Col Record Club Sets a U.K. Branch

By REX ANDERSON

LONDON—The Columbia Record Club, a division of CBS, will set up a U.K. branch, the Realm Record and Tape Club, by the end of this month.

The projected launching of the mail-order house, which has operated in the U.S. for 20 years, marks a further expansion overseas by the club, which has similar branches in Canada, Australia and France.

The club will sell to its members current available product from the catalogs of A&M, Bell, CBS, UA. (Continued on page 65)

Industry Toppers Predict Fair To Good Year Ahead

LOS ANGELES—The American recording industry believes it is indeed a recession-proof business. In a survey of company officials, all predict good to fair first quarters and all express modest to conservative feelings for business rising this year above their 1974 dollar figures.

From the vantage point of executive suite the industry looks solid for 1975, with unabashed optimism expressed from coast-to-coast.

But there are reservations. Some executives take the point of view they must wait until they learn what is actually happening at retail—now that Christmas is past—and dealers have to restock.

There is also speculation that the recession will effect the buying habits of minorities, especially in the black community where single sales are already down.

But record manufacturers are moving into 1975 confident they will register dollar gains despite the general economic slowdown.

This general optimism is tempered by indications that unit-sale growth is leveling off, which could portend greater share of market competition.

CBS has geared its budgetary plans to an increase in business. According to president Irwin Segelstein, early reports from the field show encouraging results with CES Optimism Notes $ Potential

By STEPHEN TRAIMAN

CHICAGO—The cautious optimism predicted prior to the Winter Consumer Electronics Show (WCES), which opened in a gloomy expectation of massive "dumpings" and generally poor business, was borne out as the third WCES wound up its four-day run Wednesday (8).

It is not to say that the predicted 20,000-25,000 registrants made (Continued on page 30)

The Artist Examined At UCLA's Business Of Music. See pp. 46-47

ABC Expects Major Growth In Int'l Area

By BOB KIRSCH

LOS ANGELES—ABC Records is mapping a plan of action for internal and international growth designed to match its external growth of the past two years. And the election of Jerold Rubinstein as chairman of the firm is seen as one of the first steps in this plan.

Rubinstein replaces Jay Lasker, president of ABC Records for the past four years. Prior to that, Lasker was president and part owner of Dunhill Records, which later became a part of ABC.

According to L. Martin Pompador, president of ABC Leisure Group I (under whose umbrella the label falls), "We have gone through a period of great external expansion, pri-

No Pay, No Play' French Labels Say To ORTF Net

Writers Suing Over Promo Charge Debts

By JOHN SIPPEL

LOS ANGELES—The long-time industry practices of debiting royalty accounts for promo records and withholding cash reserves for future returns when accounting royalties, will be challenged in a federal district court here.

A class action is being brought by songwriters-soledem Eliesa Taggar and Lawrence Wagner and their Terrible Tunes (BMI) publishing firm, alleging that standard provisions of the Copyright Act are breached by both practices.

Both practices have been considered essential by labels; music publishers consider them "a fresh slice of BREAD".

(Continued on page 18)

'The Beautiful Music of David Gates. You heard it first when he sang with BREAD. Now, you'll hear it on his second solo album for Elektra Records entitled "Never Let Me Go" (EKL-4378), after the single which is already receiving extensive airplay. The album featurest ten brand new songs written, performed, and produced by the songwriter/singer. Scheduled for January 21 release, the album might very well be called "a fresh slice of BREAD".

(Advertisement)
THANKS FOR A GREAT ’74
AND ALL THE BEST
TO EVERYONE IN ’75.

Richard & Karen Carpenter
**General News**

**5 Facing Piracy Charges in N.Y.**

By JIM MELANSON

NEWARK – The first criminal charges in New Jersey against persons violating post-1972 recordings have been filed in federal district court here last week by the U.S. Attorney's office.

The allegations, involving five persons in connection with the High Corperation's "Freedom For The Stallion" (RCA) and the Ohio Play-Along (RCA) records, have covered a broad spectrum of unauthorized tape duplication activities—the manufacturing, distribution and sale of product.

On the manufacturing side, brothers Ronald Nadler, 22 and 44 years old, respectively, and Martin Rabin, 43, are charged on two counts with the unlawful duplication of James Brown's "Payback" (Polydor) and Eddie Kendricks' "Boogie Down" (Motown).

In May, 1974, federal agents seized some 7,500 tapes said to have been manufactured by the trio. The criminal information does state, though, that the actual infringements in late 1973 and early 1974.

The second criminal action charges Joseph Lello, 4/6/Jo-

**British High Court Winds Beatles' Long Partnership**

LONDON–The Beatles partnership was formally dissolved in the High Court last week. Documents proving the break-up had been previously signed, and following this an application was made before a Master in the Chancery Court, at a

**Newsletter Goes Onto Phonogram's Sleeves**

CHICAGO—Phonogram has designed an inner sleeve for use in all non-classical albums, which features a consumer education feature, a new label, newsletter.

The newsletter, "Bayer's Bulletin," is under the direction of Phonogram's general sales manager, chief Mike Gormley, and it will be changed periodically to cover different industry-related subjects.

The first newsletter is a feature entitled "Tape Piracy ... Everyone's

(Continued on page 5)

**JERRY RUBINSTEIN:**

New ABC Records Chairman is an Astute Businessman Who's Not Unknown to Trade

By BOB KIRSCH

Los Angeles—Jerald Rubinstein, who brings a strong business background is an attorney and CPA into an industry not commonly known for such qualities.

"Jerry first came to my attention when he was introduced to me as the ABC Leisure Group I president. I, Martin Pompard, usually from opposite sides of the table. We got along well, and when I decided on a change at ABC, his name came up."

Rubinstein has the credentials, including a strong background in the areas of marketing, management and consulting divisi-

**LOW INVENTORIES A PROBLEM**

Bayley Sees Growth
In Recycled Tape

LOS ANGELES—The recycled tape industry in general may be accounting for much of the "real" growth in the overall field, and it is apparent that the otherwise gloomy economic year, and such growth is expected to be steady into 1980, according to GRT Music Tapes president Alan Bayley.

Bayley also emphasizes that GRT's Music Division is more than ever a part of the music business, and, in reality, tape is the music business.

"We feel the best consumer demand for recycled tape is the same as it was at this last year," Bayley says.

The problem manufacturer is a shrinking of the pipeline to the distributor, one-stop, retailer and so on. There is a lower inventory level at all stages of the line, in a trend now to fill off the inventory.

"Ships may have suffered some," Bayley notes. "But the industry was running through a similar kind of period in 1970. Today, I think we have a lot of the same. Call of businessmen around, and they are ordering in a pattern more consistent with the economy."

"In other words," he adds, "while shipments of recycled paper to manufacturers are getting paid and we are not being flooded with returns. Or you end up with a good one."

Recycled pipeline is down to a realistic size for the current state of things, we should see that the consumer demand.

Bayley also feels strongly that recycled tape is going to be much more of an "in" item than the "real growth" in the music industry.

"Realistically," he says, "the penetration or saturation level of phonographs in homes compared to tape playback equipment is much closer to 100 percent. The equipment people are likely to start buying now will be for tape, and that kind of purchase is there is never a need to start buying to add another branch in Southern cities, a market that has blossomed following the war's end."

The branch manager, currently being selected by the son of Bean, Fred A. vice president, and Tom Noonan, acting vice president of the company.

"We will continue to build the best distribution for both labels by strengthening our relationship with the distributors. We feel the knowledge we gain in Atlanta will greatly assist us in building a market for any other branch in the country."

Jeanette Abner, Music president of the company, and Bob Kirsch, who are running the company, will be coming up with the label's, and that non-compliant and comple-

Both labels were represented in Atlanta by the London branch previously.

**COUNTRY MUSIC A HIT IN RUSSIA**

MOSCOW—The recent tour of "Country Music USA," a package show sponsored and produced by Leedled by Teresa Earne Ford and Sandy Burnett, who drew huge crowds in the U.S.S.R., has received unusually wide exposure.

For the first time ever, an American show touring the country has been videotaped and presented over the national Central television network.

The latest developments are a result of a legal entanglement between the management of New York's Beacon Theatre, where the show has been playing the last six weeks, and the Stigwood Organization.

Peter Brown of the Stigwood Organization and Steve Metz of the Beacon Theatre were both in London last Saturday.

From the beginning, the production has been hampered by a series of delays, which have blurred the concept of the show. It is now showing on the road through the tour reached the last corner.

(Continued on page 5)

**Pepper ‘Sgt. Pepper’ With Legal Hassles; Tour Dead**

NEW YORK—Legal hassles have struck another blow to Robert Stigwood's production of the "Sgt. Pepper's Lonely Hearts Club Band On The Road," and it's in a holding pattern at present time.

Scheduled engagements in Boston, Philadelphia and Chicago have been postponed, and the show has been delayed until the anticipated record soundtrack album.

The latest developments are a result of a legal entanglement between the management of New York's Beacon Theatre, where the show has been playing the last six weeks, and the Stigwood Organization.

Peter Brown of the Stigwood Organization and Steve Metz of the Beacon Theatre were both in London last Saturday.

From the beginning, the production has been hampered by a series of delays, which have blurred the concept of the show. It is now showing on the road through the tour reached the last corner of the road.

Another problem occurred several days before the scheduled opening at the Beacon, when the show's star, Bruce Scott, broke his leg and had to be flown from New York last minute to New York to see the show.

Teddy Newton. This pushed back the New York opening several days.

For the last three weeks, the trials and tribulations behind "Sgt. Pep-

per" was the temporary shelving of the show. It seemed to be a joint venture between Colum-

bia and RCA (Billboard, Nov. 9). Columbia and RCA were two principal investors in the show and a deal was actually worked out between the two companies. The move was to be a joint venture between Columbia and RCA would have dis-

tribution rights to the album for the U.S. and RCA would distribute the album in the world.

These plans were shelved when the other legal hassles arose, according to an RCA spokesman.

**New Artists To Draw Push From RCA In Future**

NEW ORLEANS — The key to in-
creasing the company's momentum in 1975 will be breaking new artists and increased efforts on the part of RCA's already-established artists," explains Glenn Kay, head of RCA Records, told 250 sales and promotion staff at the Magic 75, confab held here Jan. 2-5.

Glancy, host of the conference, said that RCA is no longer "in the same arena," and pointed to the success of artists and/or labels such as Ethel M. Kirkwood, Teddy Joseph, James Levine, Eugene Foder, and Fleetwood and Pure Prairie League as examples.

He spoke of reviving the Red Seal and Red Seal Records label, placing renewed accent on jazz, making greater inroads in the rock-based market, going for disco in 1975, country, and steadily developing the RCA pop-contemporary artists roster.

(Continued on page 4)

**More Late News**

See Page 82
Detroit Hit By Economy, But No K.O.

DETROIT—The Motor City is suffering through its worst record- ing season since World War II. But no, nobody's anything but optimistic about the future. Ron, co-founder, is the partner in the in- teresting, important-money-mart busi- ness for many years, but nobody's anything but optimistic about the future.

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THE MILLION-DOLLAR CATALOG THAT CAN BE SOLD FOR UNDER $3.00!

You're looking at just a few of the hundreds of great albums by some of today's biggest stars. All priced so they can be sold at under $3.00 and still give you healthy profits. Merchandising support material available includes TV and radio spots, newspaper and magazine ads, in-store displays and record dumps—the works. See your CBS Records salesman for more information about the big profits for you in our million-dollar catalog—the most viable one available today. ON COLUMBIA AND EPIC RECORDS AND TAPES
King 'Nutshell' Soundtrack Due

LOS ANGELES—Carole King’s first show score in any medium will be aired on PBS-TV Feb. 19 at 8:30, a 30-minute children’s animated special, “Really Rosie: Starring The Nutshell Kids.” Ode Records will release a soundtrack album before the air date.

Lyrics are by Maurice Sendak, who created the Nutshell characters in a best-selling children’s book series. Ms. King will be heard singing all the songs on the television special as well as dubbing the speaking voice for the title character.

Earth Quake To UA

BERKELEY—Records by the Earth Quake combo here will be distributed in the United Kingdom and other English-speaking countries by UA as a result of a deal negotiated last week.

Domestically, Earthquake appears on the Berkeley label.

LP Problem? Call Lou Reizner
Multiple Billing, Royalty Splits His Specialties

By JOHN SIPPOL

LOS ANGELES—Multiple artist billing and the resultant royalty split was almost insurmountable problem for manager and producer Lou Reizer when he produced the Ode super-compact rock opera.

Proof of the top star mix is going gold in 14 different countries.

I was intrigued by the Who’s album of ‘Tommy’ when it was released last year. I wanted to do it on a rock opera. I found the material was written either by the Who themselves or by the man who was in love with me in the original version. I wanted to capture the true operative form,” Reizner says.

Harvard Prof a NARM Speaker

NEW YORK—Theodore Levin, professor of business administration at the Harvard University Graduate School of Business, will be the featured speaker at a breakfast meeting of the NARM Convention, March 5.

Levin will speak on “The Leisure Times Business, 1975.” After his address, Rod Field, founder of WEA. Distributing will tie-in with the more general subject matter to the specifics of the record industry in a presentation and panel. “But Music Is Our Business: How To Broaden Its Base.

Phonograms Letter

Cont’d from page 3

Problem.” The information is of general knowledge to those in the industry and will be a helpful slant by Bruce Meyer, United Press International feature columnist. The first two segments will cover copyright and privacy and tell several ways to identify a bootleg tape. There are also photos of authorized and pirated tapes, no consumers can see the visual difference.

Phonogram president Irwin Steinberg says future newsletters will explain not only the industry’s problems, but will contain other educational subject matter for the consumer.

He credits New York attorney Marty Machat for finally getting six major labels and eight artists to accept the approved contract. The original plans for artists were received as follows: Rod Stewart (Mercury); Steve Winwood (Island/Reprise/RCA); Richard Harris (Capitol); Richard Haven (MGM); Graham Bell (Columbia); the Who (Capitol) and Mogul (Polydor/Atlantic).

The affiliated artists all agreed to a 5 percent royalty with that royalty percentage based upon the time they worked in the performance of the LP. For instance, if an artist is heard for a total five minutes, that figure is prorated over the total performing time of all in the album. Reizner got 100 percent fat. That was from Joe Cocke.

Reizner first went to members of the Who, like lead singer Roger Daltrey and Peter Townshend who encouraged his idea of a large (100-piece) orchestra integrated with the singer-horn section.

Harold Lawrence, then manager of the London Symphony, aided Reizner in obtaining the classical musicians under David Meadham to do the instrumental tracks. Lawrence was a member of the Mercury in the sixties. Reizner used no rhythm section. He had the work orchestrated so that sections within the orchestra became the rhythm section.

In addition, Reizner used the English Chamber Orchestra of 100 voices. The sessions for the tracks alone occupied more than 70 hours at Olympic Studios, London, with Keith Grant acting as chief engineer. Reizner estimates the tracks cost between $20,000 and $100,000.

The principals were “a dream” to work with. They seemed to enjoy the Reizner in obtaining the classical musicians under David Meadham to do the instrumental tracks. Reizner was a member of the Mercury in the sixties. Reizner used no rhythm section. He had the work orchestrated so that sections within the orchestra became the rhythm section.

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You don’t know them until you’ve heard them.

DAVID BEDFORD
STAR’S END

Robert Wyatt
ROCK BOTTOM

GONG
YOU

"...this is the first notably successful fusion of modern and conventional instrumentation...it’s an impressive work constantly interesting and surprising...and (Mike) Oldfield’s very presence on the album, should bring it to the wide audience it deserves." New Musical Express VR 13-114

"Not only is "Rock Bottom" the album you’ve been hoping Robert Wyatt would make for years, it is one hundred percent better than you dared hope it would be. Welcome to critical overkill—bear with me—but for once I think it is justified." Sounds VR 13-112

"When it comes to rock orientated improvisation there are very few outside of ye olde San Francisco school that can hold a candle to Gong in full flight. All told, easily their finest album to date and highly recommended." Melody Maker VR 13-113

OnVirgin Records and Tapes
Distributed by Atlantic Records
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PAUL McCARTNEY AND WINGS HAVE A TWO-SIDED SMASH HIT!

SALLY G (1875)
is the hit single on the other side of the hit single

JUNIOR'S FARM
is the hit single on the other side of the hit single
**Billboard Singles Radio Action**

**Top Add Ons and Prime Movers are Determined by Radio Stations. Breakouts are Determined by Billboard's Chart Dept.**

Based on station playlists through Thursday (1/7/95)

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**Southeast Region**

**Top Add Ons:**

- John Denver - Sweet Smellin' Mary (MCA) 7-15
- Donny & Marie Osmond - Meeting Side Of The Mountain (WBMG) 7-15
- GLORIA GAYNOR - Never Can Say Goodbye (Atlantic) 7-28
- Mayer-Laste

**Prime Movers:**

- John Denver - Sweet Smellin' Mary (MCA) 27-18
- Donny & Marie Osmond - Meeting Side Of The Mountain (WBMG) 27-20
- GLORIA GAYNOR - Never Can Say Goodbye (Atlantic) 27-18
- Mayer-Laste

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**Mid-Atlantic Region**

**Top Add Ons:**

- Ohio Players - Fire (Mercury) 20-1
- BRUCE SPRINGSTEEN - The River (Columbia) 20-2
- BOBBY McFERRIN - Don't Worry Be Happy (A&M) 20-20
- Mayer-Laste

**Prime Movers:**

- Ohio Players - Fire (Mercury) 20-1
- BRUCE SPRINGSTEEN - The River (Columbia) 20-2
- BOBBY McFERRIN - Don't Worry Be Happy (A&M) 20-20
- Mayer-Laste

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**Northeast Region**

**Top Add Ons:**

- Ohio Players - Fire (Mercury) 29-3
- BRUCE SPRINGSTEEN - The River (Columbia) 29-19
- BOBBY McFERRIN - Don't Worry Be Happy (A&M) 29-22
- Mayer-Laste

**Prime Movers:**

- Ohio Players - Fire (Mercury) 29-3
- BRUCE SPRINGSTEEN - The River (Columbia) 29-19
- BOBBY McFERRIN - Don't Worry Be Happy (A&M) 29-22
- Mayer-Laste

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**About Billboard:**

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Richard Perry is one of the main men in the music business today. Not only is he the brilliant independent producer for Ringo Starr, Curly Simon, Barbra Streisand, Harry Nilsson and Ella Fitzgerald, he's also a twice-named producer of the year with 10 gold albums and 6 gold singles to his name. In other words, when Richard Perry talks about CD-4, he knows what he's talking about.

"I think I can safely say I've been involved with virtually every kind of music that's being produced today. The more we get into four-channel recording, four-channel mixing, and creating special effects, the more we want the most faithful reproduction of our efforts. I'm confident when I say that CD-4 is the truest reproduction there is.

"I'm concerned with the total musical environment I create. I want my music to be as exciting visually as it is musically. The only way to achieve this potential today is to do the disc in CD-4.

"One of the highest moments I've ever experienced in a studio was the first time I heard my work back in four-channel. What I heard really made me believe that CD-4 is the only way to go."

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1974 was a magic year for RCA. It was the year when everything clicked. The year we learned all the secrets of what it takes to be a number one record company.

Now, in 1975, we are going to work that magic over and over. Because in 1975, RCA has the product and the people again.

RCA Records and Tapes
Financial Storm Clouds Hover For Tape Equip. Manufacturers

LOS ANGELES—Financial storm clouds are on the horizon for tape equipment manufacturers, and many mass retail chains. Most economists forecast a weak economy well into 1975, and many tape producers and retailers are already feeling slumping sales and narrower profits.

For example: Matsushita Electric Industrial Co., Tokyo, reported earnings of its parent company declined 25 percent despite a 3 percent sales increase for the six months ended Nov. 20.

Matsushita, which sells products under the National, Panasonic and Quasar brands, expects lower earning May 20.

Higher labor and material costs and a variety of other inflationary factors in the Japanese economy worked to cut Sony's earnings more than 18 percent in the six months ended Oct. 31.

While many manufacturers attributed profit declines to "unsatisfactory economic conditions," the same tale was evident at retail.

Retail sales fell in November for the third consecutive months, the U.S. Commerce Department reported. The nation's retail sales posted sales of a seasonally adjusted $45.24 billion in November, down 13 percent from October.

Standard & Poor's supports Wall Street by stating that corporate earnings will drop 15 percent this year,

but inflation should ease to about 6 percent by the end of 1975.

Like Sony and Matsushita, other consumers electronics high-selling but lower earnings were Lafayette Radio and RCA. At RCA, earnings declined by 40 percent in the third quarter despite a sales gain of 12 percent.

Major retail chains are also feeling the pinch. For example: W.T. Grant Co. will close 92 stores this year after losing $22.6 million during the fiscal year ending Feb. 2. In fiscal 1974 the company lost $90 million on volume of $2,157 million. Intense, which displays more than 100 discount stores in the past year, is operating under Chapter 11 of the federal Bankruptcy Act.

Sears, Roebuck & Co. may layoff about 7,000 workers.

Sears has cut its retail chain, received a $4 million bank loan to meet its needs over the next nine months.

Daylin says it plans to reduce auto discounting losses by closing 20 of its remaining 66 discount department stores. Cash generated by the closings will be used to reduce bank debt and will be directed to profitable operations.

Tandy recently disposed of several operations, including Allied Radio Stores, to Schak Enterprises, Mitchell's and Leonard's.

Wal-Mart Stores disposed its Ben Franklin stores, and the McCrory Corp. has shuttered two of its unprofitable S. Klein Department Stores subsidiary.

There are, however, positive positions both at retail and at the manufacturing level.

Robert Deraw, S.S. Kresge board chairman, has anticipated a down-turn at retail, but adds, "We would expect that in environment that is a greater tendency to trade down and a greater value-consciousness on the part of the shopping public—both factors proving Kresge (K-Mart) with a competitive advantage."

Tandy, parent company of Radio Shack, says earnings fiscal 1975 will be up 20 to 30 percent as better from the $20.4 million, or $1.92 a share, in the year ended June 30, according to John Wilson, president and chief operating officer.

When sales of Radio Shack expects to open 150 stores in the international market in the current fiscal year. The chain already has 102 stores overseas in addition to its 1,785 outlets in the U.S.

Aneurysm Kills Paul Dixon, 56

CINCINNATI—Paul Dixon, 56, a legend in local radio and television circles for 30 years, died Dec. 28 at Christ Hospital of a ruptured aneurysm, the main artery leading to the brain. He had entered the hospital 10 days earlier after suffering an attack of severe headaches.

Dixon, until the time of his death, hosted "The Paul Dixon Show," which was syndicated to 260 Corp. in 1973. A half-hour version was carried by 12 cities in the country, while the full 90-minute version was handled by W.L.T. here and Avo productions in Dayton and Columbus, Ohio, and Indianapolis. It was one of the most highly-rated TV shows ever to originate here.

Dixon is survived by his widow Marge, a daughter Pam, and two granddaughters.
Internal. Int'l Expansion ABC's Goal With New Boss

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WORLD PREMIERE ENGAGEMENTS

EASTER 1975

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BARRY MANILOW has opened the new year with a major best selling album BARRY MANILOW II. His brilliant album contains the #1 sensational hit "MANDY". Both the single and the album are destined to be gold in short order.

The MARLO THOMAS and friends album "FREE TO BE... YOU AND ME" is continuing to provide ARISTA RECORDS with another absolute winner. A new campaign around the brilliantly acclaimed television special aired yesterday has brought tremendous new life into this perennial best seller. The charts show it's stronger than ever.

The vibrant views of MELANIE have come alive on the charts with her stunning new album "AS I SEE IT NOW". Her visions in sound and song have never been sharper or more sensitive. By popular demand "YOU'RE NOT A BAD GHOST" is being rushed released as her first single from the album.

TONY ORLANDO & DAWN are exploding with an entire catalog of hit albums. Five albums are zooming up the charts: their current album "PRIME TIME", which features their smash hit "Look In My Eyes Pretty Woman", their NEW RAGTIME FOLLIES album which has just turned gold, TUNEWEAVERING—the "TIE A YELLOW RIBBON" album that will be gold in just a few weeks, TONY ORLANDO & DAWN II and KNOCK THREE TIMES & CANDIDA—two beautiful repackages of early great songs.

