resolved between Philips and its international partners regarding standardization.” All things being equal, however, the fact that there is no new factor with the laser-activated Philips disk, plus the fact that it has a 30-minute playing time, are elements calculated to cause the potential videodisk public to defer what is new to buy decision until the Philips system comes onto the market.

Given that a winning system will eventually emerge to dominate the market; just how big a future will the videodisk have? There are as many opinions on that in Germany as there are kinds of sausage—and they range from that of publisher Rolf Budde (“They’ll be a tremendous success—though not with pop music, only with real entertainment that will bear repetition”) to that of a record company man who, perhaps understandably, preferred to be quoted anonymously: “I think the videodisk will be as successful in Europe as the 8-track cartridge.”
THANKS
Thanks to our friends all over the world who made it possible for us to reach the top.

EMI ELECTROLA
Germany
Publishers Move Increasingly Into Independent Production

ITH DIRECT imports dramatically re-
ducing their mechanical rights in-
come, with catalog deals becoming less and less viable and with all the major record companies heavily en-
gaged in music publishing, Ger-
man’s music publishers are unami-
ous in their agreement that survival in today’s music industry, they must be wholly involved in independent production.

Says Rolf Budd: “We have been involved in independent production for some years and it is a fast growing side of the business. The time when a publisher could wait for songwriters to offer him songs is long past since. More and more artists are writing their own material these days and forming their own record companies and it becomes harder and harder for an independent publisher to place songs.”

And Dr. Joseph Bamberger, general manager of the Mun-
ich-based UFA Music Group says: “Sub-publishing deals are becoming totally unacceptable. We are reaching the point where we’re offered a catalog on a 98–2 percent basis and we have to offer it for free. Some of the big publishers did not want proposals like that, German publishers must become inde-
pendent producers. I think the industry here is moving towards the position where publishers and independent pro-
ducers will handle the creative side and the record companies will be manufacturers and distributors.”

For decades the music publishing industry in Germany has been dominated by a handful of major companies—Genberg in Cologne, Budde and the Messel Group in Berlin, Global, UFA and Siegel in Munich, Vivendi, Polydor in Munich, Aer-
bach, Sickorski, Peer, and Francis Day & Hunter in Hamburg. But, as in other territories, increasingly German publishing empires have been bought by multinational record takeovers. And, in self-defense, the independent publishers have gone into record production.

Dr. Joseph Bamberger, general manager of Intersong: “Up to about ten years ago, record company involvement in music was virtually non-existent. There was the EMI company, and of course Polydor in Germany, but it was entirely independent. The UFA Group became linked with Ariola when it was bought by the Bertelsmann group, and that was it.”

“Trend was observed with some concern by GEMA be-
cause it was feared that the record companies might drive the publishers in this area. But as a result of two major decisions by the U.S. Copyright Office, the problem of a conflict of interest might arise when publish-
ing companies belonging to GEMA were the subject of a suit by a publisher.”

To defend what it saw to be its members’ interests in this connection, GEMA brought a lawsuit against UFA in the mid-
decided that GEMA publish-ers were not allowed to grant any users to extra-ordinary membership of GEMA with no voting powers. GEMA won the case in the German High Court, but the decision was refused by the European Court of Justice on the grounds that it infringed Articles 85 and 86 of the Rome Convention dealing with monopolies.”

The upshot is that GEMA now has a poverty more than 30 of its statutes and accept record company-owned firms as full members. The only restriction is that publishing com-
panies owned by music publishers may not vote on matters regard-
ing music-user licenses and tariffs.

Hand in hand with the continuing acquisition of publishing companies owned by record companies, pub-
lishers have engaged more and more intensively in record produc-
ction. And now the third stage in the evolution has been reached, half of the record company-owned publishing groups themselves become involved in independent production, of-
ten in competition with their parent record company.

“The situation of the publishing companies affiliated to record companies must still operate as independ-
ent publishers. We cannot afford to deal only with our parent company. The fact is that most of our mechanical royalties come from companies which are not in the Polydor group. We have the Jobete catalog for Germany, for example, and this music is controlled worldwide by EMI Electra as the Motown outlet in Germany.”

“When you represent foreign catalogs, you have to have good contacts with all the companies involved. You survive by simply being a B side publisher. And to be a complete pub-
lisher today, you have to become involved in record produc-
tion.”

The record promotion is handled in two ways. The pub-
lisher either signs and produces the talent and then offers the record promotion to the record company. Thiscedure the publisher to sign the artist to a contract but retains complete artistic control over production—which is financed by the record company.

Chappell, which is also, of course, in the Polydor group, has been involved in independent production for two-and-a-
half years. “You have to have this facility,” says general man-
ger Rudi Sleazak. “George Chappell set all of this up in order to have the possibility of acquiring new copyrights.”

Chappell is now making an average of ten productions a year, half of them self financed and half financed by record companies.

“Of course,” says Hildebrand, “we have a fantastic catalog of standards and our side of the business almost runs itself. We do our work to keep the catalog active. However we

have to find new standards—the songs that are going to be the evergreens of the future. Most of today’s established pop writers already have their own publishing company—or a 50-
50 arrangement with a publisher. So we must find new talent, and that takes time.”

Once we could offer a non-writer singer a selection of 12 songs from which he could select his next single. But today it is much more the case that the singer comes to us with 12 of his own songs and looks for a publishing deal.”

By far the most promising of Chappell’s independent pro-
ductions currently are those involving the German group, Randy Pie. Chappell has an exclusive five year publishing con-
tract with the group and the product is released through Poly-
dor.

“There has been extremely good international reaction,” says Hildebrand. “The last two LP’s were released in the U.S.A., U.K., France, South Africa and major continental coun-
tries.”

Randy Pie have a style that mixes rock and soul music and their international potential is certainly enhanced by the fact that lead singer Bernd Wippich sings English with an ac-
cent. The group is set for a four week tour of the U.K. in No-
ember.”

With the high cost of recording, publishers involved in inde-
pendent production must naturally produce with an eye on in-
ternational markets. And this is a particular objective pro-
tention for German producers because of the engrained international prejudice against German music—a prejudice which is deepened in more detail elsewhere in this issue.

But publisher Rudi Sleazak, who, with Horst Schmoozma runs the Schmoozi & Sleazak publishing operation in Hamburg, has found at least one way to overcome this problem—by licensing hit songs. Just as he did in 1982, when he signed a publishing contract with the German company, he now has a publishing contract with the German company, he now has a publishing contract with

Sleazak is highly critical of the “impossible” terms of some of the sub-publishing deals that are offered today. “Sub-pub-
lishers, he says, face a constantly declining share of royalties from sub-publishing deals because of the willingness of some misguided publishers to accept punitive deals for the sake of additional advances and for the sake of collection and because of the inflated value which original publishers sometimes attach to their catalogs, irrespective of their real potential in the mar-
et sector.”

“Fifty-fifty deals today,” he says, “are as rare as hen’s teeth.”

The position of the sub-publisher is further complicated by the erosion of mechanical income created by direct imports, and like his fellow publishers Sleazak has turned to local pro-
duction more and more in order to maintain growth and pro-
fitability. With Schmoolzi he has created the Aves label and the partnership’s first major coup was in acquiring the rights in German-speaking territories to the recordings of Roger Whittaker.

“The relationship with Roger Whitaker over the last six years has been based on a personal, rather than a business association. I have coached Roger in his German language recordings and we have always worked well together, but it was not a total surprise when manager Irene Collins and producer Denis Preston assigned Roger’s recordings to our Aves label—to be distributed in Germany by Metronome.”

Rudi Sleazak has also concluded two important publishing deals—one with British writer-producer Tony Macauley and the other with America’s Gambi and Ben Ghazi Music, which produced the No. 1 hit “Shame, Shame, Shame” by Shirley & Company. Johann Michel, head of Melodie der Welt in Frankfurt, while aware of the importance of independent production, never-
theless emphasizes the necessity of keeping several irons in the publishing fire.

“We do finance independent productions—one of our most successful artists is Bata Illic whose records are released on

GEMA—Industry Dispute Goes To Arbitration

SINCE JAN. 1, 1974, the German record industry has had to deal with the introduction of mechanical rights by GEMA, a mechanical rights society—because of a dispute over mechanical royalties rates.

The dispute was considered by an arbitration tribunal and meanwhile the record industry continues paying the basis of the 1973 contract.

The dispute arose because of the collapse of the rigid price structure in Germany. The mechanical royalty rate of 8 per-
cent on a full price record had been based on a recommended retail price of 22 marks ($8.34). But since only an estimated 20 percent of records now sell at their recommended retail price, the record companies feel that mechanical royalties should be based on real prices. Some industry leaders are in favor of a system like that employed in France where an average retail price is calculated on the basis of a survey of a representative number of sales over a week.

The German record industry is also opposed to the mini-
imum royalty platform which GEMA has imposed on all prod-
ucts retailing at 14 marks ($5.30) and under. This product bears a mechanical royalty of something like 35 cents. With some LP’s retailing at six marks today, this 35 cent re-
set has been a serious problem.”

Says Walter Lichete of Intersong: “The dispute between the record industry and GEMA is a very gentlemanly one—and nothing like the wrangling going on 10 to 12 years ago when the record companies withheld their payments. But I think there will have to be some compromise because of the drop in records sales. But eventually I think that the public will be satisfied.”

GEMA is one of the most powerful and efficient right so-
cieties in the world with a turnover for 1974 of 280 million marks ($73.6 million).

MCS Plans More Automation For Duplicating Plant

DESPITE INCREASING competition in the world’s market places, MCS, Ltd. (formerly Werner Weber Kassetten AG and TDS AG), with offices in Germany, Austria and Switzerland, aims to keep a 10 percent share and claims to be one of the most efficient duplicating enterprises in Europe. The millions of cassettes supplied each year to the company’s customers conform to the highest quality standards and defective cassettes have virtually been elim-
ated from the production line.

The company has developed a technology which en-
abled it to employ a 32-fold duplicating speed. The plant

works with several masters and more than a dozen slaves giv-
ing a total output of one cassette—or two-track car-
ttridges—every second.

Duplication is done from a copy of the original master tape using a high precision mechanical system. The master is ground and corrected in order to compensate for any losses and obtain the best possible end product. The one-inch wide master tape is run through a waxing loop and, depending on the length of the program, 20 to 60 cassettes are produced on each reel of slave machine tape. Separation of each program is achieved mechanically.

MCS’s winding operation is done semi-automatically and this process will become fully automatic in the near future. This means that the original copy will simply fill the machine with tape reels and empty cassettes and then presses a button to set in motion a series of operations—the attaching of a leader to the beginning of the program, adding a ‘’End of Show’’ tag to the end of the program, sticking the end of the tape to the other half of the leader, then ejecting the finished cassette.

The master tape can produce several thousand finish-
ed cassettes per day.

The completed cassettes are labeled and packed automati-
cally in one of two ways. In one, each cassette is inserted into a cassette case with inlay cards and stacks them up in tens.

In the other, this operation is greatly simplified and there are optical quality controls and despaching is computer controlled.

MCS also offers additional services such as label and inlay car-
ter services, as well as repairs and replacements for storehouses of Com-
Mon Market and EFTA country customers.
We're the ones who wear the pants in Germany...

...and we've had worldwide success achieved through international partnership.

In Germany we are known by the following labels:
Telefunken·Decca·London·MCA·Coral·Nova·MAM·Deram·Threshold·Contempo·Mainstream·Numero Uno·Playboy·Prom·Hi·Crossover etc.

This is what we can offer our business partners:
Groups and soloists who can claim international success because we have promoted them hand in hand with our international partners:
The Les Humphries Singers·Klaus Wunderlich·Will Glazhe·Werner Müller·Norman Candler·Harald Winkler·Walter Scholz·Ernst Mosch und seine Original Egerländer Musikanten·Slavko Avsenik und seine Original Oberfräulein

And these are our groups and soloists who are the pacemakers on the German Music Scene and who will be wearing the pants for a long while to come:
Udo Lindenberg und das Panikorchester·Jürgen Marcus·Peter Maffay·Please·Kin Ping Meh·Message·Satin Whale·Amon Düül II

TELDEC
YOUR GERMAN PARTNER ON THE INTERNATIONAL MUSIC SCENE.

This is Telefunken's top classical label.
Das Alte Werk is respected the whole world over and has achieved international distinction by being awarded important prizes.
Prix Mondial Du Disque De Montreux·Grand Prix Du Disque·Grammy·Edison-Preis·Holland·Premio Della Critica Discografica Italiana·Art Festival Price Tokyo·Wiener Flötenuhr·Großer Deutscher Schallplattenpreis

The following are some of the artists appearing on this label:
Nikolaus Harnoncourt And His Concentus Musicus·Gustav Leonhardt·Frans Brüggen·Vienna Boys Choir·Thomas Biihley And His Early Music Quartet
EMI-Electrola Moves Into TV Production To Promote Its Artists

(An interview with Electrola managing director Wilfried Jung)

BILLBOARD: What is your view of the present state of the German music industry?

W.J.: All things considered I think we can feel reasonably happy. Despite the economic recession and the fact that Germany currently has more than 1 million unemployed, the music business is holding up well. Of course, we may yet feel the effect of the adverse economic conditions—but on the whole I am inclined to be optimistic, especially as far as the companies are concerned.

Considering that we had our best financial year ever in 1973/74, we did extremely well in 74/75 to increase our domestic sales by 12.5 percent. But our export sales went down by 8.9 percent because of our high production costs in relation to other countries—costs which have caused a general decline in profitability throughout the German industry.

BILLBOARD: What is the biggest problem facing the industry today?

W.J.: Undoubtedly that of parallel imports. This was the central factor in making 74/75 such a tough year. With the devaluation of the pound relative to the Deutschmark plus the difference in prices and in the level of value-added tax, all German companies with substantial U.S. and U.K. catalogs are in an extremely difficult position.

Fifty-five percent of our turnover comes from international product and we have to offer substantial discounts to dealers to stop them buying direct from the U.S. or U.K. Recently EMI in the U.K. put up its prices and this helped. But here needs to be a better harmonization of retail prices throughout the Common Market. The impact of direct imports can be further reduced if the artists and management cooperate in the matter of simultaneous release of product.

Nevertheless we are still at a disadvantage because while we have to lower our prices to the dealers, we still have to pay royalties and mechanicals on full price product on the basis of a retail price of 22 marks. Yet this LP product is often sold in the shops for as little as 15 marks.

Direct imports have damaged the retail structure a great deal. Companies like ours carry all the stock risk, but the importer can bring in the top 20 albums and sell them up to one third below the normal retail prices. This hurts the regular dealer as well as the record companies.

It is no surprise that the market share of the conventional dealer has declined in recent years. The super-marks demand heavy discounts and if the German companies don't agree, they simply bring the product in from the U.K. or Holland.

Non-conventional outlets such as supermerkats, chain stores, gas stations and bookstores now have 20 percent of the market whereas two or three years ago it was only 5 percent. The conventional dealer accounts for 60 percent of sales today and the department stores the remaining 20 percent.

BILLBOARD: Are you happy about the balance between the sales of German repertoire and those of foreign repertoire?

W.J.: No. We have been fighting for greater recognition of German creative talent for 25 years. Much more should be done to boost German repertoire, but the problem is that there has always been a great deal of anti-German propaganda emanating from the German media. Disk jockeys and journalists are constantly condemning German pop music and the radio stations here play far more international than local recordings. They encourage listeners in the view that German product is square and old-fashioned and that to be really trendy they must buy British and American records.

