ASCAPers Dividing $4 Million Radio Pie

British Experts At Disco Forum

NEW YORK - Johnnie Walker, star of the BBC's two-hour lunchtime program on Radio One, and John Stanley, British DJ manager, will be among the experts discussing "The Disco/Radio Connection" at Billboard's first international Disco Forum, Jan. 20-23 at the Roosevelt Hotel.

Walker will also participate in the Friday morning (23) hot seat session along with fellow Britisher Neil Tibbatts, and Michael O'Hara of the Tramp's chain in Washington, D.C.

The forum will be among the experts discussing British Experts up and also formulate the pro--

Tramp's chain in Washington, D.C.

NEW YORK-The holiday season took on an added glow last week for ASCAP writers and publishers who participated in a special distribution of about $4 million in performance fees and interest accumulating in a segregated account for 10 years.

The funds, paid the society on an interim basis by the CBS and NBC radio networks since 1964, were freed by court order Dec. 11, in an agreement which also fixed the to--

(Continued on page 10)

Arista Going CD-4 Route

LOS ANGELES - Arista Records has committed to the CD-4 discrete quad record format and will be releasing many of its major artists in CD-4 within the next few weeks.

It marks a major turnaround for Clive Davis, who once headed Columbia Records, and now a staunch advocate of the SQ matrix quad system.

An official announcement is expected to be made within the next couple of weeks.

(Continued on page 10)

Fox Agency Sniffs Promo Disk Sales

NEW YORK - The Harry Fox Agency is taking a harder look at the problem of promotional records that seep into the retailing mainstream.

No mechanical royalties are paid publishers on promo copies and the agency is increasingly concerned that such records are bought easily by the public in a growing number of stores across the country.

In its efforts to stem the tide, the Fox Agency is stepping up its pressure on manufacturers to justify heavy promotional shipments, according to Al Berman, managing director. Agency accountants are instructed to screen carefully all promotional entries during regular bi-annual label audits, he adds.

(Continued on page 46)

Bicentennial a Gospel Aid

By JEAN WILLIAMS

LOS ANGELES - 1976 will be the year of gospel concerts in major auditoriums as a direct result of the bicentennial, believes C. David Koontz, television and concert producer.

"A lot of 'tokenism' will be thrown at the black community by bicentennial commissions," says Koontz, who recently produced "Hallelujah," one of the biggest gospel concerts ever held in Los Angeles.

"Tokenism will come in the form of 'here is an American folk-lore kind of thing,' and during this year, gospel will be treated as a unique art form," he says.

Koontz claims promoters will take gospel concerts into auditoriums like it was meant to be just a one-shot vision screens in a special program.

So far it is an exercise in nostalgia rather than a positive commercial success in the recording industry. Even so, the signs are good enough to merit investigation.

(Continued on page 25)

Big Bands Bloom In U.K.

By PETER JONES

LONDON - There are distinct signs in the U.K. that music enthusiasts are turning back to the big band sound, supporting concerts and advocating a desire to see and hear more of it on television.

So far it is an exercise in nostalgia rather than a positive commercial success in the recording industry. Even so, the signs are good enough to merit investigation.

In September, a big band fronted by ex-drummer Jack Parnell, nephew of famed impresario Val Parnell, begged the commercial television screens in a special program. It was meant to be just a one-shot production, Parnell inviting along singers Anne Shelton and Dennis Lotis, both big names in the old big band days, and re-forming the vocal sextet.

(Continued on page 54)
After bringing "Tornerò" by "I Santo California" to the top of the charts all over the world

is now proud to present:

STEVEN SCHLAKS
the American Columbus

WE REQUEST THE PLEASURE OF YOUR COMPANY
OVER A GLASS OF CHAMPAGNE AT MIDEM '76.
Mike Maitland, MCA Records president: "1976 will bring heavy concentration in the country field for our label. MCA is also interested in pop black acts."

"We will continue with a strong artist roster, but we will keep it small. We feel that we can give the acts the attention necessary to bring them through, if we keep our roster small."

---

FCC Eyes Format Challenge

**By MILDERD HALL**

WASHINGTON—The FCC is once more getting serious about the music format hassles that keep cropping up when citizens' groups challenge a switch in format by a station or a prospective new owner. The commission has announced a formal inquiry to explore its proper role—if any—in these cases.

The U.S. Court of Appeals here has remanded an increasing number of music format challenges that were denied by the FCC without hearing, particularly when a "unique" of "distinctive" classical format was to be changed.

The case which triggered the FCC soul-searching is that of classical music station WEFM-FM, serving Chicago. The FCC in 1972 approved transfer (without a hearing) of the station from Zenith Corp. to GCC Communications of Chicago, including a switch to popular music format.

Zenith had claimed it lost money on the classical format, but a citizens' group brought suit challenging the switch in format by a station or a prospective new owner. The commission has announced a formal inquiry to explore its proper role—if any—in these cases.

The U.S. Court of Appeals' remand of the case for an FCC hearing, in effect "suggested" a policy review and a more detailed examination of the elimination of fair trade laws in this area last summer.

---

Sony Drops Wholesale Price

**By RADCLIFFE JOE**

NEW YORK—In a sweeping move aimed at discouraging trans- shipping of its products in New York and other key markets, the Sony Corp. of America is in the process of developing a new lower wholesale pricing policy that will bring wholesale costs to its larger retailers, more in line with those now paid by smaller dealers.

The plan, still shrouded in secrecy, is aimed at improving Sony's sagging profits which have been declining since the elimination of fair trade laws in this area last summer.

According to informed industry officials, cooperative advertising allowances, volume rebates, and early return policies will be reduced or eliminated to help reduce the 32 cents that this move will cost to retailers.

---

RCA Hikes 1-Stop Price

**NEW YORK—RCA Records last week adjusted prices on LPs to one-stops, with small increases both on top-line and budget product.**

Subdistributors will now be billed $3.36 on RCA $6.98 list records, against the former $3.34, and $1.73 on wide-margin $4.98 albums. Lattter formerly sold to one-stops at $1.65.

---

Postage Rates Up To 21c Per Pound

**By RUDY GARCIA**

WASHINGTON—The on again, off again postal rate raises were reinstated last week just in time to hit all mail posted after midnight Thursday (30). It was the clock day for all mailers of recordings, bulk and institutional mailing, and mid-frequency mail order fulfillment.

Records and tapes must now go at the new rate of 21 cents a pound, 9 cents each additional, first-class mail items cost 13 cents the first ounce, 11 cents each additional up to 13 ounces, third-class catalog mailings are up to 32 cents from 28 a pound and third-class bulk mailings are 41 cents, up from 32 cents a pound.

The final act in a frantic court scenario here last week was a refusal by Chief Justice Warren Burger to put a hold on the rate raises until the U.S. Appeals Court considers the merits of the case brought by bulk mailers and others against the rate hike.

This raises originally scheduled to go into effect Dec. 28 were halted in mid-December by a federal District Court injunction.

---

Latin Labels Hope For '76 Crossovers

**By GERRY WOOD**

NEW YORK—The popularity of the disco sound has traditional Latin labels looking to 1976 as the year in which they finally make the long-awaited breakthrough into the American market.

Several of the major Latin companies are producing both dance and Latin band-oriented material in expectation of lowered barriers to airplay on non-Latin radio stations and a shot at national sales. The early success of several efforts would seem to indicate their hopes are well placed.

One major parent company, Caytronics, has already achieved a major success on its Salsoul label with the orchestra of the same name. A single dixie album is selling nicely and two others are in the works.

---

Recordings, TV, Films: Nashville's 1976 Growth Pattern

**By GERRY WOOD**

NASHVILLE—Nashville's entertainment industry should continue its booming growth into the next several years.

Long recognized as the home of country music, Nashville is gaining a fast-growing reputation as a pop music town where Percy Como can cut a hit just as quickly as Ernest Tubb. Responsible for this upsurge are visionary producers like Chet Atkins and Billy Sherrill and Glenn Sutton who took the corn out of country and made it pop.

Significant advances have also come in the fields of national television and motion pictures. It was the year of "Nashville"—not only the city, but the Robert Altman smash movie. Nashville is now big enough to take the licks—some deserved—of its highly popular Altman movie or the criticism of a Buddy Rich or Stan Kenton.

The movie typified the international mystique generated by Nashville's entertainment industry. All told, the movie was a powerful cinematic effort with strong acting and intriguing development that helped it survive a score that was an unmeaningful parody of country music. But it became assigned to the "Grand Ole Opry" in the amount of favorable attention drawn to Music City. The Altman film provided further stimulus to Nashville's embryonic movie industry. Thanks to cooperation from state and local government authorities, the producers who have used Nashville as a setting leave with nothing except raves and promises to return. (Continued on page 18)
**New Year's In Vegas: The Tab Averages $40**

LAS VEGAS—New Year's Eve showroom package admissions here averaged $40 per person, some with drinks extra.

The Convention & Visitors Authority expected some 70,000-75,000 fun seekers to see in the New Year's holidays registered in the city's 35,190 rooms. More than 60,000 turned out for the Christmas weekend.

Assuming you could have gutted reservations, here's what it would have cost per person to see shows in town: Caesars Palace, $40, Paul Anka with Olga Coates; Sands, $45, Wayne Newton; Frontier, $42.90, Roy Clark Show; Riviera, $45, Smothers Brothers with Anthony Newley.

Tony Bennett & Lena Horne brought their concert tour to the caustic Sahara Space Center, where they entertained a convention center rather than a showed a $25 ticket for drinks extra.

Ann-Margret was at the Hilton for $40 Bobbie Gentry headlined the Desert Inn, $55. Downtown at the Mint it was a $20 tab for Vic Damone.

The $40 per-person average held for such gala revues as MGM's $25 tickets with drinks extra.