TOP CHART POSITIONS

JANUARY '75

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And just watch the momentum behind this month's release of the GIL SCOTT-HERON and MELISSA MANCHESTER albums. They're gonna knock your socks off!
**General News**

**Internal, Intl Expansion ABC's Goal With New Boss**

*Continued from page 15*

Blue Thumb, Tara and Crested Butte, Dot, with its exceptional country roster (Roy Clark, Donna Fargo, Don Williams, Ray Griff, Tommy Overstreet and others) was considered the plummest of the deals. The label is now ABC/Dot, while Blue Thumb, with the Crusaders and Pointer Sisters as top stars, is now ABC/Blue Thumb. ABC also acquired Word Records and its subsidiary Myth (whose Ray Price currently has a top 10 country hit), thus giving them a strong base in the white sacred music field, as well as other areas of religious communication.

In addition, the label acquired distribution rights for Passport, Sire and Ray Davies' Kokos Records.

Most of the acquisitions came after the label moved under the wing of the ABC Leisure Group, but Lasker has been considered one of the prime motivating forces. Long felt to be one of the industry's most successful and astute "record men," he was renowned at ABC for knowing all product and artists personally, taking a personal interest in everything that went on in the company and having excellent ears when it came to hearing potential hits. He also signed many artists (Three Dog Night, Joe Walsh, Steely Dan) who have become superstars.

Speculation in the industry is that Lasker will become involved with another label soon, possibly his own. Stark is expected to work with him.

In other moves of the company more directly involving the Leisure Group, plans were recently announced for market penetration in fronts including retailing, rackjobbing, international transactions and product acquisition.

More Wide World of Music retail outlets are expected to open. ABC is now taking over marketing and promotional activities in Canada from RCA and a strong look at international product and publishing licensing agreements with EMI and UA Music.

Pompadour recently projected an increase of some 300 percent in ABC product sales this year in the U.K. through Anchor. In this light, the hiring of Rubinstein, with his vast international experience, takes on more significance. Anchor will also be helped, Pompadour feels in acquiring British rock talent. In other expansion, ABC recently opened a $2 million studio next to its main offices in Los Angeles.

As for the future exact direction of the firm is not yet known but current executives are expected to remain. Rubinstein says that "It is not time yet for me to set down any specific plans."

(Continued on page 65)

**Writers Suing**

*Continued from page 1*

lishers, songwriters and recording artists have long verbally attacked both concepts. Defendants in the complaint are ABC and Dunhill Records, who are charged with both practices in administering royalties on five songs, "Doin' the Dress Rehearsal," "Field Day," "Last Call For Alcohol," "Just Doin' Our Job" and "Candy-Striped Lion's Tail," all of which were recorded on the defendant labels between Dec. 31, 1971 and Dec. 1, 1974.

The suit alleges that the defendant labels gave no charge records with every 100 purchased, failing to pay royalties on the free goods and thus allegedly violating provision USC Section 28 (c) of the Copyright Act.

The suit claims that others in the class have been wronged but are afraid to take action because of economic reprints which the labels might take. It is further charged that the labels employed erroneous sales figures, royalty rates and "deceived royalty accounts for promo records never credited in the first place."

The action seeks $6 million for all class members excluding the plaintiffs; $9 million for publishers who have been debited for promo goods; $10 million for publishers whose royalties have been put into cash reserves and $6,300 for the plaintiffs. They also seek to prove treble damages of $75,019,500 for copyright violations.

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- What did Melba toast turn Sir Thomas Beecham from wrath to mirth?
- Who drank Lloyd Dunn's half gallon of Scotch in Calcutta?
- Why did Lloyd Dunn wander around Yokahama with his head split open?
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- Why didn't Lloyd Dunn wander around Yokahama with his head split open?
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- How is it possible to write a book today using only one (seven-letter) dirty word?
- Who did Melba toast turn Sir Thomas Beecham from wrath to mirth?
- Why did the Sampan girl throw back the $100 tip in Hong Kong?

**Lloyd Dunn**

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Billboard photos by Bennie Tiegel
Composer/arranger Oliver Nelson is at work on a big band jazz-Latin LP for Flying Dutchman in Los Angeles. Top photo at TTD Studios shows producer Bobbie Nies (left), Nelson and engineer Eddie Bracknell. Among the top sidemen playing on the date are Willie Bobo (left) and Jerome Richardson (right). Oliver lends direction in center shot.

French Protest
Continued from page 1

If the right to use records is withdrawn from the French radio stations, the decision will also affect Radio Luxembourg, Europe No. 1 and Radio Monte Carlo. These stations have never made any payment to the record industry for the use of records.

It is the view of the French record industry that while it is certain gains considerable benefits from having its product played on the air, at the same time the radio stations could not survive without records.

Says CBS chief Jacques Soubirou: "If the record industry produces 10,000 titles annually, the most that

(Continued on page 63)

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Talent

WB TOUR:

Part of 120 Including Six Rock Acts Leave For Europe Trek
By NAT FREEDLAND

Los Angeles—For a concert tour that they expect to lose $100,000, the label is really going all out for the Warner Bros. Music Show. The showcase tour, designed to break six WB acts in Europe, includes a traveling party of 120, most of whom are flying the Atlantic Sun (12) in a chartered 707 jet: 25,000 pounds of sound equipment being transferred between nine cities in two semi-trailer trucks; 35 shuttle buses, 12,000 pounds of personal luggage and two miles of cable.

Since the American policy is one of the day of the Superbowl game, Warner will even air-freight a videotape of the pro football championship, for replay on the video unit to be set up in the 24-hour hospitality suite at hotels in each of the tour's nine cities.

As previously reported in billboard, the Warner Bros. Music Show will transport to England, France, Germany, Holland and Belgium the following groups: Dadoh Brothers, Little Feat, Tower of Power, Graham Central Station, Montrose and newcomers Bonzaro.

The basic show format is two performances in each city, with three acts on each bill. Most of the halls being played hold about 3,000.

Many of the European merchandising saturation campaigns, Warner has assembled a sampler album with two songs from each of the six acts on the tour.

What's Up Doc?: Some of the 25,000 pounds of sound equipment to Europe on the Warner Bros. Music Show tour gets ready for packing into two big semi-trailer trucks emblazoned with a cartoon of Bugs Bunny wielding a gun.
LOS ANGELES—The demand for American talent in the Far East and Australia will accelerate in the coming months and provide all-time high fees for acts willing to undergo the arduous travels of touring far from home.

That's the educated prediction of Henry Miller, personal manager and booking consultant, who for 30 years has specialized in sending acts outside the U.S. on highly lucrative contracts.

"The world shrinks every year," says Miller, who is now president of General Artists Corp., having been with the firm for 22 years when he was working for Creative Management Associates (CMA) here.

"A chart-topping record in the U.S. almost immediately becomes a chart-topper in a score of other countries," Miller says. "And that sets up a massive domino movement among youth in foreign lands. They will pay even more than American kids to see their record heroes in person.

Miller serves as personal manager of the venerable Mills Brothers, Herbert, Harry, and Donald, who work 40-45 weeks annually for a minimum fee of $17,500 a week. He also guides the careers of the Ventures, who will play about 100 dates in Japan in 1972; Tom Mack, independent disc producer, and promising singer Marva Eaton, already clicking in France and England and soon to undergo a build-up in the U.S.

But it is in head of the reorganized General Artists Corp. that theapper Miller, in his youth a guitarist and singer in Kansas, dominates the tricky business of supplying talent overseas.

He represents, as a consultant who lines up tours and is paid a generous retaining fee, Jiro Uchino's Kyodo Tokyo, Seiji Frands' Udo Artists and music publisher Tats Nagashina, the three most active firms in Japan in importing U.S. talent.

Miller also works closely with Amado and Jorge Ametita in Manila, with Capital artists in Hong Kong and with 28-year-old Paul

New L.A. Rock Club Opens

With Dr. Hook's Medicine

LOS ANGELES—The city's first new rock club in at least a year, 300 capacity Little Wings in North Hollywood at the intersection of Vanowen St. and Lankershim Blvd., opens Friday (17) with Dr. Hook & the Medicine Show.

Little Wings is owned by Lou and Rick Franzini, a youthful brother team who previously operated nightclub on Long Island. At first the club will operate Friday-Saturday-Sunday for two shows nightly with an average admission of $3.50. Within a few months the Franzinis hope to increase capacity to 400 and stay open six nights weekly.

Wolf & Rissmiller

Continued from page 29

superstars. We started with both Elton John and Jethro Tull at the 3,000-seat Santa Monica Civic Auditorium." Wolf & Rissmiller predict continued 1975 success. They promote concerts in metropolitan Los Angeles, San Diego, Phoenix, Las Vegas, Las Cruces, Denver, Phoenix, Tucson and Albuquerque.

Talent

Far East a Booming Mart For U.S. Acts

By DAVE DEXTER JR.

misadventures in Honolulu has long worked closely with Miller in bringing acts from sidestage to Oahu.

"Ticket prices have risen recently and will almost certainly continue to rise," Miller says. "Still, the demand rises too. Right now I'm working on tours to Australia and New Zealand for Joe Cocker, War, Rick Wakeman, Roxy Music, Bad Company and Yes and we think we'll wrap up a Neil Diamond itinerary within the next two weeks.

"The first time I went to Japan was on a concert tour I set up for the late Nat Cole in 1955," Miller recalls. "It was then a daring move. Today it's almost routine except for visas and paper work.

Miller leans on his secretary, Fudji Nakamura, for help in obtaining visas for acts and complex transportation logistics.

Miller began his booking career at the University of Kansas in 1936, worked in Kansas City with the Tom Drake Agency until 1941, then migrated to California.

"For a time I'd considered as a cocktail lounge agent for Tom Rockwell's General Artists and as a purchasing agent in a chain store," he says. "But with the war's end I turned to booking full time.

"But never did I envision the worldwide scope my job would cover. Music is bigger than ever. So long as records are cut it's going to grow even more."

Talent In Action

The club claims top-quality sound and lighting, with large dressing rooms, full security and ample parking capacity. The design motif is old Spanish with Mexican menu and general liquor licensing. The building was previously the Lazy X country music club.
**continued from page 21**

If all of this wasn’t enough, Jackson also brought back to the scene with his very passionate version of Motown’s “Just Around Midnight” performed in the bass. He has taken this instrument and made it another orchestral extension into jazz and as the song came to an end, the crowd rose to its feet and cheered.

JIM FISHEL

**The Sherwood Oaks**

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**San Carlos’ Circle Star a Unique House**

**By JACk MDonOugh**

SAN FRANCISCO—The Circle Star Theater in suburban San Carlos started operations in 1970 and has completed its fourth and most successful season with a New Year’s bill that featured the Temptations along with Gospel Star Central Station. Circle Star, according to its usual procedure, will take off the January-March quarter. Marquee Enterprises, however, operations of the Circle Star chain, have decided to

After a successful experiment booking and producing six shows at the theater last summer, they will open there again Thursday (16) with Sly and the Family Stone, launching seven weeks of Marquee activity there. They will do another seven weeks at the Magic in the summer. Shows already booked include Ray Charles and Gladys Knight.

Since opening on March 16, 1971 with Sammy Davis Jr., the Circle Star has become the popular lounge-type concert ball in the greater San Francisco area. One factor in its success is the broad range of entertainment offered: as general manager Jim Waters puts it, “Everything from Frank Zappa to Ted Leifield.”

“We try to vary it,” says Waters, “because we know the people don’t come back week after week. If we have regular customers who come every three to four weeks we’re happy.”

The season just concluded hosted the major Bay Area appearances of such superstars as Johnny Cash, Tina Turner, Air, Green, Richard Pryor, Wayne Newton, B.B. King and Bill Cosby.

Another factor in the success of the Circle Star is the ideal location equivalent from San Francisco and Oakland to the north and San Jose to the south—the largest population concentrations in Northern California. Waters notes that people often will come from as far away as Sacramento and Monterey to see shows. Circle Star engagements, usually will run for a Friday-Sunday week. Extremely popular acts will back out before the Tuesday—Wednesday of the week as opening night. Al Green, for instance, did 10 shows here recently in two nights, selling out every show because the Circle Star seats 3,700, this meant that Green could play to 37,000 people in a comfortable setting and come away with a handsome gross.

As Waters says in referring to the space crunch most club operators are now feeling: “We don’t have that problem of space. We can pay the$100 a week to entertainers ask for and still charge only $7.50 for the best seat on a weekend. A person can see a show here for as little as $3.50 during the week.”

Marquee spent $150,000 when it took over the Circle Star for sound and lighting equipment and for its most famous feature, the revolving stage. The Circle Star originally served as a theater-in-the-round for musical comedy, but to afford all seats a view of a nightly musical performing act the stage was converted. It can rotate as fast as one turn per minute but for most performances the stage is still a stage revolution every 7-10 minutes.

Many of the entertainers,” says Waters, “feel this is the best equipped theater they’ve ever worked in. Some of them are apprehensive when they haven’t worked revolving before, but all end up liking it. For some performers like Bill Cosby, the stage is the only side of the stage anyway, we don’t revolve it.”

Marquee Enterprises is operated by Bob Watters, original chairman Gerald Kaufman. Booking is done by Mel Green from the firm’s Los Angeles headquarters.

Marquee Enterprises also runs the Mill Run Theater in Chicago, its only suburban operation similar to the Circle Star; the Front Row Theater in Cleveland; the Na- tional in suburban Detroit and the aforementioned shows at Radio City Music Hall.

**Newen The Charts**

**Mayo Forms Nitty Org At Lenox**

LENOX, Mass.—The New England Salon Circuit is a regional block-booking organization being formed by Phillip Mayo of the Riot Alley Memorial at Music Inn here. Membership extends to upper New York State and New Jersey but is limited to clubs with a large seating capacity.

First meeting will take place next Monday (20) at the Rusty Nail in Sunderland, Mass. Other clubs scheduled to be present at the session are the Shibebo, Wilminnic, Conn.; Fat City, Wilmington, Vt.; and Woodstock Inn of Washington, Washington, Mass.

At as the November meeting of nitty operators in Denver, covered exclusively by Billboard, prime topics of concern are obtaining suitable artist dates despite the fall-off of concert touring acts and holding down the effects of inflation.

By JIM FISHEL

**“THE WIZ!”**

Magician Theater, New York

The Wiz—works not in the magical or even mouthing sense, but in a stylish, spoof- spruced and extremely professional way. Based on “The Wonderful Wizard Of Oz,” that capturing classic which became a phenomenon as a film (Although a successful stage version was mounted since the book by Frank Baum), this black version meets the challenge with cause, style and innovation.

However, it be said quickly that the show (book by William F. Brown) is a bit too long and that most of the songs are a disappointment. Certainly the latter is true when compared with the ambitions and totally inventive production as a whole.

Unfortunately, the songs provide nothing new. This does not mean that the tunes (music and lyrics by Charlie Smalls) are all that bad, it’s just that we look for something different to comment on as to complement the splendid mounting.

For the reason 22th Century, which has the slot’s union, may find the LP a hard sell. Nevertheless, a few of the tunes, such as “If You’ll Be My True, My Only One,” and “Bil- lieve, my Soul” have single potential. Actu- ally this is the kind of show which might be seen to be fully being to its visual effects, its very original choreography, its sumptuous cost- umes, the novel staging and the rest are of su- perior quality.

Certainly, with the skilful direction of Geoffrey Holder, who doubles in brass as con- tisseur, an astounding cast headed by young Stephanie Mills as Dorothy, “The Wiz” becomes an evening to enjoy.

Miss Mills, who records for ABC/Dick, ex- hibits a sound which is no less robust and her dancing and acting are always profes- sional. The role does not contain much person- ality, unlike the juvenile role, cleaves and is afforded to Judy Garland.

Hinton Battle’s Scarecrow is a feat all by it- self, as he shows a reminiscence and toughness that fairly jumps with its own honesty. Tiger Haynes (as Open Door, Richards) fame” is the Tin Man with weld and feel thus as the Lion is not only cowardly but also offers some funny moments.

The Wiz, played by Andre De Shields, Evil- gene, performed by Mabel King as a combination of Belle Davis, Sophie Tucker and Pearl Bailey, and Dee Dee Bridgewater (that Jones and Mc Lean orchestra vocalist), portray their roles su- perbly as does the rest of an exceptionally tal- ented cast.

Best of all, the show never really takes itself seriously—except when it counts. Maybe that’s why it all works so well.

ROBERT SOBEL

**THE WORLD’S GREATEST JAZZ BAND**

Rainbow Grill, New York

What that 10,000 cards, floor, four shots, got up, 14 feet and $7,500 is the World’s Greatest Jazz Band, of course. Looking more like bank executives, the agles group of ex-big band stars and studio musicians opened an enthusiastic crowd Dec. 16.

Co-leaders Tony Lawson and Bobby Huggart bong as a lead cornetist, was the Who’s Who. Featured are Bob Wilbur and Al Klein on saxes and bass saxophone respectively. Benny Morton on trombone; Bobby Roso- garten, drums; and Red Richards on piano. Their vocal- ist, George Smith, who had just come back to the hands of Harry James and Tommy Dorsey, is performing her last card date before she be- comes an ordained minister.

Musically, this group does no wrong. Each tune is like a nostalgicCT present for the players that have spent years of big bands. Standards, Huggart’s “Big Noise From Winnetka,” which he originally per- formed with Bob Bocker and drums for Bar- dar, Yank Lawson’s “That’s A Plenty,” and the ebullient “Why Don’t You Do It”?

Because of contractual obligations, per- sonnel in the band changes from time to time but the quality is maintained. There are only a few musicians around capable of performing with the band and they seem to have covered the entire SPHERE.
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New N.E. Theater To Bare Talent

NEW YORK—The N.E. Theater, formerly the Fillmore East, will begin a weekly talent night Tuesday (16), and winning bands will perform three nights a week in one of the biggest talent nights in the city.

Each talent night will consist of two bands, each band will be held each Thursday before a live audience. The theater management hopes for national-wide participation, and in instances where a group must travel extensively to participate, various arrangements will be made. Auditions are open to all independent recording acts, and musicians will be notified of auditions within two weeks whether or not they will be auditioned.

The theater's management hopes for national-wide participation, and in instances where a group must travel extensively to participate, various arrangements will be made. Auditions are open to all independent recording acts, and musicians will be notified of auditions within two weeks whether or not they will be auditioned.

Under Hammer: Riley's Studio

MEMPHIS–In a foresteasy sale, the entire recording studio formerly operated by Tim Riley and associated music companies is being auctioned on Tuesday (18).

Equipment included a 24-input rack with 12 100/200 drum card controllers, both with 16 channel Dolby equipment. In addition to all of the technical equipment, which included an Amp synthesizer, office furniture and supplies also were sold.

Rascal guitarist Gene Veneri stan- Pinedale, working the control board; Frank Zappa cutting his next, producing his next album; and engineering; new John L. LePonte pro- ducing himself with John Hennings engineering. The session will continue with Gary Landis at the boards. James Last will join the session, producing and engineering. Gary Kelehr will be at the drums, Bill Bailey will be with Kenny Kermood producing and Warren Dewey engineering, and George Martin will be at the keyboards. Pure Prairie League are finally heading back into the studio, with John Boyle producing and Paul Grup engineering, and George Martin producing and Jeff Easley at the boards. Up at Record Plant San Francisco, America will be doing some additional work with the same production and engineering team. Crosby, Stills, Nash & Young are set to record their next sessions with Ron and Howe Albert, usually associated with Criteria in Miami, to do the job. The Elektra Hol- hop is in with Johnny Sandlin producing and Sun & Carol engineering.

**NEW YORK**—In news from around the country: Terry Woodford and Clayton Boy, who produced Melissa Wayne (finishes masters on some Super tracks in Muscle Shoal, Alabama) at first GRC LP at the Label's Sound Pit Studio in Atlanta, with Peter Travis producing and top drumming by the Atlanta Rhythm Band, also at the Label's Sound Pit, cutting his second LP for the label, with Fred Foster, the Arranger/conductor James Harris is also in the Sound Pit, cutting his second LP for the label, with Fred Foster, the Arranger/conductor James Harris is also in the Sound Pit, cutting his second LP for the label, with Fred Foster, the Arranger/conductor James Harris is also in the Sound Pit, cutting his second LP for the label, with Fred Foster, the Arranger/conductor James Harris is also in the Sound Pit, cutting his second LP for the label, with Fred Foster, the Arranger/conductor James Harris is also in the Sound Pit, cutting his second LP for the label, with Fred Foster, the Arranger/conductor 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SANTO DOMINGO

Domenic musician/composer Rafael Salgado of Puerto Rico has released his latest LP in Miami on the Kuban label....

Papa Molina (Discolor) and his group recorded 21 songs, title: "Cascabel," a Christmas theme and "El Porronponpon," a fun Latin dance.

Dominican singer Fausto Rey (Montilla) gave his first concert at the Park Ballroom in Miami with the Cuban group "Los Angeles Negros" on the International Label. Rey's keyboard backup was with the direction of the International orchestra leader and arranger Bienvenido Bastamante. The singer will be returning to give performance at the El Conquistador night club.

Dominican recording artist Johnny Ventura and his group on the Discolor label were featured at the Dinner Key Auditorium and Miami-Dade in Miami... Singer Charilda Golco (Albalmara) has her own TV show in Puerto Rico. Ms. Golco's show will be presented here and in Miami on video. The songstress has been selected as the number one female singer of the year and her recording and composition "Amigo" as the number one song. Puerto Rican singer Chechu Avendano (UA Latin) is on the El Conquistador night club and presentations on TV show "Solano Da Dominico." Argentine singer Leo Martin (Kuban) also gave performances at the El Conquistador and on TV program "No se qué" in Chilean TV. Willfredo Vargas (Karen) and his group Los Beduinos have been booked for presentations in New York at the Happy Hills Casino by agent Alvarito Ortiz of Happy Ortiz Productions Inc. of New York. Los Beduinos were chosen the number one group of 1974. New clicks on the market and also gaining ground are Johnny Ventura's single "Mama Tigr" which he interpreted with his group and the concept of the Festival Internationale de La Nueva Cancion; Spanish singer Rafael's "Perdon" from the label "Ya No Hay Loco;" Tomase O Dujam (Boquimar) by Spanish group Mece and "De La Primera Vez" by Sonia Silvestre (Karen).


IN CHICAGO

1. VICENTE FERNANDEZ
2. REDDING DURAL
3. ANGELICA MARIA
4. CELE A JOHNNY
5. LOS MELVIN
6. VICTOR GONZALEZ
7. RAUL RIVERA
8. FREDDIE MARTINEZ
9. JUAN TORRES
10. LOS HUMILDES
11. LUCIA VILLA
12. EDDIE PALMIERI
13. CONRITO Y ESMELO RIVERA
14. BERNAL RAPID
15. NELSON VD
16. LICELF TRUJILLO
17. Daniel Ross, David Arness 1935
18. A. J. Arness/DU-2073

IN TEXAS

1. LOS UNICOS
2. ANGELICA MARIA
3. LOS CLASSICS
4. YOLANDA DEL RIO
5. LATIN BREED
6. ANGELICA MARIA
7. VICTOR FERNANDEZ
8. CACHOBROS
9. SALOMON AGUILAR
10. SAKO ATIALE
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MIDEM NO PARADISE

Drab Room, Long Walk Bugs Some Attendees

MIDEM, the international record and music publishing market, now in its ninth year, has established itself as the major meeting point for the international music industry. A regular MIDEM participant, who prefers his hotels to be only a great deal of praise for Bernard Chevry's initiative and organizational flair, but he is frankly critical of the control which, he claims, always closes over certain accommodations in Cannes.

There has long been a popular fantasy about the Marche Internationale de Disque et de L'Edition Musicale which contrasts the fate of those rich enough to take stands at the event with those who elect to eschew exhibition space and go with the idea of doing business in their hotel rooms or over a nice plate of escargots and chops in a local bistro.

The general principle is that if you take a stand in the Palais des Festivals, red carpets are provided all the way from Nice airport to Cannes. Otherwise, you suit up at the Carlton, it is assured, waiters throng round your lunch table pressing free cognacs and champagne on you, and that Spanish record company director with a suitcase full of money puts you high on his list of people to pay huge advances to.

Contrast this with the stand-less participant who gets a drab room overlooking the engine sheds by the Cannes railway station, with its high ceilings, dampness, and distinctly smell of garlic. Your underprivileged MIDEM participant will then walk the three quarters of a mile from the Carlton to find that he's inadvertently mislaid his identity photographs—so it's two hours in a queue for the photographer—just enough time to prevent him getting any tickets for the gala.