EMI-Electrola is investing in German artists on an increasing level. We have strong national artists like Katia Ebstein, Heino, Michael Schanze and Howard Carpendale—a South African who sings in German—and we have recently signed Peggy March and Con. But, most important of all, we are promoting our national artists by producing our own radio and television programs—either 100 percent financed by EMI-Electrola or, alternatively, co-productions with the radio and television stations. The television stations readily accept the idea of co-productions because they are short of money. We supply the music and the artists and the filming is paid for by the television organizations. We retain all record, cassette and video rights and we split the revenue from the sales of the programs on a 50-50 basis with the television station. We have produced television shows featuring Katia Ebstein and Gitte and have sold them to a number of foreign television companies. This is a fine way of promoting domestic talent internationally.

Another way in which we hope to secure greater international recognition for German talent is through the new EMI European ad/department which has been set up in Holland under the direction of Bovema EMI managing director Roel Kruize. One of the aims of this unit will be to develop the European and international potential of artists from the various continental EMI companies. This development comes at a time when there is a new wave of German creative talent emerging.

BILLBOARD: What is the condition of the tape market in Germany?

W.J.: Cassette sales are very good, but, as is most other European countries, the sales of cartridges are negligible. We have stopped manufacturing cartridges completely and we import the few we need from Switzerland. Cassettes, on the other hand, are selling extremely well. Cassette sales for the industry as a whole amounted to 12.5 percent of total turnover in 1973. This figure declined to 10.5 percent last year, probably due to the fact that a lot of LPs were not available in the cassette configuration. However the figure is back up to 12 percent this year.

In Germany, as you know, there is a levy imposed on tape recorders at the time of sale as compensation for copyright owners whose works may be privately recorded in the home. Thus it is quite legal for a person to make his own compilation cassette of hit singles borrowed from a friend. This may well be a factor in the decline in singles sales in Germany.

BILLBOARD: How do you account for the total failure of the 8-track cartridge in Germany?

W.J.: It came on the scene too late. By the time the cartridge arrived, there already a cassette completely available and there simply weren't the necessary marketing channels for the cartridge.
It is true that Miller International Schallplatten GMBH is the greatest budget label in Europe. Our sales in the German speaking market alone, will exceed ten million sound carrier units (disc and tape) in the coming year. It is a fact, that we have the highest consistent growth to investment ratio of any completely vertical record company on the Continent in the past ten years. Since our inception in 1961, we have had a continual upward development in every area of the creativity, manufacturing and marketing of the audio arts and sciences. Acquired by M.C.A. in 1969, our group continues its growth under the founding management personnel and their California board. In an extremely quality conscious and competitive market, we are proud to claim that we have developed one of the finest vertical audio entertainment units in the world.

BE IT PROGRAM CONCEPT, RECORDING PRODUCTION, VISUAL PACKAGING, MANUFACTURING OR REVOLUTIONARY MARKETING

WE'RE THE GREATEST!

The following pages give a sketch of our team. All are proud of their achievements and being a part of the greatest leisure time complex in the world—M.C.A.
THE COMPLETELY VERTICAL I

WE'RE THE GREATEST!
A BOLD STATEMENT - BUT FACT!

The company operates all functions (including recording studios) through its main facility in Quickborn, Germany, approximately 14 miles from Hamburg. Offices and factories are on a company owned site of about six acres of purpose designed buildings that house administration, book-keeping, complete disc - tape manufacturing, sleeve fabrication, shipping and warehousing functions. All departments are co-ordinated by a complex E D P system that embraces a 0-48 hour feed - seek - prove method of electronic accounting.

The bulk of national distribution is on a direct sales basis to retailers with fragmental areas served by distributors and rack jobbers.

The company has a strength of new product independence in that 90% of its goods is created by in house writing and production teams. High units of sale per item are achieved in every category of program including current chart hits to the classics, folk, comedy, documentary and children's records on a range of over 1,000 L.P.'s. All decisions as to product are made by a "round table forum" of department heads and the advisory board.

All are involved - and all really care about the end result.

THE ADVISORY BOARD
Left to right: HARALD A. KIRSTEN, Managing Director, Drs. E. BEURMANN, and W. WILLE, Product and Creative Directors, DAVID L. MILLER, Chairman of the Advisory Board. The Board reports to J. K. Maitland (Pres.) and L. Cook at Universal City in California.

MILLER FIELD SALES FORCE that will be supported by a D M 2,000,000 Ad Budget in fall of 1975.

SALES CO-ORDINATION, ADVERTISING and PROMOTION

DEPARTMENT HEADS Left to right:
HEINZ M. MUELLER, Comptroller,
HARRO-HELL MICHNA, Manufacturing and Technical Director,
HANS-M. NEUMANN, Sales and Marketing Director.
ACCOUNTING and BOOK-KEEPING PERSONNEL

CREATIVE STAFF

LLPLATTEN GMBH — a subsidiary of M.C.A. RECORDS
QUALITY PRODUCT AT A SENSIBLE PRICE
VERTICAL MANUFACTURING WITH QUALITY CONTROL

LACQUER MASTERING
ELECTRO PLATING
QUALITY CONTROL

P.V.C. COMPOUNDING
RECORD PRESSING
INSPECTION and SLEEVING

SLEEVE FABRICATION
CASSETTE DUPLICATING
FILM WRAPPING

IMAGINATION-EFFICIENCY-MARKET REACTION

WE'RE THE GREATEST!
MILLER INTERNATIONAL SCHALLPLATTEN GMBH
Passport, over a long period is finally paying off and he is also promoting Dödinger as a jazz artist. Dödinger is currently making a 20-city European tour, taking in Germany, Austria, Switzerland, Holland and Scandinavia, with tenor saxophonist Johnny Griffin and pianist Les McCann. An album recorded at Onkel Po’s jazz club was released to tie in with the tour.

Like many German companies, WEA is investing profitably in the production of children’s records and has released 20 albums already. BASF’s major acts include the duo Cindy & Bert and singer Freddy Breck, both have new singles out which have earned them a lot of attention, tours of the major German cities. Other important artists are saxophonist Peter Tex and singers Peter Rubin and Renate Kerth.

The company has considerably expanded its roster by signing five new artists, all of whom are benefiting from a major promotion campaign. They are Angela Branca, Florian Podin, Charlotte & Jurgen Wentling, Hanna Heller and Rene Martin. As far as the international market is concerned, BASF is looking for successful acts with international ambitions. The company has also signed Mike Kennedy, former lead singer with the Spanish group Los Bravos. Further major signings are planned for the near future.

Black Foesees, a group from Cologne, singing in the local dialect, notched up more than 50,000 sales with their debut album, “Amphibien.” The strength of the debut sellers is clear in the Westphalian Nightingales (each of whose 15 albums has topped the 25,000 mark) and the Toezter Kenben on Harman’s label.

In the classical field BASF plans recordings with Dietrich Fischer Dieskau and Edith Mathis. The company currently divides between 14 and 17 percent of its turnover from classical sales.

Jazz product which accounts for between 8 and 10 percent of the company’s turnover, has also been expanding. BASF is looking for prominent acts to sign up and, in addition to the major American names on the label, German artists like Volker Kriegel and Wolfgang Dauner are being wooed. However, the company is acutely aware of the national market, as well as the international one.

BASF is developing its children’s repertoire and has launched a new cassette line, First Class, selling at 6 marks. The line also features middle of the road and folk material and is parallelled on record by the Punkt line, also retailing at 6 marks.

United Artists has the Love Generation. Heddi and a singing duo which sold about 1.5 million copies of its ‘Las Tetas’ after a follow-up album last year was released.

Teide’s local acts include the remarkably successful Udo Lindenberg who has already won two gold records, Jurgen Meyer with his recent album “Nach den Todten” and the Fischer Choir. The company has also renewed a major contract with such artists as Katia Ebstein, Otto, Peggy March, Michael Schranz, Christian Anders, Howard Carpendale and Heino and this year has launched a new super local cassette line with dieter knoll.

One of the major stories on the Label is that of the Silver Convent who had an international hit this year with their album “On the Border” and have just released their new album “The Convent.” The band’s Gema rights income has been rising and the company has advance orders of 100 gold records to its credit.

Teide’s top singer is Michael Kurze and Sylvester Levay, has made the Top Ten. Other successful Jupiter artists are Chris Roberts, Manuela and Peter Kraus.

Classical Records

The German Talent Scene: Udo Jourgens in Major Record Come-Back

THE GERMAN TALENT SCENE in 1975 has seen impressive recording comebacks by mature artists like Udo Jourgens and Freddy Quinn, the growing impact of newer talents like Udo Lindenberg and the translation of one of Germany’s major foreign successes into a substantial international recognition for groups like Kraftwerk, Passport, Randy & the Cake Boys and the Raindrops.

Udo Jourgens has scored two big successes with "Griechischer Wein" and "Ehrenwertes Haus"—the product of his collaboration with the brilliant lyricist Hans van den Bergh. His comeback has been consolidated by a successful German tour.

The catalyst for Freddy Quinn’s return to the charts was providing Tony Peter a spot on the Ariola No. 1 hit list. "Die Insel Niemeland" and "Ein Mann Keht Hem" and helped the singer qualify for Radio Luxembourg’s bronze lion award.

Ariola, with its own labels and also distributed repertoire like that of Jupiter, is one of the strongest German companies and is in close competition with the existing No. 1 hit list and Udo Jourgens (both produced by Ralph Siegel), Michael Holm, Tony Marshall, Nina & Mike, Phil & John and Mireille Mathieu. The strength of Ariola’s indicator sales and "Violines" Arie has scored tremendous success with TV compilation albums.

Also on the German market's leading German acts include 100 million Blank Cassette sold in 1974

MORE THAN 100 MILLION blank cassettes were sold in Germany in 1974. On the basis of 10,000 sales per day and 200,000 sales in Germany alone. "Friederike"—what was voted as the top new act of 1974 by the Europa- velar Saar radio station. Also making a good impact is Wolfgang Drews and a singer whom Loch regards as having the potential of becoming as big as Udo Lindenberg—Aurus Muller-Westenham.

In the classical field, the importance of the London Symphony Orchestra and the continued success of the Berlin Philharmonic is clearly reflected in the sales figures. The company has also renewed a major contract with Deutsche Grammophon and the Berlin Philharmonic. There is also an exclusive contract with Germaine Suin and Eugen Jochem has joined us for symphonic and choral productions.

EMI has been particularly successful in the classical field, its income increasing by 23 percent in the financial year ended June 30.

Says Dr. Herrfried Keil EMI’s classical marketing chief, "We have had a turnover of 15.4 percent for the year, which is a very successful performance."

Interest in classical music is stimulated by the impressive amount live presentations which are available to the public in Berlin and other German cities. This year has been the year of concert halls and by some important serious music festivals.

There are a great many symphony and chamber orchestras in Germany, all of which have their own radio stations and all have their own orchestras and choral groups.

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HOW does a record company with one exclusive artist under contract, yet with a repertoire of 1,000 titles most of which are its own productions, generate an annual turnover of 50 million marks retail (nearly $19 million) even though it sells most of its albums at only six marks ($2.76)—the price of a single in Germany?

The answer, according to Harald A. Kirsten, managing director of Miller International, is to keep a close watch on quality and sell very competitively. "And to remember that, as our founder Dave Miller once remarked, we are in the plastics business, not the music business."

Of course, that is nothing like the whole answer—because there is no short explanation of the runaway success story of Miller International since Dave Miller started recording his 101 Strings albums in Germany nearly 20 years ago.

The policy of Miller International is to produce good quality product at the lowest possible cost, and one major overhead that the company does not have to cope with is that of artist promotion. With only one artist on the roster—orchestra leader Frank Valdor—Miller's artist promotion budget was infinitesimal compared with that of all other companies producing their own product. And now even that expense has been eliminated because Valdor signed with RCA last July.

The other major factor in keeping down costs is that 20 percent of the repertoire on Miller product is created by Miller's own writers who are not members of GEMA, the German performing and mechanical right society, and who therefore do not have to be paid royalties.

In creating most of its own repertoire, Miller International is unique as a budget company, and Kirsten would claim that the organization is unique in many other aspects, too. "For example," he says, "where the product of other labels is concerned, people buy either the artist or the sound. In the case of Miller it is the label that sells. People actually ask for the Europa section in a record shop and then make their selection. Price is a prime incentive, of course, but we have also established a high reputation for quality. It was not easy to establish this reputation because the German record buyer does not ordinarily believe that cheap product can be good product. This was a problem we had to overcome 10 years ago and we have done it so successfully that we now reckon to have 30 percent of the total budget market in Germany—and between 4 and 5 percent of the total record market."

Most of Miller International's repertoire is produced for the German-speaking market—Germany, Austria, Switzerland and parts of Holland and Eastern France. In addition, the company produces international folk music and compilations of cover versions of international hit material.

"Another special aspect of the company," says Kirsten, "is that we are particularly strong in the areas of marketing and sales penetration. Because we have no artist costs, we can concentrate all our efforts on the sale of the catalog. Most of our competitors are in the regular record business and have to worry about selling full-price product. To create their budget lines they re-release existing material at a low price and they have always to bear in mind how budget sales are affecting their regular business and they also have to tack the problem that their salesmen naturally tend to push the full-price repertoire."

Miller International really began in Germany when Dave Miller discovered that he could record his 101 Strings albums better and more cheaply than in the U.S.A. He worked with two German sound engineers, Dr. E. Beurmann and Dr. W. Wille with whom he founded the German company in 1961.

When Kirsten joined the company in 1963, his first two moves were to install new presses and to start producing material for the German market. From that point on the growth pattern was remarkable, with turnover increases of anything from 40 to 60 percent a year—the biggest jump coming in 1965 when Miller created the Europa label selling at five marks. At that time the average price of an L.P. in German was 9 marks 50. "Our competitors thought we were crazy," Kirsten recalls.

Today the Miller International factory at Quickborn, 14 miles outside Hamburg, has a production capacity of 10 million albums and cassettes. In addition to the six mark Europa label, which is the backbone of the record catalog, Miller also produces the Somerset and Sonic lines which retail at 10 marks. However the Somerset line is currently being phased out.

Miller is gearing up increasingly to cassette production—sales of its prerecorded tape catalog have boomed tremendously since the company slashed the retail price from 10 marks to 6 marks in June this year. "Our sales target this year," says Kirsten, "was 2 million cassettes—but we'll probably sell 3 million. We just cannot produce them fast enough."

Since 1969 Miller International has been owned by MCA and it has enjoyed an annual growth rate of between 10 and 15 percent. The company sells its product through all types of outlet, though mostly in chains stores and supermarkets.

Kirsten thinks the market in low-price records may have reached saturation point. "But there is a great potential in the cassette market. We have competitors now offering prerecorded cassettes at 3 marks ($1.13) retail. It is possible to make a cassette for 1 mark 50 and sell it for 2 marks if you have no overhead and you are distributing to a local area. But, of course, if you are looking for national distribution, you can't deliver at that price, neither can you advertise."

Miller advertises extensively and will spend up to 2 million marks ($750,000) on radio, television and press advertising this fall.
Classical Records

- Continued from page G-13

sacristies of the masterworks from the various nations, and the "Klavierdiskotheke," which is a selection of piano works by the great composers played by Joerg Demus. For 14 years now Polydor International has been offering subscription sets of classical records at special prices. These sets incorporate well-written and beautifully illustrated booklets. This fall the company is releasing 12 of these boxed sets in 20 countries, the majority of them new recordings. Among the new releases are the famous Salzburg Festival performance of Mozart's "Così Fan Tutte" conducted by Karl Bohm, with Gundula Janowitz, Brigitte Fassbaender, Berl Gritsch, Peter Schreier, Hermann Prey, and Rolando Panerari; Claudio Monteverdi's "Vespers Of The Blessed Virgin" (issued complete on record for the first time) complete with Magnificat 1 and 2 and based on the original 1910 Monteverdi score and orchestration; and a special set of lieder sung by Edith Mathis and Peter Schreier accompanied by pianist Karl Engel.