By MARTIN MELHUISH

**Canadian Retailer Seeks More LPs**

TORONTO—If record companies want to avoid the loss of thousands of dollars in retail business in the coming year, they are going to have to learn to supply the market more effectively and with a much higher fill rate.

That is the contention of Sam Sniderman, the head of the Sam the Record Man record retail chain in Canada. "There are going to have to be drastic changes in the Canadian record industry next year if the companies are going to avoid huge losses in lost business," says Sniderman.

"The record companies are just not supplying the demand of the market here. Most of their fill rates are horrible. Many have a fill rate of less than 50%.

"Most companies can handle a couple of big hits that sell close to 100,000 copies but when it comes to servicing us with catalog product they just don't seem to have the organization. We stockpiled in September for the Christmas market because of this situation. It's the worst year we've ever had for getting our merchandise from the companies.

"One of the major problems in 1975 for record stores was the number of strikes in pressing plants here. The mail strike did not help things either. Sniderman also predicts that (Continued on page 50)

**Tucson's KCUB Joins Lyric Crusade**

By GERRY WOOD

NASHVILLE—The tempest over "profanely" or "suggestive" lyrics has touched KCUB, Tucson, which has instituted a policy of censoring such songs.

The policy closely parallels that of Wheeling's WWVA (Billboard, Jan. 3).

"We feel through research in Tuc- son that families don't want hell and damn songs pumped into their homes on the radio," says Jim Stone, KCUB president and general manager. "I don't think profanity sells records or contributes to the popularity of the music. And it creates a problem for us broad- casters."

The policy reads, "KCUB will not air songs with explicit or overly ex- ceptive profane lyrics." Noting that six or seven songs in the top 50 are not being played on his station because of lyrics, Stone opines that if it hurts you more what you do play than what you don't play. Songwriters and producers are losing (Continued on page 54)
Believe what you've heard.

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STUDIOS TO TOMMY STRONG AND MORT FOSTER SOLD MONUMENT RECORDING DELIVERIES. THANKS FOR YOUR DAYCRUSH AND SANTA'S MANY BEEN DELAYED DUE TO...

SPIRAL PUBLISHING WISHES TO...
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<td>JIVE TALKIN'</td>
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<td>MANDY</td>
<td>Scott English, Richard Kerr (PRS), Screen Gems-Columbia Music, Inc., Wren Music Co., Inc.</td>
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<td>I'M NOT IN LOVE</td>
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<td>BEFORE THE NEXT TEARDROP FALLS</td>
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<td>Vincent Furnier, Dick Wagner, Ezra Music Corp., Early Frost Music Corp.</td>
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<td>MY LITTLE TOWN</td>
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**BMI BY A LANDSLIDE**

According to the "Broadcasting" Playlist, 60 out of the 100 most played records on American radio during 1975 were licensed by BMI.

**BMI BROADCAST MUSIC INCORPORATED**

The world's largest performing rights organization.

---

**WHAT HAPPENED TO OUR LOVE?**

*Don't Let Me Be Lonely* by Barry White, Funk Master Fun Inc., ATV Music Corp.

--

**THE WAY I WANT TO TOUCH YOU**

Continued from page 1

Unusual quantities of promotion shipments are reported and claims for mechanical royalties made where the numbers are judged excessive and the product considered likely to find its way into retailer bins. These claims are often challenged by manufacturers, says Ber- 

man, and accommodations are worked out by negotiation. If it is established that a label's promo copies do enter the merchant-

ing chain, full royalties are claimed promotional distribution is

place varying emphases on their free

different manufacturers are known to

to numbers or percentages, and dif-

fered free to reviewers, and gratis or

ery and improved the label's position as

Back-up, he recalls. But these were

The agency's hope is that

mechanical rights agency. Fox Agency also figure in disputed

insertive freebies, plus LPs with

stations and artists. In some cases,

uted free to reviewers, and gratis or

therefore "flexible," notes Berman,

for mechanical royalties made

ing chain, full royalties are re-

 promo copies do enter the merchan-

of the world, there are no legal bars

ations from label to label.

In question are records distrib-

The agency's hope is that by

 justify the validity of large ship-

ments of promos, and by demanding payment where justification is lack-

ing, manufacturers themselves will

set up more effective controls to

keep "not for sale" disks out of the retail pipeline.

In question are records distrib-

free to reviewers, and gratis or

or a modest service charge to radio

and stations and artists. In some cases, attentive freebies, plus LPs with

jackets punched or snipped and not

reported on royalty statements to the

Fox Agency also figure in disputed

accusations between labels and the

mechanical rights agency.

Fox Office & Promo Disks

Continued from page 1

Continued from page 1
tals to be turned over by the webs

through February, 1977.

Also figuring in the order, signed by

and approved by the courts, was the ASCAP deal with the Mutual radio

network. In the latter case, monies were not withheld from the ASCAP

membership and were distributed as required.

While CBS and NBC settlements

provided publishers and writers with a well-deserved windfall, the

joy was tempered by provisions which slipped away remaining payments

on an ongoing basis and caused many more news and talk, and less music, on the chains' stations.

CBS also funnelled into the escrowed ASCAP fund from 1964 until early 1973 amounted to

$1,260,733. Under the new order, the final agreement with the net-

work calls for a total payment of $1,448,333 for the run of the con-

tract. After a supplementary pay-

ment of $83,333, the balance is payable by July 31, 1977, with

installments through March, 1977.

In the case of NBC, the total fee for the run of the contract is

$1,440,000. Of this amount, $1,340,000 has already found its way into

the ASCAP special fund. Half of the remainder is payable by Feb. 1,

and the balance is due in 1977, upon expiration of the licensing contract.

The Mutual license agreement

covers the period from January 1972, to the common network expira-

tion date of Feb. 28, 1977. Total commitment is $103,333, of which

$85,125 was paid through January 1974. In Mutual's case, the remain-

ing balance is due in monthly in-

stallments of $2,533. Mutual also agrees to make available only

the ASCAP distribution of the segregated revenues from CBS and

NBC reflected members' perform-

ance earnings during each of the 10 years in question. Payoff was in pro-

portion to members' shares of the

annual domestic distribution.

Veteran Bandleader

Fess Williams Dead

NEW YORK—Once a major

name on records as leader of the

Royal Flush orchestra, Fess Wil-

liams died in Queens last month. He

was 81.

A Kentuckian, Williams recorded

plenty of hits in the 20s and 30s and was fea-

tured at the Savoy Ballroom in Har-

lem when that famed venue opened in 1926.

CD-4 Route

Continued from page 1

For the past few weeks, the JVC

Cutting Center here has been cut-

ting masters by such artists as Barry

Manilow, Melissa Manchester and the

Bay City Rollers.

According to sources, this is

merely the first of Jimmy's three la-

bels that will announce commit-

ments to the CD-4 system within the

next few months.

Davis is considered a coup for the

CD-4 crowd, not only because of his

future association to a business

sense with the SQ system, but be-

cause he is a peer image figure throughout the record industry.

Wholesale Price

Continued from page 3

payment discounts, together result in an estimated 18% cost discrep-

ancy on products sold to large retail-

ers as opposed to smaller ones.

The end result of this is that

smaller retailers find they can save money and improve their profit

margins by buying from large retail-

ers than by going through the manufac-

turer.

A SECOND CHOICE

Ex-Judge Named Receiver

In Stax Bankruptcy Case

By ELTON WHISENHEU

MEMPHIS—W. Otis Higgs, attor-

ney and former Criminal Court

judge, was appointed receiver for

Stax Records, after a two-day Bank-

ruptcy Court hearing in which Stax

contested the receiver first ap-

pointed by the judge.

The first receiver, Berton Leman, an Atlanta business consultant, was recom-

mended to Judge William B. Leffler by Union Planters National

Bank, which foreclosed on Stax be-

cause of default on more than $10

million in loans.

Stax witnesses, including Stax

president James Stewart, contested

the appointment of Leman.

Stewart and other Stax witnesses

complained Leman had arrived at

Stax offices the previous Friday with

security guards, took over and an-

swered phone calls by yelling callers: "Stax has been shut down and won't

reopen."

Judge Leffler ruled that Stax must be

allowed to continue operations.

Roger Shellebarger, president of

Crisis Management, Inc., of Atlanta,
tested him to Memphis at the request of William M. Matthews Jr.,

chairman of Union Planters Na-

tional Bank.

Shellebarger said the bank ex-

pressed concern over Stax manage-

ment as early as September 1974. He
d said he came to Memphis, studied

the Stax operation and concluded

"that at point in time that Stax was for all intents and purposes a bank-

rupt company."

He estimated the firm's assets

could not exceed $3 million, most of

that in master tapes of Stax-pro-

duced songs. He said debts may total

as much as $24 million. Stax presi-

dent Leman later said the $24 mil-

lion estimate was "ridiculous."

Higgs takes over this week as re-

ceiver after an inventory of Stax as-

sets is completed.

PRODUCTS WANTED

MEMPHIS—Crisis Management, Inc., the receivers for Stax Records

Inc., the troubled Memphis record label, is offering a list of items for

bidding.

The list includes master recordings, mixing and mastering equip-

ment, production equipment, office equipment and other items.

Stax Records, the parent company of Stax, filed for Chapter 11

bankruptcy protection in April.

The bankruptcy filing followed a

series of legal actions and decisions

that left the record label in a state of

chaos.

Stax's founder, Jim Stewart,

was appointed receiver after an in-

ventory of Stax assets showed that the

firm's assets were worth less than

its debts.

Stax's debts include more than $10

million in loans and other obligations.

Shellebarger said he planned to

sell the label's assets to a company that

could keep the label running.

He said he would offer the assets for

sale at a public auction.

The auction is scheduled for May 31.

He said he expected the auction to

bring in $15 million to $20 million.

In a letter to Stax's employees, he

promised to keep the label running

until the sale is completed.