That's the general view among old MIDEM hands—and while some aspects are perhaps a little exaggerated—a certain additional criticism was lent to it this year when participants not actually planning to exhibit at MIDEM were sent the following communication from the official travel agents:

Dear Sirs,

We regret to advise you that the Paris office of MIDEM has turned down your request for accommodation at the Radisson Metropole/Martinez/Mediterrane Hôtel(s). As you will see by the attached letter, accommodation at these top hotels is only being given to those companies who take a stand at MIDEM... We have a great deal of praise for the virtues of this event. There were, of course, always the small imperfections and annoyances—but given the monumental task of organizing such a manifestation, involving a industry not exactly noted for low-profile ego, it has to be said that, on the whole, Chevry and his team have done a prodigious and professional job. Of course there have been electrical breakdowns, bad telephone communications within and outside the huge complex, traffic and airport disasters—but the basic role for which MIDEM was created has, over the last eight years, been pretty impressively fulfilled and Chevry can take a lot of credit for helping to stimulate business among music companies from countries all over the world. He has proved beyond any doubt that the industry needs an annual market place and, despite plenty of initial setbacks, he has persevered.

But whereas I am the first to congratulate Bernard Chevry on his success, I feel that his latest gambit in the matter of restricting the best accommodation—companies with stands overset the mark of reasonable business practice.

No other trade fair in the world assumes this sort of control over hotels in a town playing host to an exhibition—I cannot conceive of any other trade fair organizer daring to adopt this attitude.

How long will it be before non-stand participants will be refused entry into the shops and restaurants of Cannes?

I don't think the industry will long stand for this "no stand—no top hotel" kind of sanction.

Billboard's Paris man Henry Kahn talks to MIDEM's international manager Xavier Roy and gets his answers to some off-the-cuff complaints about the event.

A total of 27 countries attended the first MIDEM in 1967; this year 45 countries will be represented.

This means that organizer Bernard Chevry has to employ a couple of diligent immансa xsion and group buying the globe for a large part of the year. Their job is to ensure that the visitors from abroad, who come to Cannes at considerable cost, take stands, are satisfactorily accommodated and leave MIDEM at the end of the week sufficiently content to envisage a return visit the following year.

This arduous job falls upon the shoulders of international manager Xavier Roy and his assistant Christian Jailloir. Roy crosses the Atlantic almost as often as most people cross the road and Jailloir probably covers around 30,000 miles a year.

Alive and kicking, with a promising future ahead—that's the verdict of Ron Randall (general manager of Acuff-Rose Music, London) on FIDOF, the organization which aims at promoting cooperation between organizers of music festivals throughout the world.

The presence of FIDOF—the International Federation of Festival Organizations and Organizations—will again be for the second year; since its institution it has become a vital part of the make-up of the proceedings, as indeed it is at every major music festival throughout the world.

Randall, an active member of FIDOF's administration council, comments: "I feel that it is just beginning its work, although certainly in the past FIDOF has done a tremendous amount of good, especially in the formalization that all festival organizers throughout the world can turn to. It has provided a means of acquiring the accumulated experience of other festival organizers, each of whom in their formative years has come up against various trials and tribulations.

"But what I would really like to see in 1975 is an increase in membership of FIDOF by composers, artists and agents, as well as more involvement by people from record companies and music publishers."

FIDOF was born in January 1969 as a federation of festival organizers and the first members were all either directors or organizers of worldwide festivals. Its aim then, as it is now, is to promote cooperation among festivals, the only condition being that the festival—whether organized on an international, national, regional or local level—should exist to promote cultural exchanges between people.

On a practical level, it organizes for the benefit of members an up-to-date information service concerning music festivals, and provides technical, professional and organizational assistance. A monthly bulletin is issued to keep members informed of events.

FIDOF also makes agreements with air, rail and shipping companies and other transport companies, to obtain advantages and special arrangements for artists and other travelling personnel. This particular step has been taken to encourage those members who find that limited financial means might otherwise prevent them from taking part in music festivals.

Randall became U.K. representative for the FIDOF administration council two years ago. "The idea was that while we have no international music festival in the U.K., there is always the possibility that there may be one in the future," he explains.

FIDOF constantly strives to improve the running and conditions of festivals, while respecting the sovereignty of member festivals and organizers. One feeling at the moment is that at least one FIDOF administration council member should be present when festival juries cast their votes. At an administration meeting in Italy in August, Randall and several other members revised FIDOF's statutes and the amended versions will be placed before the annual general meeting of FIDOF during this year's MIDEM in Cannes.

Another innovation recently involved the decentralization of administration and the first experiment in this direction has taken place in the U.K. where subscriptions to FIDOF are collected and paid into a British bank.

They look for friends of MIDEM—and they also keep a perceptive eye open for complaints. "No rule is infallible," Roy says. "We will call it what you will—with an intake of visitors in excess of 5,000, can expect a facile and tolerant response to our excess. There just have to be hitches and snags but, on the whole, they do not arise too often."

Explains Roy: "As soon as the curtain falls on one MIDEM, we start preparing the next. Each exhibitor receives a questionnaire about the running of the event and all observations, complaints and suggestions are carefully examined."

The two major problems involve space—exhibition space and hotel accommodations. The rear of the Palais des Festivals is not being used for the galas but will be used to accommodate additional exhibits and stands. By 1977, when there will have been enlarged yet again and the space problem should cease to exist as far as the market itself is concerned.

Communications within the Palais have also been improved. This year 100 automatic telephones have been installed for those exhibitors who are constantly making calls—and this will certainly save them a great deal of time.

The second space problem—that of hotel rooms—is less easily resolved. Cannes has good hotels, but not enough of them. All the top industry people—and most people in this industry regard themselves as just that—want suites, or, at the least, a room with a view of the bay. Well, there are about 25 suites available and dividing 25 by 5,000 makes for a rather small class of hotels overnight.

Roy admits that there are problems every year over hotel accommodations, but even he cannot create half a dozen more top class hotels overnight.

When I put it to him that a number of participants had expressed dissatisfaction over the fact that MIDEM seems to exercise too much control over the allocation of hotel rooms, Roy points out that MIDEM had a duty to perform in order to ensure that it exists. He thinks it reasonable that exhibitors should be able to count on top class accommodations and this is achieved by reserving a number of rooms to meet the requirements of each exhibitor.

The actual allocation of the rooms is left to the exhibitor himself. Clearly if a multi-national company arrives with a block booking for 70 rooms, they can all be in one top class hotel. "We give them 70 rooms, spread among various hotels according to the booking situation at the time, and it is up to them to share the rooms out as they think fit," says Roy.

And what of the participants who do not take stands? This is certainly a bone of contention. They may quite properly decline to take a stand, many feel, but they have nothing to sell and have come to MIDEM to buy. Why should they be disfavored? If there were

(Continued on page 36)
"Take a good look at the new look EMI. We're going to make it a major label." That's what we said in this very journal. And that's what we've done. We said we would introduce and establish new artists on the EMI label, as well as re-introducing established artists. And we've done that too.

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First Time In Cannes For Czechs, Slovaks And Irish

For the first time this year all three Czech and Slovak record companies and music publishers will be represented at MIDEM. And for the first time Ireland will be represented with a stand. The youngest of the Slovak firms, Opus, is sending director Ivan Stanislav, who is also director of the Bratislava Lyre Song Festival; commercial director, Alexius Aust; and manager Marian Juric and copyright and license manager, Oldrich Horak.

Opus has recently concluded license deals with Vitor, Japan, Tresia, Spain and Jupiter Schallplatten in Germany, as well as publishing contracts with Acult Rose in London, Siegel Musikverlage, Dureco in Holland, Intersong Bassart and exclusive publishing deals with Rondor and Page Full Of Hits. Panton, the record company and publishing house for the Czechoslovak Union of Composers, also recently signed a contract on co-production with RCA Victor in Japan. At MIDEM, director Vladimir Sevcik and ad manager Jiri Malisek will be looking for new outlets, especially for classical product.

Recently appointed director of Supraphon, Viktor Kasak, will be attending for the first time, accompanied by copyright and license manager, Jiri Vinaricky. Also in the party will be Szymek Macha for the music department of the Czech Ministry of Culture.

Most license deals on records for Czech companies are concluded through Artia, exporters and importers of cultural goods, which also acts as exporters and importers of records and negotiates for custom pressing. Attending will be deputy director, Dr. Jaroslav Svoboda, deputy manager of the records and equipment division, Mrs. Irina Koncelikova, and Miss Jirina Ostminkova, an executive in the same division.

Ireland’s newly formed Irish Music industries has some 15 members using a combined Irish stand. Included are Release, Hawk, EMI, Polydor, Irish Record Factors, Gael Linn, Release, Hawk, Claddagh, Bardis Music, Desmond Records and Chyme Tapes. A meeting for all interested parties resulted in Michael O’Riordan being elected IMI chairman.

The Irish Board of Trade has agreed to give a substantial subsidy towards Ireland’s participation at MIDEM.

Says O’Riordan: “Most of the money collected for Irish composers has to be channelled through England. We’re now trying to bypass England and get to the markets of the world that we feel will take Irish material—places like South Africa, Canada, New Zealand and Australia.”

New MCPS Has Negotiation Powers For U.K. Publishers

Agreement has now been reached in principle for the British Mechanical Right Society Ltd. to take full control of the Mechanical Copyright Protection Society Ltd. The effect of this move will be that the MRS will disappear and its council will become the MCPS council, replacing the existing board.

The new MCPS will be a non-profit-making body with no shareholders. In this article, Mike Hennessy looks at the background of the mechanical rights set-up in the UK.

In taking control of the MCPS by purchasing the shares from the 16 shareholders—of whom the largest by far is EMI—the MCPS will not only be transforming the MCPS into a non-profit-making body, it will also endow it with the power to negotiate terms and licensing agreements with major users on behalf of its member copyright owners, as is the case with organization like GEMA and SACEM.

The profit element which has existed in the MCPS since its foundation in 1910 has been the subject of adverse criticism from certain quarters and MCPS managing director Bertram Pratt is not in the least dismayed to contemplate the Society’s being brought into line in this matter with other licensing and collection societies such as the PRC and the continental authors’ societies.

Says Pratt: “In the last few years profits have increased, largely due to the increase in interest rates, and there has been some criticism of this situation.”

The last dividend paid out to shareholders was 50 percent and amounted to just over £25,000. Total fees distributed to members in 1973/74 amounted to around £7.5 million.

Pratt emphasises that income from major users such as the BBC and the ITV companies is placed in a special account and the interest earned is shared among all members in an annual payment. The money paid out to shareholders as dividends comes from commission earnings. Royalties collected from numerous other sources are held on deposit or invested for short-term periods. A large part of the interest is distributed to the copyright owners either directly or by reduction of commission charged.

For example, although the MCPS operates on a 15 percent commission basis, it was able to reduce this last year to 13 percent—even though costs had risen to 16.4 percent of its income.

The MCPS was founded by British music publishers in 1910 in order to administer the collection and payment of mechanical royalties. With the exception of radio and television fees, which are allocated once a year when the final program returns have been received and analyzed, general fees are distributed every four months.

The vast majority of MCPS members are publishers, the Society does have composers and lyricists among its members and Pratt emphasises that a copyright owner who appoints the Society to act as his agent in collecting mechanical fees due to him in no way compromises his membership of the PRC.

Whereas the PRC protects its members in the matter of public and broadcast performance rights, the MCPS takes care of mechanical fees; and membership can be particularly

(Continued on page 30)
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Frankfurt
New MCPS Has Negotiation Powers For U.K. Publishers

Continued from page 28

beneficial in ensuring that lyricists and composers get their proper share of mechanical royalties from continental users. Except where otherwise authorized, the MCPS pays all fees and royalties 100 percent to the publisher member who, by virtue of the normal form of assignment from the composer/lyricist, becomes the mechanical right owner. Some publishers, however, authorize the Society to make direct accounting to the composer/lyricist for their contracted share of mechanical fees and royalties.

As well as the four-monthly distribution of general fees and the annual allocation of radio and television fees, the MCPS makes special distributions in respect of mechanicals deriving from the compilation albums marketed by K-Tel, Ronco and Arcade. These distributions are made within 14 days of receipt of the royalties at a special commission rate of 7½ per cent. Other large fees, such as those for synchronization use are also cleared by special distributions within days of settlement by the user.

By direct membership agreements with individual copyright owners in the U.K. and Commonwealth countries and the U.S.A., and by reciprocal agreements with certain foreign mechanical rights societies such as GEMA (Germany), Mechanizer (Switzerland), JASRAC (Japan), COPS (Ghana-Nigeria-Sierra Leone), Intercon (Hong Kong and Far East), SARRAL (South Africa), CCO (West Indies), FRS (India), the Harry Fox Agency (U.S.A.) and various Central and South American organizations, the MCPS represents a large repertoire of copyright music in the U.K. and elsewhere.

Thus the American publisher's failure to indicate the territorial limitations of his rights gave rise to two conflicting claims in the U.K. As a result no royalties were paid to either the U.K. or the American publisher for a period of two years— the time it took to sort out the confusion and establish correct ownership.

The MCPS index of title information currently numbers more than one million cards and is being augmented at the rate of several hundred a week. In addition there are constant amendments to the original information supplied with each title declaration.

Because the Society, as presently constituted, is not actually assigned the copyright of the works it protects, it is not in a position to take direct legal action against copyright infringements—in contrast to many continental societies. But the MCPS has nevertheless worked very closely with the British Phonographic Industry in combating the importation of pirated product and other unlicensed material into the U.K. It has also been successful in reaching working agreements with major importers resulting in the payment of considerable sums in royalties. In the first ten months of last year these amounted to more than $220,000.

In seeking to defend the interests of its members abroad, the MCPS sometimes runs into difficulties. Says Pratt: "The exercise of the mechanical copyright in overseas countries, where there is no established society, can prove to be an immense problem. In fact, where there is a lack of local legislation on the subject, it is frankly impossible.

"However, the Society can take credit for the initial formation and continued support of SARRAL (South Africa) and the sponsoring of the Copyright Owners' Protection Society (Ghana-Nigeria-Sierra Leone). More recently the Caribbean Copyright Organization has been set up with financial aid from the MCPS to represent copyright owners in the British and Dutch West Indies. And, of course, the MCPS has reciprocal agreements with these new societies."

"In addition, the Society's repertoire is now represented in Hong Kong."

While the MCPS acts as the appointed agent of its members in collecting and distributing mechanical fees, it is the Mechanical Right Society, the MRS, which determines policy, negotiates licenses and lays down schedules of fees. Formed in 1962, the MRS is administered by a council consisting of elected representatives of the music publisher and composer members. The council meets every month to discuss and decide matters of policy, particularly in regard to new technological developments such as videocassettes.

The MRS council also negotiates with such users as the BBC, IBA radio and television companies, background music operators, education authorities and others to decide the terms and conditions of their mechanical licences. It is then the job of the MCPS to collect the license fees and allocate them on the basis of programme analysis or other approved procedure.

The exception to this rule is the general agreement entered into by MRS with the British Phonographic Industry Copyright Association. By this agreement publisher members have elected to enter into direct dealings with the record producers. This general agreement is kept under constant review in the light of new technological developments.

Says Bertram Pratt: "It is worth noting that the MRS council has removed all concessions of a financial nature in its general agreement with the record industry and this is important in view of the current MRS pressure on the Department of Trade and Industry to increase the statutory royalty rate from the current level of 6½ percent."

Membership of the MRS is open to all British music publishers for a modest annual subscription. Since this revenue does not meet the Society's operating costs, further income is obtained by a two per cent levy on the annual license fees paid by the BBC and ITV companies.

When the MRS takes over the MCPS, the policy-forming and negotiating function of the former and the administrative function of the latter will be merged in the one society.

In response to certain cynically irreverent songwriters who see the Society as a sort of publishers' mafia, Bertram Pratt says: "Of course it is publisher orientated—this is inevitable in a

(Continued on page 36)

Finnlevy, Love, Reeb Representing Finland

Finnish companies attending this year's MIDEM include Finnlevy, Love Records and Reeb, though none will have their own stands.

As Finland's leading record company, Finnlevy has attended each year since MIDEM started and believes in the value of personal contact with its many international friends.

Love Records is another veteran MIDEM visitor. The label has had considerable success recently as an exporter of Finnish rock and many of the major acts, including Tolonen, Taasvalan Presidentti, Huurumies, Wigwam and Warren Schatz were initiated at MIDEM.

Reino Backman, managing director of Reeb, first visited MIDEM as managing director of EMI Suomen Osasto. Now, as head of his own firm, he says it is necessary to work hard to get results, so the "vaccation feel" of the old days is gone. Last year, Backman captured rights for Intercord (West Germany) and Melodiya (U.S.S.R.) Product. He has established ties with the Soviet Union and recently produced an album by Bruno Gilly, called "The Sheriff From The East."

O'ya is a well-known Russian actor, for whom Backman is now seeking export markets.

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MIDEM '75
Swedish Say This Year Best Of All Conclaves

The ninth MIDEM could very well turn out to be the busiest yet for Swedish companies. Since last year's event several Swedish acts have scored big internationally and increased the demand for Swedish products.

The year has seen the continuing success story of Polar recording act Abba on both sides of the Atlantic. Following its victory in the Eurovision Song Contest they hit the charts in the U.S. and U.K. plus many in Europe. Other artists who have done well are Blue Swede, who had two Top 10 singles in the States, and Sylva Vrethammar, who had a hit in England.

Among the Swedish companies attending MIDEM is Sweden Music/Polar, whose president Stig Anderson is also Abba's recording manager. He will be attending along with Jorgen Mortensen and Anders Norén (professional managers) and Görel Johnson and Marie Anderson. Sonet will be represented by its president Gunnar Bergqvist, general manager Dag Hagqvist and the professional manager of Sonet Music. Owe Hansson. Polydor is represented by president Ivan Nordstrom who hopes to place the soundtrack master tape from the cartoon movie "Dunderklumpen" which has been composed by Torsten Thalhammer.

Meretone's publishing division Multitone is representing Sven Olif Bagge together with Borje Ekberg and Anders Burman. Ekberg and Burman will also attend the WECA meeting along with label managers Rolf Lundstrom and Hans Englund.

Air Music is represented by Sture Borgendahl and Lars Wigman while EMI has three people at MIDEM, each representing different divisions. They are Anders Holmstedt, president of EMI Scandinavia, Rolf Pettersson, general manager of EMI Svenska AB, and Bengt Sundstrom, EMI publishing, IMUDICO.

Nordiska Musikfastlaget will be represented by its president Lennart Desmond and professional manager Ragnar Blomstrom. Notes Desmond: "Together with Norsk Musikfond in Norway and Wilhelm Hansen in Denmark we will act as a Scandinavian unit at MIDEM. We have just introduced Nordic Songs which will handle all the international pop material for Scandinavia through the Stockholm office."

Among other Swedish companies visiting MIDEM this year are music publishing firm Lundquist AB, Play Music AB, George Dahlberg AB, tape software and hardware distributors, and Amigo Music.

For to Fors AB, rack producer and distributor, is the only Swedish company with its own stand and is represented by its president, Hakon Forss.

Barclay Tees a New Label Devoted To Jazz And Blues

For most of the French industry MIDEM is used as a flag-waving exercise. Foreign arrangements already exist and the conference is used as a time to renew old acquaintances and form new ones.

But not so for Eddie Barclay, chief of the Barclay label. This year Barclay will use the exhibition to launch a new label, Blue Star, a collector's label of jazz and blues material. Each album will have a hand-painted sleeve.

Initial release includes product from Memphis Slim, Buddy Guy, Professor Longhair, Canned Heat, Furry Lewis and Roosevelt Sykes.

RCA also makes an effort. Last year the RCA stand was for local product and chief executive Francois Dailla did not attend. This time he will attend, and there will be special emphasis on the South American market. And CBS is holding a conference headed by Peter de Rougement, European Operations president, and attended by directors from Germany, Holland, Israel, Spain, Sweden, Switzerland, the U.K., and U.S.

Puks Come All Shapes
- Continued from page 28

Posers beyond selling and promoting the song. They must work together to promote and foster those conditions which best serve the author, composer and the publisher.

They must face the news problems and challenges together and set about to create an international body to deal with their common problems and promote their mutual welfare.

When publishers met together in previous MIDEM's they resolved a number of problems and made their views known very strongly with some results. One of these significant achievements was the adoption of a resolution providing that the adapter of a foreign song is entitled to be paid whenever his adaptation is used.

Another problem facing publishers was the rule which had been adopted by BIEM which provided that mechanical royalties were to be collected in the country of the manufacturer rather than in the country of the sale. This bore a great injustice to the subpublisher in a particular country and, as a result of the understanding by publishers of the problems of each other, they were able to pass a resolution which prompted BIEM to reconsider its decision.

I, personally, would like to see publishers recognize this need for an international association of some kind and I would sincerely like to at least get publishers to recognize the need and do something about setting one up.
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Italian executives from RCA, Decca, Phonogram, EMI, CBS and Ampex will share stands available to affiliates from multinational companies of comparable size. Sugarmusic, Ariston, Durium, Fonit-Cetra, Ducale, Ecolofina and Carucci-Carosello have their own independent stands, and participation is also expected from RFF, Senza Fine and ATB.

Ducale is to complete a new machine for cassette production, to be sold at a price reportedly far lower than that currently quoted by U.S. manufacturers. The machine should be in operation at MIDEM this week.

Ampex Italian managing director Renzo Bracco says: "We shall be reviewing our international links, but we don't expect to do great business, because of the general economic atmosphere." Carosello general manager Paolo Ruggeri anticipates a big international launch via MIDEM for Argentine-born bandoneon player composer-conductor Astor Piazzolla, who is included in the international gala. Ruggeri adds that his company will also offer several soundtracks from movies— notably "Gruppo Di Famiglia Per Un Intorno," "otherwise known as "Alternative," directed by Luchino Visconti; "Identikit," "Sopraffina," as well as the soundtrack from the television production of "Anna Karenina."

The general theory in Italy is that MIDEM is not regarded as a place where you necessarily need to do business to make participation worthwhile. But it is a place where you can initiate a business, finalize it later, or continue an already started business.

EMI-Italiana marketing manager Marco Bignotti says: "I would say that this year, because of the worldwide economic problems, both sales and purchases will be much more selective than usual."

Last Of 38 Bartok Disks Realized By Three-Label Hungarian Company

This is the seventh year at MIDEM for the Hungarian State Record Manufacturing Co., which embraces the Quattron, Hungarton and Peppita labels.

Company director Jeno Bors notes this year: "We want to attract international attention to the complete works by Bela Bartok. This fall will be the 30th anniversary of this genius' death, and we shall then be issuing the last three LPs of his work— thus rounding off the complete edition of Bartok material on disk. 38 records in all, interpreted in the most authentic fashion exclusively by Hungarian artists."

1975 marks, too, the seventh visit to MIDEM for the record division of Kultura, which represents the Hungarian Record Company. Many of Kultura's contacts have originated from Cannes in years past, and the company recognizes the particular importance of its French agent, Disc-Az-Discoidis, for export business.

Kultura also hopes to generate new business in the Middle East, Asia, South America and Africa. The company has recently scored in the rock field with exports of acts like Locomotive GT and Omega.

For the Hungarian state music publisher, Edition Musica of Budapest, MIDEM means "the best opportunity for everyone involved in light music to get together and exchange ideas and views," says director Laszlo Saros. "People are aware of the fine composers we have in the classical world, but we are not as well known, or indeed so well appreciated, in the pop field." Saros hopes to change this, and points to recent pop success for Hungary with "It Would Be Nice To Be You And Again," a song by Cleffers which took one of the first prizes at the Castelloar Song Contest, and with "How Many Weddings" by Gabor Huszar, which won the Golden Guitar Award at Tokyo's Yamaha Festival.

Composer Nagy Sennes, too, did well for Hungary at the Malta Peace Song Festival with his "Where Is The Girl."

Smaller German Representation This Year But Those Who Attend Expect Heavy Action

German representation at MIDEM will be on a lower scale than in previous years. Concern over the economic situation in Europe has resulted in some companies deciding against booking stands.

Nevertheless, there will be a strong turnout of leading firms, some of which will use the event as an opportunity for a full meeting of affiliated companies. Polygram's publishing subsidiary Intersong is using MIDEM as an international rendezvous.

Ariola-Eurodisc will have an office at the gathering while Segel Music will be seeking international deals for the Jupiter Records catalog. Metronome of Hamburg will be sharing a stand with its Swiss company.