Two artists who are also friends of long standing—Daniel Barenboim and Pinchas Zuckerman—provide fresh evidence of their musical rapport in a recording of the complete Brahms sonatas for violin and piano and viola and piano. The Melos Quartet of Stuttgart has recorded a complete set of the string quartets of Schubert, and Seiji Ozawa and the Boston Symphony Orchestra have recorded all the orchestral works of Maurice Ravel.

The Italian violinist Salvatore Accardo has completed his series of recordings of the six violin concertos by Paganini, and the Amadeus Quartet has supplemented its set of the Mozart string quartets with a recording of the string quintets. Deutsche Grammophon is also reissuing, at reduced prices, the complete symphonies of Schubert, Schumann and Mendelssohn, in addition to a Tchaikovsky album. Among the artists featured in these sets are Karl Bohm, von Karajan, the Berlin Philharmonic, Sviatoslav Richter, Rostropovich and Christian Ferras.

On DGG's Archive label the great Bach Edition—99 LPs in 11 volumes—is now available in its entirety and is on sale in more than 20 countries. There is also an extensive selection available on 27 musicassettes, packed in nine deluxe boxes. Completing this 11 volume set are the Christmas Oratorio, Magnificat, Cantatas I, Cantatas II (11 LPs) and Harpsichord Works II (10 LPs).

BASF has an extensive catalog of classical music on the Harmonia Mundi label, which includes many recordings of early classical music played on original instruments. A very popular double album called "Classics For The Most Beautiful Hours Of The Year" features Hermann Prey, Edith Mathis, Mirella Freni and Peter Schreier.

BASF is also releasing classical material on its low-price Punkt label, the first issue comprising five albums, each retailing at 6 marks ($1.60).

CBS has a success budget classical label in the 61,000 series and Metronome has a line of 50 classical LPs in the series "Classical Pearls," interpretations of popular works recorded by Friedrich Gulda, Erich Kleiber, Mari Rossi and Sir Adrian Boult.

Phonogram's fall classical program features nine sets with works by Bach, Vivaldi, Verdi and Beethoven. The company is also releasing the 1974 Bayreuth recording of the Meistersingers. In addition there are new recordings by Hermann Prey, Ingrid Haebler, Lorin Maazel and Antal Dorati.

RCA has released two Mahler symphonies, produced by James Levine. The company is also mounting a campaign for three Metropolitan Opera stars—Leontyne Price, Placido Domingo and Sherrill Milnes.

Teledy's fall program of classical music comprises more than 80 LPs.

German Songwriters Rank

With the Best—Dr. Gerg

"ALTHOUGH IT MIGHT SEEM REASONABLE to expect that, at a time of economic crisis, businesses concerned with culture and entertainment would be the first to suffer, the fact is that the music industry is much less badly affected than many other branches," says Dr. Hans Gerg, head of one of Germany's major independent music publishing groups.

"The hard years of 1939 to 1948 showed that music can flourish in adversity, and despite rising unemployment and declining buying power, the music industry is in pretty good shape."

Dr. Gerg shares the view of many German publishers that German songwriters have not had the international recognition they deserve. "However those writers today who are orientating their material toward the international market are producing copyrights which rank with the best in the world." In my view the main reason for the predominance of Anglo-American product in the German market is not that the original compositions are necessarily superior to the home-produced songs, but is rather more a matter of interpretation. And with this emphasis on Anglo-American material, a publisher today must work on an international level and must have some strong foreign catalogs.

"A big group like my own organization, with its experienced staff, naturally has far better chances of acquiring and exploiting major international catalogs than do smaller companies. I have great faith in my company's efficiency and this is why I look with confidence to the future."

Publishers Move

- Continued from page G-6

from performing rights—because of the vast repertoire of standards in the Melodie der Welt catalogs.

Also well-endowed with standard material is the UFA repertoire which consists, in total, of 12,000 copyrights spread among five affiliate companies. UFA is a total publishing group in that it is involved in sheet music, folios, independent production, sub-publishing and catalog exploitation.

Independent production is a growing activity of the group and among UFA's contract artists are Mario Lehner, who specializes in rock treatments of oldies, and Konstantin Wecker, a singer-songwriter who is part of the new wave in Germany. Both artists are produced by Discoton and released on Polydor.

Discoton is the company in the UFA group which is principally involved in German and international pop repertoire. In the last five years it has secured representation in Germany of catalogs such as Hobbitron Music, George Fencs Kel Music, Neighborhood Music and Midget Productions (USA) and of Magnet Music, Virgin Music and Stirling McQueen/ Larry Page Group (UK).

The German Market

- Continued from page G-2

run because this concentration on hit repertoire reduces still further the chances of breaking new artists—and of building a singles artist into an album artist. This trend means that the industry is replacing new albums by collections of singles.

"The ultimate effect, if this tendency continues unchecked, will be that dealers will be less and less inclined to stock a full range of repertoire and will want to concentrate on material which is advertised on TV. Also unhappy about the likely repercussions on the industry of the plan to reduce the hit product is being gobbled up by the compilers is United Artists chief, Wim Schut. When the merchandisers first started, he points out, they had 25 years of back catalog hits from which to draw their repertoire. But now they are coming up to date. What will be left to repackagge in five or ten years' time?"

CREDITS


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BRAZIL
Alan Cordover
NEW YORK—Contract disputes with the AFM have forced postponements of performances by Pittsburgh and Detroit symphony orchestras.

The Pittsburgh local president, Herbert Osgood, says that the 104 members of the Pittsburgh Symphony are seeking higher wages from their present minimum salary of $200 for a two-hour-per-week. Reportedly, the union has rejected a $90 a week raise over a three-year period.

The Detroit Local Orchestra has postponed rehearsals and concerts until further notice. This occurs on the eve of a two-week extension of the old pact expired. The Detroit Federation of Musicians had voted last fall to rumor negotiations were being held but management decided to postpone concert negotiations until it had received no provision on how long the musicians would play without a pact.

Present minimums are $15,555 per year, but negotiations recently turned down a raise of $3,945, spread over three years. The union has asked for an increase to $21,960 yearly.

Here, the Metropolitan Opera and Local No. 1, International Alliance of Theatrical Stage Employees, reached an agreement to extend the contract currently due to expire last Aug. 24, through Dec. 31, 1975.

The joint agreement was made by Managing Director Edward J. Wagenknecht, who is an executive director of the Metropolitan Opera Association, Inc. and Selly Perrin, president of Local No. 1, ATSE.

Chairman of the negotiating committee of Local No. 1 was Robert P. McCurdy, who represents the Metropolitan was Michael Bronson, technical and business administrator. A former contract representative was Henry W. Lautze and for Local No. 1, Harold P. Spivak.

In live, recorded and filmed performances to the broadest possible audiences, SUN will dramatize the cultural contribution of the participating nations and will focus attention on and seek support for the world's stricken areas.

SUN has scheduled a performance during U.N. Week on Oct. 20, at the Cathedral of St. John the Divine, programming a specially commissioned composition “One Is the Spirit of Man” by Maia Aprihman, which utilizes elements from many cultures, and Beethoven’s “Ode to Joy.” A recording is scheduled for November, followed by a series of benefactions in Madison Square Garden and in different parts of the world during 1976.

Pianist Eugene List is the only American judge on the jury of the International Chopin Competition, being held in Warsaw, Poland, Oct. 7-31. He was first American judge at Tchaikovsky Prize contest in Moscow in 1964. New York University Press is publishing a series of books in musicology. Volume will deal with problems of performance-practice in different historical epochs. Prof. Elaine Broyd is editor of series and an author of one of the books.

The Pittsburgh Symphony, under conductor Ray Maslawsh and Christopher Rahn, will perform at Carnegie Music Hall in Pittsburgh, Pennsylvania, in its season opening performances.

EMI, Previn In New Pact

LOS ANGELES—EMI has signed a new exclusive long-term contract with conductor Andre Previn. States EMI general manager, international classical division, Peter Andry, “Our association with Mr. Previn since 1972, has been an extremely rewarding one. In the three-year period, 35 albums have been issued and many of these (with his London Symphony Orchestra) have been among the best-selling classical recordings of the year.”

Under the provisions of the new agreement, an even more aggressive recording schedule will be under taken by Previn, with a wide range of repertoire to include works by Handel, Holst, Prokofiev and Tchaikovsky. Executive producer Christopher Bishop will continue to manage all aspects of the Previn recording sessions. The first record coming under the new contract is scheduled for release early next month—Rahmaninoff’s Cello in a major work of solo voices, chorus and orchestra. The Bells.

Numbering among the Previn recordings to be domestically issued before year’s end by U.S.-based Angel are Bobbe Breen’s “The Wandering Scholar,” Beethoven’s Symphony No. 7 and a program of romantic orchestral music.

GOLDEN MUSIC PROJECT

Symphony For UN Bows

NEW YORK—Establishment of the SYMPHONY FOR UNITED NATIONS (SUN) was announced at United Nations headquarters by co-chairmen, General and former(principal woman of cellist-composer Pablo Casals, and General Indar Jit Rik bry, chairman of the Peace Academy and former Com-}
Twin City Hobbyists Key On 'Sight 'n' Sound'

New York—TDK Electronics has launched a series of tape clinics in selected cities across the country as part of a broad promotional campaign for the company's line of blank tape products.

The clinics, the first in TDK's history, were inaugurated last week at Lafayette audio retail shops in Manhattan and Syosset, L.I. They were then moved to two Atlantic Sound stores in Washington, D.C., and will be held this week at selected audio shops in Chicago.

The clinics will end a three-week trial run on the West Coast, and are being used primarily as a barometer to gauge both dealer and consumer response to the concept. According to Ken Kodah, marketing manager, if results are favorable, TDK will establish the clinics as an ongoing feature on a regional basis.

The clinics, using specially designed test equipment, are testing the frequency response, signal-to-noise ratio, and other critical features of TDK's new Super Avilyn tape against those of the closest competitors.

Tying in with the clinics are four promotions including a free storage box with every two SA cassettes purchased; a "Reel Steel" promotion, on metal take-up reels; a buy one get one at half price cassette promotion on TDK's SD cassettes; and a special SA promotion that offers 10 cassettes in a box for the price of eight.

Kodah explains that the storage box promotion features "a unique 'add-a-stack' cassette storage module free with the purchase of two SA cassettes, along with descriptive material about both the module and the tape." The colorful skin-wrap package carries a retail price of $9.58.

The "Reel Steel" promotion offers (Continued on page 45)

TDK's Tape Clinics

Tee Big Promo Push

By RADCINNE JOE

At Sight 'n' Sound expo, Theo Mayer of TEAC, above was one of many "lecturers, while Ken Kuskie, Sansui, was kept busy in display booth.

Minnepolis—Still toting shopping bags full of brochures, many of the 22,483 who attended the first Sight 'n' Sound show here Oct. 3-5 went directly from Minneapolis Auditorium to their nearest audio, camera or citizen's band radio dealer, with retailers reporting sales up as much as 30 percent over the prior weekend.

The show was an unqualified success for the Twin Cities Sight 'n' Sound Association, group of area dealers and reps who conceived the idea of an exposition aimed at the hobbyist groups in the area. (Billboard, June 14.) At early count, the show said to have broken even financially, and though it was formed for a one-time event, members already are making tentative plans for a 1976 rerun.

Consumers learned from displays, demonstrations and lectures, and one rep noted hesitantly that he hadn't stopped talking for the three days. Most of the demos were scheduled on a continuous basis, with people usually waiting in line for the next show. "We had to shut the door each time," another demonstrator complained happily. "We just couldn't jam any more people in."

Al Kempf of Audio King, one of the dealers who initiated the show, explained the basic aim was to make it educational. "People want to learn, and we feel that if put on an educational program attendance would be better. And despite the Indian summer weather, opening of the hunting season and some great TV sports, we did well."

"With no sales at the show people didn't feel hard-pressed," he emphasizes. "There was no pressure to sell or fear of being sold, so consumers who wanted information were encouraged to ask questions from the many factory staff people on hand."

Interest was wide-ranging from basic questions such as "I want a good stereo system, so what should I look for?" to technical queries like "What can the new direct-drive turntable do for me?" Also of interest was the wide range of models on display, including floor models and loudspeaker system variations. (Continued on page 47)

CAMPUS SYMPOSIUM
IUP Hi-Fi Expo To Repeat

IUP Hi-Fi Expo To Repeat

3 BIG 10 SITES
Traveling Playback Expo Finds
College Town Exposure Pays

By VICKORA CLEPPER

BLOOMINGTON, Ind.—Playback's $1 million traveling equipment show made its last stop here Oct. 3-5, playing to a house of between 10,000 and 15,000.

Billed as Playback's "Hi-Fi Expo '76," the show had previously been exhibited in Champaign, Ill., and Madison, Wis. The exhibits move from location to location via trailers, with 40 manufacturers of electronic speaker systems, tape decks, turntables and cartridges, calculators and recording equipment represented.

All three cities are sites of Big 10 campuses. (Continued on page 46)
2 Shows In '76 Then 1 For 1977

Continued from page 6

90 percent of space at the last summer CES voted for the single spring show.

Begun in January 1973 to capitalize on the success of Larry Karel's Independent Housewares Exposition (IHI), which was attracting a growing number of consumer electronics firms bridging the home furnishings and housewares expos in Chicago, the winter CES has brought grumbles from more and more large-space exhibitors who complained of spiraling display costs and FCC and FTC crackdowns on prototypes of new products.

Although there was also some pressure for a change of site from Chicago, Wayman reports the survey response from more than 40 percent of the 800 firms exhibiting in the past three CES years was 4 to 1 to stay in the Windy City. Another factor is that Las Vegas, an alternate site, has only about 285,000 square feet available in the Convention Center, and the summer CES already is over the 310,000-square-foot requirement, and growing.

The CEG has left options on January/June dates after 1977 in case the single April show "doesn't go," but expects to abide by the decision of the board to adopt the one-show format in 1977, Wayman says.

He also got a strong commitment from the survey respondents to the Jan. 7-9 Winter CES at the Hilton and the summer CES at McCormick Place. More than 90 percent of available space for the Wednesday-Friday winter show is committed, with 214 booths sold as of last week.

On the single-show format, Wayman notes that if fi firms will have to cycle their goods earlier to meet the new product introduction schedule. After re-polling those who had opted to continue the two-show schedule, he came up with virtually no major firm unable to meet the necessary new commitment. Major difference will be that for many years the CES has followed the two-step introduction of many lines, particularly TV, and now will precede the distributor/dealer meetings.

The growing videotape duplication market was among the focus of attention at Video Expo '79 which drew an estimated 60,000 to see the 80 exhibits at Madison Square Garden Expo-

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LOS ANGELES—Automation is revolutionizing the manufacturing of blank tape but the human element is perhaps more important, ironically, than when much of the production was manual. There are many examples of the curious industrial relations paradigm. But consider the Dunceby slitter. This is a key piece of automation in a blank tape production facility. It costs around $200,000, and it is fed a roll of blank tape that can weigh 125 lbs. As the name implies, the machine slits the six-to-30-inch wide roll into multiple narrow strips that are then drawn to a roll of tape as narrow as 1/4 in. wide for feeding into cassette blanks (8-track and open-reel). Despite such technological automation breakthroughs as the Dunceby slitter there still are vital human functions necessary for its optimal use. For instance, one person observes the high-speed master roll as it speeds through the mouth of the rotating knives! To spot possible flaws, uneven coatin- ing, for example, then the possibility of flawed wound pancakes can be isolated and only a relatively small amount of a particular zone of a wide speed is involved. An uneven area of coating may be a lot or too long and the finished spools from this area are isolated up to a point of beyond 90 percent accuracy (ultimately, of course, every finished rolled pancake is subject to many quality checks.