The list of items offered for bid

includes:

Master recordings: These include

recordings of Stax artists such as

Otis Redding, Sam & Dave and

the Memphis Soul Brothers.

Mixing and mastering equipment:

This includes audio mixing equip-

ment and mastering equipment.

Production equipment: This includes

recording equipment, mixing equip-

ment, sound equipment and other

items.

Office equipment: This includes

computers, fax machines, photocop-

iers, office furniture and other items.

Other items: This includes items such

as transportation and other equip-

ment.

Shellebarger said he planned to

sell the label's assets to a company

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He said he expected the auction to

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In a letter to Stax's employees, he

promised to keep the label running

until the sale is completed.

The list of items offered for bid

includes:

Master recordings: These include

recordings of Stax artists such as

Otis Redding, Sam & Dave and

the Memphis Soul Brothers.

Mixing and mastering equipment:

This includes audio mixing equip-

ment and mastering equipment.

Production equipment: This includes

recording equipment, mixing equip-

ment, sound equipment and other

items.

Office equipment: This includes

computers, fax machines, photocop-

iers, office furniture and other items.

Other items: This includes items such

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WASHINGTON—In the dispute over a switch from classical to popular music on WEFM-FM, Chicago, the FCC Review Board has decided the transfer applicant, GCC Communications, must bear the burden of proof on most issues involved. This removes the load from a citizens group fighting to keep the classical format.

If the FCC upholds the Review Board decision, it will be an encouragement to citizen group challenged, and dismaying to applicants who want to change a music format when they take over—particularly if radio should do about 10% better than in 1975... and 1976 was one of the best years for radio in a long time.

"Radio is also making vast acoustics improvements. The Optimod is cleaning up the FM signal; if a couple of years ago was the year of the Dolby, this will be the year of the Optimod. AM stereo is coming closer."

"Coupled with some very interesting programming developments, I foresee the listener reaping huge benefits from new programming conceive situations throughout radio."

Charles DeBare, ABC Radio president: "1976 should be even better than an already excellent 1975. Programming will be more specialized, better researched, more imaginative, than at any time in the past 10 years. Many new advertisers who entered the medium this year because of the economic climate will stay in radio. The increased availability of qualitative data such as the ARMS II, Source, and Markets In Focus, will encourage evaluation of audiences beyond age-sex definitions."

By CLAUDE HALL

Vox Jox

I know it'll be after Christmas by the time you read this, but I wanted to compliment KJR in Seattle on its "Rock 'n' Roll Christmas" featuring Ric Hansen and Julie Miller. The single was produced at Kaye-Smith Studio, Seattle, and Danny Kaye and Les Smith just happen to own KJR. The single was sort of a Merry Christmas from the station. All profits from sales of the record went the Boy Scouts. What a nice thing to do for Christmas!

By MILDRED HALL

Sparked by Tex Meyer

Charleston WGWG Folk Not Above Attending Pep Rallies

LOS ANGELES—Communicating with the audience and being part of that audience are two of the main ingredients in the success of Top 40 station WGOW in Chattanooga, according to station manager Tex Meyer.

"Our people," he points out, "go to pep rallies, civic organizations and new store openings. We're out there. We're communicating. We try to keep up with topical things."

Another major factor behind the station's success, he adds, "is our 'togetherness' attitude. Sales help programs, and programs help sales. We all help each other. In the most likely place I've ever worked in. We all understand all the other guys' problems."

Meyer should know what he is talking about, having spent much of his adult life in radio. He put in 13 years with Milwaukee radio, most at WOKY.

The "Tex" handle was given him when he worked in Houston.

WGOW, continually a top station in the Top 40 Chattanooga area, came mainly to the 18-34 age group, but was No. 1 in the 18-49 group as well, according to the latest ARB. Meyer is also looking forward to a good ARB the rest of the season.

Although there are 16 signals in the market, Meyer sees competition from only one or two other stations. "We are the trendsetters here. We will never become complacent."

He sees no effect from disco music. "We've had two new discs open in Chattanooga, but I don't know of any future for disco music. We're a little behind in that respect in this area."

As a result, the station programs no special disco music.

WGOW has no specific albums in its playlist. "We change our music every Monday. We run the top 25, and play 24-29 current records, along with gold. Our disk jockeys have a very mathematical playlist. Each man sounds different—but identifiable. We've even molded our new man (The Chuckler from Florida) into our sound."

Meyer is heavily involved in programming and other aspects. "Jim Pickle, our program director, picks the music, and I keep an eye on it, too. We have brainstorming sessions with all our staff, and some great ideas come out of them."

The big difference in radio today, Meyer notes, "is that audiences have matured. The 40-year-olds knew rock 'n' roll 20 years ago—while Elvis.

So we try to play music for everyone. Our people are having fun with the audience. We give them something besides music, otherwise the station sounds automated. This is where Top 40 is going."

Meyer admits that "FM gives us a run for quality," hence he's always on his toes. The station receives research from record dealers and schools all around town, "This is part of communications."

A man who started his radio career in Wisconsin, Meyer says his biggest influence was George Wilson now head of Bartell Media. "For three years I learned from him about people and taste, who to appeal to, audiences and ARBs. Bob Elliot, a vice president in our organization, taught me about sales and drive."

Meyer and his program director are also two of the station's six personalities. WGOW presents The Chuckler from 6 to 10 a.m.; Meyer 10 a.m. to 2 p.m.; Pickle 2-6 p.m.; Ron Shy 6-midnight; Bob O'Day midnight-6 a.m.; and Jeff Scott on weekends.

Concluding remarks by program director Warren West of the Top 40 station. "Danny Glad, whose comments appeared in Vox Jox several weeks ago about Billy Pearl, moved up to KDZA in Pueblo, Colo., and is working the 6-10 p.m. shift and rocking on. Our present lineup is me 6-10 a.m.; Dennis Callahan 10 a.m.-3 p.m.; Wayne Allan 3-8 p.m.; Steve Morgan 8 p.m.-1 a.m. and Eric Knight 1-6 a.m."

Bubbling Under The Hot 100

101–I DON'T WANT TO LEAVE YOU, Debbie Taylor, Arista 0144
102–THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdink, Parrot 40085 (Con- der)
103–DISCO SAX/FOR THE LOVE OF YOU, Houseman Person, 20th Century-Worldwide
104–LOVE HURTS, Jim Capaldi, Island 412
105–GET OUTTA MY LIFE, Robert Palmer, Island 412
106–CALL MY NAME, Little Richard, Marintone 412
107–TELL ME IF IT IS, Andy Williams, Colom- bia 3-1029
108–ONE FINE DAY, Julie, Tom Callahan, 20th Century-T 489
109–WALK RIGHT IN, Evelyn Elliman, RSO 517
110–I AM SOMEBODY, Jimmy James & The Vagabonds, Pye 70577

Bubbling Under The Top LPs

101–Ray, The Original Soundtrack, Mercury SM-1-1129 (Phonogram)
102–KELVIN ARBETT, Bachach, ABC-Impulse
103–NORMON CONNORS, Saturday Night Special, Budast 106
104–CHUCK MASON, The 7th Century 1-688
105–JON LUCID, Song For Your Lady, Columbia 412
106–CRACK THE SKY, Lifetime USS 5413
107–BEATY DAVIS, Nasty Girl, Island 412
108–CRAIG SFERRA, The Aristoc 412
109–JUDITH PRATT, Columbia 1012
110–JIM LA BARBERA, 3-7 p.m., Bob Beasley 7-midnight, and Harry Smith midnight-6 a.m. Smith comes from KHOW, Denver. He can probably tell you stories about that big ruckus at KHOW. And, since he's doing a music and two-way talk show, you can call him at 513-241-1822. Once you get him on the phone, ask him to say hello to Charlie Murdock.

By CLAUDE HALL

Salinas Spot Bows

SALINAS, Calif.—This city's first discotheque opened New Year's eve with Jay Stevens spinning the record discs along with country singer B.J. Castle. Spot is known as Lord Louis' Capri Club and will publish a request list based on its most demanded disks.
Pacific Southwest Region

**Top Add Ons:**
- ERIC CARMEN—All By Myself (Arista)
- KISS—Rock & Roll All Night (Casablanca)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- EAGLES—Take It To The Limit (Asylum)

**Prime Movers:**
- ERIC CARMEN—All By Myself (Arista)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- BARRY MANILOW—I Write The Songs (Arista)
- NAZARETH—Love Hurts (A&M)

**Breakouts:**
- JIMMY BARNES—Back To The Island (Chelsea) 22-23
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 26-20
- KNUS-FM—Dallas

**Southwest Region**

**Top Add Ons:**
- ERIC CARMEN—All By Myself (Arista)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- EAGLES—Take It To The Limit (Asylum)

**Prime Movers:**
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- KNUS-FM—Dallas

**Midwest Region**

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- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- EAGLES—Take It To The Limit (Asylum)

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- KNUS-FM—Dallas
"ONLY SIXTEEN" by DR. HOOK is BUSTING! from their album, Bankrupt (ST-11397)
North Central Region

**Top Add-Ons:**
- **Top Mid-Lives:**
  - Paul Simon—50 Ways To Leave Your Lover (Columbia) 29-14
  - Eagles—Take It To The Limit (Am.)
  - Eagles—Take It To The Limit (Roxy)
  - Eagles—Take It To The Limit (Roxy)
- **Top Breakouts:**
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)

**Mid-America Region**

**Top Add-Ons:**
- **Top Mid-Lives:**
  - Paul Simon—50 Ways To Leave Your Lover (Columbia) 29-14
  - Eagles—Take It To The Limit (Am.)
  - Eagles—Take It To The Limit (Roxy)
  - Eagles—Take It To The Limit (Roxy)
- **Top Breakouts:**
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)

**Mid-Atlantic Region**

**Top Add-Ons:**
- **Top Mid-Lives:**
  - Paul Simon—50 Ways To Leave Your Lover (Columbia) 29-14
  - Eagles—Take It To The Limit (Am.)
  - Eagles—Take It To The Limit (Roxy)
  - Eagles—Take It To The Limit (Roxy)
- **Top Breakouts:**
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)

**Northeast Region**

**Top Add-Ons:**
- **Top Mid-Lives:**
  - Eagles—Take It To The Limit (Am.)
  - Eagles—Take It To The Limit (Am.)
  - Eagles—Take It To The Limit (Am.)
  - Eagles—Take It To The Limit (Am.)
- **Top Breakouts:**
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)

**Southeast Region**

**Top Add-Ons:**
- **Top Mid-Lives:**
  - Eagles—Take It To The Limit (Am.)
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- **Top Breakouts:**
  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)
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**Early Numbers**

**Top Add-Ons:**
- **Top Mid-Lives:**
  - Eagles—Take It To The Limit (Am.)
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  - Eagles—Take It To The Limit (Am.)
- **Top Breakouts:**
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  - Harold Melvin & The Blue Notes—Wake Up Every Body (Phil. Int.)
With these two programmes, THE ALLMAN BROTHERS BAND and ROBIN TROWER/GINGER BAKER’S BAKER GURVITZ ARMY, London Wavelength continues its 26-part BBC ROCK HOUR series, hosted by Alexis Korner.