Successful trading at past events has encouraged Intercord to register again. Notes marketing director Ingo Kleinhammer: "We've been able to place masters with most European countries as well as make interesting overseas licensing deals, so MIDEM remains an important contact meeting for us."

Holger Muesnner, a&i manager of Deutsche Grammophon, says the company's international contacts are already widespread, but he will be looking for deals with independent producers from America.

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MIDEM '75

Chevy Aides Handle Nothing but sellers at MIDEM, there'd be no business done and the event would collapse. Roy admits this is a difficult problem. But he says that if the rooms allocated to these participants give the impression that they are regarded as second-class visitors, this is totally false. Clearly an exhibitor with a large retail must be comfortably accommodated. It is not a question of picking and choosing, but rather the old proverbial one of pouring a quart into a pint pot.

"But, in any case," Roy insists, "complaints are few."

Then there is the irritating regulation forbidding the use of record and tape players in hotel rooms. There has been considerable resentment about this, but Roy points out that there are two sides to the question. While he appreciates that some exhibitors dislike being told that they cannot invite their clients to listen to product in the comfort and seclusion of their own hotel room, he points out that people who have taken space to exhibit their product naturally feel indignant if potential customers are kept out of the Palais by a hundred "mini-MIDEMs" going on in various Cannes hotels.

"We do our best to make every comfort and assistance available in the Palais," says Roy. "If MIDEM is to be effective for all, then it cannot avoid having some basic regulations. MIDEM is one show—it cannot be allowed to dissipate itself into a string of little events held in various hotels. And, in any case, the complaints we have received about this particular regulation amount to no more than four or five."

One of the most important elements in this year's MIDEM will be a special stand for VAAP, the Soviet copyright organization. This follows the decision by the Soviet Union to respect the Universal Copyright Convention. It seems likely that this will be one of the busiest stands in the Palais.

And, finally, the gala. For the first time the public will be admitted. A vast marquee with accommodation for 5,000 will be erected at the Palm Beach and something up to 2,000 seats will be available free to the public. There will be a British gala, a Brazilian gala and a final international gala.

"We would have liked to have an American and a Russian gala," says Roy, "but our invitations were not taken up."

Bernard Chevy is keeping a sharp eye on the gala this year to make sure they are polished and professional. He is well aware that this is the part of the MIDEM event which has attracted the most bitter criticism in the past.

FIDOF's Future

account by the 34 member groups. A similar experiment is also being carried out in Australia.

"The intention is to create local territory chapters for an exchange of ideas and useful information," Randall says. "I see FIDOF as a means of building bridges of communication rather than walls between the music cultures of all countries and people. Anyone who has attended a major international festival will tell you how an audience of thousands in the host country will show a welcoming response to visiting artists."

"The FIDOF statutes lay down certain principles for the organization of any festival so that people cannot be accused of bringing political or professional bias into the proceedings. The sole objective is to promote friendship and the exchange of songs and artists between the countries of the world."

New MCPS Has Negotiation Powers For U.K. Publishers

situation where the writers have assigned the full and complete mechanical copyright to a publisher, but this does not necessarily operate against the best interests of the writers, since both the publisher and the organization which represents him is more than anxious to obtain the best financial return possible from the exploitation and management of the mechanical right. The greater the fees received by the publisher, the greater the share of the writer."

14 Dutch Firms Participating

The majority of Dutch record companies and publishers are attending MIDEM this year, included are: Ariono, Bovema, Basi- sar, CBS, CTR, Durco, Inelco, Nagram, Polydor, Phonogram, Phonogram International, Telstar, New Daylight, Vip.

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De Waart New Guest Conductor

NEW YORK—The San Francisco Symphony Orchestra has appointed Edo de Waart as its next guest conductor of the orchestra. The term of the appointment is for three years and begins with the 1975-76 season. De Waart is currently music director of the Rotterdam Philharmonic and will retain that position in addition to that in San Francisco. De Waart and the Rotterdam Philharmonic will conclude their U.S. tour in March and April, 1975, and will perform in many major American cities.

De Waart, who has been called an artist and has an extensive catalog of recordings. His newest recording, the Mussorgsky Suite No. 3, an Exhibition, was made with the Rotterdam Philharmonic and will be released to commemorate the orchestra’s U.S. tour.

Youth’s The Thing For KC The Next Few Months

KANSAS CITY—Conductor Maurice Peres, the trumpeter who once worked as a sawmill conductor of the orchestra, the term of the appointment is for three years and begins with the 1975-76 season. De Waart is currently music director of the Rotterdam Philharmonic and will retain that position in addition to that in San Francisco. De Waart and the Rotterdam Philharmonic will conclude their U.S. tour in March and April, 1975, and will perform in many major American cities.

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Col Sampler To Dealers

NEW YORK—Columbia Records’ first classical sampler under the label’s new program of dealer education moved out to the trade last week. The disk was sent directly to key dealers as well as to Columbia branch offices for additional distribution.

The sampler contains excerpts from upcoming Masterworks albums to be released later this month. Among them are selections from Mahler’s “Das Lied von der Erde,”

(Continued on page 61)
Radio-TV Programming

Austin’s KOKO-FM New Music Sound And Format Catching On

AUSTIN, Tex.—Seldom has one radio station been so instrumental in making Austin's music scene as KOKO-FM, the nation's first progressive rock station that has resulted in not only a "new music sound" but a format that seems to be catching on elsewhere and even books.

KOKO-FM, however, doesn't take itself too seriously, an attitude that its manager Ken Moyer points out. "Our Goat Roper logo is symbolic of our not-too-serious approach to programming." This logo graces the station's belt buckle, which proclaims: "KOKO-FM, FM Austin, Texas, Progressive Country and features a cowboy roping a goat."

And Moyer adds: "We've had a lot of fun with the Stoller Brothers' recording of 'Lester Roadgang Moran' And His Cadillac Cowboys At The Johnny Mack Brown High School' and played something from the album almost daily. It's just the kind of act we'd always have a good time.

Still, the station was honored by Billboard with a Trendsetter Award for "innovations in country music sound, format and allowing a new form of country music to gain a public platform.

The new form of music, of course, is that kind being spun now by such as Jerry Jeff Walker, Willie Nelson, Waylon Jennings and B.W. Stevenson, among others. These kinds of records are the staples of the format.

"What determines the records we play," says Moyer, "is our format directed by Rusty Bell, "is more the sound than the artist. There are hardly any no-nos, but we've added Glen Campbell and other super stars to Nashville and West Coast producers.

The music is programmed in sets, usually averaging seven-and-a-half minutes in length. A play list was announced, "We play a lot of 'ThemeSets', such as bluegrass and newgrass, on our records per hour, we usually have eight new and seven older records," says Moyer.

Out of the 11 records per hours in the categories of progressive country, soft rock and up-tempo rock, eight were normally new and three were older records.

Moyer says the station began programming its sound, format "formally" on New Year's Eve 1972 with only one full-time air personal. He was in charge at the time of the simulcasting during the daytime with KOKO-AM, a regular country music station.

Slowly, the station evolved into the popular format it now features—one that has been dramatized highly in the book "The Impossible Rise of Redneck Rock". A typical programming hour on KOKO-FM would be comprised of 15 records like this:

1. James Brown and the Famous Flames—"I Got You Babe"
2. Wayne Fontana—"I'm a pillow"
3. B.B. King—"Thirty Miles of Bad Road"
4. Atlantic Starr—"Sanny"
5. Love Is—"What You Want Me to Do"

LUKEWOOD, Colo.—I do not know that KIMN in Denver, when I owned it, was the first station or not to use the technique of speeding up records, but I think we utilized it effectively (and with some misgivings) in a special way not too long ago. I mean, speeding up a record.

In late 1964, I heard of a German-built machine called a "Tempo and Pitch Regulation." This remarkable instrument could alter the tempo (or speed) of a record without changing the pitch and vice versa. The secret was three carefully machined and extremely smooth, V-shaped tracks mounted on a spinning record. The machine, which could be used for any standard-size record, could be used for many minutes of each hour.

Upon receiving the machine, we began experimenting and found that not all records could be uniformly compressed by 10 percent. Some could not be compressed at all because singers acquired a "billy goat" vibrato. In other cases, the bucketlist was "closed" and clarity was lost. However, a significant number of records could be compressed by 5 percent to 12 percent.

Gradually, we began to phase in the use of the equipment, which required that all records be dubed to tape and then curused for use on the air. First, however, we decided to test listener reaction by doing the worst thing possible. The No. 1 song at the time was "Help!" by the Beatles. It had been No. 1 for some time. We compressed the record by a post-processing equalization. Though volume and background noise were problematic on the record, it still sounded well. It was as though the record was in the room.

We expected the beats to miss and, amidst a mighty crush of their deafening sound, be the first to be killed dead at once. All those Beatles fans, the record store salesmen and radio listeners, would be utterly and incoherently level the station before we could put the correct record back on.

So, we had a phone call from one guy who said our turntable was running "fast." Nothing more. Nothing less. The result was a change of direction for the news and "one of the most exciting things that has happened to news outside of what Chuck Blore was doing at KIS in Los Angeles," he believed.

"In the past, when the news came on, the whole station speeded up to a half for five minutes. With this new concept, we've been trying some idea in addition to the flow of the sound hour.

For instance, in a produced item about a policeman being shot and killed, the news part started with Edgar Bergen's "Charlie McCarthy Killed A Policeman Today and A Part Of America Died," said into the news item, then segued back into the music to close.

The music, personal atmosphere of country music, is what gives that particular tune into his next record or a

At Indianapolis' WIRE, Music Blended Into News For Smooth Programming

INDIANAPOLIS—Produced news "outrouse" blending in current hits or tunes that have been the last news items on the air, which wire WIRE FM a smoother programming flow.

Don Nelson, general manager of the station, who made this move, "We became concerned that—we probably have a great number of hair working in the area, and maybe the news was just getting to the air."

We expected the beats to miss and, amidst a mighty crush of their deafening sound, be the first to be killed dead at once. All those Beatles fans, the record store salesmen and radio listeners, would be utterly and incoherently level the station before we could put the correct record back on.

So, we had a phone call from one guy who said our turntable was running "fast." Nothing more. Nothing less. The result was a change of direction for the news and "one of the most exciting things that has happened to news outside of what Chuck Blore was doing at KIS in Los Angeles," he believed.

New York's WCIR Listens To Listeners

JIM MELANSON

NEW YORK—WCIR, adding a new twist to the playlist scene here, has decided that it terms it as a "total listener response" music format.

The move, which became effective Jan. 1, is preceded by a week of on-the-air encouragement to listeners to call in their requests to the station daily from seven in the morning until 11 p.m.

According to John Lund, station program director, the campaign resulted in some 10,000 listener responses, and is expected to continue as a basis for the new format. Ten operators were assigned for the period to handle the incoming calls on a specially designated telephone line.

Why the alteration in format? Lund says the station, by making the listeners part of their programming decisions, can ascertain the musical tastes of their listeners, and believed that this was the best way to do it.

The campaign also took on the aspect of a station survey as listeners were asked about their preferences and priorities of commercials being aired by WCIR.

Information gathered during the period will be used to create a new playlist that will be used to better meet the tastes of the station's audience, Lund says.

Even with the new format, Lund says that the station does not expect to use a playlist of more than 30 songs. Notably, the listener canvas resulted in oldie product dominating the requests by a healthy 99 percent.

Lund says that WCIR, rather than having an old list of several hundred selections, is compiling a master list of several thousand songs to be used on the air. The station will still program current product, continues Lund, with a repeat frequency on top selections every 3.4 hours. The same songs will be repeated every 3.4 weeks for the next 4.4 months.

"If anything," says Lund, "we intend to play familiar records, both current and old.

The station will reinforce the listener response activity with a current telephone campaign "possibly every four months," according to Lund.

Complementing the move, the outlet has also created all new NBC jingles advertising the station's new direction.

Jokes for JOX!

A New Joke Service Created for Radio and TV Personalities. A new joke service brings you a professional monthly of the highest quality, all original material and stories—about 100 items, or 150 lines or more—great punch lines. No one else has the kind of material you'll be without this valuable material—Only $60.00 per year. Sample issue O.00. Send your order to: JOKES UN-LTD., DEPT. B.

JOKES UN-LTD.

P.O. Box 9855

Hollywood, Cal. 90069

"will you please do it another way?"...
The holidays are over and everybody's back in gear and I'm sitting here with enough items to fill up the old Bob Hastin Record Report. And here I am at a typewriter and Bob is sitting under a palm tree in Maui contemplating a revised and revised start date or something similar.

* * *

Well, I can't give you a star chart, but I can help you get on the air in Guatemala. Radio Exclusive down there is trying to get some promo tapes from American air personalities. You can send the tapes to Jaime Palougas, manager, Radio Exclusive, Km. 12 Calzada Roosevelt, Zone 7, Guatemala City, Guatemala; I guess you should say who you are and your station and city, then you get the listeners, etc. That particular station plays English rock records.

* * *

The lineup at WWUN, 5,000-watt country music station in Jackson, Miss., includes Charlie Brewer 5-9 a.m., Charlie Cook 9-noon, program-director Wayne Powell noon-3 p.m., Bob Yezza 3-6 a.m. Bert Bryant 6-11 a.m. with Tom Hester and Bill Hailey on weekends. Station needs country records desperately; hopes to go to 24-hour broadcast day soon. This reminds me of one of the major program directors in the nation was in Florida last week and thought your station was the best on the air.

* * *

WWVM, a Top 40 station in Al-
noza, Pa., is looking for a first ticket air personality. Talk to Jim Douglas, program director. The station plays 55 records and adds four or five new disks a week. Just talked to Jim Elliott, program director of WFMJ in Washington, which is now making a move to regain some of the Top 40 audience it used to have. Problem is that FM has become so strong in the market—and not necessarily just the Top 40 competition. But under general manager Bruce Houston, the station has deposited its swinging door in the trash can and is building a new image of stability.

* * *

Going to have some features coming up soon on the big morning men of radio—most of them, of course, in MOR, but a few in rock. Well, one of those legends is Barney Keep, who does the 6-10 a.m. show on KIXK in Portland, Ore. He's been with that station 30 years now and Bob Swan- son, who follows him on the air, says "he's still as quick-witted as ever, and as far away from cuteness, in perfect health. Who knows, he may be good for another 10 years." After Swanson, program director Vic Lives does the 1-5 p.m. show, followed by Jim Hollister 5-7 p.m., Bob Clarke 8-11, and Russ Conrad midnight-6 a.m. and Conrad has been on the air there 26 years.

* * *

Marc Franklin reports in from KOLE in Port Arthur, Tex., where he's doing the all-night stint. He's been at KAOO in Lake Charles, La. Says KOLE is a "great place to work."

No hassles and everybody seems to know about radio. Amazing. You don't have to explain to the salesmen what research is. Even the receptionist knows what an aircheck is. The lineup at the station has program director Jack Swift 6-10 a.m., Marc Trulindo 10 a.m.-12 p.m., music director Rex Russell 6-11 p.m., Dave Armstrong 11-6 a.m., J.J. Stone and Scott Garrett handling news and Randy Wood doing the week-ends. Franklyn is trying to locate Gary Bond and Jim Casey. Casey worked at WEAQ in Eau Claire, Wis.

* * *

Jay Trachman, 209-439-3074, reports that he'll only take a mid-day MOR position on the West Coast.

* * *

Bruce Earl reports in from Tun-son and KIXK, where he's doing some engineering. Says he heard from Jay Blackburn "on a banana peel and a coconut—real bad signal" from Puerto Rico, but he looks as if Blackburn is about over nursing his wounds from Dallas and failing to invade U.S. radio again. Mike Joseph, programming consultant, called in regarding an item I ran a week or so ago about speeding up records. He personally thought that the first program director in the nation to run a fast turntable was Rick Sklar at WBAC, New York. But Sklar says he never could "see any sense" in speeding up the records. Who the first person who employs Joseph says it darn well wasn't Buzz Bennett. The article by Ken Palmer, former owner and manager of KIMN in Denver, who is in this is-

Radio-TV Programming

SEATTLE-TV, a Top 40 station in Seattle, washes a local disc jockey on the air following the first disc jockey to get fired from a top ten FM station before the audience.

SEATTLE-KZOK, an FM sta-

tion that heeds music staff at OK-102 is building listener rapport with a series of live music concerts. Jeff Salgo, program director, reports that the station is also putting together an album featuring local groups to give them much-needed exposure.

"OK-102 takes one of the best local bands into a 16-track recording studio every week to tape a one-hour concert special called 'Seattle In Concert.' We invite our listeners to come down to our recording sessions on the air. Once there, we serve fruit, wine, and cheese, then record our concert.

The program is broadcast Sun-
day nights 11-12 midnight. Among the acts appearing so far are Moby Grape, the New Riders of the Purple Sage, Blue Oyster Cult, Earthquakes, the Mixed Breed, and the Sound Boys, Koko Blue and others.

"OK-102 has also presented these groups in a summer-long series of free concerts produced in cooperation with the Seattle Parks Department. These were free in the park and attended over the summer by nearly 150,000 people.

Salgo says the station is also exploring the possibility of televising the "Seattle In Concert" series.

We're involved with the Syndicates...and we knew we had to do something about it.

We admit it...Billboard has become more and more involved with Syndication in Radio than ever before, and our dominant shows...our ad lineage in the radio field has more than tripled in the last year (obviously we're not the only ones who think we're leading the competition in radio coverage and influence).

We knew we had to do something about it. So, in the February 22 issue, Billboard presents its first Radio Syndication Special and Directory...with directory listings on:

leading syndication firms: music service firms: programming aids—humor publications, music lists, sources: programs & documents available: Jingles firms & product: production aids: sound effects, production music, etc.

and features on:

roundup on equipment for syndication: creation humor for personalities: why syndicated programming is booming and its future...and more.

So if you're involved with the syndicates, hit your local Billboard rep for more information. And who knows? With Billboard's authority and other radio specials during the year (NAB, Radio Forum, etc.), you just might want to put a contract out on us.

AD DEADLINE: February 7 ISSUE DATE: February 22
dance electricity sweeping the land.

Its discos, peppering the side streets and main thoroughfares, featuring a literal sea of dancing bodies, swaying to a barrage of intensified rhythms and blinking strobes. And what’s more, local discographers not only take pride in knowing what’s good, but are constantly looking to try the untied.

While the city’s disco scene revolves around a happy combination of funky ways and far-out fashions, the key to its success story remains the clubs’ stylized music. You’ll find these sounds on FM and progressive radio stations, the Top 100 listings and mostly on the R&B charts. A good deal of the time, though, you won’t hear it unless you’re dancing to it. That’s the creed of most clubs—if it’s danceable and it’s hot, you’ll hear it at a disco first!

Why? Credit a new form of artist who has come onto the entertainment scene in recent years: Whatever his title, DJ, spinner or player, he’s the one who makes it all happen—the discotheque disc jockey.

What makes the disco scene? What might be the newest training ground for the industry’s future producers and engineers—as most DJs express a definite interest in someday crossing over into those most lucrative aspects of the music business?—it also remains the focal point of a special pride for those working the “circuit.”

Bringing a spinner beyond being dedicated and opulent to his music and you might be left behind in the shuffle, as he jumps on a new sound or just plain “freaks” his audience with a newly programmed musical high.

Programming is an art form for the disco DJ and, as with any art form, it requires an ability on his part to affect change and growth. Remember that most of the time it’s the disco DJ who makes the club, and not the reverse!

While the city is virtually flooded with player talent, a closer look at a number of the top metropolitan clubs might prove instructive.

At Hollywood, considered one of the name spots in town, the action is always hot and heavy. Helping to keep it that way are Richie Kaczor and Tony Gioe. Spinning for almost four years now, Kaczor is 22 years old and has been working Hollywood for close to 10 months.

"Being a disk jockey and at the center of what's happening, is just like being a performer," says Kaczor, as a "performer" Kaczor likes to catch people "off guard" with his programming techniques.

Not with heavy changes, though. What's important to Kaczor is keeping an even musical flow. An important part of that flow, as with most players, is a strong sense of what's right for the occasion. Watching and listening to Kaczor you can't help getting the feeling that it would be difficult for him to go wrong.

Agreeing with most other DJs, Kaczor says that he prefers using singles with around five minutes playing time. He says that they give his audience a better feel for the number and allows them the time to express themselves to the music while on the dance floor.

While he is anxious to program new material, Kaczor might repeat a current disco hit three or four times a night. Occasionally, he'll work in a disco oldie.

On new product, Kaczor says that if he likes it, he'll play it, and most of the time his audience will respond favorably. Ultimately, he'll give a new disk at least three tries before determining if the crowd is going to turn on to it. As with a number of discos in New York, Hollywood is basically a gay club. And, Kaczor echoes the sentiments of several local players when he says that for some reason gay discos are much more musically avant garde than "straight" clubs. He can't explain it, but rather accepts it as fact.

When Kaczor isn't working Hollywood's small elevated booth, customers dance to the sounds of Tony Gioe, usually found there Sunday through Tuesday evenings. Gioe, 24 years old, has been working the circuit "on and off" for some three years, and has been at Hollywood close to for a year.

Admitting that there has been stepped up pressure coming from records companies lately, Gioe could be talking for a number of spinners when he says that it's "my reputation on the line with the audience, and if I don't like a record, I'm not going to play it." But, the challenge to look for new records is always there, because the audiences almost demand it, he continues.

A great deal of Gioe's personal satisfaction as a deejay, he says, comes from the "influence a player can have on common ordinary working people, by giving them enjoyment through music. My job is to give the best of what I have to offer," explains Gioe.

In trying to give his best, Gioe says that he tries to avoid using tapes as much as possible. "They can make you stale very quickly," he says.

To Gioe's way of thinking, there are very few instant hits on the disco scene itself. As with radio, numbers have to be "worked.

"Even with time to work a record," Gioe continues, "we're still usually a few months ahead of FM radio." Gioe does say that he has been noticing more and more radio people hanging around clubs lately, trying to get a barometer of what's happening musically.

"We'll still have it over radio," he says. "At discos, we can take a chance on a record and, unlike radio, it's not going to cost us anything.

Moving from the West Side to town, the East, one finds Joe Palminteri at the Sound Machine. Spinning since 1969, Palminteri, 32 years old, has worked a number of the top clubs locally. He is generally credited with getting Hollywood on its feet when it first opened.

A Night On The Town

New York's Discotheques Pulsate To The Fervent Devotion Of Its Spinners

BY JIM MELANSON

"My job is to tell you what's good," says Palminteri. "Any good DJ has been around long enough to read his audience and, at the same time, is able to shape their musical reactions.

Palminteri says he sometimes sees himself as being almost like a teacher when it comes to introducing new records to his following. "I like a record and go for it. It'll only be a matter of time before the dancers get into it. You could almost consider it a subtle form of brainwashing," he says.

While discos vary in terms of such things as decor and price structures, Palminteri stresses that a successful club is built "strictly on sound." Along these lines, he feels that DJs should have total say, without being ridiculous, on their club's sound system. He had a good deal of say on what went into the Sound Machine and the results are impressive. In all, some $20,000 worth of equipment went into building it.

Moving west again, one finds Le Jardin and its two alternating DJs, Mike Cappello and Bobbie "DJ" Guttardno.

Cappello, while flicking light switches to keep Le Jardin's tonally in pace with his music show, explains that it's important to avoid audience request situations.

"Why? Because you should be playing it before they ask for it."

Cappello credits the disco "grapevine" for helping to keep him and other local spinners "on top." Even while he's talking, two other local DJs, Raymond Edison of the Function and Steve Aquilato (rendezvous) stop by his booth to discuss what's new floating around and what disco product might be coming out.

Cappello observes that labels are a lot more responsive to the disco DJ now, as a year ago looking for product from them could drive you "out of your mind." The labels' recent turn around gratifies Cappello, mainly because he sees it as a sign of the clubs and the players themselves finally getting the respect they deserve.

At the age of 27 and having played for some six years now, Guttardno, or Bobbie DJ as he is billed, qualifies as one of the true veterans of the disco business.

"The disco market has come a long way," says Guttardno. "If anything, look at the record companies pushing records towards the club market. They're really come to realize that disco can influence the growth of a record."

When asked how he came to be working as a spinner, Guttardno explains that he has always loved music, first starting a record collection at the age of seven and that playing clubs has proved to be a natural extension of that hobby.

Again, whether it is Guttardno or any other DJ, the first concern with the majority of players always seems to be their wanting to be close to the music. Whether they're getting $20 or $70 a night to work a club, or for those who might get upwards of $150 for private parties, it is the music that counts.