There are other human functions going around 24 hours a day central to keeping the Dunceby going. Take the two people who perform the complex task of splicing the tremendous wide master spools. These spools are heavy. Plans call for women to be able to do this but this will mean a special spool-handling device now being prepared. Right now, the men help if a woman is at the station where a spool is to be raised into place.

Some of an individual slit piece will break. Sometimes, but less often, maybe three slit pieces will break. The Dunceby breaks up the tape and eventually is emitted into a giant waste receptacle in the back of the shop. The broken pieces are made and the Dunceby spurns and spits as the pancakes on the far side build up to finished size.

AUTOMATION WITH HUMAN TOUCH

Key To Blank Tape Production

By EARL PAIGE

Tape Audio Video

ITAT HIGHLIGHTS—At recent New York International Tape Assn. “semi-technical” seminar, big hit was quad mix down demo by Joe Lopes of RCA Records, left, and Jack Richardson of Toronto’s Nimbus 9 Productions. At right, ITA executive director Dave Finley reads plaque presented to John King of Ford Motor Co. for creating consumer accep- tance of the auto-8 track player” a decade ago, as Duane Wendahl of 3M Co. looks on.

Great Prices

For BLANK LOADERS CASSETTE DUPLICATORS Duplicators

Make your own one-stop source for high quality tape on blank cassettes, blank tape, 8-track blank- cassette tape and measuring tape. We serve the nation’s leading duplicators. Find out what a great price we can offer for you. Call or write NOW! Empire Magnetic Industries, 1070 Empire Blvd., N.Y., N.Y. 11103 212-539-5532

Good-bye, paper labels

On-cassette printing

up to 3 colors + full background color at speeds up to 100 units per minute. Save time, money and problems. The APEX Printer from

Audio Corporation

OCTOBER 26, 1976 MILLENNIUM

Tape Audio Video

AT PHILA. ERA

Industry Spokesmen See Profitable 1976

By MAURIE ORODENK

PHILADELPHIA—with sales prospects ahead for quad, car stereo—especially in combination with CB, turntables and blank tapes, hi-fi retailers can look forward to a better profit potential next year. While retailers are hesitant to predict, the industry is not “ recession proof” load- ing manufacturers are all in agree- ment that “ outlook for ’76 is generally good.”

The note of optimism—a good year in ’76 even with only a limited amount of double inventory of records,” says Murry Rosenberg, president of Piessy Consumer Prod- ucts (Garrett) and Neco, national sales manager. Maxell, Maxell Corp. of America.

The four manufacturers com- posed a panel dealing with projec- tions and predictions for the hi fi in- dustry at the annual fall meeting of the Mid- Lantian Chapter of the Electronic Representative Assn. It was noted that the U.S. market is only 100 reps, including many of the leading area record/stereo retailers.

Major impetus is seen in the area of quad by Marantz’s Roitner. While it predicts that quad is “dead” as a “gimmick” item, it is reporting “ even growth in ’76 as a result of the recent announcements by EMI in London that it will produce most of its classical recordings in compatible SQ matrix quad (Bludell, Aug. 30). Rosenberg, Dukat “out” record manufacturers will soon follow suit,” he says, “just as they eventually moved from mono to stereo.”

“If dealers don’t have to carry a double stock of records,” Roitner says, “they will sell quad.” He points out that 80 percent of all units sold by the company are conventional two-channel, and of the soft goods there will be the addi- tional expense of extra components to move into 4-channel.

Roitner doesn’t see quad replac- ing stereo anytime soon. “We are not diversifying this but we are window shopping. The industry is not ready for stereo. But you need more than just a display stand to sell car stereo.”

He suggests that dealers stop thinking in terms of brands and mix- their displays with price points. The most tremendous growth, he says, is in in-dash installations, now 56-59 percent with under dash, with cassettes, as against being the “fastest growing segment in car stereo.”

The biggest growth in our stereo, Kovacs says, was the combin- ation in-dash 8-track unit with citi- zens band radio that J.T.I. intro- duced on the market following last fall’s CES expos. With 92 percent of all cars having some sort of sound equipment now, they are “waiting virtually every van people set up with sound, the combination car stereo/CD set is a big ticket item with a solid poten- tial.”

Indicative of the great potential is the fact that J.I.T. is already finding competitors in the combination unit market from Xulio and Audioworx., among others. Listed at $549.19, suggested selling price for the J.I.T. combination is $299.95.

The turntable industry also fig- ures prominently in the new year’s profitability picture, according to Garrard’s Rosenberg, with single play turntables becoming an impor- tant factor in the business. Rosenberg predicts that the $100-and- under turntables will account for the sale of 900,000 units next year, represent- ing a $80 million sales figure, of which roughly $2 million will be for single play models. And with the proper pitch by the floor salesmen, it could come close to realizing its potential.

The $100-and-under sales should account for 800,000 record players next year, with mid-priced turntables, say, $200,000, Rosenberg forecasts. “The turntable industry is wide open,” he says. “It’s a healthy competitive business. We’ll see how it goes. It’s what it was when only two or three manufac- turers dominated the entire field.”

Rosenberg also warns against “premature and undisciplined expansion” from turntable dealers, a major factor in stunting the growth of the industry this year.” “We have learned that a dealer doesn’t have to expand to be successful,” he says.

He suggests that dealers must watch their mix re- spect to inventory, pricing, turn overs, and “all areas of good and bad salesmen.” He also cautions that the manufacturer’s credit manager is going to be “tighter” in 1977, “discriminat- ing this coming year, with credit lines reduced if not meted by sales.”

“Tape is the only item that will profitably picture in ’76 is the blank tape field which Maxell’s Labrie says jumped (Continued on page 46) Street Van Tie For Koss Phones

MILWAUKIE, Wis.—Koss Corp. is promoting stereo headphones to the growing street van market through its member National Street Van Assn.

Winnings of the association’s members include for outstandingly decorated vans receive free Koss stereo headphones.

The whole show product is being exhibited at NSVA gatherings, with daily prize drawings and a contest for the best overall van in competitive judging events.

All NSVA officers and directors are hereby encouraged to vendors for demonstration at van and auto shows throughout the year, with spe- cial emphasis on the Koss vendors.

While headphones are illegal to use while driving, Joe Kotowski, Koss director of marketing services points out that passengers can use them with the elaborate sound sys- tems usually built into vans by own- ers.
U.S. likely calls for equal imported values

The U.S. seems likely to call for equal values on foreign imports. This move was hinted at by U.S. Trade Representative Robert Lansing.

During the 1976 ERA conference on "The Five Things That Your Principals Do That Bug You the Most—And What You Have Done About It?" All reps are invited to send their list to Courtney at 23959 Ventura Blvd., Calabasas, Calif. 91302.

All participants will get a copy of Courtney's talk at the last ERA confab, "The Care And Feeding Of Your Principals" and results of the new survey.

Display Media is a new line for Gilbert E. Miller Aces, Ltd., Jericho, N.Y., also handling ACO demonstrators, Stereo Aud, Raymer, Ethos, Filmos, Grampain, Lectrostat, Mel roaroud, Micro-Acoustics, Montage and Port.

Sonab Electronics, Foster City, Calif., based U.S. subsidiary of Swedish parent, marked first anniversary with rep meeting in Chicago at which Arne Qjors, international marketing direc-

Mary Lovecky is jamproof.

She's also tough, nit-picky, hard-to-please and downright persnickety. And we love her for it. Because Mary supervises checkers in our Quality Control Department, and has for over seven years.

In that time, she's helped establish guidelines like the 20 separate quality checkpoints on every cassette we make.

Diligently using strict government specifications, she's brought our return rate down to an all time low of less than ½ of one percent.
IUP Hi Fi Expo

To Repeat

IUP Hi fi expo coordinator Frank Vignano Jr., right, looks over EIA brochures with consumer tips along with George Sefcik of Shure Bros.

Tape Duplicator

Nord-Vid's, an association of leading Scandinavican publishers in Denmark, Finland, Norway and Sweden, has established a number of "Video Duplicator" to make available all video programs accessible to the market in a public "scrubbing room" situation.

Starting with centers in the four capitals—Copenhagen, Helsinki, Oslo and Stockholm—the consortium has invited all program producers to deposit blank videocassettes, either 1/2 inch Hi-Matic or 1/2 inch VGR, of any program, or one taping that can be confirmed.

The Nord-Vid Group includes: Denmark—Gutenbergs and Gyldendal; Finland—Pennanen Oy, Norway—Alhemenid, Gyldendal Nord; Sweden—Fyrkast A/B, and Emil Mathiesen & Co. A/S; Sweden. EMB: Nord Video Secretariat is at P.O. Box 2144, S 1033 Stockholm 2, Sweden.

A nursing institute on "Media And Video Use in The Education Of Nursing Sciences" will be held in conjunction with the National Audio Visual Assn. Exhibit running January 11-13 in New Orleans. The Institute opens the five-day Health Education Media Assn. Conference run from Jan. 9-13. Registration for the Institute also includes admission to the NRA exhibit.

Profitable 1976

Continued from page 44

from $250 million five years ago to $300 million today. He believes dealers, in order to cash in on the growing tape market, must plan and promote with in-store displays, advertising and knowledgeable salesmen. Starting in January, he says, Maxell will back up all dealer campaigns three to six months in advance.

The round robin panel was arranged by Don Legato of DivIncident Legato Associates, Mount Laurel, N.J., audio reps. He is the chapter's group vice president for consumer products.

Playback On 'Tour'

Continued from page 42

six largest dormitories every half hour. Not only did this enable students without cars to visit the show, but a sign on the bus provided additional advertising.

A standard advertising package was used, with ads placed in the Indianapolis and Bloomington papers and on radio stations. A local radio outlet broadcast live from the fairs on opening night.

The traveling PlayBack show made its debut last year in Aurora, Ill., using racetrack facilities. The first two shows this year attracted about 24,000 visitors each. The Champagne exhibit was held in the Univ. of Illinois Assembly Hall; the Madison show was at a shopping center. Epstein says about 16,000 programs were distributed at the Bloomington exhibit, but lowered the attendance estimate because of repeat visitors.

Yates says reaction to these shows has been good and the plan next year is to expand the itinerary to include six to 10 college towns. Metropolitan areas such as Indianapolis and Chicago are also being eyed for future stops.

The admission has been free and Yates says it will remain so. The only thing for sale at the Bloomington exhibit was sale-priced albums from the outlet stock.

PlayBack, which began operation in 1971, has 62 chain outlets in a territory covering Wisconsin, Indiana, Kentucky, Michigan, Illinois and Iowa.

Tape Production: Man, Machines

Continued from page 44

huge vats and stir in the tiny oxide particles? No. No. Each separate oxide formula has its optimum stirring methods, because the stirring element is tiny sand-like grains of glass. Or it could be marble-size balls of metal. Even at this basic stepping off point, you find the worker wearing a suit of heavy plastic as if he is handling radioactive substances. Why? Because the sterility of the coating materials moving onto the sheets of blank tape is just as vital.

And it is not just that the human factor observes constantly all these precautions. You require this too. For instance, a room of tape recorders. A room of video recorders too. There is every brand, every model you could imagine. Tapes are brought in constantly and checked in dozens of ways. There is even a machine where a loop of tape is spliced and is life-tested for up to six hours stirring through the guts of a giant video machine.

It may well be that no process in modern industrial mass production is quite so unique as the making of this product we call blank tape. You are talking about one dimension a half-mil thick, or maybe a third-mil or maybe even as thin as a quartermil. Then there is the business of slitting wide spools of speeding tape into widths as narrow as 1/8 in. But then there is the business of how long do you want the tape for—30, 60, 90, 120-minute lengths? But it must be packaged. It must be boxed. And all this happens on a scale and breadth that is staggering in its dimensions of how the human being has harnessed machinery without literally every allowing the machine to harness him— or her.

AUTOMATIC TUNING that locks a signal into place for five seconds before moving to the next signal, with lock-in button, is a unique feature of the JIL model 848 in-dash, 8-track and AM/FM/FM radio unit.

AUDIOPHILE cassette recorder from 3M Company under CTR label being offered by select dealers, offers Dolby in play, record and FM, three tape selectors, two meter switches, end-of-tape warning light, automatic rewind, and many other features, at $599.95 suggested retail.

SEMI-AUTOMATIC turntable from Craig Corp. is one of new 5000 series of audio components that includes two receivers and two speakers systems. The unit is included in self-through packages combining the new elements, with sales supported by POP and display materials.

SINGLE ENDED Dynamic Range Expander returns dynamics of original recorded material while significantly reducing all noise components. The RG 1, from U.S. Pioneer Electronics Corp., can be added to any stereo hi fi system.
Comments from reps, dealers and factory staff people were virtually unanimous on the success of the show.

Carl Bowar of TEAC, with Lowell Fisher, says his group had distributed exuberance in literature.

"Every manufacturer I talked to was totally pleased," observes Dieter Pape of Dayton Audio, one of the dealers involved. "Two of our salesmen at the seminars said it was great to share their experience with knowledgeable people."

Paul Michele, Panasonic regional manager from Chicago, got compliments for the full range of the company's home equipment that was displayed by Mitchell, in the Panasonic booth, noted visitors were "interested in just about everything, from multi-band radios to the new Technics hi-fi additions."

In the video area, the Advent VideoBeam large-screen projection system drew a big share of the audience under its plastic tent on the main floor.

Andy Fitz with Sound of Music Company characterized the audience as "audiophile-oriented," noting his firm was drawing people who wanted to see the top of the line.

At Sansui, Yoshio Takeda echoed Fitz's comments, observing the new 9090 and 8080 receivers were getting attention, as was the company's new FM speaker systems.

The Onkyo audio component listening-test invitation had plenty of takers putting headphones to their ears.

Walt Cross of Yamaha, who admits his company normally doesn't participate in consumer shows, feels this one was well worth the time, effort and money. He noted the constant flow of consumers, particularly the large number just getting into stereo, significant in terms of future sales.

Audio King's Kempf pretty well summed up the audience, noting "The Consumer is confirming that he bought the right thing. In audio there are so many equally good products and he's not going to rush, and must rely on somebody else's advice. A show like this is a chance to get reassurance that yes, they have excellent components in their own systems."

Total attendance and its quality equally impressed Bruce Zyle of Ohm Speakers and Chuck Meyer of Ponder & Best (photo lenses), which focused on the sponsoring group's initial debate on the compatibility of sight and sound products in a single show.

It was obviously "yes" as the expo got under way, with a definite crossover not only of the consumers with high quality photo equipment and audiophile sound systems. Some doubt they were interested in the inclusion of consumer's hand, but that, too, proved an attention getter.

Included in the show exhibits were displays by various hobbyist groups, such as camera and CB clubs.

New Maverick Cassette.

The first economy-priced tape to offer famous TDK quality sound to the budget minded. Maverick is sure to attract new customers and set a new standard of value for low-noise, wide-dynamic range tape. Why? Because it's more for the money. Maverick is housed with the same high-reliability mechanism and 5-screw assembly as TDK's most expensive cassettes. It sounds better than many higher-priced tapes and it's priced for fast turnover.