Artists scheduled to appear in the upcoming weeks include:
- Paul McCartney & Wings; Uriah Heep; Ian Anderson/Jethro Tull; Don McLean; Emerson, Lake & Palmer.
- ROBIN TROWER/GINGER BAKER’S BAKER GURVITZ ARMY
- THE ALLMAN BROTHERS BAND
- World’s Only Global Rock Series
- The 1975-76 Series for the U.S.

For further information: contact Mike Vaughan, Don Eberle or Anne Ferguson of London Wavelength at (212) 826-4240.

The London Wavelength U.S. Programming Network

Worldwide, the BBC ROCK HOUR will be aired to a population of 763,000,000 in 38 countries, including Scandinavia, Japan, Australia, Canada, Germany, Mexico.
**Billboard Album Radio Action**

**Playlist Top Ad Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts**

**Western Region**

- **TOP ADD ONS:**
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
  - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
  - STANLEY CLARKE—Journey To Love (图表)
  - JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
  - GARY WRIGHT—Dream Weaver (Warner Brothers)

- **Request/Airplay:**
  - KENNY RANKIN—Inside (Little David)
  - RONNIE LAWS—Pressure Sensitive
  - PETER LANGE—Lycurgus (Flying Fish)
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
  - MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
  - CARY SIMON—(Springfield)
  - DANNY KIRWAN—Second Chapter (CIM)

**Southwest Region**

- **TOP ADD ONS:**
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
  - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
  - STANLEY CLARKE—Journey To Love (图表)
  - JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
  - GARY WRIGHT—Dream Weaver (Warner Brothers)

- **Request/Airplay:**
  - TED NUGENT—(Eagle)
  - ARTFUL DODGER—(Columbia)
  - SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
  - JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
  - KLF-FM—Phoenix

**Midwest Region**

- **TOP ADD ONS:**
  - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
  - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)

- **Request/Airplay:**
  - TED NUGENT—(Eagle)
  - KLF-FM—Kansas City

**Southeast Region**

- **TOP ADD ONS:**
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
  - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)

- **Request/Airplay:**
  - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

**Northeast Region**

- **TOP ADD ONS:**
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

- **Request/Airplay:**
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

**National Breakouts**

- **TOP ADD ONS:**
  - PETER LANG—lycurgus (Flying Fish)
  - SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
  - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)

- **Request/Airplay:**
  - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

- **Billboard SPECIAL SURVEY for Week 1/10/76**

* ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
* TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
* BREAKOUTS—The Breakout Chart summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.
BILL MARTIN and PHIL COULTER

Thank Clive Davis
And His Magnificent Arista Records Team

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“SATURDAY NIGHT” by The Bay City Rollers
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MIDEM • CARLTON HOTEL • STAND A117
NASHVILLE—Expansion work costing more than $1.1 is now underway at the Country Music Hall of Fame and Museum. The project is expected to double the display area of the Hall of Fame and Museum and will also increase the space available to the Country Music Foundation library and media center.

The project’s goal is to expand the popular Hall of Fame facility while preserving the basic identity of the original building.

The need for expansion is great,” comments Bill Ivey, Foundation executive director. “Attendance at the Hall of Fame increased steadily over the past few years, and we’re now serving more than 350,000 visitors each year. Other educational activities of the Foundation have also grown, so we are faced with an equal need to expand the library and media center to accommodate a growing collection and larger staff.”

First opened to the public in 1967, the attraction has lured more than 1,600,000 visitors. The structure also houses the administrative offices of the Foundation and the Foundation Press.

A year’s planning has gone into the expansion project, and estimates call for completion in 18 months. Earl Swenson Architects was retained to do the design, along with the builder Joe M. Rodgers and Asso.

Meanwhile, the board of trustees for the Foundation has encouraged production of a new multi-screen slide show for the museum’s theater. The Country Music Hall of Fame and Museum is one of the major attractions on the booming Nashville tourist circuit.

PARIS MATCH SPREAD
Now the French Succumb
To Country Music Appeal

NASHVILLE—The surge of country music popularity on the national and international level continues unabated as indicated by three upcoming events.

A color photo-feature story will be carried soon in the mass circulation Paris Match magazine, probing all areas of the Nashville scene with major emphasis on country music. French photographer-reporter Jack Barafon spent part of December in Nashville interviewing and photographing numerous artists, songwriters, session men, studio executives and mayor Richard Fulton.

Meanwhile, Capitol’s Susan Raye becomes the latest country music entertainer to kick off an extensive European tour, heading overseas as featured vocalist with the Buck Owens Show. The tour begins Jan. 9 in Ireland and concludes Feb. 3 in Rome after stops in England, Scotland, Norway, Sweden, Denmark, Holland and Germany. Recent overseas shows by country artists have produced dramatic increases in record sales and airplay of their records.


This means that session musicians will enjoy another good year.

Several major national ad campaigns have been recorded in Nashville, and this business is also expected to grow.

And the international acclaim for Nashville music continues to reach new highs, with Tammy Wynette hitting the top of the British chart and other Nashville songs being played and sung from Singapore to South America.

The future looks rosy as many music executives— in New York and Los Angeles, as well as Nashville— feel the pendulum has just begun to swing in Nashville’s direction.

Cash Will Perform
On TV Circus Show

NASHVILLE—A tv special called “Highlights Of The Ringling Brothers and Barnum & Bailey Circus” will be hosted by Johnny Cash. The show, presented by the Bell System Family Theatre, will be aired Feb. 18 on NBC from 8-9 p.m.

The taping was taking at winter headquarters in St. Petersburg, Fla.

Wesley Rose, Acuff-Rose Publica-
tions, Hickory Records president: “In 1974 our gross was up about 100% and in 1976 we gained another 30% in our gross. 1976 should be a bigger year than the two previous years we have added six new people to our staff. Good songs have come back, and we want to be among our entire repertoire. These songs to the proper artists and recording companies. We’ve been concerned that in the last few years we have added such artists as Don Gibson and Carl Smith, and we’ll continue to expand the companies that believe in their product and handle it first class will all be going up.”

January 10, 1976, Billboard

3 Country Acts At New Festival

POINT PLEASANT BEACH, N.J.—Three of country acts which were featured at the second annual Aquatic Moon Festival at the Beacon Majestic Hotel, Jan. 25. The first festival last year attracted more than 2,000 persons and the program will benefit the proposed Albert Music Hall to be built in Ocean County here as an American music center.

Performing for the second annual will be Ola Belle, Campbell Rend and The Pinecones featuring Kurt Roberts Kivel, who will also host the concert.

Nashville’s Growth Pattern

Nashville continues to grow with more than 300,000 visitors last year. A full-time development director was hired by Tammy Wynette. The show was presented by the Bell System Family Theatre, and will be aired Feb. 18 on NBC from 8-9 p.m.

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By COLLEEN CLARK

Marty Robbins has re-signed with Columbia Records after a brief absence. He first signed with them in 1957 and his last album was "North Country Girl." Currently, White Sport Coat," "El Paso" and "My Woman, My Man, My Wife." He was presented with an award from the "Country Music Association" for his autobiography "Man In Black." Additionally, "The Midnight Special" presented a special tribute to Cash, the first time a country artist has been saluted in the network.

Johnny Cash's "The Rail: The Great American Train Story" has been awarded a bronze medal at the International Film and TV Festival in New York. The special, which recaptured the much-loved and loyal travels of America's railroads from 1830 to the present and featured Cash, and several of his songs, was selected as the third best holiday special worldwide and the best in the U.S.

Many country writers proclaim their songs are written around personal experiences, and Willie Nelson is no exception to that rule. "When Hank Cochran and I saw my mother-in-law's house burn down and the song 'I Don't Think I'll Ever Fall in Love Again' was written."

In Nashville, Sonny James' bus became snowbound in a ditch. After spending the night in a futile attempt to free the bus, and subsequently almost missing a performance, Sonny remarked, "I sure was a Little Bit South Of Saskatchewan.

In Saskatchewan, Ross Burdick recently taped a segment of "Candid Camera" as co-host with Allen Funt in addition to the "Tonight Show" with host Johnny Carson. However, he went on to complete a successful Canadian tour with Ronnie Milsap which included sell-outs in Regina, Calgary, Winnipeg and Saskatoon.

In Nashville, the Nashville Scene" presented a special tribute to Cash, the first time a country artist has been saluted in the network.