Following what might seem to be a pattern, Guttardno uses anywhere from 5-10 percent of imported product while working. Notably, most New York DJs, constantly trying to get their hands on good foreign disks, may even permit the release of a record in the U.S. because of the initial response it received at the disco level.

David Rodriguez, another of the well-known spinners in town, doesn't try to hide the fact that he views the disco scene and his role in it as being "spiritual." It's a great way for people to get together, he says.
FOR RADIO


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Yarmouth, Ted with ing Stuttgart, on now about on press, into jazz and blues programs. But during the past three years it has been next to impossible to find good commercial-radiod翡 directors, program directors, station managers, and even network engineers on how to improve the music.

"My experience on this back through AFN—though Hart isn't really criticizing the system, just making a comment—some agents have cropped up from the system into commercial radio and—judging from the entries in the station program directors' conference—there are some damned good men in the system now. Col. Al Audick, who's the director of two good radio men; they have a strong desire to build good radio people.

Ben O'Brien has been promoted to program director of WAUG, Top 40 station in Cleveland, doing the same thing as he has for the past four or six new records a week. Lineup includes Ben in the morning, John Rivers 10 a.m.—2 p.m., Jimmy Jay 2—6 p.m., Greg Rice 6 midnights from WNNX in Macon, Ga.; and WDKW in Cincinnati, John Franklin from WGNX, Jack Dillon and Rick Spire drop the weekend work. Jay was a program director in the Milwaukee area and is now more involved in sales.

Don Hofmann, who claims everyone—this is one of the things mislaying his name, is looking for a program assistant. He is good job with someone from one of the key areas—male or female. The station is KVI, Seattle, one of the nation's best, and the position is entry level. My experience is $206-382-3100. I expect that Don lnnus will apply for the job. Seven years ago, linear applied for a job at KVI but couldn't get through and wound up leaving there and doing a remote back to FCC. He was looking into computerizing any thing. It was pointed out that this was a recommendation to the legislature and not a final decision.

In free-wheeling discussion of the commission's problems, one of the members strongly defended its success in policing the amusment machine industry. There has been some discussion to wipe out the commission's regulatory powers because the Supreme Court has wiped out the commission. The commission's tax collection function would be given to the comptroller. The commission was uncertainty how it could persuade the legislature to give new life to its enforcement, one way or another.

The meeting ended with a decision to postpone formal action until the Senate consumer affairs subcommittee makes a report on its 1975 investigation of the commission and the anti-gambling movement. Michael R. Thomason, the subcommittee's chief of staff, and the report would tend to support the commission's claim of efficient administration. But the key question would be how much of the money the liquor and pinball machine industry should be regulated at all, he says.

The commission was created after several years of controversy over strong arm and anti-commercial law amendments. Since the creation of the jukebox and pinball machine industry should be regulated at all, say.

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This Business Of Music:

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

The Artist:
Million $ Asset

BY NAT FREEDLAND

The record industry has almost totally switched its techniques of producing and selling artists in the last decade and the major recording labels have taken on many responsibilities previously associated with booking agencies and managers due to the increasing complexity of breaking in new acts.

That was the starting point of Warner Bros. Records president Joe Smith's dynamic, witty and highly informative presentation at the opening session of Billboard's second "This Business Of Music" seminar at UCLA last Tuesday (7).

Smith gave a fully detailed portrayal of the way record artist marketing has changed since the days when Vegas movie-entertainers like Dean Martin considered the making of records a minor offshoot of their careers, barely worth the bother.

"Dean would call up at 4:30 in the after-
noon to say he'd learned the new songs his producer Jimmy Bowen gave him on an auto cassette tape," said Smith. "He'd say he wanted to go into the studio and cut them from 6 to 8:30 p.m. before the night's party.

"We knew if we didn't get the session right then it might take another couple of months till we heard from him again, so we rushed to book a studio and a rhythm trio.

"Dean would do two or three songs, usually singing sharp and out of meter. So when we added the strings and horns later, everybody would have to tune sharp and play out of meter in order to match the vocal. Obviously the business has been completely revolutionized since those days."

Smith's two panelists made a particularly strong team. They were Mace Neufeld, president of BMI Management, a large and highly respected personal management firm that handles a roster of artists which includes the Carpenters, Randy Newman, Herb Alpert and even the late Jim Croce; and attorney Abe Somer, a member of the entertainment law firm of Mitchell, Silberberg and Knupp which handles a star-studded client list and is an extremely powerful factor in the music industry.

Added to the forcefulness and expertise of the three speakers was an effectively streamlined new seminar format developed by coordinator Hal C. Cook, Billboard publishing consultant. Cook gave a short introduction to keynote speaker Smith who went immedi-
ately into his own presentation after bringing out Neufeld and Somer.

Following Smith's talk, the trio discussed various issues raised for some 40 minutes and then took a load of written questions collected from the audience by ushers. Next came a period of spoken audience questions taken by ushers with microphones.

Cook had to end the open question period at 9:30 following two full hours of information packed discussion. But for almost another hour, the three speakers remained in the UCLA Grand Ballroom to answer individ-
ual audience member questions during the coffee and refreshment period.

The simplified 1975 seminar format proved particularly effective in keeping the flow of informative discussion moving rapidly. For the first time, college credit is being given as an option for "This Business Of Music" with credit candidates required to turn in an eight-page paper to instructor Paul O.W. Tanner, UCLA's Ms. Ronnie Rubin coordinated the academic aspects of the seminar for the school's extension department directed by Robert Bartlett Haas.

As was the case last year, enrollment was about evenly divided between college students and music professionals. About half the music industry attendance represented songwriters, with the rest divided among the main categories of music business executives.

There were lawyers, accountants, publishers, agents, personal managers, artists and label presidents Jerry Moss of A&M and Lou Adler of Ode among the approximately 500 who attended the opening session.

Relating to the topic of "The Artist: Multi-Million Dollar Asset," Smith, Neufeld and Somer provided a near-total picture of the contemporary record scene as reflected in some of the main viewpoints in dealing with artists.

Smith began his address by pointing out the invisible bond between label profits and artist expression with the example of Warner's 10-year experience with the Grateful Dead.

"The Dead dropped out of Warner in order to form their own underground non-establishment label," said Smith. "They told us that no major record company could give them the artistic freedom to create whatever they wanted, that commercial pressing of records was inadequate in quality, that we charge too much money and don't distribute product directly to the people.

"Yet when they started their own label they borrowed money from a big East Coast bank, they press their records at the same plant that Warner does, they distribute through established independents and their records seem a little more commercial because they're trying to get singles airplay and establish their corporate identity.

"This would seem to indicate that machinery has arisen to merchandise records in the U.S. today that is pretty close to meeting actual market conditions," he concluded.

Smith reminisced that when he started with WB in 1961, their moneymaking acts were artists who regularly played Las Vegas and promoting them consisted largely of putting record posters in the casino lobby and getting them occasional TV variety show bookings.
attorney Somer (right) replies to a query from a member of the audience following the "formal presentation."

he has the divine inspiration to control every aspect of his career, right down to the design of his album covers," said Smith.

A good record label must hang in there and do the job, but this becomes particularly difficult when the label has only one current hit artist, said Smith. "It really becomes a time for promotion when a young hit artist demands a lavish party to celebrate that you paid him $75,000 or that one of your local promotion representatives go out and buy him some drugs."

Somer said that enthusiasm by a record label, in terms of specific contract support clauses as well as general attitude, is the most important factor in making a successful matching of artist and company.

Ward Bros., after organizing Randy Newman’s first live tour themselves with limited success, recruited BNB to manage the talented writer-singer. Neufeld reported. Having somebody on the scene to look after all the details of the show performances soon made a major improvement in Newman’s appearances and record sales.

Neufeld said that today’s concert audiences demand a high standard of professionalism in their favorite groups’ live performances. In the earlier days of rock there was often a lack of professionalism by artists.

This was the era of the one-hit wonder who made a successful record before they had built up any experience at performing in front of people.

Somer and Neufeld each agreed that it is improper for an entertainment lawyer to represent artists for a percentage of their earnings rather than a flat fee.

That’s because more impartial advice can presumably be given by an attorney who will be getting paid the same amount no matter what creative direction the group takes.

International sales are the fastest growing cause of the long-term investment required for breaking any new artist, the longer contract will remain universal at the early stages of a career.

Record labels were compared to the dynamic movie studios of old Hollywood which took over every aspect of career building for their long-contract artists. But Somer felt that record contracts will generally become shorter than the current standard of five to seven years.

Smith said that the current nostalgia trend which has seen formerly successful artists such as Bobby Vinton, Neil Sedaka and Paul Anka make new hits with contemporary material is not likely to provide a lasting return to chart importance by these artists unless they build a new following.

“Middle of the road music today is Gordon Lightfoot and Charlie Rich, soft rock,” said Smith. "Vin DiSanto and Tony Bennett do not have recording contracts. A Barry Streisand or Sammy Davis can get an occasional hit if they’re lined up with exactly the right producers."

Neufeld said that BNB is currently engaged in making Jon Davidson’s image more contemporary and less square so that he can rebuild his TV-recording career on the style of Andy Williams. “We put him on talk shows rather than variety hours and got him some really neat dramatic acting parts,” he said.

Replenishment of artist rosters was described as a label necessity. Ward Bros. had an almost complete turnover of their monstomaking acts within even the last three to four years.

Atlantic Records under Ahmet Ertegun and Jerry Wexler was described as an outstanding example of a record label that has moved its artist roster to keep up with changing tastes.

The ever-present songwriter problem of getting promising artists to producers and artists with the panel by the advice that they must keep knocking at the doors of publish-


Youthful questions involve Smith in a Q & A session about artists and money.

held up by advertising demands of professional concert promoters and tried packaging their own showcase tours. Smith admits the label lost large sums of money and now coexists happily with full-time professional concert promoters.

“The main thing to remember, despite all the talk of the big talk show artist, is that it’s the musical creativity of the artist that is the livelihood of the industry, not any great effort and promotion,” said Smith stressed during his talk. “No label is any better than its artist roster.”

But because of demands and unprecen-ded pressures facing the new breed of rock artists, labels in the early days of rock had no way of knowing how the artists would live, let alone how long they would remain big draws.

“Few artists are aware that acceptance seems to come and go within a few years,” said Smith. “A group like the Rolling Stones that remains with a certain high reputation. A music industry executive who can discover new talent or sell it generally can look toward a much longer career life.”

Rock stars often achieve great success before they have developed the maturity to deal with it, said Smith. They and managers by deliberate company handling because of the
### Soul Sauce

**By JEAN WILLIAMS**

LOS ANGELES—Alvin John Waples, popular 4-8 p.m. personality at KOJY here, has been spinning records for several stations from coast to coast for the past 10 years. So he knows about job security.

Waples says, "even in times of inflation, the position of the disk jockey is secure, because people are going to purchase entertainment, if only as an emotional outlet. However, the fate of the rock disk jockey is generally left to the teenagers."

"I am partial to the 13-19 age group because of its consistency. They tell the truth on you. They don't put up with you for one second."

"In most stations where I have worked, the managers and sales people would try to get accounts from the adults, but they had to learn a lesson. The biggest advertiser in the world is 'word of mouth,' and that is why young people run the situation."

On another note, Waples has definite opinions on the direction music radio must take in this time of change.

"Radio is changing, it must change. Music has already crossed the gap of cultures, and my personal function is to prove that there is no such thing as black or white radio, but there is music that is played on different stations and that should be the only difference."

Ed Thomas, music director and operations manager of WEBB, Baltimore, informs us of Jimmy "Monico's" Wingo's return to the 9-11 p.m. slot, after three years' absence from the station.

And Keith Adams, program director of KATZ, St. Louis, reports they have lost two top jocks, Larry O'Day is off to another station and Lee Michael has undertaken the challenge offered by a record company. Adams is looking for replacements.

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**Jan. Taylor**, 6:10 a.m. on WBOK, New Orleans, has coordinated 60 teen workers into a community service unit, entitled "Fan Club." Their primary function is to lend an air of airtime whenever

(Continued on page 49)

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<td>&quot;Can't Get Enough&quot;</td>
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<td>&quot;Take Me With You&quot;</td>
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<td>&quot;You Can't Hurry Love&quot;</td>
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<td>&quot;The Best Is Yet To Come&quot;</td>
<td>Frank Sinatra</td>
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<td>&quot;You Don't Have to Be a Hero&quot;</td>
<td>Marvin Gaye</td>
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<td>&quot;Love Hangover&quot;</td>
<td>Diana Ross</td>
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<td>&quot;Just Like Heaven&quot;</td>
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<td>&quot;Let's Stay Together&quot;</td>
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<td>&quot;I'm Lost Without Your Love&quot;</td>
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**Billboard SPECIAL SURVEY for Week Ending 1/16/75**

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**JANUARY 18, 1975 BILLBOARD**

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LOS ANGELES—Popular drummer and Billboard award winner Billy Cobham is now devoting one third of his time to his business management. He has been hired by Motown to produce some soul singles for Rare Earth and by Columbia as an LP for David Cassius, former keyboard man with Bruce Springsteen. He’s also had inquiries about producing Taj Mahal and Lisa Minnelli.

Cobham has been producing since April of last year when he was the drummer with John McLaughlin’s Mahavishnu Orchestra. In addition to ad-hering to his own group on Atlantic, he’s recorded Airo on the Salvation label.

“Producing gives me a breather from playing,” he says. “I’ve set up my career on three different levels: one first production; one at home and one third on the road” (with his seven-piece group). As a musician he can relate to artists and

**Awards By NAACP**

LOS ANGELES—The music industry dominates the nominations in the NAACP’s eighth annual Image Awards.

Winners in 21 different categories representing the music, motion picture and television industries will be announced at the Hollywood Palladium on April 20th.

Nominations in the music categories include the following:

- Record Producer of the Year: Leonard Clarke and Frank Wilson; Barry White; Thomas Bell; William Howard Kennedy; Harold Marvin and the Bluenotes At Green; Garnier & Hub
- Male Vocal Group of the Year: 4th and the Gang; James Brown; The Isley Brothers; Earth, Wind & Fire; The Isley Brothers.
- Female Vocal Group of the Year: First Choice; Love Unlimited; Pointer Sisters; Three Degrees; The Jackson Sisters.
- Male Vocalist: Stevie Wonder; Barry White; Al Green; Marvin Gaye; Al Wilson.
- Female Vocalist: First Choice; Love Unlimited; Pointer Sisters; Three Degrees; The Jackson Sisters.
- Male Vocal Group: The Isley Brothers; Barry White; Al Green; Marvin Gaye; Al Wilson.
- Vocal Group: Aretha Franklin; Arthur Flowers; Roberta Flack; Nancy Wilson; Esther Phillips; Minnie Riperton.

**A.A.’s Pre-Packs**

NEW YORK—A.A. Records is offering dealers pre-packs of its Wonderama, the standard issue of kiddie records at an additional 10 percent off for the month of March. The pre-packable number as collector display holds 50 LPs and six dozen 45 r.m. discs, respectively.

Remember, all orders are in communications, so let’s communicate.

**Soul Sauce**

- **Continued from page 48**
  - they are needed in the community, including acting as a baby sitting service.
  - Pictured personality “Hotrod” of WWIN, Baltimore, has retired, being replaced by Chuck Woodson in the 3:30 p.m. slot. He has heard that Al Jefferson, program director of WWIN, Baltimore, is recuperating at home following his recent surgery, while Kelson Fisher holds the reins until Jefferson’s return.

Remember, it’s in communications, so let’s communicate.

**General News**

**Billie Cobham: One-Third a&r Man**

By JOE TEGEL

**3 Stores Close; Pressure Eases**

PHILADELPHIA—Price pressure on area retail and studio stores from discount department stores will ease somewhat in the new year as three major operations on the New Jersey side close down.

On the heels of the closing of the S. Klein store in Cherry Hill, N.J., announcement was made last week that the Korvettes store in Moorestown, N.J., will be closed in mid-January because of a lack of business.

As part of its bankruptcy reorganization, the OEX Store (Government Employees Exchange) at Pennington, N.J., is holding up a “get out of business” sale. Biggest competition to record dealers on the Jersey side came from Korvettes. The OEX store offered LP and tape specials from time to time.

**Specials**

6.98 LIST LP’S

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We are and will always be the lowest priced one stop.

Call us for any LP you need.

**TAPLING INC.**

220 West 19th Street, New York, N.Y. 10011
212-675-8000

The Fastest Growing Shop In The Country

We are and will always be the lowest priced one stop.

Call us for any LP you need.

**SPECIALS**

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**Optimism Borne Out As Winter Show Ends**

**From CES**

- **Tape/Audio/Video**
- **Traffic Slow But Blank Sales Boom**

**By STEPHEN TRIMAN**

CHICAGO—Although little brand new product was shown at the Winter CES, the blank tape manufacturer/marketers who took exhibit space, and several others who chose to exhibit out of hotels, suites, generally were bullish on both the quality of buyers on hand and prospects for 1975. All agreed traffic was far below last year’s WCES, but at least gave lip service to solid business done by the decision makers who were here.

Making news outside the show itself were:
- JM whose national retail sales manager, Scottie line, Bill Weismann confirmed the Scotti Quad 8-track blank will be available in early spring, under that label in the high output, low noise formulation.
- Meriton Electronics, the Sony offspring expected to explode into existence in March, this year, according to Dan Fine, sales vice president. Now being shipped to dealers at suggested list prices are 8-tracks in 45-minutes ($2.89) and 90-minutes ($4.95).

- **Bankers’ Confidence of Market**

**By EARL PAIGE**

CHICAGO—Financial institutions continue to have strong confidence in consumer electronics retailing, says an executive with one of St. Louis’ top banks. The confidence in this case relates more to a belief car stereo will grow precisely because of the new car sales growth, with people keeping old cars and upgrading them with sound.

This exclusive and advance copy close-up view of a review of how a banker views audio retailing comes from Donald Naert, vice president, Bank of St. Louis, who recently became involved with 10-year-old, 40-unit St. Louis-based CMC Corp. since its founding in 1961, the 60-year-old bank 24 years ago.

“We want to pick corners and grow with our banks, and always planning the bank’s move into commercial lending. Several factors are considered.

- Not only the growing buying power of the youthful consumer but expanding discretionary income and the way stereo represents a new status for the now markedly changing lifestyles.
- The history of CMC from a sales standpoint and CMC’s steady expansion philosophy, based on balanced 1,200 ft. ($6.89), 1,800-ft. ($7.89) and 2,400-ft. ($9.89) open-reel; 3,600-ft. ($12.99), “Blank tape is definitely selling well at retail.” Firm is diversifying deals in inventories low we’re looking for a good year and an especially good first quarter.
- BASF national sales manager Gerry Berberian reports their open-reel products and $2-price promotion of mid-market cassette and 8-track product were "very well accepted" (Continued on page 54)

**SAVOY PROJECTS BIG**

- **Bright ’85 Future For Accessories**

**By ANNE DUSTON**

CHICAGO—Recognizing a “tremendous void in accessory products, including the audio market,” and statistics that point to $13.5 billion growth of tape and related products in 1975, Savoy has prompted a restructuring in sales and administration to achieve a minimum of 8 million sales figure in the next five years for Savoy Manufacturing Corp., Haverhill, Mass. 

“Overall sales have substantially this year because of the consumer’s interest in buying high quality products,” says Savoy’s Bill Adams, new corporate vice president of development. Over the year, two lines will be added. The line of consumer products are designed to be introduced into the industrial, customized, educ. and audio professional markets. Car stereo installation shops, and retail dealers that sell car stereo units present substantial sales, also, Adams adds.

New for WCES is the Tote-A-Tone, an attractively styled case with a speaker in the lid and storage space for 26 cassettes and a cassette portable player. List for the case alone is $29.95; with cassette player, $39.95.

**Jensen’s Thrust Goes Into Homes**

CHICAGO—Jensen Sound Laboratorie is launching a new concept in home speakers that president Jen-Ken Jensen describes as a virtually balefully 45-year-old firm “repen- gerate” the home market, tantalizingly named Jensen’s new line of stereo speaker line.

Key to the concept, the unveil at CES, includes simplified controls for the burgeoning mass market, Jensen says, are color coded from dials similar to being a bind that is removed, blue (high), yellow (mid-range), red for treets.

Campaign is keyed to an acronym theme OPEC (optimized performance (Continued on page 55)
Economy No Deterrent To Components Manufacturers

CHICAGO—Despite the sluggish economic climate, audio component manufacturers, showing remarkable optimism, unveiled at least four new component lines at the Winter CES.

The new products included the Monogram series by GE (see separate story) the new PSM surprise package by Morse Electro Products and two British imports of innovative design, Lexicon and Marxet.

Almost all other manufacturers have added new products to their already existing lines. Among the most notable of these is Tannoy, the prestigious British speaker manufacturer, recently acquired by Harmon International Industries, which showed new and comprehensive line of belt and direct drive turntables, and an electrostatic headshell.

Despite widespread industry gripes about 4-channel's disappointing performance at the marketplace, almost all component manufacturers were still prominently displaying quadruphonic equipment, and a few, those with major hooks in the 4-channel stakes, like JVC, Sansui, and Panasonic, actually had unabashed 4-channel promotions going at the show.

Magnetos's Ed Carrier, in charge of the MX products, was pleased with visitor reaction to his line which includes 2 and 4-channel receivers, speakers and turntables. Already he is talking about expanding the line for greater impact. The expansion will probably include additional 2 and 4-channel receivers, tuners and preamps as well as some additional features. Development of the line was first reported last spring by Billboard. A promised MX quad CD-4 demodulator has been delayed, however; at least until spring.

Morse’s PSM package, which officials of the company claim was shown "largely for reaction," puts Morse, the "compact king," into a whole new ball game. The line, a mid-fi, for which no marketing strategies have yet been finalized, includes three stereo receivers ranging from $199 to $239; one stereo receiver with a build-in record changer at $207 and two discrete 4-channel receivers at $279 and $349 (with full-logic SQ, respectively). There is also a complementary line of speakers that will sell, if marketed, for $199.95 and $249 a pair.

According to Morse officials, visitor reaction to the line has been "overwhelming" and this will be taken into consideration when a final decision is made. This will come directly from Philip Morse whose baby the PSM project is. The brand name represents Morse’s initials. PSM speakers were manufactured in this country, while other components were assembled at Morse facilities in Hong Kong.

The British imports, relatively low-priced at the show and also seeking dealer and distributor reaction, featured turntables, receivers, preamps and speakers. With these products, heavy emphasis was placed on innovative design, with Lexicon leading the way in this area.

JVC, which in spite of consumer pessimism remains bullish on 4-channel, showed a 230-watt RMS 4-channel receiver with IC demodulator, SEA equalizer for front and rear channels and automatic CD-4 switching. The unit carries a $799 price tag.

Also on display was what JVC's Bob Walker calls a "state-of-the-art" CD-4 demodulator with VU meter that indicates cross-talk, output level, separation and individual channel adjustment. The unit, to be marketed in late spring, at a price not yet established, is the forerunner of a whole new 1000 series of state-of-the-art equipment. It will be followed up with the CD-1950, a vertical, front-load cassette deck with AHRS and Logic controls, as well as a matching amplifier and preamp.

Also new to the JVC catalog are an 8-track player/recorder, model ED-1245 with AHRS, reportedly offering up to 60 dB separation and selling for $249. A direct drive turntable, model JLB-44, with a price tag of $349.95 is also new to the line.

For the budget-minded component shopper, JVC has added an integrated FM/AM tuner, model VT-500, priced at $199.95 and an integrated amplifier, model VM-300 at...

(Continued on page 53)
Quality Urged By Inventor

By Anne Duson

CHICAGO—Prospects for a long period of high sales for video cassettes sold like paperbacks for the consumer market were outlined at the CES Video Conference here as eight now-familiar experts presented "Outlook '75: Video Systems." Moderator was Ken Win-
slow, who is putting together Videoex 75 for the summer CES.

Most telling point was made by Irwin Tart of Panasonic, who is chairman of the EIA/CED video subdivision, who cautioned against a too-hasty conclusion that "there's no such a thing as 'satur-
ation.'" He notes that Panasonic has been a pioneer in video systems technology and that it not only has the largest videotape product line but also is involved in videotape research and development as well.

The hardware technology now exist to do anything that you want, but the video-


8 Experts Optimistic Over New Videodisks

cassette is a totally software-dependent consumer market—and no one really knows what anyone is going to do or how much they'll pay. Considering talent and production costs to
today, plus significant distribution costs, Tart doesn't see a total video-
matic market but some combination with videotape with its sig-
ificant record/playback appeal.