New D-8 Track Cartridge.

Why not offer your cartridge customers TDK quality, too? New D-8 track has a full fidelity sound range with low noise. Add that to its competitive economy price and you've got a profit builder.

New Lower-Price D Cassette.

Now this famous Dynamic Series cassette is even more attractive to your customers. Gives you better turnover, too. The D Cassette gives the high fidelity performance you'd sold for a premium priced cassettes and it's packaged in a deluxe plastic case with TDK quality mechanism.

And don't forget the audiophiles. For them TDK has a complete line of recording tapes - The Professional Range, including famous SD. All are among the top-ranged cassettes, 8-track cartridge format, and open-reel tapes on the market today.
NASHVILLE—One hundred and three writers and 71 publishers of one 106 songs were named BMI Citation of Achievement at the Belle Meade Country Club here. The ceremony was broadcast nationwide by radio and television. The broadcast胜利了 performances for the pe- riod from April 1, 1974 to March 31, 1975. Presenters were BMI president Edward M. Cranner and Frances Williams Preston, vice president of BMI’s Nashville office.

Norro Wilson is leading BMI country writer award winner with six songs, followed by Bill Anderson with five, Kris Kristofferson and Dolly Parton each with four and Shel Silverstein with three. The leading BMI country publisher-award recipients were Tree Publishing Co., Inc. with eight awards, followed by Allege Music Corp. and Al Gallico Music Corp., each with seven. Four awards were presented to Acuff-Rose Publications, Inc., Owepar Publishing, Inc., Screen Gems-Columbia Music Inc.

Seventeen of the songs honored with BMI awards were presented with citations marking previous awards. Eighth-year awards were presented to Dramatic Music Corp. for “By The Time I Get To Pho- nix,” by Jim Webb, and to John Hartford and Ensign Music Corp. for “Gentle On My Mind.” Eighth-year awards went to “For The Good Times,” by Kristofferson and pub- lished by Buckhorn Music Co.; “Help Me Make It Through The Night,” by Kristofferson and Com- bine Music Corp.; and “I’ll Never Promised You” A Rose Garden,” by Joe South, published by Lowery Music Corp.


The 106 BMI award-winning Country songs, their writers and publishers as logged by BMI are as follows:

BMI COUNTRY MUSIC AWARDS AS SOON AS I CAN GET THE PHONE

Claude Backs

Whitty Bird Music Publishing Co

BABY DOLL

Dale Ear

Jerry Cranford

Don Wright Music Corp.

BEFORE THE NEXT TEARDROP FALLS

Don Peters

Vince Keith

Sheila Singleton Music, Inc.

BENDING THE DOORS

Kenny O’Dell

House of Gold Music, Inc.

BIG FOUR POSTER BED

She Sherrill

Evil Eye Music, Inc.

BONAPARTE’S RETREAT

Pax Hen

Randy Stover

Alfa Rose Publications, Inc.

BONEY FINGERS

Kenny Arnold

Harry Green Music

BONNIE PERSON

Jane Lively

BRING YOUR LOVE TO ME

Don Turner

Acuff-Rose Publishers, Inc.

CONTINUED

张国荣的50周年庆典

张国荣的50周年庆典于1975年在瑞典斯德哥尔摩举行，是张国荣的里程碑式庆典。1975年，瑞典斯德哥尔摩市政府为了表彰张国荣在华语音乐界所做出的杰出贡献，特别为他举办了张国荣50周年庆典。庆典当天，张国荣发表了演讲，回顾了他过去的音乐生涯，并对未来的发展进行了展望。庆典期间，张国荣还进行了多场演出，吸引了大批歌迷和媒体的关注。张国荣的50周年庆典不仅是一次音乐盛会，也是一次文化盛事，对华语音乐界产生了深远的影响。

'Grand Ole Opry's' 50th Anniversary

'Grand Ole Opry's' 50th Anniversary was celebrated in Nashville, Tennessee on November 11, 1975. The event was hosted by the Opry House, which has been the home of the Opry since it was founded in 1925.

The Opry House was the site of a double celebration. Registrants from the various locations heard the songs and announcements made through a double celebration. Registrants were treated to a special menu and a special presentation of the Opry's Golden Anniversary. Approximately 5,500 registrants enjoyed the numerous shows, lunches, dinners, hospitality suites. There wasn't a vacant room in the entire city as the town was awaiting the arrival of the Opry.

The WSM Grand Ole Opry Talent Search found a winner in Duanne Murray, from Dallas, Ind. The search covered the country in various locations with six finalists competing at the Grand Ole Opry. Murray sang a moving rendition of Jack Green's "Stature Of A Fool" and was one of the competition's winners, the Opry's Golden Anniversary. Approximately 5,500 registrants enjoyed the numerous shows, lunches, dinners, hospitality suites.

Thank you for your support and please continue to support local artists and music communities. The Opry House is an iconic landmark in Nashville and a must-see destination for anyone who loves country music.
NHASVILLE—Last year marked ASCAP's most successful year ever in terms of country chart activity and the numbers of ASCAP's hit-licensed songs, and this was reflected in the presence of such prominent award winners as Charlie Pride, Eddy Arnold, Sonny James, Ray Stevens, Ferlin Husky, Ronnie Mills, Willis Nelson, Susan Raye and Billy "Crack" Craddock.

A record number of awards, 363 total, were presented to the success of 74 records, confirming ASCAP's impressive growth in recent years.

More than 550 persons attended the Seventh Annual Country Music Awards Dinner at the National Guard Armory last Wednesday. Jim Watkins, a Revue standing artist as the top winner, collector, defined six plaques for his songwriting and Melene Music's Wesley John Denver was honored with five awards, two as songwriter and three as producer, and 1974 CMA "Entertainer of the Year." Charlie Rich won four plaques, one for writing successes, two for recording and two as producer of chart triumphs.

The teams of Jerry Foster and Bill Rice where the recent winners in 1973 and 1974, again scored heavily as they picked up five more awards. Foster was also honored with eight plaques, two for songwriting, two each as recording artist and producer and a music publisher. The teams of Bucky Jones and Royce Porter each received seven awards, four as writers and three as producers.

Writer Earl Conley and singer Ray Price each won four awards. Conley and producer George Nichols scooped up half a dozen apiece in their triple roles of writer, producer and publisher. Eddie Rabbitt and producer Dick Heard took home five, while four went to publisher-record producer Larry Rogers. Songwriter-recording artists Jim Mundy and David Willows each took three plaques each, in six different categories.

Larry Gordon of Keca Music, Inc. earned an extraordinary nine awards in the August Awards, and three as a producer. "The Colonel," Bill Hall of Jack and Bill Music Co., a division of RCA Victor, and Pecoan Music, and producer Don Gant won each five, in one case Nelson Larkin of Blue Mountain Music. Cherry Lane Music executive and producer Milton Kuhn was honored with an even bigger tally from ASCAP. The Hughes Productions, and producer Dry Rosenberg each received four, as did Chappell Music and Westone Records. Producer Jimmy Bowen, Owens Bradley, Bud Logan and Luther Mahonbergh won three awards apiece.

Stanley Adams, president of ASCAP, conferred the Award of Achievement with executive regional director Ed Shea. This was a fine year for ASCAP and the Country Music community," said Adams, "and we're hoping that this healthy growth will continue." Shea pointed out ASCAP's 400 percent growth in country chart songs in the past five years.

"Our reputation is on the line," Roy Drusky, President and Executive Producer Jim Pierce, Vice-President & Director of Artist Relations Col. Dave Mathes, Secretary-Treasurer & Director of Engineering

STAFF PRODUCERS
Buddy Emmons - Russ Hicks - Jimmy Crawford

INDEPENDENT RECORD PRODUCTIONS

Send today for a Special Recording by Roy Drusky, and our Color Brochure
### Billboard Hat Country Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Label</th>
<th>Peak Position</th>
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<tr>
<td>43</td>
<td>50</td>
<td><strong>OVER MIDNIGHT</strong></td>
<td>(615) 244</td>
<td>CRISTY</td>
<td>51</td>
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<tr>
<td>44</td>
<td>50</td>
<td><strong>MIDNIGHT BLUE</strong></td>
<td>(615) 244</td>
<td>CRISTY</td>
<td>51</td>
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**Midnight Lane, Cristy Lane**

Producer: B. Bryd & L. Steiler

Writers: M. Johnson/Carike Lane

Label: Universal Records

**Letterbox**

**MIDNIGHT BLUE**

**POP SMASH NOW COUNTRY**

LS RECORDS

Disc: Nationally HMA – BMI Music Squared No. 5

Publisher: New York Times 1980

BMI Human Picksworks BMI

**CRISSY LANE OVER 50 PIPS CHART & SELLING**

**Your help is needed in-appreciation of Midnight Blue.**
As You Can See, It's Been A Great Year!

WAYLON JENNINGS
MALE VOCALIST OF THE YEAR

DOLLY PARTON
FEMALE VOCALIST OF THE YEAR

RONNIE MILSAP
ALBUM OF THE YEAR "A Legend In My Time"

Thank you for the many awards.
HEY!
Have you heard the latest story—that's bringing on the smiles?

INSTANT CALLS and SALES
A POP, MOR & COUNTRY

SMASH

Zoot Fenseter's

PHENOMENAL COMEDY HIT

'THE MAN ON PAGE 602'

ON ANTIQUE RECORDS
IRDA-106

Written by E. Strasser-G. Winters-H. Fischer
Produced by—Dallas Corey & Bobby Fischer
Published by—Georgene Music (BMI)

Distributed by:
International Record Distributing Associates

55 Music Square West, Nashville, Tenn. 37203
Tel. Mike Shepherd (615) 244-7783

ASCAP Has Best Year
In 1974

*Continued from page 49

Artist: Tonya Tucker, Columbia
STEALIN' 
Written: Jerry Foster/Big Ric
Publisher: Jann and Bill Music Company
Producer: Jerry Kennedy
Artist: Tonya Ward, Mercury

STOP AND SMELL THE ROSES 
Written: Dick Seketa
Publisher: Colleen Music Corporation
Producer: Gary Klein
Artist: Wanda Davis, Columbia

SWEET COUNTRY MUSIC 
Written: Charlie Fields-Donald L. Rice
Publisher: Music Choice-Southwestern Music
Producers: Charlie Fields-Johnny Howard
Artist: Rocky Coca, Six States

SMILE SUDDENLY 
Written: John Denver
Publisher: Dennis Louis Music Company/Walt Disney
Music Company
Producer: John Denver
Artist: John Denver, RCA

THANK GOD I'M A COUNTRY BOY 
Written: John Emmard
Publisher: Cherry Lane Music Company
Producer: Wilton Olson
Artist: John Denver, RCA

THAT'S HOW MY BABY BUILDS A FIRE 
Written: Jim Foster
Producer: Adventure Music, Inc.
Artist: Roy Des
Productions: John Massey, RCA

THAT'S THE WAY LOVE SHOULD BE 
Written: Willen Blackstock-Joe Doughtery/David Erb
Publisher: Famous Music Corp.
Producer: Jim Fosoughi
Artist: Bria Calida, ABC/SD

THE BIRDWAC 
Written: Tony Joe White
Publisher: Tennessee Swamp Fox Music Co.
Producers: Charlie Rich-J. Ross Townsend
Artist: David Wells, EMI

THE DEVIL IN MRS. JONES 
Written: Earl Cornelius/Wynn Lummie
Publisher: Blue Moon Music
Producer: Nelson Larkins
Artist: Mike Laster, Bruce

THE MOST WANTED WOMAN IN TOWN 
Written: Byron James/John Porter/Dick Wilson
Publisher: RHI Music, Inc./Parlophone Music, Inc.
Producer: Mary Rene Des/Bob Logan
Artist: Roy Reed, Shammy

THIRD RAY ROMANCE 
Written: Russell Smith
Publisher: Throop Floor Music, Inc.
Producer: Barry Berg/Barry Berg
Producers: The Amazing Rhythm Aces, ABC

UNCONVED MELTNESS 
Written: Alex North/Mary Janet
Publisher: Frank Music Corporation
Producer: Nelson Larkins
Artist: Joe Stampley, ABC/SD

ANOTHER WOMAN IN LOVE 
Written: Buck Owens-Rocky Top
Publisher: Millen Music Inc./Parlophone Music, Inc.
Producer: Millen Music Inc./Parlophone Music, Inc.

Producer: Bad Logan
Artist: George Keel, Shawn

WOMAN'S SORRY NOW 
Written: Bob Kamish-Harry Ruby/Ted Snyder
Publisher: Mills Music Inc.
Producer: Sunny James

Amid: Marc O'Connell, MGM

WOMAN AT THE CARRIAGE BLUES 
Written: Jim Croce
Publisher: American Broadcasting Co., Inc./Henderson Music, Inc.
Producer: Jim Shaw
Artist: Tony Booth, Capitol

YOU CAN SURE GET IT FROM HERE 
Written: Rocky Top
Publisher: Gold Book Music, Inc.
Producer: Back Ovens

ASIAN ROOS, POOL

You KNOW JUST WHAT I'D DO 
Written: Jerry Foster/Big Ric
Publisher: Jack and Bill Music Company
Producer: Jim Hewitt
Artist: Lisa To, Twentieth Century

YOU NEVER EVEN CALLED ME BY MY NAME 
Written: Steve Goodman
Publisher: Kama Rosa Music Inc./Tangaroa Tape
Producer: Ron Bertone
Artist: David Wise, Columbia

YOU'RE MY HONEY OR WOMAN 
Written: Jerry Foster/Big Ric
Publisher: Jack and Bill Music Company
Producer: Don Caulton
Artist: Eddie Rame, ABC/SD

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"SAG--ASCAP" licensed in U.S.A.

1st Penn. Country Music Fest

COATESVILLE, Pa.—A country music exhibit, believed to be the first in Pennsylvania, opens this week with live music during the opening weekend at Zoo's Dutch Country Store, one of Chester County's major tourist attractions.

The exhibit features such items as outfits donated by Donna Karan, polyester, Johnny Wright and Cal Smith, a boomerang from Dana Trask, and Ernest Tubbs's white stetson hat.
They can't all be number one.

"Billy, Get Me a Woman," Joe Stampley 8-50147
"I Just Don't Give a Damn," George Jones 8-50127
"I Still Believe in Fairy Tales," Tammy Wynette 8-50145
"Everything's the Same (Ain't Nothing Changed)," Billy Swan Z58-8661
"She Deserves My Very Best," David Wills 8-50154
"All Over Me," Charlie Rich 8-50142

Can they?

On Epic Nashville and Monument Records
Sweden Bowing Out—Won't Submit Entry

STOCKHOLM—Sweden will not take part in the next Eurovision Song Contest to be held in Holland. And the event will not even be transmitted to Swedish TV viewers, according to reports taken from the Swedish Broadcasting Corporation.

TV: One of the two channels in the Government-owned broadcasting company, has been responsible for the two previous Eurovision finals for the past four years. But even in 1974, when the contest was in Ireland, Sweden's entry did not have doubts about whether to participate, being finally persuaded to do so by the European Broadcasting Union.

In fact that year, Sweden, through Abba, a rock band "Waterloo," won the contest. This according to EBU rules, meant that Sweden should host the 1975 contest. This triggered off a fierce discussion over the shows behind the scenes and in the press.

Finally TV: agreed to fulfill its obligation. But the show, which draws an estimated audience of 600 million on the network, is being foregone this year by Sweden.

But this year the company said a positive "no" to any further involvement with the contest in its present form. The main reason taken as being due to the high costs, the main reason for last year's hesitation, as EBU members from other countries shall share the costs in rotation between the number of viewers.