The Nashville Scene, Nashville, the West Coast operation. The Nashville Scene, the West Coast operation. The Nashville Scene, the West Coast operation.
DOES IT ALL L.A.’s Nimrod Expanding Into Unique One-Stopper By JEAN WILLIAMS

LOS ANGELES—Nimrod Disco, a mobile disco equipment rental here, is expanding, calling itself a disco one-stop. Proprietor Frankland, co-owner with Phil Grieves, says Nimrod is now manufacturing disco equipment, including wall to wall light effects, light projectors, effect projectors, sound/light modulators, spot flasher units, speakers, disco amplifiers and other accessories.

He declares the organization is breaking into the international market with its manufactured goods. He says he has received orders or inquiries from Surinam, Turkey, Europe, Australia, South America and Panama.

Nimrod has added a disco service department headed by Sherman Cohen.

“With our disco equipment and services, we offer consultations and carpenters for complete installations,” says Frankland.

Disco Mag Debuts

NEW YORK—Discotekin, a new monthly magazine devoted to the disco field, has been launched here by Disco Times International Ltd. Available on newsstands and by subscription, the magazine is slated to be published weekly by next summer, according to Alex Kabbaz, publisher and editor.

While acting as consultants to newly opened discos, a “care package” is issued which includes records and a disco list, listing all new disco releases.

Frankland points out that the discos—opposed to the record labels, who he says usually sponsor this service—are paying their own way. Another idea which Nimrod is in the process of developing is a catering service to be operated in conjunction with Catercote Catering Service for its mobile units.

Private parties are Nimrod’s specialty. To save the party-giver the effort of catering his own party, Nimrod is there to supply food along with the disco.

The Nimrod Disco Dancers are soon to be featured with the mobile unit. “Not only will a person come to us for our disco, we will also have food and professional dancers for their enjoyment,” says Frankland.

The operation has selected high schools as a promotional vehicle, taking its mobile units into schools free of charge to the students.

During lunch breaks, students may visit the disco which is set up in lunchroom areas. At the same time, in order to promote the record labels that are picking up the tabs, promotional material such as book covers, stickers for books, T-shirts and other material are given to students.

Bicentennial Music Landmarks Chosen

NEW YORK—As many as 200 sites associated with significant music events or individuals over the past two centuries will be designated as permanent landmarks by the National Music Council this year. The program, administered by the Music Educators National Conference, is one of a number of bicentennial projects sponsored by the NMC.

Funding for is being provided by the Exxon Corp., which is also back-

ing the issuance of a series of 52 free concert records in Washington during 1976, saluting the musical contributions of each state. The Exxon grant for both projects totals $200,000.

just a few pointers on the Meteor Portable DJ Unit...

PORTABLE DJ UNIT—just 1 of over 320 products in the Meteor disco range.

BURLINGTON, N.J.—New York style disco equipment is now available to this Central New Jersey area for the first time with New York disc jockey Dave DeLapoe and Jerry Morgan, who take over the Merry Molar Room in the Alpine Motor Inn here on Tuesday.

Offering a platter style different from other discos hereabouts, all the records played are brand new and not yet released to the general public.

The two deejays also utilize two turntables for the turntable swing, with the double play helping to give a solid stereo effect to the sound system.

The downstairs room offers live music by area groups on the other nights of the week.

Top Audience Response Records In N.Y. Discos

This Week

1. MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
2. I LOVE MUSIC—UNIT III—Avco—Phil. Int. (LP)
3. EXTRA, EXTRA—(Read All About It)—Ralph Carter—Marvin (disco version)
4. LET THE WORLD KNOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
5. LADY BUMP—THE LADIES BUMPS—Penny McLean—Atco (LP)
6. GIVE ME LOVE/T.L.C.—MFSB—Phila. Intl (LP)
7. I LOVE MUSIC/UNIT III—The O’Jays—Phil. Int. (LP)
8. TELL THE WORLD HOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
9. THAT OLD BLACK MAGIC—The Softones—Ace

Downstairs Records (New York) Retail Sales

This Week

1. TELL THE WORLD HOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
2. I LOVE MUSIC/UNIT III—The O’Jays—Phil. Int. (LP)
3. LET THE WORLD KNOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
4. MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
5. LADY BUMP/THE LADIES BUMPS—Penny McLean—Atco (LP)
6. GIVE ME LOVE/T.L.C.—MFSB—Phila. Intl (LP)
7. I LOVE MUSIC/UNIT III—The O’Jays—Phil. Int. (LP)
8. TELL THE WORLD HOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
9. THAT OLD BLACK MAGIC—The Softones—Ace

Top Audience Response Records In Boston Discos

This Week

1. SALSOUL—Salsoul Orch.—Salsoul (LP)
2. MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
3. THAT OLD BLACK MAGIC—The Softones—Ace
4. I LOVE MUSIC—UNIT III—Avco—Phil. Int. (LP)
5. LET THE WORLD KNOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
6. TELL THE WORLD HOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
7. LADY BUMP/THE LADIES BUMPS ON—Penny McLean—Atco (LP)
8. MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
9. MIGHTY CLOUDS OF JOY—I’LL BE HOLDING ON—Al Downing—Chess (LP)
10. LADY BUMP/THE LADIES BUMPS ON—Penny McLean—Atco (LP)

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

This Week

1. LADY BUMP—Penny McLean—Atco
2. MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
3. I LOVE MUSIC/UNIT III—Avco—Phil. Int. (LP)
4. LET THE WORLD KNOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
5. TELL THE WORLD HOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
6. THAT OLD BLACK MAGIC—The Softones—Ace
7. I LOVE MUSIC/UNIT III—The O’Jays—Phil. Int. (LP)
8. TELL THE WORLD HOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
9. MIGHTY CLOUDS OF JOY—I’LL BE HOLDING ON—Al Downing—Chess (LP)
10. I AM SOMEBODY—Harold James & the Blue Notes—Phil. Int. (LP)

Top Audience Response Records In Chicago Discos

This Week

1. LADY BUMP/THE LADIES BUMPS ON—Penny McLean—Atco (LP)
2. MIGHTY CLOUDS OF JOY—I’LL BE HOLDING ON—Al Downing—Chess (LP)
3. THAT OLD BLACK MAGIC—The Softones—Ace
4. I LOVE MUSIC/UNIT III—Avco—Phil. Int. (LP)
5. LET THE WORLD KNOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
6. TELL THE WORLD HOW I FEEL ABOUT CHA’—Harold Melvin & the Blue Notes—Phil. Int. (LP)
7. LADY BUMP/THE LADIES BUMPS ON—Penny McLean—Atco (LP)
8. MIGHTY CLOUDS OF JOY—I’LL BE HOLDING ON—Al Downing—Chess (LP)

Melody Song Shops

RETAILS SALES

(Continued)
Response To Music 5 Exec Like San Francisco Quake

By JACK MCDONOUGH

SAN FRANCISCO—Enzie Lazar, buyer for Music 5, a local store he describes as "the largest singles outlet in the Bay Area," has received various responses to his letter in Billboard (No. 22) complaining about the lack of alert disco promotions from majors to retailers in the Bay Area.

One response was a reply letter from another local shop, Gramophone (Billboard, Dec. 6) plus "calls from various labels and distributors—Casablanca, UA, Shadybrook and others." Acknowledging the heat which fell on various promo men in the area as a result of the letter, Lazar says: "I’d have said the same ideas but if I were writing the letter again I’d have referenced two sentences. Some people thought what I wrote was a personal attack on them, which is not true, although I did mention names of people who did not respond to me, and I think that’s fair."

In general, says Lazar, "My impression is still that the labels are up in the air about the consequence of disco in this area. I find the bigger labels like Pips, Scepter, Atlantic want the most. I do the least. I sell more disco singles to the major labels because the dance-jeans aren’t getting it."

"One of the reasons I wrote the letter was on behalf of the disco groups who come in here—where some club people are here in two or three times a week looking at records expressing consternation at not being able to get product listed or advertised in Billboard that is being obtained elsewhere."

"Sometimes a record has been spinning three weeks in New York before we have it here; sometimes they don’t get into New York and we won’t have it here. Gramophone probably has more of a reputation for being alert to the airplay and I think I’m more aware of what’s available or what should be available, and I hit my salesmen where they aren’t even aware of or things that may be available already in the East or Midwest but not here. It’s the discrepancy between knowing what’s available and what you’re getting."

Music 5 “is a medium-size store that handles a lot of our business in R&B, so we’ve had what would now be called disco since the store’s Dance-A-Saurus days. Lazar says 30% of his business is in singles, "about $40,000-$50,000 a year."

The post puts out a newsletter "and there’s not any club in the city that I know of that doesn’t give us a list," says Lazar. The newsletter contains two charts made up by Lazar and Mike Lee, one top 20 chart and a comparable U.S. chart. Lazar says he’s hoping to get a second chart from a DJ network. "It’s a great way to prove our product, and I think it’s doing something," says Lazar.

To get better service, says the buyer, he plans to "concentrate more on disco. Records, that’s where the emphasis is. I think we’ll start doing more things like going into the clubs directly, and disseminating the information about what we’re doing in the clubs."

As of 12/29/75

From Jack Mcdonough, Billboard, Jan 10, 1976
By ELIOT TIEGEL

LOS ANGELES-Jazz enters 1976 riding the strength of young established performers, a core of new names and a coterie of "oldtimers." Missing from the best selling charts are the nostalgic type packages which were such an important part of the American music industry's romance with nostalgia two years ago.

Nostalgic jazz or repackages in the main are not moving in mass quantities across the country despite programs involving reissues from a number of labels. Jazz's strength lies in the crossover of impression, amplification and rock rhythm concentrations to create a hybrid form of music which is geared for the post-rock devotee or the youthful listener tiring of rock's simplicity. The future for jazz remains extremely bright considering all the labels involved in the field, from such constant suppliers as Columbia, Blue Note, Atlantic, Fantasy (with its Prestige and Milestone operations) CTI and Impulse to the newer entities: A&M, Arista and Warner Bros.