He notes the present costs of videotape that are given as the main drawback for any significant con-
sumer market because of the lack of software capacity, thus thinner and lower-cost magnetic tape for both audio and video.

(A at a scheduled New York press conference last week, the Panasonic video division which Tart heads an-
ounced the first high-speed duplicator for EIJA-standard 8-inch video cartridges in color or black & white that makes one 8-inch video cartridge in 3 minutes. Delivery next month at price of $29,950.)

Speaking for RCA DirectedVision, John Findlater hit the key purchasing question that has plagued the audio-
8-track field in particular. He con-


tains a video disc that can be played in a coaxed disk—a spin-der with a wider band due to the use of a special double/faster,


tape. The company is answering in part the de-


Tape Duplicator

JVC Industries has issued a 20-
page full-line catalog on its video products. It's available from Mr. C. Watanabe, JVC, 3531 Merced Blvd., Aptos, Calif., 95003.

Byron Motion Pictures, videotape and film laboratory, has installed a CBS laser beam color tape-to-tape transfer recorder, making Byron the first such company to obtain the de-
vice developed by CBS.

The studio, through three laser beams, transfers video tape of any standard format to film for Ianma, super 8, and 16mm. Byron Roudabush, Byron presi-
dent, said, "the capabilities of the laser transfer system are limited only by the quality of the picture originally recorded on the tape."

Unique feature of the laser color film recorder is high resolution, low noise, no phosphor decay effect, excellent color reproduction, and color registration. The double sys-
tem method of transfer is used and includes an "on-the-fly" system for negatives for negative printing," he said.

Roudabush added that the new method provides a new standard of quality for video tape-to-tape trans-
fer with no degradation or cost increases associated with sys-
tems using color separation processes."
New Component Lines Debut

- Continued from page 51

the same price. To complement the budget-priced and some of the higher-priced units, JVC has also introduced the first of a line of speakers now being successfully marketed in Japan. The unit, Model SK-3, features a soft dome tweeter and a special high excursion 15-inch woofer. It retails for $129.95.

At Sansui, the executive claim is that twice as much money will be spent pushing U.S. equipment this year as was spent in 1974. With some 47 radio stations around the country broadcasting in QS matrix, most of a 24-hour schedule, Sansui expects to reap a resultant harvest in consumer demand for 8-channel receivers and the push is on to help stimulate this action.

Meanwhile, alongside the impressive array of 4-channel equipment, the firm also displayed the prototype of two new high-power amplifiers, and a matching preamp. One of the units, model BA-9800, reportedly delivers up to 300 watts RMS power per channel. Its frequency response is reportedly 20 Hz to 20 kHz, with less than 1 percent total harmonic distortion.

The second amplifier, model BA-8001, delivers 176 watts RMS per channel with 8 ohms. The line, according to Sansui officials, with a few modifications for the U.S. market, may be ready for delivery by the June CES. Other new offerings from Sansui included a 120-watt receiver, model 881, with a list price of $499.95.

11 Allied Stores Fold

ST. PAUL, Minn. — Despite an 89 percent increase in overall sales for the first half of fiscal 1975, Schaak Electronics will close 11 of 19 Allied Radio Stores acquired a year ago from Tandy Corp., according to president Richard Schaak.

Closed as of Feb. 1 will be six Michigan stores, four in Illinois and one in St. Louis. The 11 Schaak Electronics Stores are not affected.

The big sales gain for the first half of fiscal 1975 included all 32 Allied and Schaak locations, but net loss for the same six months was $101,723 versus a year ago. Expenses of closing the 11 acquired units are being negotiated with Tandy Corp.

Hiroshi Tada, Sansui's president, hopes to "substantially increase his company's sales this year" and claims that the positive response from dealers to the line made him confident that he could achieve his goal.

Wassenaar, the hardware division of the 3M Co., remains bullish on high end cassette and 8-track recorders. After making many waves last year recording purists with its model-4765 8-track record/playback deck, the firm has now applied that unit and released it to the market place as the model 4766. New features on the modified model include a special equalization switch that automatically adjusts for the new Scotch "Classic" tape.

Two new Dolby-zoned, stereo preamp/cassette decks join the popularized model 4775, they are the models 4765 and 4766 at $409.95 and $429.95 respectively. Both units feature peak indicators, ferrite heads, "Classic" bias switches, Dolby FM switch and many of the other features now found in the 4775.

Sony was at the show with two new cassette recorders, one the tuner/amp line. The receiver, due for delivery next month, is model 7025 with 18 watts RMS power per channel, and the 7035 with 25 watts RMS per channel.

As of March, 1975, Sansui announced the model AN-8500, delivers up to 100 watts RMS per channel and using V-PET technology for more accurate sound reproduction. The integrated amplifier in the line, model TA-4650 with 30 watts RMS power per channel, has a reported frequency response of 20 Hz to 20 kHz.

Rerot, whose marketing strategy is to match specifications and prices with JVC, Sansui, Pioneer, Kenwood and Sherwood, was pushing its new RX-403 receiver with a $299.95 retail price. The 80 watts RMS per channel, is said to compare favorably with the Sansui model 861, Kenwood's model 4400, JVC's VR5535, Pioneer's SX-636 and Sherwood's S7210.

Also being highlighted by the firm was a bells-and-whistles model, RP-1000, for both stereo and 4-channel applications. This unit carries a list price of $129.95.

Probes Market

- Continued from page 50

In the 8-track field, new models include the AMPEX model 20-20A, a $259.95 model for $129.95 and the model 20-80A, a $209.95 model for $129.95.

The budget line includes models S-16A and S-26A, which sell for $69.95 and $79.95 per pair respectively.

The receiver, with built-in 8-track player, is model RT-840. The 8-track player, is model RT-800 and features signal strength tuning meter, and separate bass, treble and balance controls. It lists for $349.95.

At Toshiba, the eye-catcher was a super wide end ship/AM stereo tuner which digital readout frequency synthesizer. The unit, whose prototype was introduced a year ago model ST-910, carries a list price of $1,800 and will be shipped to dealers in March.

From Sharp Electronics, five new models were forthcoming. These include a new stereo cassette deck with Dolby record and playback decks and two new compact systems.

The $39.95 deck, model RT-2506, also features an equalization switch for various tape formulations and two-color peak level indicators, as well as VU meters, auto stop and Permalloy head. The list is $159.95.

The 8-track decks, models RT-840 and RT-800, were also on display, the playback of both 2- and 4-channel tapes. The units are priced at $199.95 and $189.95 respectively.

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Supercors, whose distributionship with Sony is in its closing stages, was pushing its own line of high efficiency equipment. New additions to the rapidly expanding catalog of products included high efficiency and budget-priced lines of speaker systems and a new receiver which also built-in 8-track player.

The high efficiency air suspension speaker line features models the S-208, S-210, S-212A and S-312. Utilized in their assembly are wide dispersion tweeters and long throw, foam edged woofers. Prices range from $199.95 per pair for the S-208, to $199.95 each for the S-312. The
**Bullish On Blank Tape For '75**

- **Continued from page 59**

  "I've been doing my homework and I feel that the blank tape market is going to be very strong this year," said a New York blank tape dealer who requested to remain anonymous. He added that he expected to see a significant increase in sales for the year.

  On the retail side, a New Jersey electronics dealer reported that sales of blank tapes were up 20% over the same period last year. He attributed the increase to the growing popularity of audio and video recording.

  **Akai Driving Into Components Market**

  CHICAGO—Akai America, Ltd., is launching an attack on the booming market for hi-fi components, a move that could shake up the electronics industry. Akai, a Japan-based company, is setting up a new component division that will focus on the North American market.

  "We believe there is a strong demand for high-quality components in the U.S. market," said Akai America President Tom Finkert, "and we are confident that our products will be well-received." Akai currently has a strong presence in Japan, where it is one of the leading suppliers of hi-fi components.

  **CMC Banker Confident**

  - **Continued from page 90**

  "I have been watching the tape market for several years now," said CMC Banker, "and I believe that this year will be a good one for the industry." CMC Banker, a major player in the tape market, expects to see strong growth in sales this year.

  The bank has already increased its investments in the tape industry, and CMC Banker is confident that this will pay off. The bank has a strong track record in the industry, and CMC Banker is optimistic about the future.

**SELL VIA THE BASICS**

Panelists praise, defend 4-Channel At Winter CES

CHICAGO—There's still a lot of sentiment in the audio industry for the 4-channel sound system. But while the industry is divided on the merits of the 4-channel concept, there is consensus that the idea is not dead. There is a lot of interest in 4-channel sound systems, and there are a lot of different ways to implement it.

Some panelists argued that the 4-channel system is a natural evolution of the stereo sound system. Others argued that the 4-channel system is a way to create a more immersive listening experience. Still others argued that the 4-channel system is a way to create a more balanced listening experience.

"I think the 4-channel system is a natural evolution of the stereo sound system," said one panelist. "It's a way to create a more immersive listening experience." Other panelists argued that the 4-channel system is a way to create a more balanced listening experience.

The panelists agreed that the 4-channel system is not a cure-all for all of the problems of the stereo sound system. But they also agreed that the 4-channel system is a step in the right direction. The panelists agreed that the 4-channel system is a natural evolution of the stereo sound system.
NASHVILLE—A special two-hour country music show, to be beamed by satellite from Europe, will be brought to listening audiences in this country through a joint effort of the BBC, radio station WSM, and the Country Music Assn.

The program, "Country Club," will feature the Bill Anderson Show, with Jimmy Gately, Mary Lou Dickens, and special guest Mac Wiseman. It will be beamed directly from one of the BBC's London Theaters.

The entire show will be sent via satellite to New York, where WSM will pick it up from a VTR. It then will be made available to all other country stations desiring it in one of two ways. Anyone wishing to pick up line charges from here can tap in on the feed to WSM, and carry it simultaneously with the Nashville station at 8 p.m., Feb. 12, in London.

Other stations wishing to carry it on a delayed basis, or broken into segments, may have the entire broadcast simply by sending a blank tape to WSM, which will provide the program to be carried at any time desired. All mechanical costs will be taken care of by WSM. The Country Music Assn. will supply the tape, and is member stations of the availability.

The program, originating in London, will be introduced by Bill Whyton and produced by Colin Chandler. Arrangements for the joint activity were set up by Bobby Brenner.

Any country station seeking to tap in on lines for the show is asked to contact Len Hemel, general manager of WSM Radio here.

This is, according to BBC, the first time such a venture has been undertaken. The BBC Radio Two network program is said to have a weekly audience of several million listeners.

Anderson will be in London to record, and to take part in an extensive tour of the United Kingdom.

**Producer Now Managing Acts**

NASHVILLE—Veteran radio-television producer Charlie Brown has moved into the field of country management here, working with an artist-written named Sara B. Wrap.

Brown, who formerly lived in New York, produced such shows as the weekly TV series "Stars on Parade" from the Adelphi Theater, viewed over the old Dumont network.

Later, in Nashville, he began producing "Country Style U.S.A." featuring such talent as Eddy Arnold, Hank Snow, Faron Young, Kitty Wells, Mac Wiseman and Chet Atkins, etc.

Some years ago, Brown moved into the field of publishing, forming the New Moon company. Now, with Mr. Wrap, he is making his first venture into personal management.

**New Board at Nashville Local**

NASHVILLE—A mixture of musicians, versatile enough to perform both pop and country, constitutes the newly-elected board of directors of Local 257 of the American Federation of Musicians here.

Members of the board are Joe Layne, Willie Ackerman, Vic Willis, Billy Lineman, Sonny Day, Jay Collins and Bill Bell.

Under the leadership of president Johnny DeGeorge, the board now will meet at least once a month, in addition to specially-called gatherings.

The union has just negotiated a new two-year contract for the staff orchestra of WSM, performing on Terry Barr's "Waking Crew" show and another one-year contract with the country-oriented "Ralph Emery Show." The contracts call for increases in wages and benefits.
San Diego Station Goes Gospel

NASHVILLE—Bill Hudson & Associates, recently retained by the Gospel Music Ass'n, for 1975, has aided in the conversion of KSON-FM, San Diego, into a "model gospel station" with a complete gospel format. Hudson's firm researched the area, the market and the background in his role as consultant, and then worked with station owner Dan McKinnon in putting it together. McKinnon with his AM station has long been a leader in the country field.

In effect, McKinnon will be pioneering, for this will ultimately be the first totally gospel station; i.e., there will be an elimination of block religious programming such as paid religious shows and the like which normally are found on gospel-formatted stations. Instead, this will be devoted entirely to gospel music, and will be broadcast in stereo. All new air personalities will be brought in, and will have familiarity with gospel.

At the beginning, the station will be stereo gospel from 6 a.m. to midnight, and then simulcast country from midnight to 6:00 with its sister AM station. Eventually it will go gospel around the clock.

McKinnon, meanwhile, is moving his offices back to KSON Enterprises where he can oversee the operation.

"We hope to make KSON-FM the nation's first full-time gospel music station and to set a pattern that can lead to success in this format." McKinnon said. "If successful, I'll have a variety of results and impact... including an increase in record sales and the spread of such a format to other markets."

McKinnon said there would be a full promotional campaign in San Diego.

McKinnon not only has successfully developed country markets in the past, but has helped build artists.

He also is the owner of Maranatha Music.

Hudson, who held the consultant's role to the Country Music Ass'n in its formative stages, also has pioneered in at least two areas now.

KSON-FM, by the way, formerly was known as KSEA.

Nelson Releasing Himself On Disks'

AUSTIN, Tex.—The first artist to be released on Lone Star Records, just formed by Willie Nelson here, will be Nelson himself.

The former Atlantic artist has purchased his gospel-oriented masters and tapes of his live recordings from that label, and will have an LP of gospel songs, followed by two singles.

Nelson himself has signed with Columbia Records and will be released on that label with country product.

Nelson has formed the Lone Star label with Neil Reshin, his manager. They plan independent distribution.

The singer currently is getting masters from his friends in Texas. Plans call for servicing 250 major radio stations and secondary radio stations, and concentrating distribution in the Southeast and Southwest.

Also signed to the label are the Greenlaw Brothers and Mill Carroll. Nelson says the label will be "low key" and there won't be any shotgunning of product.

Another former Atlantic artist, Wynn Stewart, has signed with Playboy Records.

LOOKING FOR NASHVILLE OFFICES?

1600 square feet completely renovated on 16th Street in heart of Nashville's Music Row.

As conditioned, five offices completely paneled and carpeted, reception area, modern kitchen, shower, basement storage, ample private parking—all with contained in attractive one story building. Exceptional value at $750 per month.

CALL DON BROTHERS

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"When She Turns Off The Lights" "And Turns On The Love"

A Jim Cowen and David Anderson Song sung by John Wesley Ryles on RCA

Nashville Scene

Just to set the record straight, WTVY's "Jamboree" has never left the air. It has been a dominant influence in country music in the southeast throughout its 45 years of operation. ... Dianne McCall is joining the Stan Hitchcock Show, and will work with the group as the featured female vocalist for the next 18 months in shows sponsored by the Democratic party. ... Kenny Gately is about to have his first release on Dot, titled "He's Got A Way With Women." ... Charlie Looin says he will work 12 midnight jobs between now and June, all of them for six days or longer. Currently he's working in Nashville's Printer's Alley. The road, he says, has turned into a Friday and Saturday world, and this way his band will make more money. ... Joyce Rankhorn is the new secretary to Bill Anderson.

Do those who talk of purist country recall that Ernest Tubb, in the 1940s, recorded with the Andrews Sisters, the hottest pop act in the business then? Or that George Morgan dealt with Barbra Streisand? Or that the Willys Brothers cut "Only You," a big pop hit, for WLS in Cincinnati? Johnny Tillotson has been signed by the MGM label in Las Vegas for 12 weeks during the year ahead.

Vassar Clements, one of the finest fiddlers anywhere, has cut an album on Mercury produced by Buddy Killen. ... The Duke of Pedernales has sold his farm, but he's still making home-made sausage for close friends. ... Porter Wagoner, a CMA officer, flew to San Antonio for the two-day board meeting, and then on to Los Angeles for a tour. Tammy Wynette, also a newly-elected officer, had to call off her trip because of illness. ... Top Billing, leading talent agency, is moving to new and larger quarters at the Continental Plaza. ... Tex Fizer writes that he is looking for guests on his television shows in New York, country type. ... Dick jockeys are king to each other. The talented Billy Parker of WVOO, Tulsa, has put out a single called "How She's Just Mine" on the ATCO label, and the first person to chart it was his old buddy, Bill Mack, at WRAP, Fort Worth. ... A sign of the times: Guy Lombardo, with 13 band members, working the Municipal Auditorium here for less money than Mel Tillis and five band members. ... Joy Ford of Country International Records has just completed a world tour. The one-time carnival a cappella and sometimes dancer now is a full-time country singer.

Another sign of the times, per-

BILLY LARKIN

HEAVY REQUESTS AND SALES!
CLIMBING THE BILLBOARD CHART!

EXCLUSIVELY ON BRYAN RECORDS

FOR INFO OR DJ COPIES CONTACT:
(212) 581-6240

WILLIAMS PROMO—Dick Glasser, right, MGM Nashville director of operations, presents Hank Williams Jr. with the first pressing of "Hank Williams... Reflections By Those Who Loved Him," a promotional album. The LP is for broadcast use only, and is being serviced to radio stations.

BILLY LARKIN

"LEAVE IT UP TO ME"

Bryan Records #1010

"LEAVE IT UP TO ME"

Bryan's Song Is Billy's Song!

JANUARY 18, 1975, BILLBOARD

BRAND NEW RECORD FROM BILLY LARKIN
"LEAVE IT UP TO ME"

Bryan Records #1010

- 45 RPM -

BILLY LARKIN

"LEAVE IT UP TO ME"

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## Billboard Hot Country Singles

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**Notes:**
- "YOU DON'T OWN ME" by George Jones has been a chart-topper multiple times.
- "YOU DON'T HAVE TO GO - HOME" by Charlie Rich has charted several weeks as well.
- "YOU DON'T OWN ME" by George Jones has been a consistent chart performer throughout the weeks listed.
"It's Time To Pay The Fiddler"

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Cal Smith

Exclusive Bookings
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What a SMASH!

Bobby G. Rice

Just 3 Weeks after release!!

"Write me a letter"

GRT-014

Published by: FOX FANFARE MUSIC, INC. and CAKEWALK MUSIC (BMI)

Exclusively on GRT RECORDS

Tour Direction: BUDDY LED

VASSAR VIOLIN—Violinist-fiddler Vassar Clements, seated, has cut an album for Mercury, produced by Buddy Kilien, right. They are shown with Charlie Fach, vice president of A&R for Phonogram/Mercury, distributors of Dial. Kilien is vice president of Dial.

Nashville

Scene

- Continued from page 57 -

happens. Jerry Lee Lewis has lowered his price. ... George Riddle has signed with Marathon Records of Canada. ... Tex Clark of Bristie Star Promotions is co-writer on the new Columbia single of David Allan Coe. ... ASCAP's Charlie Monk has done it again. He's been notified by the Washington, D.C. A&R Club that he's won two "Ady's" for his voice work on TV commercials for the Chesapeake & Potomac Telephone Co. Last year he won a "Clio" for voice work on the Coca-Cola Country Sunshower campaign with Doris West. ... Donnie, by the way, is back in the hospital, and will miss the inauguration of Gov. Blanton, whom he used to cover extensively in his campaign. ... The LeGarde Twins now are being managed by Art Rush, who in the past has guided the destinies of Roy Rogers, Dale Evans and Dale Robertson. ... Barry Sadler, whose "Ballad of the Green Beret" was virtually the only Viet Nam war hit, now is being booked by Nashville International Corp., seeking to play American Legion posts, along with military posts. ... Pat Floyd is back! The talented and well-liked lady is now professional manager for the Mega publishing firm of One Hundred Oaks Music (BMI) and Two Rivers Music (ASCAP). Pat formerly was vice president of Buckhorn Music, and has worked in the past with Six Days Music and Central Songs. A Denver native, she used to sing with her sister on KLAK Radio there.

Teddy Williams is still a little weak after a five-week bout with hepatitis. ... What was billed as the "First Annual Jerry Lee Lewis New Year's Eve Party" at the Convention Center in Dayton, Ohio, fizzled out when the promoters canceled just before his departure from the Memphis airport. Lewis now says he is filing lawsuit against the promoter and his production company, if he can find them. Attempts to locate anyone by the name on the contract have failed, and there is some question as to whether he ever existed. ... Right after Josie Brown got out of the hospital, RCA released her new record, "I Can Feel Love." It was written by Jim Hayner of Cedarwood, an engineer turned songwriter. ... The Department of Interior is putting together, along with the UN, a Johnny Hartman album, with selected songs by many artists, some of them country. It will be sold on national radio and television, with proceeds going for ecology. ... Bill Anderson has just completed his first recording session with "Ship It Aside." A hit song. She, in turn, has recorded an entire album of Bill's songs, and he does the introductory monologue on the front of it. ... Phoenix artists Clay Jerrold and James Allen have just done sessions for Nashville International, produced by Dick Sherey. ... Still another Grand Ole Opry artist has hit the 25-year milestone. Hank Snow was honored by a silver trophy, presented by manager Hal Danchuk. Snow noted that Ernest Tubb was instrumental in bringing him to the show a quarter-century ago.
Gospel Distribution Is Major Problem For Gospel-Specializing Labels

By BILL WILLIAMS

NASHVILLE—One gospel group recently sold $8,400 worth of albums from a rack, following a strong concert on the West Coast. That, with the group's $2,000 guarantee for the show, gave it an incredible profit.

Still another group, steered in tradition of gospel quartet singing, is concentrating on an earlier sound and are following it to appearances around the nation. This will eliminate the need for drug-busting, an ever-growing evil.

These examples point both to a weakening and strengths of gospel music. It is going into another year, much on hand by lack of good distribution, profiting on the other from phenomenal record sales on the scene.

"Gospel music has no limitations," says Black, who is a gospel singer himself and spends most of his time working with writers and publishers for CASAC, "It can do anything it wants with its growth, as long as it doesn't put on its own limitations.

Others in the gospel music industry seem to agree with this appraisal. While confessing that it will never be a big cash crop, a very small one, because few people drink beer and listen to music of salvation on jukeboxes they freely admit it is a source of much revenue. "Why Me" and "Put Your Hand In The Hand" and others of this caliber have found their way into the homes.

The Jesus rock music has made a tremendous impact, and thus message music is being carried to all parts of the world, with emphasis on the young. Randy Matthews, the Arches, Andrae Crouch and others have made a great reputation in Europe.

Yet, on the other hand, some groups have to go to secular music to really hit it big. This is the case of the Oak Ridge Boys, who were extremely successful in Gospel, but sought new improvements. These Black brothers, who were the Statlers and moved into country; of Billy Preston, who was a member of the Andrae Crouch Disciples, and certain others. Even the Stamps Quartet is singing background for Elvis Presley, and the Imperials cover many fields.

Yet the Blackwood boys, the Happy Goodmans, the Rambos and scores of others are bigger than ever, hanging heavily to tradition. The Bill Gistar Trio is becoming one of the biggest acts in gospel and Gaither already is established as the leading writer. The Blackwood Singers have developed a new act which includes songs of easy recognition by their audiences, and this has been stopped with enthusiasm. Thus, the group has made heavy inroads into the business.

A James Blackwood on stage, or a Hovie Lister, still creates a magic which spins a crowd. Yet, Frank, performers have cut back in some areas, and there are fewer dates for many. Additionally, those who rely on church offerings for money have undergone some setbacks, what with the recession and inflation.

Two giants, Word of Waco (and its subsidiaries) and Heart Warming Impact (Benson Publishing) of Nashville, continue to expand and grow, and to improve distribution. They along with the few major companies which employ gospel acts, have no distribution problems. Most of the others, however, still rely on the "back of the bus" sales, or the rakes quickly assembled in the foyer of concert halls.

There are some other bright new signs. At least two gospel radio stations are actively promoting and are participating in the nation's radio promotion. They, in turn, sell block programming, and are offering some of the new music and the music is sold through the station, WAMB-FM, in suburban Donelson here, indicates it is going full-time gospel music on weekends, at least partially. Moreover, the lead on KSON-FM in San Diego.

The gospel music industry has needed a professional touch. Bill Hudson for guidance," says Black, a member of the board of directors of the Gospel Music Assn. "This takes the wraps off of what limitations we have.