This year not taking part is "the low quality of the songs presented in the contest, a quality which does not suit the TV: 1s musical policy."

The decision was final and then the TV: 2 channel was offered the show. Once there were long discussions and meetings. The press devoured pages and pages to the controversy.

And the turnround decision was accompanied by the statement: "TV: 2, which produced the show, firstly because that kind of music is already very well represented in Swedish radio and to the music which is a kind of pseudo-European music, has no originality and a not characteristic of any of the competing countries."

"Finally, the commercial interests behind ETV: 1 and ETV: 2 have almost taken over the show."

Now an alternative song contest, in which only artists with a musical career has a major variety of music being planned by TV: 2, and it will not be the same year the same day as the Eurovision Song Contest is being held in Holland, instead Sweden for the first time in 16 years.

The 1975 contest was viewed by 75 million of Swedish TV viewers—a figure which no other television program can touch.

GOLD SANTANA—Santana receives a gold disk in Germany for 250,000 sales of the album "Abrázame," the presentation being made by CBS director Rudolf Wopert. Left to right, keyboard player Tom Coster; Rudy Wolpert; Leon "Nagu" Chandler, drums; guitarist-singer Carlos Santana; bassist David Brown; pianist-singer Levon Patullo; and Armando Peraza, congas and bongos.

Greek Station Pop Programs

ATHENS—The National Broadcasting Institute of Greece, ERT, has launched four new 55-minute radio programs on its FM network covering the whole country, and AM stations in all of the cities and Thessaloniki area.

Three of the shows are named "Pop Club" and are presented by disc-jockey Yiannis Petridis, Theo Samonis and Kini Kornos. The fourth show, "Jazz Club," is presented by local jazz authority Sakis Papadimitriou, who is also the Greek editor of Jazz Forum magazine.

The shows are broadcast at 4 55 AM, and are called "pop rai-

Blackburn To Nems; Brings Clients And Exec Staffers

LONDON—Imperial/agent Alan Blackburn has joined the board of directors of Nems Enterprises, as managing director of the agency's client and its existing executive staff.

Blackburn becomes deputy managing director of Nems and company chairman Vic Lewis says: "Our deal has been designed to bring in a host of new artists and marks the beginning of a major expansion plus involvement in the major markets, and will bring Nems the largest and most active agency operation in Europe."

Music Data Center In Hungary Set

BUDAPEST—The new Hungarian Music Information Center starts operations soon from the headquarters of the Hungarian Musicians. The Association endowed the Artistic Foundation of the Hungarian Radio, to take part in this important activity.

Before deciding to do so, Paul Grosz, chief of the Music and Art Section, visited the Donemus Foundation in Amsterdam to study the work that institution.

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Pro & Con At Forum
Needletime Tug Of War

LONDON-John Mortion, general secretary of the Musicians' Union, had a surprise that morning. The jinx which had beset the British Broadcasting Corporation was suddenly broken. The needletime crisis, which had threatened to disrupt the entire industry, had been resolved. The BBC had agreed to pay the musicians the rates they demanded. The union was satisfied, and the industry was saved.

However, the crisis had highlighted the weaknesses of the industry. The musicians had been forced to strike to get their demands met. The public had been left without the music they loved. The industry was in a state of flux, and it was not clear what the future held.

Needletime Tug Of War

Peterson Album In Czech Shops

PRAGUE-An Oscar Peterson, released here by Ojip through his Hawering to the Fron- tanar/Philips, has reached the local retail.

Until now, release of foreign material has been handled almost exclusively by Supraphon. Further projects by Ojip will be released in Czechoslovakia, but Supraphon will retain the rights to the material.

According to the contract, the Czechoslovakian label will be able to distribute the material in that country.

Peterson Album In Czech Shops

Kaempfer New Polydor Deal

HAMBURG-German band- leader Bert Kaempfer has signed a new exclusive five-year deal with Polydor International. He has been a Polydor artist in all territories except North America which is now included under the new pact—since 1965.

His million-plus sales for the label were marked at the signing ceremony by a presentation of a gold record to Kaempfer, and a special gold disk to his manager, Mikes Hales, head of popular music management in the company.

Also present at the signing was Gordon Gray, polydor's man in France, who is now in charge of the Polydor executives who last year persuaded Kaempfer to give his first complete album tour of the country, and the first live concert in 15 years as a bandleader. Kaempfer packed the Royal Festival Hall in London on his first tour, then he had relied on his records and tapes to build a world reputation.

With his new deal, he is now looking forward to recording new albums, but also details of a proposed full U.K. tour early 1967.

From The Music Capitals Of The World

Continued from page 54

Phillips to France for Big Promo Drive

PARIS—Mr. Philip to France for one week as part of an intensive promotion drive for both the artist and KUDU-CTI Records.

The drive follows the release, at the end of June, of the singer's "What A Difference A Day Makes," which has now marked up sales of over 200,000 and is expected now to reach 500,000.

RCA says that a new album, including the Dinah Washington number sung by Esther Phillips has passed the 4,000 mark sales.

The singer appeared on French TV, his new program "Rendez Vous de Dimanche," plus a Dutch Disc. Production. She was also heard live on French and Monte Carlo radio, as well as Europe No. 1 and Tele-Luxembourg. Her two disks are now in the top ten in both countries, and when she returns for a second visit it is expected she will record here. And back in the U.S. she will make another recording for European audiences, "A One-Night Affair."
Sunday TV program, "Half Hour Of Our Century," is the only show case here for international artists. Featured in film clips, the program has already included Elton John, Status Quo, Rolling Stones, Billy Joel, Paul McCartney, The Who, the Bee Gees, David Cassidy, Commodores, Temptations, Genesis, Ohio Players, and the Sada, with John Petridis.

Theo Sarantis, formerly in Music Bureau, is now the head of Welcome TV, pop department of Eimal, while Tasso Phallassis has left the marketing department of Eimal for work in London. Visit to local Phonogram offices by Wolfgang Schmidt-Pat新手, regional marketing services director of Polydor International in Hamburg, and David Hofsiebe, public relations man for Phonogram International in Barn.

Record companies here only this year have released progressive album by Phono-gram on Welcome, including Pink Floyd's "Dark Side Of The Moon: "Band On The Run," by Paul McCartney, and "A Horse With No Name," by America, by Diana Ross and Marvin Gaye, and "Be-Bop" by The Beatles.

Music Box hit LPs recently include "Flying by the Blackbird," and "The Children's Children," by the Moody Blues...and Phonogram report box albums in "The Best of Lou Reed," "Best of Dire Straits," "Decca," "The Very Best," and "The Very Best of...(improve)"

This Last Week

**Sуперстар**

LONDON - To coincide with the weekly screening of the new independent-produced television show "Sуперстар", the London music business is releasing a TV compilation album, called "Superstar".

The album, which is described by show producer Mike Mansfield as "a compilation of the most exciting live bands in the country," seeks to present the band a hit after the TV show "Songs," in which the band came first includes "Time in A Bottle." Now Mordam takes a distributor in Greece, the Emerson, Lake and Palmer album "Brain Salad Surgery," after a two-year-old-up, is out on Phonogram. And as we now look forward to the album becoming a hit after the "TV show," in which the band came first includes "Time in A Bottle."...we can now look forward to an album that is very reminiscent of one of the most popular musical compositions and has been lifted against the Minos company, Avo and the composers. [LETTI KONAGALIDES]

350 STORES SERVICED

**Italian Racker Rolling**

- Continued from page 6

Galanti says: "Although the rack-jobbing system was designed for difficult in any form or by any means, including photocopying, recording, and otherwise, without the prior written permission of the publisher."
LOS ANGELES—You can’t tune in a Latin radio station for more than five or ten minutes these days without encountering the latest hit from Fania. In New York City, Puerto Rico, Chicago, Miami, Los Angeles, and San Francisco—where the country’s 14 million Spanish-speaking people are most heavily concentrated—Fania, despite some stiff competition, has the market cornered.

More than anything, Fania is the sound of salsa, the hot sound that has filtered down in recent years from the Afro-Cuban roots music of the forties and fifties, and shaded along the way with rock, soul and jazz by the new Puerto Rican culture.

On May 1, 1975, Fania celebrated its 10th anniversary—a decade of growth and success under the leadership of Jerry Masucci, its young attorney-president. Fania, in fact, grew out of a lawyer-client relationship between Masucci and band-leader-performer Johnny Pacheco, who was disgruntled with his record label at the time.

In 1964 Masucci and Pacheco decided to form a new label as a reaction to the "rip-off" atmosphere surrounding Latin record companies of the period.

Their first album was moderate success, but by 1968 Masucci and Pacheco had released more than 20 albums with such artists as Johnny Pacheco, Bobby Valentin, Willy Colon, Larry Harlow, Ray Barretto and Joe Bataan.

In 1969 Masucci formed a new company, Fania International, whose artist roster included Roberto Yanes and Roberto Roena Y Su Apollo sound. Two years later saw the formation of Vaya Records, with Ricardo Ray/Bobby Cruz. La Diferencia, La Comparsa, Celia Cruz, Mango Santamaría and Cheo Feliciano.

The same year Fania acquired two new companies, Cotique and Inca Records. During the month of April 1974, the Fania label, Fania (International, Vaya, Inca and Cotique) released a total of 24 singles, the largest release in its history.

Masucci no longer practices law and now personally produces about 10 albums a year and oversees the production of virtually every release as well as involving himself fully in all aspects of product promotion, advertising and publicity for Fania’s total annual album output of nearly 50.

Masucci’s activities also have included the production and release of "Our Latin Thing," the first feature film about salsa and its influence on the Latin people of New York. A second film, "Salsa," which he produced and co-directed, will be released this summer.

Masucci is currently seeking to strengthen the Latin market by reaching out to other record buyers. Right now the Latin market is similar to that of jazz, with devoted and faithful record buyers, and sales of 50,000 considering the great, 100,000 called extraordinary.

Musart Will Handle ABC For Mexico

LOS ANGELES—A three-year contract signed here last week will give Mexico’s Discos Musart exclusive distribution rights to the ABC family of labels throughout Mexico.

Musart is the label headed by Eduardo L. Baptista, which in the 1950s, built Capitol Records into a power above the border. Capitol in the 1960s then launched its own company in Mexico City, enjoyed little success and sold it to its parent company in England, EMI.

Participating in the negotiations were Baptista, Jefri H. Robinsmith, chairman of ABC Records, and Steve Diener, who bosses the ABC international division in Los Angeles.

ABC will supply masters on tape and album artwork and graphics under terms of a new agreement. Discos Musart will be responsible for manufacturing, distribution, sales and advertising throughout Mexico.

Musart handles several other Americano labels.

Black Oak Arkansas Firms Pub Accords

LOS ANGELES—Black Oak Arkansas has concluded a series of publishing agreements for its music, covering eight rights outside the United States and Canada.

Warner Bros. has been granted France, Germany and the U.K. while Ivan Mogull Music Corp. handles Spain, Israel and Africa. Inter- song Bauri Publishing Group, Holland, and Multitune AB, the Scandinavian countries.

...DE AQUI Y DE ALLA...

ROBERTO CARLOS la gran estrella de la canción romántica triunfo plenamente en el show que nuestra compañía presentó en el Madison Square Garden de New York. El público latino colmó totalmente el fabuloso recinto de dos funciones. Todos los artistas que se presentarán fueron aclamados cuando interpretaron las bellas canciones que les ha hecho famosos. LEO DAN con su tema "Siempre estoy pensando en ella", enloqueció a la multitud que le hizo cantar más canciones de las programadas. Otro que causó gran impresión fue el brasileño Antonio Marques, sus canciones llenas de emotividad y de mensaje estremecieron a los miles de personas que estaban en el Madison. El otro embajador musical que nos envió la Argentina, RAUL ABRAMZON con su tema "Una vieja canción de amor" despertó en el público joven una atracción especial. La linda CLAUDIA de Colombia recibió del público el respaldo que siempre recibió, su belleza con su preciosa voz, cautivó grandemente. Nuestros artistas procedentes de México, tan queridos en New York, también triunfaron plenamente en esa tarde maravillosa e inolvidable. La juvenil cantante VALENTINA LEYVA con su canción "A la edad de 14 años" le dió un tono picaresco al espectáculo, gustando grandemente. No se podía dejar atrás la simpática SONIA LOPEZ, que con sus ritmos tropicales arrancaron grandes aplausos. Hace que destacar que la SONORA SANTANERA tuvo un gran triunfo, ya que su presencia fue respaldada por grandes aplausos, que le hicieron regresar al escenario después de haber terminado su función.

MARCO ANTONIO MUNIZ, nuestro artista invitado en este show de CBS Internacional, como siempre acabó el triunfo de este gran espectáculo. Ya que su actuación fue genial. La revelación de este espectáculo lo fue la actuación de LUYDA ZAMORA, la guapa colombiana que con su porte distinguido supo arrancar en forma enloquecedora, los aplausos del público. Queremos dejar constancia de nuestro agradecimiento a las siguientes personas: Walter Yetnikoff, presidente de Columbia Records Group, Dick Asher, Coordinador de CBS Internacional, Vince Romeo, Relaciones de prensa CBS Internacional; Manuel Villareal, Presidente de la O.L.A. CBS; Armando de Llano Presidente de Colombia, México; Raúl Bejarano, Presidente de la División de Discos, México; Manuel Cervantes, Director de Mundo Musical; Antonio Ayrire, Director de Relaciones Artísticas; Evandro Ribeiro, Gerente General, CBS Brazil; Alberto Caldeiro, Gerente General, Argentina; Carlos Alberto Gutierrez, Gerente General, CBS de Colombia. Una especial mención de agradecimiento a nuestro Vice-Presidente, Dick Asher, Coordinador de CBS Internacional, el cual con un gran esfuerzo llevó a feliz término este evento, que ha sido considerado, como el mejor presentado en todos los tiempos de New York. Muchas gracias a todas aquellas personas que de una manera u otra colaboraron, de la più Cyntronic en este espectáculo llamado "IDOLOS DE AMERICA LATINA". Muchas gracias amigos...

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Tedd TROY

Antonio Marcos DLL-3294

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Manager Cites Need for Maple Acts To Break Into U.S. Market

TORONTO—The necessity, both financial and artistic, for Canadian acts to break into the U.S. market from this country is being realized for the first time by up-and-coming Canadian acts.

“My philosophy is to try and break the act into the U.S. first for the obvious reason that it’s a much bigger market,” states Sam Field, manager of Canadian Talent Library, which has signed Randy Bachman’s Legend Records label and distributed by RCA Records. Field has already set a 12,000 copy of the Trooper single in the U.S. and of those records, 10,000 were sold in the first three weeks. The single was well received in Canada and is currently at #3 on Billboard’s Adult Contemporary chart.

“Canadian Talent Library has already sold 12,000 copies of the Trooper single in the U.S. and of those records, 10,000 were sold in the first three weeks. The single was well received in Canada and is currently at #3 on Billboard’s Adult Contemporary chart.

According to Bruce Cockburn’s manager, John Kupps, the single has been selling well in Canada and is currently at #3 on Billboard’s Adult Contemporary chart. The single has been well received in Canada and is currently at #3 on Billboard’s Adult Contemporary chart. The single has been well received in Canada and is currently at #3 on Billboard’s Adult Contemporary chart.

Dudes Hit In Montreal

MONTREAL—The Dudes, a Canadian band signed to Decca Records in the U.S., have been drawing attention to Canada’s musical scene.

The Dudes’ debut album, which was produced by John Kupps, the manager of the band, has been well received in the U.S. and is currently at #3 on Billboard’s Adult Contemporary chart. The band has been touring extensively in the U.S. and has been well received by fans.