In categorizing chart artists as young established, one finds Grover Washington Jr., Lonnie Liston Smith, Chuck Mangione, Bobbi Humphrey, Blackbyrds, Keith Jarrett, Chick Corea, John Klemmer, Hubert Laws, Billy Cobham, Tom Scott and George Duke.

Jazz Beat

LOS ANGELES-The Las Vegas Jazz Society's next bash at 8 p.m. on Jan. 18 at the Nevada-A with Louis Bellson and his 19-piece plus all local artists will bring the weekly class on the art form," according to Bill Deutsch, a former Booking Center director. To undergo many improvements this year.

In addition, there are five emcees and staff to meet with professionals and students. The purpose of the Cooperative Booking Center, according to Deutsch, this year's NEC Convention Feb. 25 are anticipated representing firms in the programming areas of art and exhibits, comedy, entertainment, films, lecture, outdoor recreation, dance and music. These services, ABC Records, Jim Halsey Productions, Atlantic Records, Up the Creek Enterprises, A&M Records, and the industry.

As an aid to buyers and sellers in the creative programming and in college programming and in college, Deutsch says that plans call for the Cooperative Booking Center, formerly called the Block Booking Centers, to undergo many improvements this year.

The process will have the U.S. and Canada broken into geographical sections with both booking agents and promoters the only way?" he asks. The best local talent between promoters and agents.

Educational sessions will be broken down into such areas as contemporary, minority, film, video, theater, travel, outdoor recreation, lecture and radio programming. One session will feature seminars on subjects such as programming, management and gay student programming.

Among the scheduled topics of discussion in the contemporary area are music and its effects on society, the college market and its place in the industry, exploration of the jazz medium, alternative music styles or the flip side of the contemporary music scene, careers in the music industry, developing quality jazz programs with local talent, rock goes back to the clubs and comedy.

Other areas of discussion include the administrative political structure for minority programs, giving a performing artist a home, the residence in dance, video directions, defining the role of the student activities director, day-time and odd-hour programming, a look into the future--are promoters the only way?, low budget programming and many others.


COMPANY

LENDEKISS photo

GUEST SPEAKER-Barry Manilow, foreground right, fields a question from a student during a guest lecture at New York University on a variety of topics including writing and producing. Instructor Bob Spitz, left, teaches the weekly class on the music business.
BILLBOARD’s 13th Annual Campus Attractions

Still the only campus entertainment guide directed to students, faculty and off-campus agents. These are the promoters responsible for booking your acts and films and promoting concerts and tours to the more than 10 million U.S. college students on over 3,000 campuses.

We provide talent buyers
* Performers of Contemporary Music
* The most complete listing of Booking Agents and Personal Managers

With this year’s Campus Attractions you get a 33,600 subscriber-only distribution as well as a request-only distribution of more than 2,000 to college campus buyers and 1,500 to the National Entertainment Conference and regional NEC conventions throughout the year.

We provide talent buyers with the essential information on:
* Theatrical and Mime Groups
* Dance Troupes
* And any other entertainment you have to offer

Plus, there are up-to-date editorial features of special interest to campus buyers and administrators. We go to school with these people 52 weeks a year. They know us... and rely on us for the latest and most complete look at what’s happening in the campus entertainment scene.

Get your act in gear. High gear. Push it in Billboard’s Campus Attractions.

Issue Date: February 21, 1976 — Ad Deadline: January 23, 1976
### Soul Music ABC Exec Lists ABCs For Gospel

By JEAN WILLIAMS

Los Angeles—Among the major record companies now realize there is a lot of money to be made in gospel.

And we are all in business to make money," says Al Lewis, director of special projects for ABC Records.

Lewis, while admitting gospel will never sell as many copies as pop, backs his statement with, "The difference is that a lot of the money is going into the gospel buying public will always buy gospel. And there are no returns on the records sold. On a gospel record, it's total loss." When a gospel record is sold, it's sold.

"This is a relatively untapped market," he continues, "and many people do not realize just how many gospel records are sold. The music is not just marketed to the church record shops, but it's often sold in arenas where these acts are performing. After all, gospel has its 'superstars' too."

He cites James Cleveland, Inez Andrews, Carl Cortez and Andre Crouch as falling into the gospel "superstar" category.

And in Detroit, Elma Hendrix, owner of Carl & Elma's House of Music complex dealing predominately in gospel music, points out that in the Midwest, traditional gospel still reigns.

"House," she adds, "is where a flow of contemporary artists filtering through in terms of record sales.

"I see contemporary artists gaining in popularity in 1976. And these will be the acts who will receive exposure on national television shows."

"This type of exposure will bring more people to gospel," says Hendrix.

In addition to more exposure on tv, he feels r&b radio will also be tapped by gospel.

"I find that many people want to hear gospel sung during the day. The acts of the Contemporary Christian Music are very popular. And many are doing very well in the r&b formats in 1976 because their audiences are going to be real," he continues.

"This must happen because gospel is reaching the inner cities. And the rabbi acts will go with contemporary gospel acts because of their broad appeal."

She cites Henry Jackson, Andrae Crouch, Edwin Hawkins and Rance Allen as the type of gospel artists who will receive national tv and radio attention.

Lewis explains that ABC will go with the gospel artists who have national tv and radio exposure. "We feel that traditional gospel is purer. With contemporary acts, the grassroots level is reluctant to accept them. This is one reason why we are going to stay with the purer type of gospel."

"Most gospel groups who are trying to move into contemporary music are not successful," Lewis says. Lewis points out that although ABC's Mighty Clouds have been successful in the market, it's only been adverse criticism when they combined a pop flavor to their traditional gospel style.

On the other hand, Lewis sees gospel packages such as "Hallelujah" which was recently introduced in Los Angeles, happening in large metropolitan areas around the country.

The "Hallelujah" type of situation, because this can be a true money maker in the market. Lewis does not necessarily see gospel.

### Billboard Special Survey

**Week Ending 1/10/76**

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<th>TITLE, ARTIST</th>
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<tr>
<td>HOLD BACK THE NIGHT—Toussaint (Blu Ram, Fania Young, Robulous) 1007 (Fania)</td>
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<td>QUIET STORM—Dunham Martin (M. B., R. Jones, J. Mothers) 1105 (B.P.)</td>
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<td>COME TO MAMA—Sharon (W. Robinson, R. E. Jones) 54265 (Tamla)</td>
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<td>WANT YOU—Spider (J. &quot;Guitar&quot; Watson, Fantasy 752)</td>
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<td>LOSE YOUR LOVE—Gang (J. Ganga, BMI)</td>
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3 Labels Boost Distrib's Gross

COSTA MESA, Calif.—Living Water Productions, a leading Christian products distributor, has more than tripled its gross market from last year and music-related items it distributes to Christian book stores through the year-end. The growth is due largely to the addition of new records on the Maranatha Music, pure joy and Sify labels.

The Children of the Day, who have three albums on the Maranatha label, completed their royalty claims. One music label, completed their

Pennsylvania Supermarket
To Emerge As College Club

EASTON, Pa.—The disco scene will come to this Eastern Pennsylvania college town with the planning of William Koontz, president of the Palladium Corp, in Fort Lauderdale, Fla., to convert the Best Market, a local supermarket, into a pal-ladium discoteque-night club.

Fogg reveals he has reached in formal rental agreements with the owner of the building, Food Fair Corp., present lease holder. Plan is to rent the food floor from the Food Fair, a large food super-market chain, until its leases expire in August 1977, with the first option to continue renting the property from its owner. Fogg says he plans to create a combination discotheque and concert-oriented night club with a seating capacity of 500-

In addition to the new records, which retail for $6.98 each, a new soundtrack, coordinated with the popular Maranatha Four album, is now available. Four-part arrangements, including piano and guitar, are provided in the book which retails for $2.95.

Bicentennial Gospel Aid

● Continued from page 1

the Dorothy Chandler Pavilion in Los Angeles and the Shrine in Det-

“After the bicentennial celebra-

tion is over, I see whites falling in on one as a kind of vast thing. The doors will open this year and close next year,” Koontz says.

Williams disagrees. “This will enlighten audiences to a level where they won’t go to a concert where the doors will open this year and close next year,” Koontz says.

Cities like Detroit, New York, Chicago, Philadelphia and Wash-

Continental gospel artists are contrary to the bicentennial thrust. “The older gospel artists will receive exposure they were never able to get. And the kids in the market will hear the kind of gospel that will be totally new to them. In addition to the young people going out to see these acts for the cur-

William Koontz, president of the Palladium Corp, is planning to convert the Best Market, a local supermarket, into a discotheque-night club. He hopes this will be the first of many similar ventures that will help with the bicentennial celebration.

The master tapes, auctioned off in document, are currently going on to determine the exact

Rights Claims Stymie Auction

LOS ANGELES—Sale of the as-

described in the document, are currently going on to determine the exact

Gunmen Strike N.Y. One-Stop

NEW YORK—R-1, one-stop and distributor here, was held up by gunmen Dec. 20. According to Joe Banner, owner, the store had just closed for a Saturday-halftime when one of the thieves, disguised as a postman delivering registered mail, gained entrance.

He pulled a gun on Banner’s brother Ralph and a clerk, the only two workers on the premises at the time, handcuffed them and pushed them into a back room.

Neither of the two staffs had the combination to the safe, and the gunmen and police didn’t know the propor-

Nelson reports that the court of bankruptcy Judge William J. Lasaw last week brought a new twist to a bankruptcy action here is temporarily thwarted by alleged royalty claims.