A further indication of the growth of gospel music is the fact that all of the performing rights organizations now are working with writers and publishers in this field. Jim Meyers of SESAC did the pioneering. Now the situation has become highly competitive.

Two of the top producers in the business, Bob McKenzie and Rick Powell, have indicated they will go into a full-time arrangement with the Gaithers.

A "huge field exists for major labels to develop acts and to exploit them," Black explains. "Everything is better in gospel music today; the caliber of the material, the sound. The market is ready and present properly. Not only is the sound improved, but the attitudes are better. The market is no longer just singing with a head background. Today there is thought and there is production. If major labels get caught up in what is happening, there will be incredible advancement."
If you're a deepsea searching for a radio station, or a radio station searching for a deepsea, Billboard is your best buy. No other publication is read by so many of the nation's program and program directors, as well as the sharp-programming-oriented general managers. Best of all, general managers report that Radio TV-Job Market can draw five times the profits of the medium-sized 3 attendances.

Rates: “POSITION WANTED” is $15 in advance for two times. 2" maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. No charge for Box numbers.

"POSITION OPEN" is $15 in advance for one time. 2" maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. No charge for Box numbers.

For money and advertising cops to Radio TV-Job Market, 1515 Broadway, N.Y. 10036

Manufacturers Optimistic

The demise of Wurlitzer earlier in 1976 has brought more business to the three remaining giants in the field. Rock-Ola, with a network of independent distributors, added five key Wurlitzer distributors for a substantial business increase. Ed Doris, executive vice-president, reports:

Sample To Dealers

conducted by Leonard Bernstein; Stravinsky's "Les Noces," directed by Robert Craft; the complete Mozart piano sonatas played by Lilli Kraus; Tchaikovsky's "Maid of Or- land" and Prokofiev's "Stone Flower." Latter two albums derive from the Melodiya catalog.

Vox Jox

Continued from page 45

thousands. Good programming tools. I know of no one who would pay a copy for your files. Thomas Crowell is the publisher and if you can't get someone to contact him, I'll contact him myself at the station.

Warren Only called to report leav- ing WJZ for KDKA. He's looking for a job--top 40, progressive, jazz, or soul. In the Fall, he is to return to the KDKA disk jockeying position. He plans to expand his own station (WJZ) 6-10 a.m., acting program director in addition to his present position of disk jockey. In 1975-6, Bruce Stevens 6-8 a.m., Jim Reynolds 7-8 a.m., Bob Headland and Diane Warren 8-10 a.m., and Mike Mayes 10-12 a.m. on weekends and Tom O'Neill serving as news director. I don't know what the station will do without him.

A new TV show called "Pop! Goes The Country" has been launched in the host of hosts. It's a weekly show, probably just a half-hour. Guests will range from Tommy Cash to Jerry Reed and Merle Haggard. Emery also hosts a syndicated radio show which is supposed to be auspicious, though that sounds a little bit like an exaggeration to me. However, years ago when I was a member of the army and was attending The University of Texas in Austin, I used to stay up until 4 or 5 a.m. listening to Emery, who then did the all-night show over WSM in Nashville, Tennessee. The program is heard in point of all country music radio as other deepjays throughout the nation would be heard and discovered new things happening in country music. And he would always have questions about how the station to see him work, as did many fans. Things were casual in those good old days of country radio.

* * *

WEAM in Washington has added "The Wolfman Jack Show," a syndi- cated midday program by Don Kelly, Los Angeles. WEAM is running the show 6-9 a.m. Jim Copes, program manager, has joined WLIR in Garden City, N.Y. It's a progressive station on Long Is- land with a great format and some good personalities. A new program director at WNSS, another FM station operated by New York University. John C. Crowell has taken over at KEFZ in Fort Worth, Texas, as program assistant to Bob Weaver. He's also now doing the 10 a.m. show.

Only Super Q stations I know with a country music format is WQSN, an AM station in Charleston, S.C. Dan Peck is program director. Rock- formatted WPNN in Vero Beach, Me., you'll find Deans Rogers in the morning. Mark Reynolds in midday, Bob Headland in the afternoon, and Bill Riley on weekends. Steve Elliott, WPY, Jacksville, Fla., writes: "We're doing our best to become the #1 station in Vox Jox last week about the three WVQX jocks who left, only one-third of them are back. It's not unusual. Jefferon Stone, who probably gave you the information, was termin- ated. What's your source for "Bye Bye Lee"? Fowles, program director, who has the information for you on any additional information. The lineup at WPNY now has Dave Ed- dington on 7-10 a.m., program director; Lee Fowles on 10-1 a.m., Paul on 1-4 a.m., David Lyons on 4-7 a.m., John Crowell on 7-10 a.m., Joe Mezick on 10-1 a.m., and Paul on 1-4 a.m. Steve Wofford WAGG in Columbus, Ga., 10 p.m. a.m., Steve Elliott 1-6 a.m., and Billy Williams on weekends.

Jan Jeffries, previously program director of WCRT and WQZE in

Birmingham, has joined WGSN in Birmingham as program director. Congratulations. Jan., Dave Shaw, program director of KGMQ, a-former WPMI, in Mobile, Ala., has taken over as program director of WPBM, which is using automation on the "Live" programming service. . . Bill Law- rence has been promoted to program director of WJZ in Buffalo, and his assistant program director and production manager. Been with the station about a year. He's very popular in the area. . ."

"I'll close with a couple of lines from the Roger Ashby show as re- ported in the CHUM Report. I don't know if the money goes these days. It takes twice as much to live beyond my means as it is to live. And, 'Have you noticed any of the movies they're releasing these days? Not only are most of them X-rated, but that the producers can sign their names?"

One of the quickest and most popular program directors is Jefferon Stone, who has been with KQAR in St. Louis, Missouri, and is now with KZQI in Des Moines. We know that they all are David Klemm, vice presi- dent and director of marketing at Black Radio Network and also Black Radio Network and also Black Radio Network. who has been with CCMU and KOIS in New York, N.Y. 1022. He is involved with about 100 radio stations and is included in almost all major radio stations. Yet, very few record companies know of Klemm's influence and potential in making a hit happen.

"Columbia, of course, services Klemm with records, RCA, Capitol, United Artists, Motown and numer- ous others do not. Which is a mistake on the part of the label. And, by the way, Klemm can prove quite helpful to program directors and air personality in general. But, don't think he probably won't be too happy about me mentioning that as his office will be hounded. I can only hope that he resumes two days after this issue reaches the nation's radios. Still, all, the Klemm is a part of the world's most active and most im- portant programing consultants. It's just that he doesn't hang out in Marley's.

KEZS, FM country music station in Denver, Colorado, is looking for a part-time engineer and studio transmitter. Pay isn't bad for the job; a good young man might like the deal. And, if you'd like to try your hand at becoming a program director of $10 to 20. 1-3 p.m., program director at WFMK-AM, working with the pilot program, BP, and KTP. The program has been taken over by Wolfman Jack. For information on the "Special Of The Month" which the chain stations..." Pat Martin, program director of WPMM, in Gary, Ind., is looking for a morning drive air personality with the first tick.

Ron Banford has taken over the Reus Record Report from Dick Reus. The new address for Dick Reus is 1130 Hollywood Bldg., Hollywood, Calif. 90028. The report and the address is P.O. Box 2671, Spartanburg, S.C. 29302. The report looks pretty good and interesting, but I'll be watching it in strong fashionable. Would somebody tell me where Reus is these days and how I can contact him? I don't see any reports on Woody Roberts, K.O. Bay- ley, and Lee Barry Simmons. . . Jordan Schwartz is the new general man- ager of Alcar Communications, Philadelphia, which syndicates "One Moment Please" featuring Mort Cline. The show is on more than 140 stations.
Ghezzis & 'Soul' Win Canzonissima

by Roman Kosak

ROME - Crippled by strikes, hit by bad air, and marred by "Canzonissima," traditionally Italy's most popular television program, the event was won last season on Epiphany Day with the Italian-American singing duo "Willy & Inna." The pair, who were not only in fifth place in the popular voting, but on the strength of their tenacity and ability to keep going long enough to be pushed by their votes to the top of the competition.

The Italian Canzonissima duet between Byrds and Dandy was somewhat of a breakthrough, as no one can remember the last time a foreign group had reached the finals and performed the music of the festival. Let alone one who won it. But if there is one Italian-American group that black American with a blond Italian girl should win the country's biggest song festival, the mummery was very sweet.

However, criticism of the quality of the music on the competition, the 1970s format, and the strain breaking involved in the finals has reached a crescendo in the Italian press. Many have expressed the view that the last night instead of being subjected to four hours of music, only a selection of four songs were able to be seen about the "Man who Lowed Liberty Valance" on TV. The program included Tony Santagata, Massimo Ranieri, Minoto Orsini, Berti, Ganni Nazaretti, Eleana, I Vassalli, and Pepino Di Capri.

As most have been subsequently cleared of any faults charges, it is the top-notch production of the taping and the taping's being a throwback to the old days that are in the event. As a group of Italian-Italian foreigner and their record companies are involved in this year's program in his observation, Durante, one of this year's finalists, was involved in the probe, as was Durante Records, as well. Dandy and Byrds, the owners.

It has not been until then shut off an inventory would the right kind of fines to Canzonissima. Scheduled originally as a two-part extravaganza from 6:00 p.m. to 10:45 p.m. with a forty-five-minute news break, the program is now expected to feature a live TV hookup with 20 parties scattered around Italy whose votes were to be counted by tape record-

UK Dealers Have Bumper Yule; Cautious on Future

LONDON - Record dealers throughout the U.K. enjoyed a bumper Christmas selling period - but by comparison with the previous season times wereWARN tempered with caution for future. Several admitted that they were surprised at the strength of the sales and one dealer likened Christmas to "customers' last fling.

The most optimistic of parts of BRITAIN claimed exceptional business in the pre-Christmas build-up which cast a shadow over the festive season. Sales of full-price albums, record tokens and cas- settes continued to increase and there were signs of a tailing-off in the popularity of mid-price and budget albums.

"Magic" was the description used by Alan Elmhirst, a director of the eight-year-old Record Stones in Scotland. "It was almost as though customers were having a last fling. Tape sales were healthy, with 8-track surprising well in view of the forecast made six months ago." He also mentioned demand for TV-promoted albums, particularly Arcadia's Elvira Elvis Presley. Doubtingly, the northern England chain of eight Wax Record Stores posted the Yuletide sales growth of 20 per cent in a period not known for its music.

He said that there would be a tactical change in 1975 towards a combination of mid-price and budget material, which he felt would be the trend of the public's buying.

John Lewis, manager of the John Lewis chain of Dixie shops on Tyneside in the North-East, said that he had been surprised by the level of trade in view of the state of the economy. Knownes motivated signs of a trend away from budget-price albums towards full-price releases, possibly due to consumers' increased spending power.

"It will be a difficult year," he said. "What's more, the customers will be more selective in their choice of records, and we will need to be careful not to be too complacent." He added that the second half of the year would be particularly challenging, with the Christmas rush expected to be followed by a quieter period in the run-up to spring.

"Magic," he said, "is the word of the moment. Customers are looking for something special, and we are trying to provide that with a wide range of products, from budget to high-end items. It's a challenging time, but we are confident of our ability to meet the needs of the public."
A Nation Of Musical Cripples, Says Brand

LOS ANGELES—American schools "are turning the world into a world of people who have no understanding or enjoyment of general music," says a leading musical critic.

A musical advisor to the popular "Sesame Street" television series and 'The Crusaders' Slimmy And Red Rock (2:32); producer: Stuart Levine; with: Timmy; Henderson; producer: Four Knights; BMW: ABC/TV Times 261. (ABC)

Porterfield's-'He'll Be A Better Letter Than Me (2:54); producer: Travis Jones; writer: Jackie Bell; Four Grand; BMI: Jamaica Soul 501.

The Flamingoes—Think About Me (4:00); producer: Johnny World; with: Gary Robinson; designer: Story World. ASCAP/Beethoven. BMI: World 102.

WHITE HEAT—If That's The Way You Feel (Then Let's Fall In Love) (2:33); producer: Barry White and Robert Robertson; Tightin'; BMI: Soul 100.

NEVILLE—Get Along With Your Hair (5:00); producer: Neil Anderson; BMI: Soul 100.

DAMIAN—The Battle Of Anadarko (3:30); producer: I. Buz; writer: Gil Scott-Heron; producer: Bravado Sound 9072.

$1 Bill Milling
At Spring/Event

NEW YORK—Spring/Event Records reports billings of $1 million in December, the biggest month so far in the fourth year of the company's operation. The label has had a successful first year, and is now looking to the future with optimism.

Expansion Goal

'One can only do that properly after he has had a good chance to look around. I will, however, work hard to improve the label's sound quality. Internally, I will be working to develop new artistes and I am not adverse to acquiring labels as well. I will also continue to emphasize the country and soul crossover.'

The Millie Jackson album 'Caught Up' was a major contributor, Richard says. The labels, distributed by Polydor, were known previously as producers of singles.

Southeast U.S. Most Receptive To Promo

BY NATH FREEDLAND

LOS ANGELES—The Southeast U.S. is not only today's most fertile area for spreading new American hardrock groups, it is also the most receptive region for breaking airplanes and sales on new pop records. So says Alan Minick, who has been doing domestic and independent promotion agency two and one half years ago.

Minick, a 14-year music industry veteran who put in promotion stints at London and United Artists, has a staff of four and covers Georgia, Florida, Kentucky, North and South Carolina.

'I currently serve 153 stations in the Southeast regularly,' says Minick. 'Practically all of them report to the trade or to talent tips. We have never come across a class of broadcasters so open and cooperative to new product in such a wide variety of sounds and artists.'

Minick says top break-out markets in his area are Atlanta, Jacksonville, Charlotte, Augusta, Louisville, Birmingham, Montgomery and Columbus.

His staff spends part of each week on the road and covers each of those cities for at least two months. Minick also distributes to the radio stations in his area a weekly statistical newsletter with complete national playlist and chart information on his current product.

French Protest

Continued from page 19

can get airplay would be 1,000 or so.

Radio men in the Southeast still will pull on a record if they can believe in it," says Minick. "They don't sit back waiting for a record to prove itself. Unlike other regions, the success of a Southeast promotion man generally depends on placing records in the first few stations in his market where he has managed to develop particularly close personal friendships."

The dramatic new development is to be the subject of a special lunch dress debate by French record industry representatives during MIDEM.
Konk Product To Debut In U.K. Through Anchor

LONDON—First product from Konk members Ray and Dave Davies’ Konk label is to be released in the U.K. this month through Anchor Records. The discs are a new single from Clive Hamill, “Get-romme’s Cadillac,” and a new album from the artist, for Friday (3) release, called “Stage Door Johnnies.” Ray Davies produced the album.

Under the deal between Konk and Anchor, the latter will represent the former in all world territories except for the U.S. and Canada where Konk is represented by ABC. First signs that the two companies would sign such a pact were apparent in November when Peers In New Post
PARIS—Jean Michel Peers has replaced Jean Jacques T imperson as general manager. Peers was previously assistant general manager. He joined Pathé Marconi in 1973.

Electrola Bows Super Disc Set

The continuing interest in the Super Disc format was given new impetus last week when Electrola announced plans to release a Super Disc set of four of the label’s best selling albums. The set, which will be the first of its kind in Europe, is due to be released in the U.K. in the next few weeks.

Columbia Disc Club To Be Bowed In U.K.

- Continued from page 1

Magnet and RCA. Importantly, advertisers will appear in the national press later this month. General manager, Peter C. Colquhoun, who has been involved with the Columbia Club operation in both Toronto and New York, says that records will be offered at the suggested manufacturers’ retail price and that the items will not be especially packaged albums.

The advantage to members will be an introductory offer of records at nominal prices and the assurance that a similar list of releases will be offered to the Columbia Club readership. The advantage to the member club will be a higher percentage of its operating costs and the assurance of a larger club membership. The advantage to the record company will be increased sales volume and a larger club membership.

Decca And EMI Dropping "Pay-Plays" On Luxemburg

LONDON—Decca and EMI have stopped buying "pay-plays" on Radio Luxembourg. Expenditure by the two companies on this form of promotion is assumed at more than $170,000, but station director Geoffrey Morrow denied that the action resulted from a loss of revenue for Decca. He says: "We have more than enough orders and options out to fill the gap."

According to promotion manager David Ryc Jr., Decca's decision not to renew its contract with Luxembourg was prompted by doubts that pay-plays are effective in promotion. Decca is considering other vehicles for product push, and these may well include first serious moves into advertising on local commercial radio. Decca spent about $80,000 on Luxembourg pay-plays in 1974-75—some 33 "plays" a week. Even this figure shows a rather down trend, coming from peak levels last year. When I joined Decca 18 months ago, we were running about 92 plays a week," he said.

EMI marketing and repertoire director Bob Markey was reluctant to comment at any length about the abandonment of pay-plays, but did say the station has always had an "ambivalent attitude" towards that particular promotion device. What EMI does not spend on Luxembourg pay-plays may still go into the station's coffers, however. Morrow emphasized that the company may look into advertising for "all sorts of other promotional activities, the most obvious of which will be 30- and 60-second spot commercials."

Station sales director Morrow confirmed that the renewal contract along these lines is being negotiated with EMI at the moment. "We have a very close relationship with the company," he said.

Morrow actually believes that the two major non-renewals will work to the station's advantage. "In the past, the number of companies buying pay-plays was small," he pointed out. "I think that the disappearance of Decca and EMI will actually work to the station's advantage in future. It cannot but help our programming.

At least six other major record firms, including Polydor, CBS, RCA and Phonogram, have booked pay-play time for 1975, and at least a further six companies are negotiating bookings at present.
**International**

**Cautious Optimism Is Outlook For Common Market Countries**

By MIKE HENNESSEY

LONDON—How will the Common Market really respond in 1975? Pierre-Jean Goemaere, head of Inoko in Brussels, location of the headquarters of the European Economic Community, provides some answers.

Says Goemaere: "I'm contemplating the market and the grounds that businesses are based on. I think that the market usually holds up. I'm confident sales will not drop below the 17 percent in 1974 compared with 1973. But that's the problem of the industries, it's a question of the countries that make the decision. People naturally are reluctant to make big investments in major consumer items such as motor cars and television sets; they also tend to cut down on the purchase of more expensive things. So the alternative is to stay at home and listen to records.

Recall, Belgium was up 15 to 20 percent in 1974 compared with 1973. This is why, says Goemaere, "reasonably favorable.

Goemaere is particularly happy that the new contract concluded between the International Federation of the Phonographic Industry (IFPI) and the European mechanical rights bureau (REMI) has been signed in Brussels, for Belgium, as well as for all the mechanical rights in the country of sale rather than in the country of production. Since Belgium is a major importer of finished records, this is of vital importance.

Says Goemaere: "We are still in some difficulty in regard to certain markets, especially those which claim to claim mechanical fees in their respective countries on product exported to Belgium, and we shall have to find some way of solving this problem. But the new agreement is a big step forward.

What Goemaere would also like to see is the establishment of a policy for a special rate for the reissue of old records.

International Turntable

John Deacon has been appointed commercial director for A&M Records in London, but will still be in association through his management of Nutz, Chris de Burgh, Paul Travis and Supertramp, all signed to the company by Deacon and Margerison two years ago.

This move is in line with A&M's current policy of expanding, and Deacon and Margerison will continue to operate the American distribution offices, where he will be in charge of marketing, promotion and stock control, sales, accounts and administration.

Peter Shirley, who has been named host of the Polydor International liaison office in London, taking over from Trevor Tanner who is now with RCA International, has been joined by an assistant who is in charge of the Polydor's head office in the United States.

Hales has the job of an Inoko staff since September, 1974, taking over from Mike Von Winkelbein, now vice-president of the international division of Polydor.

Dave Margerison has resigned as A&R manager for A&M Records in London, but will still be in association through his management of Nutz, Chris de Burgh, Paul Travis and Supertramp, all signed to the company by Deacon and Margerison two years ago.

He says: "There is no doubt that the variation of the machine in the direct import problem. I am an advocate of the machine, but it will be among the first to agree on a standard level of value added tax for records. At present, the rate is 10 percent in Luxembourg, 16 percent in Holland and 25 percent in Belgium. We know for a fact that dealers in the Common Market countries believe that the fact that no VAT is due on transferred records is being exploited by importers from Holland who work giving a phoney address and a fictitious VAT number, and then selling these records in their respective countries without any VAT added. This is very bad business and that is the reason for a big increase."

And how does Goemaere see the prospects for the music industries in the Common Market countries? Generally, he feels that there is much to be said for Belgium should hold true for the other eight nations. But there are some difficulties which claim to claim mechanical fees in their respective countries on product exported to Belgium, and we shall have to find some way of solving this problem. But the new agreement is a big step forward.

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Canada

Japanese Co. Looks To Closer Act Ties

TORONTO—The success of such Canadian acts as the Guess Who, Ozoa and Mashmakan in Japan over the past three years has prompted the Japanese music community to take a closer look at possible closer ties with Canada.

One outcome of this has been Tokuma Musical Industries of Tokyo, Daniel Ne- nhishiki, the company's director of the international division, along with Masayoshi Koshitani, a music columnist and DJ, were in Canada recently on a fact-finding mission.

"There is something about the music now coming from Canada that is not comparable to that coming from the U.S. or England at the moment," explains Nenhishiki.

"We felt that it would be something new for Japan. The country is getting tired of American material and there is nothing too outstanding about the British material. Suzi Quatro is big in Japan at the moment on record but she came through on tour recently and it was a total disaster.

"The idea of taking a closer look at the Canadian scene came in as right away. It was contemplated that maybe in 1975 something new from April Wine, Aquarius Deal

MONTREAL—With the granting down by Much Productions of their production division, April Wine, its major production property, signed a worldwide deal for production with the Montreal-based Gramophone Records. That label had previously released all April Wine product.

The deal was negotiated under unusual circumstances. Terry Flood, the band's manager, is also a principal of Aquarius, April Wine's international here and Chrysalis Records, giving Phonogram rights to the Chrysalis repertoire in Denmark, Germany, Austria, Switzerland, Holland, Belgium, Luxembourg, Portugal, the whole of Latin America and important parts of Africa and Southeast Asia.

The deals are finalized at the headquarters here of Phonogram, following negotiations over several months between Chris Wright and Terry Ellis, co-owners of Chrysalis, and Ron Benders, international ad manager of Phonogram.

As there was some mention left on a contract between Much Productions and Big Tree in the U.S. for the band, Flood and the band's American representative Jerry Kellett, negotiated an extension of their long-term contract with Doug Morris and Dick Vanderbilt of Big Tree.

The group has just completed a 12-city tour of the U.S. and will be expected to be out in Canada by the end of January. It will be rereleased in the U.S. to coincide with a national tour with John Mayall starting in Kansas City on Jan. 31. The tour was booked through William Morris.

April Wine is represented on the Canadian chart with the single "I Wouldn't Want To Lose Your Love," which will be included in their current contract-to-signing record, "The Fillmore╱Rutles," released in January.

The Canadian catalog gives Phonogram access to artists like Jerry Butler, "Another Girl" and many others, but possibly most important is the "I Wouldn't Want To Lose Your Love," which will be included in their current contract-to-signing record, "The Fillmore╱Rutles," released in January.

New Studio Complex Set

TORONTO—The growth of To- ronto as another major recording capital of North America took another major step recently with the announcement that still another studio complex has been built in Scarborough, a suburb of Toronto.

The principals behind the project are Paul Gross, a Toronto producer, and Doug Hill, who has been involved in the Canadian music indus- try as booking agent, manager and producer. The opening of the studio complex will be Jan. 30.

The recording facilities, which are being compared by its owners to the large Mauca Sound Studios in downtown Toronto, will utilize a 12-track Neve console. The address of the new studio complex is 2015 Kennedy Road, Unit 16, Scarborough, Ontario.

Phonogram, Chrysalis

In 6 Pacts

BAARN—Six contracts were signed between Phonogram, the Dutch national here and Chrysalis Records, giving Phonogram rights to the Chrysalis repertoire in Denmark, Germany, Austria, Switzerland, Holland, Belgium, Luxembourg, Portugal, the whole of Latin America and important parts of Africa and Southeast Asia.

The deals are finalized at the headquarters here of Phonogram, following negotiations over several months between Chris Wright and Terry Ellis, co-owners of Chrysalis, and Ron Benders, international ad manager of Phonogram.