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PETER DONATO
NOT MUCH OF A DANCER

Peter Donato fans rejoice! Peter's fall collection of songs is now in the final stages of preparation. The sixteen song titles on the album were long ago pruned down to ten—ten perfect pieces—and this is the final cut. The album now is to decide on the order of the tracks.

Peter's first album for Capitol marked him as a songwriter of quality and insight, and rallied to him a small cult of influential admirers. The consensus was that “Peter Donato,” the album, was the most unjustly overlooked debut release of last year, but it was probably more misunder-

stood than overlooked. It was too hard to categorize for one thing—

rock, it wasn’t jazz, and it certainly wasn’t folk—Peter’s music was, and is, elements of all three. He rides the musical fence, and the melodies flow from a mood dictated by his lyrics and his fund of musical memories.

Enough of the past. There’s a second album on the way, and it promises to supply the missing parts of his admirers. It doesn’t even compare with the first—in terms of production and arrangement it is eight years ahead, and the mere sound of it is exciting and immediate before you really know it.

The album is called “Not Much Of A Dancer,” and Capitol has grasped an exclusive preview amid co-producer Michael Heydon’s inspired collection of household furnishings earlier this month. Peter Donato himself provides the insight.

NOT MUCH OF A DANCER

I can only dance on one leg and Fred, your requisite’s quite safe. I wrote this one after a party where, at the end of the evening, I heard you say...you’re not really much of a dancer,” and I thought to myself, “right-well, if you’re not much of a dancer” was supposed to be a cor-

doctrine of me. Another way of looking at it was that it was the last album, is that none of the tunes on the album are really dance tunes.

FANDANGOS AND TANGOS

Questions, all I ever get is ques-
tions—no answers in sight. So we’ll fandango and tango our way into the night.

This song is actually made up from parts of different song ideas. The word “fandango” has such a mix-up quality, so it was an ap-

propriate title for the surreal jumble of random thoughts that resulted from combining the different songs.

IT’S ALL RAZZAMATAZ

Champagne, free and fast, and we got a little weighty, they are thrown, then you’re back, my friend, in the same old razzamataz again.

A somewhat cynical view of what it’s like being involved in the music business. This could be called a ma-

ture second cousin to “This Old Room” on the first album—that song was about love and the music business, and this is the first album, and now “Razzamataz” contains some of my impressions from the inside. Our arranger, Chris Dedrick, really captured the essence of these lyrics in the busy, cascading horn choruses in the middle.

BLUE MELODY

Blue melody, just out of key. A song too sad to sing.

I think this is the strongest song on the album. We started off by recording some beautiful parts with sax, and with clarinet. Then Bob Mann added a great guitar part. But, in the end, the song stood strongest by itself, and we left off everything except voice and piano. For me, the song conjures up images of a French café with a haze of Gitane smoke and a singer buried in a cor-

ner of the room just singing his heart out. A song for Frank Sinatra.

ALL NIGHT LONG

Florida’s across the street, bathed in moonlight.

This was the last song I wrote be-

fore we started recording, and we included it as a last minute replace-

ment. It was written about some-

one who’s alone in a room at night longing for the sunshine—like Ratso in Midnight Cowboy—while all the different elements of the city’s nightlife can be heard going on around him. Again, Chris Ded-

rick’s arranging really makes it—he came up with the idea of a Salvation Army band. It fitted the song per-

fectly, and incorporated the use of horns—which was what we wanted in the first place.

DOWN IN THE DOWNTOWN

Impressions. It’s about Toronto, but it could be L.A.—it has an L.A.

feel. I was walking down Yonge Street one afternoon, and it was so very changed since I was last there.

This city used to be quite pretty, but progress has it switching gears.

EASY STREET

Poor man prays for a fortune, rich man tries to keep his intact.

Michael Heydon sings one part in this. It’s a kind of theatrical presenta-
tion—two different views of Easy Street. One is a poor man, which I sing with a very simple instrumen-
tation—just accordion and piano—and Michael sings the rich man’s part over a much fuller sound.

We’re really pleased with the way this turns out, shall we say, perfectly executed.

LOVE IS A FOOL STARN

The title came from a line of poetry I read recently, an unrequited love song which we tried to keep from getting too syrupy.

SHE, I, WE

Don’t give it a name, we don’t make it a game—we know what we feel.

But it or not, this was written in a dress shop while I was waiting for my wife. There was a society girl there trying on formal dresses, and she kept asking my opinion. Finally I said, “That’s you—really you,” and she bought it. Meanwhile, I was perusing down those lyrics. It’s about me and my wife, Mary—who sings background vocals on this song, by the way.

RESTLESS

Night falls, and just one time I’d like to see the moon come crashing down, like we saw in those old high school plays.

The oldest song on the album, this was written when I was coming to the end of recording the last album and things were very up in the air. I had written a piano part for this, which Chris took and worked into a string quartet arrangement with oboe and piano. The lyrics are really just me saying “hang in there.”

He may not be much of a dancer, but Peter Donato is a mighty fine songwriter; and this second album, to be released in November, will stand as a lasting testament to that fact. The songs have been brought to life by the imaginative co-produ-

ction of Peter. It was Frank Sinatra and engineer David Greene. The musi-

icians play as if they care—you can hear it—and the endless parade of happy surprises and changing textures make “Not Much Of A Dancer” a joy to hear and even more of a joy to listen to.

(lyrics used by permission © 1975 Peter Donato Music, BMI)

Discs & Dates

Work has begun on our new pressing plant, which is due to be in operation by the end of next year. On the 7th of this month Capitol’s President, Arnold Gosewich, donated a hard-hat and drove the bulldozer in a brief groundbreaking ceremony. "Morse Code's” single, "Cocktail," has been fetching dollars a four dollars a copy as an import in New York, but now GRC has picked it up and is generallyavailable.

Junio Award winner Suzanne Stevens has an English language single, "Make Me Your Baby," out currently. On release this month—her first in her native tongue since last September—"Moi, De La Lata Aux Pieds," is due out current. In France, "Over A Love," with Richam and Cop-

penny show both disco and rock and roll sales of the coin on "Funk"—their first album for Capitol. The rock 'n' roll Side Two leads off with their latest hit, "Good Time Saxy," while "Disco Queen," sets the pace for Side One.

The platinum presentation. From the left: Michael Tremblay (Capitol-Promo-

tion), Bill Rotari (Capitol-Region Manager), Marie-Michelle Des Rosiers, Mi-

chele Rivard, Real Desrosiers, Robert Leger (all of Beau Dommage), Pierre Huot (lyricist), Michel LaChance (Producer), Yves Savard (Manager) and Pierre Dubord (Capitol-A&R Manager).

BEAU DOMMAGE PLATIMIN PLATED

The date is September 15th, 1975, and it’s likely to remain a sweet lifetime memory for the members of Beau Dommage. While they were at Mon-

treal’s Tempo Studio receiving platinum awards for their first LP (see picture above), their sec-

ond album, "Ou Est Passée La Nocce?" was making history on the other side of town, shipping plati-

num quantities out of the Capitol warehouse.

Not many artists ship platinum in Canada. Elton John has; "Pink Floyd has; and Beau Dommage makes three. No wonder they’re calling La-

val the “Liverpool of Quebec.” This is a phenomenon of theatrical proportions, and the next most logical step is the export of this natural resource to the rest of the French-speaking world.

The export drive is underway. During the summer, Beau Dom-

mage made a flying visit to Europe to appear as special guests at the twelfth annual song festival at Spa in Belgium, and to do some promo-

tion on the release of their first single in France. This single, "La Comptante Du Piquot," is a hit for Pathe-Marconi EMI in France, and the group was the "revelation" of the Spa Festival according to France’s Time Magazine equiva-

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lent, L’Express.

Paul Godfrey is shown congratulat-

ing Alfredo "Junior" Rios of Bebo Jet as Capitol’s David Mazmanian presents the group with a Gold Record on Godfrey’s CITY TV "Bebo" show. Looking on at the background is Lisa Velasquez of Bebo Jet. The group drew record-breaking crowds during their three weeks of club dates in Toronto and Montreal, and the outstanding sales of their "Bebo Jet" album were largely due to discotheque exposu-

re.
Davis & Fries Accented Top Kudos At SESAC Awards Fete

NASHVILLE—Two of country music's newest components, Country Music Hall of Fame inductees Tommy Overstreet and Mary Lou Williams, were honored at the 1976 SESAC Awards Banquet, held at the Woodruff-Fontaine Country Club here Oct. 16. They also received a special award as "Classified Ad," another McCullar hit. Doris, winner of a special award, was an important member of the NBC-TV production staff.

The 16th annual SESAC Awards event was hosted by A. H. Prager, president, and Brad McCuen, the firm's director of country music, who welcomed the guests and spoke briefly on SESAC's expanding role in country music. Entertainment was provided by the Bangoras, a Nashville organization especially for the occasion. Decor for the New York Times City Theatre transformed the Country Club into an atmosphere of early southern plantation style. The evening featured more than 500 dignitaries, considered as the biennial and SESAC's 45th year. More than 500 dignitaries attended.

In the artist category, in addition to McCue, Tommy Overstreet was honored in "You're a Believer" both as a single and as "Best Country Song in An Album," and for six other hit lists. "I'm Sure I'll Love You Again," "If I Miss You Again Tonight," "That's Why My Woman Begins," tenor Russ T. Ritter, woman a standing ovation. Again this year, recognition of writer affiliates played a major role in the festivities. Gary Barons was named "Most Promising Country Music Writer of the Year" and Ted Harris, winner of SESAC's "Writer of the Year" award for 1976, was honored as well. The annual Ambassador of Country music award went to Dorothy Ritter, widow of the late Tex Ritter. The award was presented by the National Council of Country music as a musical art form. SESAC's for the promotion of Nashville operations Bob Bobbitt, SSEAC, presented the award to Mrs. Ritter, who received a standing ovation.

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**WHEN ANSWERING ADS**
Say You Saw It in Billboard
Ross, married to two children, is looking for a job. He has journalistic degrees from the Univ. of Minnesota and a first term. He's in prison for possession of marijuana, but should be out Jan. 14 or sooner if he can get a radio job. He's worked at KSTP and KGW in Portland, Ore., KBrew, French, Arabic and Spanish, as well as English. It's willing to work any size market, but the show must average 55, 55 State Prison, Stillwater, Minn. 55082.

Redwade writes: "About the time you read this, I'll be joining the staff of KFQM in Lincoln, Neb. I'll be doing Rock, Pop, Country, etc., and a new 100,000-watt FM station, having re- signed at WHMQ in Fond du Lac, Ohio. I'm looking forward to having my first contact through your Vox Jox. I'm probably a bit biased, but I must say that Larry Murphy, program director at KFQM, has successfully developed the most mature, professional voice I've ever heard in the progressive format. Furthermore, chief engineer and operations manager Steve Agnew, who is also involved in the progressive programming. The rest of the broadcast schedule is occupied with ethnic programming.

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BARBRA STREISAND—Lasy Afternoon, Columbia PC 3633
With the right material, Joanne Rivers is as unique as an interpreter of lyrics. There are several cuts on this LP which give her this distinction. "By The Way" and "Don't Tell Me That Country Feelin'" are recent cuts at any writing, the second is a little known Steve Wunder ballad. In both instances the right, right mood, right meaningfulness, and right style as presented. Barbara's story is about love ending. Producer Jeffrey Leon and flautist Nick DeNicola provided the proper balance between her voice and the background and harp on this cut (LP also features the "Father's Song" which is a fine example of a commercial acceptance). Two of the cuts have been a "Child on Litas" with lyrics by the Bergman's.

Description: Best of Play: "By The Way" and "I Am A Child" is "Shame, Make Me Do" (made with an intended disco beat line.

Powerhouse pop ballad hit LP is her best in several recent attempts.

ARCHIE SHEPP—There's A Trumpet in My Soul, Arista AL 1016
After a successful recording stand of Impulse, Shepp emerges with a new band of fine musicians and arrangers. Her music is more consistently swinging and soars with many on its own. What is "I'm Wrong," "HaveFaith," "Everybody Lies A Little" (lyrics by the poet), and as a buy public master the trumpeter has been particularly his fine work. Shepp is a man his laun unite and thrives on the freedom of the blues and the evidence looks come about when your will.

Best cuts: "If It's a Love Thing," "Someday," "Dream of love."

Best: "Baseball- Football" seems to be his early FM style.

Billboard's: With an album out on one of the best new labels here and one of the best in town.

New entries: Best of the week. There are no words.

Best cuts: "If It's A Love Thing," "Someday," "Dream of love."

John McCann's: Vocalist Miroslaw Kudrykowski is a fine talent that needs more exposure. She also sings with this band.

Dick Keller—Same as the above.

Teddy Tally on: Every time I see a B B W, "Say Who Says What."

Dealers: McCann's playing before rock audiences should help extend the sales of this out of the eclectic jazz area.

OSCAR PETERSON & JOE PASS—A Safe Sail, Pablo 3625-705.
Piano is one of the most delightful combinations on the same side. As far as the piano and guitar are concerned there are no other artists to compare in the solo context and when you put these two great together without rhythm section, you have a winner. This two record set has a new wide selection of tunes incorporating standards with some contemporary favorites and of course a wonderful Eligent music.

Best cuts: Hard to single out just a few—your pick.

Dealers: This dynamic duo is still touring, so be on the lookout for potential buyers.

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Dealers: McCann's playing before rock audiences should help extend the sales of this out of the eclectic jazz area.

OSCAR PETERSON & JOE PASS—A Safe Sail, Pablo 3625-705.
Piano is one of the most delightful combinations on the same side. As far as the piano and guitar are concerned there are no other artists to compare in the solo context and when you put these two great together without rhythm section, you have a winner. This two record set has a new wide selection of tunes incorporating standards with some contemporary favorites and of course a wonderful Eligent music.

Best cuts: Hard to single out just a few—your pick.

Dealers: This dynamic duo is still touring, so be on the lookout for potential buyers.
PORTRAIT OF THE ARTIST AS A YOUNG MAN.

STANLEY CLARKE "JOURNEY TO LOVE" ON NEMPEROR RECORDS AND TAPES.

Produced by Stanley Clarke and Ken Scott
Give the Gift of Music

NE 423
GLEN CAMPBELL—Country Boy (You Get Your Girl In A Bunch of Mint 1083) (EC-1063). Campbell's second album for Elektra is a credit to the country singer who, after years of itinerant show-business life, has started cropping up at the right places at the right times. He's got the right kind of songs, and the right kind of voice. Campbell's new images are sharp, precise. His delivery is able and polished, but never forced. The songs are mostly country, with a few pop-flavored numbers. Campbell is one of the few country singers who can really sing. His voice is clear, smooth, and sensitive. The album is well-produced and features some fine performances by other musicians. Overall, a very enjoyable album.

PIERRE GROOSE—ABC-Dunhill/One 429. Groose is a British singer-songwriter who was active in the late 1960s and early 1970s. His songs were often melodic and introspective, with a folk-influenced sound. This album, released in 1969, features Groose's strong vocals and thoughtful lyrics. The production is simple and natural, allowing the songs to shine through. The album is a good representation of Groose's musical style and is worth checking out for fans of folk-pop music.

STASIA JONES—Soul Of The Soul Seeker 2057. Stasia Jones is a soul singer from Philadelphia, Pennsylvania. Her debut album, released in 1971, is a mix of soul, R&B, and funk influences. The lyrics are thoughtful and the songs are catchy, with strong vocal performances. The album is a good introduction to Jones's musical style and is recommended for fans of soul and R&B music.