The masters, auctioned off in document, are currently going on to determine the exact

The court of bankruptcy Judge Wil-

Loyalty Claims Stymie Auction

LOS ANGELES—Sale of the as-

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Royalty Claims Stymie Auction

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Bicentennial Gospel Aid

● Continued from page 14

the Dorothy Chandler Pavilion in Los Angeles and the Shrine in Det-

“After the bicentennial celebra-

Photos by Banner.jpg

“Instead of a concert hall, these artists will have their own tents in the middle of the park,” Koontz says.

The master tapes, auctioned off in document, are currently going on to determine the exact

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JOA
THE LONGBRANCH

BERKELEY-The Longbranch club here, located on a well-traveled strip of the San Pablo Avenue industrial flat, has emerged over the past year as one of the most successful Bay Area nightspots in terms of concentrated attention on good, upcoming talent and also in collaborating influential acts with the break-throughs on the national scene.

The most recent examples came during November. Nowhere else in the 600-capacity club presented the Meters, Patti Smith and Toots & the Maytals.

Longbranch owner Malcolm Walters, who has operated the club for seven years, says his door has tripled over the past year with the monthly gross now averaging $20,000 after "just barely holding on" the first few years.

This came at a time when outlying clubs like Uncle Sam's in Sebastopol, Town and Country in Ben Lomond and Lion's Share in San Anselmo were closing down and when Berkeley clubs like Big Art's, Mandrake and New Orleans House were either closing or changing ownership.

A principal reason for the change in fortunes, says Victor Rocci, a well-known Music promoter, is the Berkeley music scene figure who books the club, is that the club has developed a built-in house draw with its weekly theme nights which open a decent door regardless of the act and which has enabled the club to start offering guarantees. Previously, the club operated solely by paying a band a percentage of the door.

A second plus has been the step-up in PR activity of the club, undertaken by Jim Blodgett's publicity firm, East Bay Music.

By JACK McDoNough

Another factor in the Longbranch's rising fortunes is its long history. One local writer traced the history of the building as a nightclub back to 1954.

In its five years of life the 'Branch has presented the cream of local talent. Tower of Power, the Doobies, Van Morrison, Commander in Chief, Dr. John, Dr Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood, Dr. John, Dr. Feelgood...

intimacy: Patti Smith and some of the Longbranch audience demonstrate the club's unique close-up interaction.

The club has been the spawning ground for local rockers Earth Quake, who are beginning to break nationally—and other Berkeley Records artists like Greg Kihn, the Rohincens and Jonathan Richman, all of whom will soon have product distributed by Playboy.

The Shakers, now recording their first LP for Asylum, played here every Sunday night for months, and Jimmy James, who has recently been signed to Fantasy and who has been checking out the local scene, has his eye on the LB stage.

The club offers artists energy rather than decor—which is about as low-rent as you can get. "This club has a reputation," says Rocci, "as a place where the patrons and performers interact. The acts who play here dig the fact that people can get right up next to them and yell and scream and dance. Dancing is one of the main reasons people come in. In this club you're going to get as close to a singer as you're ever going to get."

Rocci adds that the club is the focus of a "East Bay scene" and draws the majority of its crowds from suburban East Bay communities like El Sobrante, Richmond, San Leandro and Hayward, towns that don't offer places for the kids to blow off as much steam as they can at the 'Branch.'

The club is a club for the kids, but, unlike other Berkeley clubs that pump only cheap draft, the Longbranch stocks Heineken, San Miguel and Michelob and sells it at reasonable prices. Door charge is generally $2 during the week, $2.50 or $3 on weekends and has never been more than $4.

Tickets are now available through the new BASS system. The patrons like this, says Rocci, "because if you're holding a BASS ticket you get in regardless of how crowded we are.

The club knocked out a wall recently to add another room, thereby expanding up to 4,200.

Rock Concerts Welcome At Two Big Philly Stadiums

PHILADELPHIA-In addition to the production of the "1776" Broadway musical and a host of bicontinental-oriented musical shows and patriotic spectacles, Philadelphia '76 Corp., the city's official planning agency for next year's bicentennial celebration, will act as rental agent for local suburban communities like El Sobrante, Richmond, San Leandro and Hayward, towns that don't offer places for the kids to blow off as much steam as they can at the 'Branch.'

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NEIL REX COLLIER have been sprucing up in Indiana, in the Music City, working on a new tourism jingle for the state of Indiana's well as multiple original songs, as well as a solo set. Annie McLoone and a nicely constructed Hank Williams medley (with the Kiki Dee hit, "I Believe In The Sunshine" and blew a sizzle being more of a selling point than the appearance and personality-a clear case of the stage presence, completes Prine's thoroughly stage prescence, completes Prine's thoroughly engaging group Today's Children. Doc, who per- formed an album with Richard Men- don~ behind the boards. Carmen, who performs with Steve Elson produc- ing and Jesse Henderson and Gil Markle engineering. David-Allen Ryan and friends from Sha Na Na were in the studio, working on a new LP for their upcoming project. Bobby Wilson has been in with producer Ron Chancey for live recording session rentals. The recording studio is not the most talented guitarist in the world, but his movements seemed forced and mechan- ical, with his face and body showing none of the energy that once made him such a heartthrobbing figure. All this com- bined to get the crowd up and heading for the exits, as the show was well past half time.

With the help of dry ice, smoke boxes, a short movie, black lights, a snake dancer, and some self-parody BT Express easily stole the show. This band has progressed steadily since it burst out onto the music scene over a year ago and is now a most professional and entertain- ing outfit.

FRANKLYN AJAYE, who performed unabridged, got good response to his creative com- bined with lusty singing from the audience, but her movements seemed forced and mechanical, with her face and body showing none of the energy that once made him such a heartthrobbing figure. All this com- bined to get the crowd up and heading for the exits, as the show was well past half time.

Though the show lasted only a matter of minutes, it was up to that point, quite de- cide.

In his portion of the show Willie Hutch had trouble resolving the recorded sound in the huge hall. Opening the show was 300 years, a local 10- piece band that displayed fledging creativity, as well as a certain amount of showmanship. The opening set was a high point for a very strong band. The entire show was a high point for a very strong band.

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**BEER BIVON**

JACK ALBERTSON DOC SEVERINSE Frontier Hotel, Las Vegas. The new "Love Grows And Then It Dies" song and dance Albertson, teamed with "Tonight Show" band leader Severinse produced an entertainment bonanza for the near capacity crowd during a traditional slow holi- day period in this show. Albertson, in his second looking at the front, scored an impressive musical 50- minute, seven-song program for the Now Generation Brass featuring backup sing- ing group Today's Children. Doc, who per- formed in all aspects of the job, and the jazz rock sequence with a nudge: "Cale- bration" which spotlighted an impressive brass section and followed with a melodic trumpet interpretation of what I Did For Love, the love song from Marvin Hamlisch's smash Broadway musical, "A Chorus Line." Today's Children, which included Sev- erinse's energetic, bouncy daughter Nancy Teager, sang a Sedaka salute, "That's Where I Belong" and "I Got The Music In Me." Doc next performed a solo duet with voice and piano following a dueling trumpet interplay between Doc and the Now Generation Brass. The troupe fin- ished with its best effort of the evening on the Roadway's "I'm Not In Love," in a rhythmic sing- ular realization.

The trumpets of Severinse is a marvel to see and hear in his arrangements, which provide glimpses into where big band music once thrived. His approach to jazz, rock and pop in playing today's music.

Albertson, meanwhile, danced, joked and sang the latest in party music. His ten- minute show with four charming female dance partners in heartwarming as well as the graceful "Oh, What A Beautiful Morning" which featured a Grammy Award winner, provided insights into the days of vaudeville when toe tapping and singing "Old New York." "How Am I Doin' For Fa?" "Old Man Time" and "I Love To Dance" backed by the competent Avon House orchestra.

HANFORD SEARL

PETER FRAMPTON ERIK CARMEN BAND - A four-piece ensemble was put together last week by Steve Ullman, a music agent. The name Peter Frampton has almost become synonymous with tasteful, wholesome rock and roll. His follow-up album, "I'm In You," was produced by Al Kooper, who also produces BT Express easily stole the show. Doc next performed a solo duet with voice and piano following a dueling trumpet interplay between Doc and the Now Generation Brass. The troupe fin- ished with its best effort of the evening on the Roadway's "I'm Not In Love," in a rhythmic sing- ular realization.

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MORE MARKET NEWS
See Page 31
YESTERDAY, TODAY, TOMORROW—MUSIC, MADE IN ITALY. From the days of Giuseppe Verdi, Giacomo Puccini, Giacchino Antonio Rossini, Antonio Vivaldi, Ruggero Leoncavallo, Arturo Toscanini, Enrico Caruso, Tito Schipa, Raina Kabaivanska, Tito Gobbi, Ferruccio Tagliavini, Beniamino Gigli, Vittorio De Sica and Bernardini Molinaro through the epoch-making days of the San Remo Festival, with Cinco Angelini, Alberto Rabagliati, Cesare Gallini, Tito Petralia, Natalie Otto, Achille Togiani, Carla Boni, Gino Latilla, Tonino Torrielli and on to Domenico Modugno, Genni Kramer, Lucio Battista, Mine and Milva, Gigliola Cinquetti, Adriano Celentano, Iva Zanicchi and others—all mixed into the classicists of today such as Claudio Abbado, Silvio Bussotti, choral maestro Romano Gandolfi and Tony De Monaco, there have been countless creative artists which, down through the decades, have made signal contributions to the wide-ranging and unfailingly melodic Italian musical repertoire. It is to these creative artists, their contemporary successors, and the record and publishing companies and impresarios who have brought this rich musical heritage to the ears of the world, that this supplement is dedicated. —S.M.
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A though Italy is suffering from the general disease of the Western inflation—and some industry leaders refer to the market as "dull," the industry is in better shape than it would be in view of the general state of the economy.