The Chrysalis catalog gives Phonogram access to artists like Jethro Tull, Ten Years Ago, Procol Harum, Abba and Fame. The records expected to be out in Canada by the end of January. It will be rereleased in the U.S. to coincide with a national tour with John Mayall starting in Kansas City on Jan. 31. The tour was booked through William Morris.

April Wine is represented on the Canadian chart with the single "I Wouldn't Want To Lose Your Love," which will be included in their current contract-to-signing record, "The Fillmore╱Rutles," released in January.

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Prep 'Hall Of Fame'

MONCTON, N.B.—A Canadian Showbusiness Hall of Fame honoring entertainers who were born in Canada, or later made Canada their home, is expected to open in Moncton by June of this year. Exhibits will include actual Emmy and Oscar awards won by Canadians living in the U.S. as well as other credits donated by the performers.

The Hall of Fame in Moncton will be housed at the St. John the Baptist Church and in association with the Moncton Phil- hamonc, the Andrel Gauvor, pianist who was the winner of the recent chalkboard contest.

VADM YURCHENKO

From The Music Capitals Of The World

continued from page 67

DePuech and Lee Kyoo... Vicky Leandros in Nashville, Tennessee, for recording sessions.

WOLFGANG SPAHR

MOSCOW

Czechoslovakia's top pop singer, Katerina Peszlova, went to Prague LP for Melodija here during his tour, and all the songs were sung in Rus- sian, his mother tongue. It was said, though he has enjoyed considerable sales and success in Russia, the task is to be completed.

The Laka 200 stereo is the second model stereo cassette recorder/ player, with the other model, the En- gine List (second in tour by 1970 years), pianist Barbra Houk-Heinrich (American), Sonja Vargas, Hiroshi Kabashima; conductors: Mysty- renka, Karl Eichstein, Ervin Leblanc, conductor; the New Orleans 5 Show quartet coming to give shows in four shows.

Melody's recent classical re- leases include an album presenting Russian music, the 18th century. Barroko chamber ensemble in a program of Berezovsky, Berusinsky and Chait; Melodiya has recorded a number of different composers, including a number of the Bohemian theater, and the radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- chestra under the direction of many Russian radio and television or- ch
AN ALBUM SELF-PORTRAIT

"PETER DONATO"

For five years Peter Donato has been rock critic for Canada's largest suburban weekly. Now Capitol Canada has given him a chance to show he can profit from all those mistakes he has seen in other people's music.

His new album, "Peter Donato," is just out in Canada. The cover (pictures here) was painted by noted cartoonist and artist Andy Donato. Peter requested his work, although he is a relation. What's inside is entirely Peter Donato, practising what he preached.

The most recent song on the album, THE MIDNIGHT PARADE, was written in the beginning of '74. So all of the tracks had matured for at least eight months before they were recorded, and some of them were two or three years old.

His songwriting goes back much further than that, to be sure, but earlier efforts just don't live up to his present standards. The old songs, he suggests, you could listen to once, and you would have heard everything they offered. Now, with the flowering of a very personal lyrical wit and melodic subtlety, they wear much better. For one thing, Donato, who finds himself bored by repetition, tries to vary even the cho- ruses in meaningful ways.

The songs on "Peter Donato" are those that have stood the test of time both for him and for Capitol Canada's A & R Department.

Donato started off simply as a writer, a craft he has honed in many contexts. Performing began as the best way of getting heard. Years of singing and playing keyboards professionally, however, has made that

DONATO—THE ARTIST

seems to fit the best. With me, nine words don't do it. I started Donato playing a love song to his piano, which I thought was in another world. But then I cut that out with just piano and voice. It's complete that way, anything else would be sweetening.

MEET ME DOWN IN BANANA-LAND—Here's one case where the music came before the words. It has gone through a lot of changes over the years, but musically it has always been quite complex, and lyrically it has always been pretty light and airy. Banana-land is whatever you want to make it out to be, it's a good place "where you're treated for what you are and not what you're worth."

DONATO—THE ALBUM

a potentially independent career. But what is important to him is still self-expression.

"I've learned to be quite cold and analytical about my own material. I mean, you know when you have written a good song, because you are beaming and your pen is mov- ing by itself. But I'll get opinions from people who are on my

DONATO—THE BAND

nices hot Christmas tree, everything hunky dory, and I started thinking about some bums who had had the night before—they just froze my heart out.

The song took me about ten min- utes to write. It just poured out; all I had to do was judge it. Yet it's probably on of the best songs on the album.

On it I played something called the Solina String Ensemble which is one of Gene's discoveries. It's such a thin sound it gives an eerie air to the song which is perfect for it.

THE MIDNIGHT PARADE was written -after all of my very rare visits to one of Toronto's swinging singles bars. Coming home on the subway, I couldn't believe the people! Who is normal? The next day I was watching a Baby Blue Movie on Channel 7—no one no redeeming value of any kind whether— and the two nonentities combined. It came out as a pretty succinct picture of the Yonge Street Strip just after closing time, and any Big city person will recognize it. The musicians all knew it, they really captured the feel of the typical bar band.

ONE FOR MY BABY (And One More For The Road) is an old Harold Arlen/Johnny Mercer tune. I think I first got to know it in a commercial for drunk driving. But I learned to love it when I heard Sinatra sing it. I had the piano accompaniment. It's a mellow closer after the Midnight Parade, the same feeling from a different point of view, a different generation. I wanted to put it on the album because I've been getting a super response to it from people who have never heard it before. There are so many good old songs being lost to my generation because there's no one carrying them on.

CAPITOL CANADA A & R HAS A NEW HOUSE! Actually it's a very old house, a historic landmark in Yorkville, the Greenhill Village of Toronto. Harried by the airport frenzy and twelve-lane traffic near the National Office, they have moved downtown, and are now within easy walking distance of four major studios and of many more production services.

Pictures here (front i-v) are Capitol Canada's A & R triumvirate: Dave Mazmanian, Debbie Goldberg & Paul White, Special Projects Manager Maurice Zorda.

THE NEW ADDRESS: 31 Prince Arthur Avenue, Toronto, Ontario, MSR 182

THE NEW PHONE: (416) 922-2250/1.

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JANUARY 18, 1975

**Billboard**

**Top Album Picks**

Number of LPs reviewed this week: 33
Last week: 19

**Jazz**

**SOMMERSONG**

Billboard's Recommended LPs:

**Jazz**

**SOMMERSONG**

Billboard's Recommended LPs:

**Jazz**

**BRIAN MARCHAND**

The Whole Thing Started With Rock And Roll
Hit Of The Week. Captain 11086.

**TOWER OF POWER—Urban Renewal**

Warner Bros. 2385.

One of the better of the self-contained rock-soul conglomerates comes back with another strong effort, highlighted as usual by the excellent lead vocals of Larry Williams and the horn-fueled Tower of Power horn section. The better tunes work, especially in Larry’s direct, smoky vocal, but it is the band that really shines. Williams is a superb singer, backed by the full harmonies of the horns and top rhythm section, they become an entity. While the rockers are good, you want to look for something a little more current on the market. Things are coming down to cut-level, but of course, there are a lot of hits that can be cut down even further. Worth the trip for the pop as well as soul market.

**ELVIS PRESLEY**

Promised Land. RCA APL 1037.

Elvis really hits home, and this record shows his ability once again to perform country and pop together or stand alone. The title song is his true strength, with a deep, emotional feel. The record does not require much of the country sounds, and it should be quite a hit. The album deserves the label.

**AL MARTINO**

To The Door Of The Sun. Capitol ST 11566.

Coming up with his most commercial effort in a decade, Martino has digested the “easy-listening” mold to show that musical barriers and categories are meaningless and less so. The vocal and instrumental parts are sung and played, but the listener can always identify what he is hearing, but much of the instrumental background parts are close to rock. For the long-time fans, however, there are a few of the old favorites, but it is the new and the untold that make this LP good. The title song is Top 40 play and the native MOR play, and watch a new whole record open up for the adult.

**PILOT-FM**

ST 11566 (Capitol). Good news for any easy to come by these tunes, but this tune from Rickie helps put some fun into his show, and they are fun. There are a few of the old favorites, but it is the new and the untold that make this LP good. The title song is Top 40 play and the native MOR play, and watch a new whole record open up for the adult.

**HARRETT SCHICK**

Her Own Cloud. 70th Century 1740.

Mr. Schick’s debut LP last year was, unfortunately, overlooked. This one should not be. Harriet Schick is a fine singer in the soft rock vein whose songs are often brilliant portraits of lonely people. Though a lot of different musical stylings are evident, she reminds us of one of many of a female’s Willy Nelson—her best at her best when capturing some of the darker moods of life. Her voice here is rich, warm and full. Her band here is the best, but some of the humor, understated material also stands out. An artist who should break THM, but for whom the possibly an A&M is not an exoctrinability. Listen to the country

**BILL FRENZI**

To Be Your Everything. Casablanca C 1417 (Warner Bros.). When Sylbert’s “When A Man Loves A Woman,” topped pop and soul charts seven years back, many cuts were issued, and some were included on his album. He has returned, and his second album suggests that he will play your genre.

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Covers all the angles

Sounds a great idea!

B&C RECORDS LTD., 37 SOHO SQUARE, LONDON W1
WE PROUDLY UNVEIL A NEW BRITISH LABEL
Nashville Host For Dozens Of TV Stanzas

BY BILL WILLIAMS

USA special, sponsored by Times, will go into production April 13, with a strong possibility that Olivia Newton-John will be special guest. There also is consideration being given to a special to be done here featuring Newton-John and Annette Lynn.

The “Country Music Hit Parade” show will be repeated in late April, Mike Donahue plans to tape five of his shows at Opryland in April, with country artists as co-hosts for his program.

Nashville’s Riverboat Cinema and the Country Music Hall of Fame will host more syndications of "Pop Goes The Country," hosted by Ralph Emery for Show Biz, and "Good Ole Nashville Music," shown in 20 markets. The formats, which will be distributed by Radion-Purina.

In the fall, the CMA Awards show, featured in the show by Kraft, will originate from the Grand Ole Opry House.

Change Utica FMer To Country Format

UTICA, N.Y.—WLBT-FM has gone on the air here with a country format.

In addition, Porter Wagoner plans to tape 26 more of his shows here, in the park, on location, and the station will host more syndications of "Pop Goes The Country," hosted by Ralph Emery for Show Biz, and "Good Ole Nashville Music," shown in 20 markets. The formats, which will be distributed by Radion-Purina.

In the fall, the CMA Awards show, featured in the show by Kraft, will originate from the Grand Ole Opry House.

By Tom Moulton

"NEW YORK—"Hippie" Mann is listening to a lot of classic in discos. While in New York’s "Barclaires," LP cut, the Mann version is stronger and brighter sound than the other versions, but this one will not be available in the U.S. until March, according to Universal."
# Billboard Hot 100 Chart for January 18, 1975

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak Position</th>
<th>Sales</th>
<th>Airplay</th>
<th>Record Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mandy</td>
<td>Barry Manilow</td>
<td>16</td>
<td>3</td>
<td>34</td>
<td>58</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>Please Mr. Postman</td>
<td>The Carpenters</td>
<td>17</td>
<td>5</td>
<td>35</td>
<td>22</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>3</td>
<td>Laughter in the Rain</td>
<td>Art Garfunkel</td>
<td>17</td>
<td>5</td>
<td>55</td>
<td>50</td>
<td>MCA</td>
</tr>
<tr>
<td>4</td>
<td>You're the First, the Last, My Everything</td>
<td>Paul Simon</td>
<td>16</td>
<td>16</td>
<td>46</td>
<td>46</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>5</td>
<td>Lucy in the Sky with Diamonds</td>
<td>The Beatles</td>
<td>13</td>
<td>8</td>
<td>48</td>
<td>52</td>
<td>SGE</td>
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<td>6</td>
<td>Boogie in the Reggae Woman</td>
<td>Stevie Wonder</td>
<td>9</td>
<td>9</td>
<td>52</td>
<td>52</td>
<td>WB</td>
</tr>
<tr>
<td>7</td>
<td>Jnr's Family picnic</td>
<td>G. David McAlpin &amp; Friends</td>
<td>9</td>
<td>9</td>
<td>32</td>
<td>32</td>
<td>BMG</td>
</tr>
<tr>
<td>8</td>
<td>One Man Woman/One Woman Man</td>
<td>Paul &amp; Paula</td>
<td>11</td>
<td>11</td>
<td>42</td>
<td>25</td>
<td>MCA</td>
</tr>
<tr>
<td>9</td>
<td>Morning Side of the Mountain</td>
<td>Jerry &amp; Michael</td>
<td>11</td>
<td>11</td>
<td>44</td>
<td>41</td>
<td>ABC</td>
</tr>
<tr>
<td>10</td>
<td>You're Never Gonna Get It</td>
<td>Otis Redding</td>
<td>16</td>
<td>16</td>
<td>45</td>
<td>42</td>
<td>FLY</td>
</tr>
<tr>
<td>11</td>
<td>Pick Up the Pieces</td>
<td>Average White Band</td>
<td>12</td>
<td>12</td>
<td>48</td>
<td>54</td>
<td>MCA</td>
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<tr>
<td>12</td>
<td>Some Kind of Wonderful</td>
<td>Gato Barbieri</td>
<td>9</td>
<td>9</td>
<td>50</td>
<td>56</td>
<td>A&amp;M</td>
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<tr>
<td>13</td>
<td>Rock 'N Roll (I Gave You the Best Years of My Life)</td>
<td>Van Cook &amp; The Searchers</td>
<td>7</td>
<td>7</td>
<td>55</td>
<td>50</td>
<td>ABC</td>
</tr>
<tr>
<td>14</td>
<td>Get Dancin'</td>
<td>Gene Pitney</td>
<td>15</td>
<td>15</td>
<td>46</td>
<td>23</td>
<td>FLY</td>
</tr>
<tr>
<td>15</td>
<td>Shangri-La</td>
<td>The Righteous Brothers</td>
<td>13</td>
<td>13</td>
<td>47</td>
<td>47</td>
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<td>16</td>
<td>Feelings</td>
<td>Smokey Robinson &amp; The Miracles</td>
<td>17</td>
<td>17</td>
<td>49</td>
<td>47</td>
<td>MOT</td>
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<tr>
<td>17</td>
<td>Big Yellow Taxi</td>
<td>Joni Mitchell</td>
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<td>18</td>
<td>As Long as He Takes Care of Home</td>
<td>Bob Dylan</td>
<td>11</td>
<td>11</td>
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<td>48</td>
<td>MCA</td>
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<tr>
<td>19</td>
<td>Must of Got Lost</td>
<td>Jan &amp; Dean</td>
<td>12</td>
<td>12</td>
<td>53</td>
<td>44</td>
<td>ABC</td>
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<tr>
<td>20</td>
<td>singers &amp; best of the year</td>
<td>Various Artists</td>
<td>14</td>
<td>14</td>
<td>54</td>
<td>28</td>
<td>CHA</td>
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<td>21</td>
<td>You're No Different</td>
<td>Peter Cetera</td>
<td>13</td>
<td>13</td>
<td>55</td>
<td>43</td>
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<tr>
<td>22</td>
<td>Angel Baby</td>
<td>Ruby &amp; The Romantics</td>
<td>14</td>
<td>14</td>
<td>56</td>
<td>43</td>
<td>FLY</td>
</tr>
<tr>
<td>23</td>
<td>Ride 'Em Cowboy</td>
<td>Paul Stell</td>
<td>15</td>
<td>15</td>
<td>57</td>
<td>45</td>
<td>MCA</td>
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<td>24</td>
<td>Black Water</td>
<td>John Cafferty &amp; The Beaver Brown Band</td>
<td>15</td>
<td>15</td>
<td>58</td>
<td>46</td>
<td>FLY</td>
</tr>
<tr>
<td>25</td>
<td>Free Bird</td>
<td>Lynyrd Skynyrd</td>
<td>9</td>
<td>9</td>
<td>59</td>
<td>57</td>
<td>ABC</td>
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<tr>
<td>26</td>
<td>Struttin'</td>
<td>Waylon Jennings</td>
<td>15</td>
<td>15</td>
<td>60</td>
<td>60</td>
<td>MCA</td>
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<td>27</td>
<td>Look in My Eyes Pretty Woman</td>
<td>Gary Puckett &amp; The Union Gap</td>
<td>22</td>
<td>22</td>
<td>61</td>
<td>40</td>
<td>MCA</td>
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<td>28</td>
<td>On Your Face/Heaven Help Me Now</td>
<td>Helen Reddy</td>
<td>15</td>
<td>15</td>
<td>62</td>
<td>58</td>
<td>ABC</td>
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<td>29</td>
<td>My Dream</td>
<td>John Lennon</td>
<td>15</td>
<td>15</td>
<td>63</td>
<td>49</td>
<td>ABC</td>
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<td>30</td>
<td>Sweet Surrender</td>
<td>John Denver</td>
<td>19</td>
<td>19</td>
<td>65</td>
<td>74</td>
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<tr>
<td>31</td>
<td>I Belong to You</td>
<td>Jan &amp; Dean</td>
<td>21</td>
<td>21</td>
<td>66</td>
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<td>ABC</td>
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<tr>
<td>32</td>
<td>Ready to Love</td>
<td>The Monkees</td>
<td>15</td>
<td>15</td>
<td>67</td>
<td>74</td>
<td>MCA</td>
</tr>
</tbody>
</table>

**Top 50 Songs:**

- **Top 10 Songs:**
  - Mandy
  - Please Mr. Postman
  - Laughter in the Rain
  - You're the First, the Last, My Everything
  - Lucy in the Sky with Diamonds
- **Additional Notable Songs:**
  - Boogie in the Reggae Woman
  - Jnr's Family picnic
  - One Man Woman/One Woman Man
  - Morning Side of the Mountain
  - You're Never Gonna Get It

*Note:* This chart is a reflection of National Sales and Programming activity as selected dealers, one-stop shops, and radio stations as compiled by Charts Department of Billboard.
Kool & The Gang are appearing at the International Gala for MIDEM in Cannes, France on Jan. 23rd! It's going to be a funky nite by Delite!!

PIP distributes these hit LP's & singles!

Kool is hot! Check the burn marks on the third track, Rhyme Tyne Pimp - DEP 1583 and Light of Worlds - DEP 2014.

Kid brother to Kool & The Gang. The Keys are a hit with their hit album - Keep On Stumpin' & Masterplan - GANG 101.

PIP Records - A division of Pickwick International Inc., Newbury, N.Y. 11797
<table>
<thead>
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**STAR PERFORMER:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1 20 Strong increase in sales 1 20 Upward movement of 4 positions 1 20 Upward movement of 8 positions 1 20 Upward movement of 16 positions 1 20 Upward movement of 32 positions 1 20 Upward movement of 64 positions 1 20 Upward movement of 128 positions 1 20 Upward movement of 256 positions.
The beautiful music of David Gates.

You heard it first when he sang with Bread. And now, "Never Let Her Go," his second solo album titled after his new single. Ten brand new originals written, performed and produced by David Gates. You might call it a fresh slice of Bread.

The new sounds of Sergio Mendes.

His premiere album on Elektra. A stunning collection of innovations in sound, including his new single, "If I Ever Lose This Heaven" plus unique interpretations of Stevie Wonder's "All Is Fair In Love," "I Believe When I Fall In Love It Will Be Forever," and George Harrison's "Here Comes The Sun."

Also available in CD-4 Quadradisc and Quad 8 Track.

January on Elektra.
National Release Date January 20th
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*(top 50 entries continue)*

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**Note:** This is a sample of the data included in the document, and the entire table contains much more information.
THE "GREEN-EYED LADY" GROUP IS BACK AGAIN WITH A NEW SMASH!

"DON'T CALL US, WE'LL CALL YOU"

By GAVIN: "SLEEPER OF THE WEEK."

Gavin: "SLEEPER OF THE WEEK."

By Segenesef

DISTRIBUTORS

CLARIDGE 402

ATLANTA — Southland Record Dist. Co.
BOSTON/HARTFORD — Seaboard Dist.
BUFFALO — Best & Gold Record Dist.
CHARLOTTE — Mangold-Bertos
CHICAGO — M.S. Dist. Co.
CLEVELAND — Action Music Sales
DALLAS — Big State Dist. Corp.
DENVER — Almar Music Merch

DETROIT — Arc-Jay-Key
HOUSTON — H. W. Daily
LOS ANGELES — Record Merch.
MEMPHIS — Record Sales
MIAMI — Hollicher Bros. of Florida
MINNEAPOLIS — Hollicher Bros.
NASHVILLE — Music City Dist., Inc.
NEW ORLEANS — All South Dist. Co.
NEW YORK/NEWARK — Malverne Dist., Inc.

PHILADELPHIA — Universal Record Dist. Corp.
PHOENIX — Associated Dist., Inc.
SAN FRANCISCO — Record Merch. Co., Inc.
SEATTLE — ABC Record and Tape Sales
SHREVEPORT — Stan's Record Service
ST. LOUIS — Roberts Record Dist. Co.
HONOLULU — Music Craft Dist. of Hawaii Ltd.

CLARIDGE RECORDS, 6352 HOLLYWOOD BLVD., SUITE 306, HOLLYWOOD, CA 90028 • (213) 469-8149
BOOKINGS: CHICORY MGM'T., ARTISTS' MGR., HOLLYWOOD • (213) 469-8149
In this issue:

**Industry Toppers Predict**
- Continued from page 1
  - Strong public response at record event
- RCA's president Ken Glancy expresses optimism about 1975 but admitsthat the economic conditions worry him considerably.
  - He stresses that, “historically, the recording industry has not neces-sarily been affected by recessionary periods.”
- The importance of competitive factors in the new year was under-scored by Jack Kianjian, marketing vice president, at last week's RCA sales meeting. If the company succeeds in being able to grab off an increasing share of mar-ket for itself.
- Bill Farr, president of Polydor, ex-pects 1975 business, for the first quarter at least, to be comparable to that of last year. But he notes that it is difficult to project volume levels well into the year with any degree of accuracy.
- A number of executives say they will pay close heed to traditional in-di cators used to forecast the effect their plans the months as pass. Among these are such factors as the retail orders and collection on dated billing.
- Another important indicator is the ratio of twice-page ads to full-page ads. Plus the depth of retail discounting.

**Goldsen, London Records and sales marketing vice president, says the outlook for the next quarter is expected to be not as good as last year's.
- “We expect our biggest first quar-ter ever,” he says, “but because we have projected some very strong new re-leases and albums by five of our biggest acts.
  - "I think the most important word in the industry this coming year is selectivi-

**Blackburn Suit**
- Continued from page 14
  - mont.” Blackburn asserts that provisions for renewal rights in certain contracts are “unfair and unac-

**Cayton's Lining**
- LOS ANGELES — Cayton's Lining Inc., which has been at the forefront of the recording market nationwide, has been using Mario Rubio doing business as M & A. Distributions here in record store for $8,082.20, which it alleges is owed for goods it shipped that account.

**No Slump In Prerecorded Tape Market**
- Continued from page 3
  - all tape marketers and distributors have had over the years,” Bayley
  - says. “The pure tape duplicator is the one who is selling the service. This is not a

**Antwoord Promotions**
- PROTEST MOVES
  - NEW YORK — The estate of Louis Armstrong, through the GRT of ABC-TV to produce a movie Of The Week” tentatively titled "Louis Armstrong: A New Generation," has been announced by the company.
  - The new movie will be based on the biography of Armstrong by Willard M. Group and pictures the exclusive rights to film the late artist’s life.
  - Bayley says that the studio’s film of Ellis & Ellis, ABC-TV’s president Elton Rule has been asked to scrap its plans or face a claim for damages, create from that master. We make the tape, take it, package it, ship it, promote and merchandize it, the way we want to.
  - "The only real differences be-tween us and a record company is we are not promoting airplay or singles or sponsoring tours. Otherwise the format is the same.
  - GRT is currently the license for more than 40 labels, including the major record companies and independent labels.
  - "But,” Bayley adds, "we are doing more business with larger labels than we were several years ago. In other words, we do not have as much business with smaller labels. In fact, they don’t like us as much as before.”
  - Bayley says that the studio’s film of Ellis & Ellis, ABC-TV’s president Elton Rule has been asked to scrap its plans or face a claim for damages.
ELVIS
A NEW ALBUM
PROMISED LAND

RCA Records and Tapes
American Broadcasting Companies Inc. wishes Ian Ralfini and Anchor Records a Happy and Prosperous first year in America—and many more.