TOMMY MCCORT—Brother/Sister. Tommy McCort was a Canadian singer-songwriter known for his blend of folk, country, and rock music. His debut album, released in 1970, features McCort's strong vocals and thoughtful lyrics. The production is simple and natural, allowing the songs to shine through. The album is a good representation of McCort's musical style and is worth checking out for fans of folk and country music.

NINA ROSS—ABC-Don 3205. Nina Ross was a Canadian singer-songwriter and folk musician. Her debut album, released in 1969, features Ross's strong vocals and thoughtful lyrics. The production is simple and natural, allowing the songs to shine through. The album is a good representation of Ross's musical style and is worth checking out for fans of folk and country music.
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OTHER AREAS AVAILABLE, FOR INFORMATION CONTACT AUDIOFIDELITY ENTERPRISES, INC., N.Y.C.
Rock Shows Go Into Tahoe

Naseef sees the audience for rock in the Tahoe main showroom as well as the 4,000-audience shows. "I think it's our best center in Brooklyn's Bedford-Stuyvesant, getting it in on what is already the center's new skatin' racket, as some kids get in the swing.

Student Sales

During the summer Naseef booked two shows at the Stardust (Average White Band and El Do with Battist and Rodney) and one at the Flamingo with Leggins and Mes-

Far West NEC

area means even more today, there is much more to NEC, says Steele.

"In our workshops, we're going into developing professionalism among campus talent buyers.

The need for professionalism, even though a student talent buyer is only active a short time and under the higher pressures on campus, was cited over and over in a panel headed by five agents.

"We're not seeing anymore the black list," said one of the agents. "We're not doing it for the purpose to communicate the problems of talent on campus.

"The Rock Show is an easy way to get people to come together." - Steve Morris, chief of the company that bras fans Robin Gordon, president of the campus talent agency, in New York.

Keepnews Celebrates 3rd Anniversary

While Olve Davis was leaving on the record business at the Univ. of Nevada's Las Vegas campus, he met with officials of the Sahara Hotel which pioneered rock concerts on the Strip. Could the Sahara and Arista be planning a showcase for some of the label's artists?

when one of the spots for the "Show in the Park" has been sold and all the concerts are booked.

Student Conferences

In the last few weeks the Sahara's Spice Center takes place Nov. 3 with Al Green.

Rinka Rock – The L.T.G. Exchange, whose first RCA album, "Susie Heart- breaker," was released in October, has announced an appearance at a Rock Show in New York City.

The L.A. NARAS chapter's first fall picnic at Tapatia Park in Malibu Canyon Sunday (12) drew more than 200 members and friends. Among the gui-

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AD DEADLINE: November 7
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Few Pessimists In Texas

that this has been his biggest year ever, with Fender's two No. 1 country hits. In addition, Menus is producing several albums. In fact, he activated his own Crazy Injun and Starfruit labels and is signing artists such as Jerry Jeff Walker. After doing custom work in his studio.

Houston is also the site of a new, 17,000-seat auditorium which operates year-round. "But Houston has the lowest unemployment rate of any major city in the country with the figure only 3 percent. The city is young and vibrant, and we are located in the oil and petrochemical capital of the world. The city is young and vibrant, and concert business has not slacked off here over the past two years. Franagos does not go on tour, however, in his opinion. "We have added additional parking, and Madison Square Garden's Felt Forum to the Summertime. It is the best place to play," he says, "and the city is beautiful. Beside, Houston already has facilities with capacities in the 5,000 range." Allen Becker, president of Pace Management, the promoters who will book the Astrodome this year, is also bullish on Texas economy.

"It would be risky to sign a deal like this in any other city but Houston," Becker says. "But we have that strong petrochemical business here and there have been 67 major concerts in the past 12 months, most of which have done quite well. To back up his theory, he cited Stevie Wonder and the Rolling Stones as two artists who have done well in Houston in the past three months. They have ticket money to spend. Becker points out that he drew a sold-out audience to the Astrodome concert featuring the O'Jays and Temptations and did just as well with a gospel feature in the same arena.

In Dallas, the economic scene seems just as bright. Showco, the Dallas-based sound and lighting company, enjoyed its best year ever, with business projected up 30 percent from last year.

Jack Calmes, president and owner of the firm, says he is doing $150 to $200 million a year. "The big idea," he says, "is to keep Zepplin, McCartney, Who and Von will always be able to draw. But we've been very successful in getting the biggest names and middle-range artists are still pulling in crowds. Showco, despite the poor national economy, is adding a 12,000-square-foot building to its current facility, converting the retail and disco market with its patented Pyramid speaker systems, and is setting up a financial incentive to aid with tour information for clients. The concert business for us," Calmes says, "is not do or die at all. In fact, we are planning to move into different kinds of artist areas, not only as an easy listening and ballad area.

Dallasonic, a three-year-old Dallas firm concentrating on helping and publishing management business, all under the Kniefing headway.

One of the important backers is Roland Bond III, an investment banker who is setting up a new firm to help the oil business. "See this as a major growth industry," Bond says. "The trucks have been rolling in and out here, and I cite this with the early days of the oil business. It's an oil business, but we are not setting limits either."

Kniefing currently has two artists, for whom he forges and Michael Rabon (former member of Blood, and the Five Americans, record company, and production company its own product and help back artist tours.

Sundance, another Dallas studio, is making a commitment to video in excess of $1 million. "There is no- thing else," says John Paulson, "to get in the total commitment," says the firm's Tom Whitehead, "and economy or not, we feel we are making the right move at this time."

Two other studios, Brian's in Tyler and Autumn Sound in Dallas are busy expanding facilities and adding equipment.

"The way you get it is to get in new gear," says Robin Hood Brian. "We are adding new stereo machines, even the latest, adding new graphic equalizers, setting to remodel the control room and will probably be making a new studio. We are also looking at automated mixers and video tape-sync units. Poor economy or not, if you begin to slide on equipment, you're lost."

Autumn's Glen Pace built his 24-track studio in later 11 months and is now getting set to add an overdub room.

"The economy may not be the best," he says, "but if you start to cut back on equipment, then you start to lose your interest."

So, while parts of the country may still seem a bit unsettled as far as the music business and the economy are considered, Texans feel their state is just beginning to grow musically and, backed by a solid state econo- my, are ready to spend the money to enjoy that growth.
<table>
<thead>
<tr>
<th>TITLE-ARTIST</th>
<th>PRODUCER (Produced By)</th>
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**NEW**
It's the 4th quarter... and Motown's going for the big score with a power play straight up the charts.

**DAVID RUFFIN**
"Who I Am"  
M6-849S1 New from The Temptations' former lead singer, produced by Van "The Hustle" McCoy.

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"Anything Goes"  
KU-25S1 Everyone's #1 bass player returns with an album destined for immediate radio and disco airplay.

**MAHOGANY**
"Original Motion Picture Soundtrack featuring Diana Ross"  
M6-858S1 The hit album with the hit single from the hit film. Features "Theme From Mahogany (Do You Know Where You're Going To)," sung by Diana Ross.

**GROVER WASHINGTON, JR.**
"Feels So Good"  
KU-24S1 "Mr. Magic," 1975's most honored jazz musician, presents his most explosive album to date. Arranged by Bob James.

**THE COMMODORES**
"Movin' On"  
M6-848S1 An exciting batch of surefire disco and radio hits from one of the fastest-rising groups in America and the world.

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Contact your local Motown distributor for complete information on special "4th Quarter" dating and discount programs and merchandising aids:
The Mahogany Campaign

The campaign includes:

- An extensive nationwide teaser campaign incorporating the movie's storyline "Success is nothing without someone you love to share it with." Posters, flyers, trade and consumer print advertising and outdoor billboards.

- Full-scale album ads in key consumer and trade publications.

- Multi-rotating radio spots keyed to MOR, R&B, AOR and Top-40 formats.

- 4-Way Point-of-Purchase Displays which can be used as mobiles, wall, window, or counter units. Printed on four-color foil.

- Special dealer ad slicks keyed to the album and the film.

- Screenings of MAHOGANY for key press, radio and dealer personnel.

- Juke-box title strips for the album's hit single, "Theme From Mahogany (Do You Know Where You're Going To)"

- Postage meter imprints for all Motown and distributor related mailings.

- Fashion shows in key cities tied to the film's fashion theme.

- Radio station ticket give-aways in key cities playing the film.

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savy brown

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Albany, NY
WQMB FM Sunday 9:00 pm

Albany, LA
HRLY FM Tuesday 9:00 pm

Allentown, PA
WSAN FM Sunday 8:00 pm

Ashland, KY
WAAM FM Sunday 9:00 pm

Baltimore, MD
WXAV FM Saturday midnight

Beaumont, SC
WBFO FM Saturday 10:00 pm

Belfast, ME
WEIZ AM Wednesday 12 noon

Birmingham, AL
WERO FM Sunday 9:00 pm

Boston, MA
WBCH FM Saturday 9:00 pm

Buffalo, NY
WWRF FM Saturday 9:00 pm

Casper, WY
KWY FM Saturday 8:00 pm

Charleston, SC
WWAF FM Friday 10:00 pm

Charleston, W.Va.
WRDK FM Saturday 11:30 pm

Chicago, IL
WSDM FM Monday 9:00 pm

Cleveland, OH
WWMS FM Sunday 7:30 pm

Columbus, OH
KTTM FM Saturday 11:00 pm

Dayton, OH
WVUD FM

Del Rio, TX
KDFX FM Sunday 11:00 pm

Denver, CO
KBPI FM Sunday 11:00 pm

Donaldsville, LA
KSM FM Sunday 9:30 pm

Durham/Raleigh, NC
WDDBs FM Monday 9:00 pm

Elmira, NY
WXXY FM Sunday 11:00 pm

Eugene, OR
KJZL FM Monday 10:00 pm

Fargo, ND
KWFM FM Sunday 10:00 pm

Fayetteville, AK
KEKJ FM Sunday 11:00 pm

Flint, MI
WWCK FM Friday 9:00 pm

Florence, AL
WQLT FM Sunday 11:00 pm

Fort du Lac, WI
WFOM FM Saturday 9:00 pm

Fort Worth, TX
KDFW FM Saturday 9:00 pm

Fredonia, CA
KFGI FM Sunday 7:30 pm

Fort Campbell, KY
WAIB FM Sunday 11:00 pm

Gainesville, FL
WGUL FM

Galveston, TX
KUFO FM Saturday 10:00 pm

Glenwood Springs, CO
KULN AM Saturday 10:00 pm

Grand Rapids, MI
WLAV FM Sunday 12:00 pm

Greenboro, NC
WIRK FM Sunday 11:00 pm

Greenfield, WI
WRPG FM Saturday 9:00 pm

Greenfield, MO
WARM FM Thursday 10:00 pm

Hartford, CT
W济南 FM Tuesday 10:00 pm

Huntsville, AL
WKOD FM Sunday 10:00 pm

Indianapolis, IN
WKY FM Saturday 12:00 pm

Jackson, WY
**Jacksonville, NC

Johnson City, TN
**Johnsonstown, PA

Jonesboro, AR
**Jonesboro, AR

Knoxville, TN
**Lafayette, LA

Las Cruces, NM
**Lincoln, Neb.

Las Vegas, NV
**Lincoln, PA

Leavenworth, KS
**Lincoln, NE

Lexington, KY
LMP FM Sunday 11:00 pm

Lexington/Portland, ME
**Lincoln, NE

**Linville, PA

Lubbock, TX
**Linville, PA

Lubbock, TX
LBO FM Sunday 7:00 pm

Memphis, WI
**Lincoln, NE

Miami/Fort Lauderdale, FL
**Linville, PA

Milwaukee, WI
**Linville, PA

Minneapolis, MN
**Linville, PA

Morro Bay, CA
**Linville, PA

Muncie, IN
**Linville, PA

Muskegon, MI
WDSM FM Sunday 12:00 pm

**Linville, PA

Muncie, PA
**Linville, PA

Murfreesboro, FL
**Linville, PA

Muscatine, IA
**Linville, PA

New Haven, CT
New Orleans, LA
Norfolk/Virginia Beach, VA
Oklahoma City, OK
Omaha, NE
Orlando, FL
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Rockville, MD
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Salt Lake City, UT
San Antonio, TX
San Angelo, TX
San Diego, CA
San Rafael/San Francisco, CA
Santa Maria, CA
Seattle, WA
Springfield, MO
Stevensville, MT
Stevensville, MT
Sturgis, SD
Tampa/St. Petersburg, FL
Terre Haute, IN
Toledo, OH
Trenton, N.J.
Washington, DC
Wichita, KS
Wilkes Barre, PA

WYBC FM Saturday 9:00 pm

WWRD FM Monday 12:00 pm

WBMX FM Monday 11:00 pm

WKDF FM Sunday 8:00 pm

WKRPM FM Sunday 11:00 pm

WOLR FM Saturday 9:00 pm

WWJU FM Sunday 11:00 pm

WYSP FM Sunday 12:00 pm

WYUD FM Sunday 11:00 pm

WKCM FM Sunday 11:00 pm

WKAL FM Saturday 10:30 pm

DKCM FM Thursday 9:00 pm

KGLR FM Saturday 11:00 pm

WFN AM/FM Sunday 1:00 pm

KSFY FM Sunday 11:00 pm

KDFM FM Sunday 11:00 pm

KCSM FM Monday 12:00 pm

WYJ FM Saturday 9:00 pm

WKDR FM Monday 12:00 am

WKHP FM Sunday 11:00 am

KRM FM Sunday 10:00 pm

WEZ FM Sunday 11:00 pm

Warner Bros., CA

Warner Bros., CA

WSM FM Sunday 12:00 pm

WKPT FM Sunday 9:00 pm

WJRZ FM Monday 12:00 am

KDFM FM Sunday 9:00 pm

KRM FM Sunday 10:00 pm

WKDL FM Monday 11:00 pm

KXFM FM Sunday 11:00 pm

KSDN FM 18

KWIN FM Sunday 11:00 pm

KQFL FM Sunday 11:00 pm

KCLL FM Monday 9:00 pm

KGLY FM Sunday 11:00 am

KXFM FM Sunday 11:00 pm

KUNA FM Saturday 4:00 pm

KCMFM Sunday 8:00 pm

KDFM FM Sunday 11:00 pm

KQSB FM Tuesday 10:00 pm

KUFO FM Saturday 12:00 pm

KLVN AM Friday 12:00 pm

KSHOP FM Friday 12:00 am

KQSB FM Sunday 10:00 pm

KUDY FM Tuesday 12:00 pm

KRRR FM Friday 12:00 pm

KWDN FM Sunday 12:00 pm

KWHI FM Sunday 10:00 pm

KXFM FM Saturday 10:00 pm

KWDN FM Sunday 12:00 pm

KXFM FM Saturday 10:00 pm

KXI FM Thursday 9:00 pm

KWHD FM Saturday 10:00 pm

KBEH FM Saturday 10:00 pm

KCLA FM Sunday 10:00 pm

KSDN FM 18

KSBM FM Saturday 10:00 pm

KXFM FM Sunday 11:00 pm

KZWH FM Friday 12:00 pm

KSDN FM 18

**Times uncertain at press deadline—check local station for times

*Boston - WBNM - October 18
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<td>DAVE MASON-Split After All These Years (Columbia)</td>
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<td>CHUCK BERRY-Twist (King)</td>
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A new album
Slip Kid
However Much I Booze
Squeeze Box
Dreaming From The Waist
Imagine A Man
Success Story
They Are All In Love
Blue Red And Grey
How Many Friends
In A Hand Or A Face

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