One of the effects of rising costs and prices is an increase in record prices in Italy, unfortunately, cannot provide accurate production statistics, but in averaging out information provided by individual companies, the following picture emerges:

Total turnover at retail value is running at around $80 to $100 million annually. In unit sales, the annual figure for sin-
gles is 21 million, for LPs 10 million and for tapes 9 million, of which 80% are cassettes.

Whereas a year ago the balance of Italian to foreign product was 50-50, today Italian repertoire is predominant at 70%. In the case of companies which have strong foreign catalogs, the proportion is, of course, less heavily weighted in favor of national product—something like 55% Italian and 45% foreign. This applies, for example, to CBS-Sugar.

The biggest single problem facing the Italian industry at present is piracy. Some estimates put the level of pirated pre-recorded tape sold in Italy as high as 60% of total tape sales. But in a country where reliable statistics of legitimate sales are far from easy to come by, precise information on illicit sales is just not to be had. Estimates of business lost as a result of the activities of the tape pirates range from a cautious $12 million to a daunting $20 million.

A further general problem is a union pay claim which is pending and which could raise wages by 24 to 25%.

Walter Guertler, head of SAAR, says that if this goes through, record prices might have to be increased by 15%.

Gianpiero Sussel, head of Phonogram, Guertler's international manager, would like to see a change in the attitude of the Italian state radio disk jockeys who, he says, still seem to be biased in favor of top foreign artists and don't give sufficient exposure to national product.

"Our problem is similar to that in Germany," he says. "Back in the 1959 to 1962 period, the top ten regularly featured seven or eight Italian artists—but today the disk jockeys don't appear to have the same confidence in national product. Italian records were not better 15 years ago than they are now."

"Perhaps in July, when color television starts in Italy, there will be better promotion possibilities for Italian songs and artists."

DUCALI

Davide Matalon, who runs the Ducale pressing and tape duplicating plant near Varese, has reduced his labor force by almost 50%—in an effort to combat rising production costs—by installing a bank of American Lenex reductions when he feels is reflected in the decline of singles sales. TK, Italy's annual turnover figure of singles was 30 million. Last year unit singles sales were down to 18 million.

"The singles market has recovered somewhat to about 20 million units this year, but the future of the business is largely linked to the general economic situation. The value of the lire has firmed up against the Deutschmark, for example. LP sales have grown encouragingly, with a doubling of production over the past five years. However, with rising costs, companies are cautious about investing in new talents, says Trossat.

Dealing with the problem of trans-shipping, Trossat says he managed to thwart the direct importers where Barry White was concerned by flying a man to the U.S. to collect the master tapes and then releasing the product in Italy before any importer could bring in American pressings. Trossat admits, however, that this system is costly and can only be contemplated when items of maximum sales potential are involved.

Trossat feels that distribution is underdeveloped in Italy and that a good rack-jobbing operation would be of great value to the industry.

On festivals he says that whereas six or seven years ago the Italian industry could expect eight million record sales as a direct result of the San Remo Festival, last year's event sold less than 100,000. "The television coverage used to be spread over three nights, but last year it was reduced to the final night only."

Tackled on the question of market shares, Trossat said his estimate was that the major companies—RCA, EMI, Phonogram, CBS-Sugar and Ricordi—accounted for 75% of total sales.

RICORDI

Lucio Salvini, of Ricordi, agrees with many industry executives that the Italian record industry is suffering from the depressed condition of the economy than had been feared.

"Dominicino Modugno's single, 'The Telephone Cries,' sold nearly a million copies, which seems to be a good omen. And the new phenomenon of free radio which has recently developed in Italy will certainly help sales if it is allowed to continue—particularly stations like Radio Milano International," he says.

Salvini says that once the principal competition for the State radio system has been officially accepted, the Italian performing right society, the SIAE (Società Italiana Autore Editore), would be asking the independent stations to pay royalties on the music they played. 'We expect a judgement in the High Court soon,' he says.

On the publishing side, Salvini feels that sub-publishers' margins tend nowadays to be too small, reducing the sub-

publisher to a mere collection agency. 'This leads companies to concentrate more and more on original copyrights.'

Salvini shares a widely held view that the days of the song festival as a major stimulus to record sales are over. 'Top artists no longer want to participate,' he says.

CRAMPS

There are one or two new companies which are part of the new wave of young people making an effort to find and promote Italian talent. With their infectious optimism they are becoming increasingly influential. Gianni Sassi, who runs CRAMPS (Club, Royco Agency, Management, Publicity, Show) take the view that the established record industry has not changed, but the audience is changing. Sassi started CRAMPS in 1973 with the aim of documenting on record the avant garde music of Italy. He says that the industry needs to break out of the limited area of the canzonezza Italiana and respond more to the emerging currents and tastes among the youth of today.

His product, averaging five singles and 15 LPs a year, is distributed by Baby Records, another new company. Sassi's deals with his artists are based on a 50-50 split, which encourage artists' participation in all the decisions which concern them.

BABY

Freddy Naggiar, who has been operating for five years as a record wholesaler, created Baby Records ten months ago and had a test-bet with his first release, "Tornerò" by I Santo. This topped the 700,000 sales mark, selling 200,000 in France and 300,000 in Germany. Naggiar's licensing deals stipulate that no cover versions are to be made until the original has been out for six months.

Baby has signed a young American writer, Steven Schlaks, and he is working on instruments. One currently being promoted is "Blue Dolphin."

Further confirmation of the fact that the traditional market- and promotional patterns have changed comes from Gianfranco Finamore, the international manager of Rifi Records.

"In the past," Finamore says, "the public ear was attuned more to the single hit song. The new generation is more dis-

covering, needing a wider range in the musical spectrum, and so our marketing techniques have to change. We cannot rely on festivals, the State radio is chocked with too much product, and racking is in its infancy. So we now look to independent radio and discoteques, and a wider price range of LPs to in-
clude a mid-price line.

"Until today there were two major product categories—full-price and budget—but the market needed a mid price range selling at about $4. This is a price level which has not been fully exploited."

Finamore is convinced that there is a firm trend back to melody as a reaction against what he terms "mechanical mu-

sic." Mid-price product releases include artists like the Beach Boys and Ike & Tina Turner. The sleeves carry the price tag of 3,000 lire ($4) printed large on the front.

CBS-SUGAR

The Italian record industry, which was once concentrated in downtown Milan, has been rationalizing its operations to a great extent by bringing administrative offices and plant under one roof. Ariston and CBS-Sugar have done this, for example. CBS-Sugar began its move into a fine, new $11 million complex near Linate airport in 1972. The move has just been completed and the new headquarters covers 20,000 square meters, employs 550 people and houses two studios, pressing and duplicating plants, and the head office of the CBS-Sugar retail organization, Messagerie Musicale.

ARISTON

Ariston moved its administration division into its factory premises at San Giuliano in the Milan area in 1973, thus bringing all departments under one roof. The complex in-
cludes studios and tape duplicating and pressing plant, the latter having a daily capacity of 10,000 LPs and 50,000 tapes. The studios has 16-track Studer and Ampex equipment.

Ariston's international manager Graham Johnson reports that (Continued on page T-21)
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LA SCALA IS HERE TO STAY! Says PAOLO GRASSI

AN OVERWHELMING OPENING NIGHT success with the Verdi opera "Macbeth," directed by Giorgio Strehler, conducted by Claudio Abbado, and starring American sopranos Shirley Verrett, Piero Capuccilli, Nicola Ghiarurov, Stasia Malagud and Franco Tagliavini, La Scala's superintendent Paolo Grassi's words that the Scala is here to stay were vindicated over and over again.

Criticized by political adversaries for pouring too much money into La Scala productions, Paolo Grassi has pointed out that the theater is a national monument, belonging not just to Italy but to the world. The argument is that there should be a more equal distribution of talent into the other Italian cities and one of the biggest complaints is that the record companies tend to seek contracts with La Scala artists for classical productions rather than look to the opera companies of other cities, such as the San Carlo in Naples.

Grassi agrees that theatrical and musical productions should be spread among all Italian companies but he argues that it has to find promotion media other than the traditional ones. Inside our company, we are looking with great interest at all the radio stations which are emerging throughout Italy. Unfortunately, whereas La Scala is here to stay, Paolo Grassi might have to go. He has been offered the vice-presidency of the RAI Television section.

Grassi says that theatrical and musical productions should be spread among all Italian companies but he argues that it is ridiculous to try to achieve this equality by reducing the standard of La Scala productions.

"When the bicentennial program in the United States was planned," says Grassi, "they came to La Scala. The Bolshoyskis come to the Scala and makes us a reciprocal invitation. The same is true of Covent Garden. It is because we see music on a global plane.

Italian music is known all over the world, Grassi points out. "Whether it is popular or classical, its level must be kept extremely high."

This is clearly what Grassi set out to do in the season's program, with a range from "Macbeth" to "Cinderella," including such old favorites as "Cosi Fan Tutti," and a spectacular "Aida."

In the famous "Tent Opera"—in the Quartiera Theater—Carla Fracchi is keeping audiences on their toes with a superb ballet concert performance that features Americans Sallie Wilson, Bruce Marks, Burton Taylor and Dennis Wayne. This tented theater is several years old and brings special Scala performances to the hinterlands, thanks to Paolo Grassi's fine business planning.

Unfortunately, whereas La Scala is here to stay, Paolo Grassi might have to go. He has been offered the vice-presidency of the RAI Television section.

"But Grassi might have to go!"

G IUSEPPE ORNATO, HEAD OF RCA ITALIANA and of the Italian record industry association (Associazione dei Fonografici Italiani), is predicting an international revival of Italian music.

"There has been something of a slump in Italian product in recent years," he says, "but now there are signs that it is making its presence felt again on an international level."

Ornato sees this as typical of the cyclical nature of the record business. He points out that years ago French product enjoyed substantial popularity in Italy, with French singers recording their hits in Italian. "But this is not happening now. The signs are that Italian music is enjoying a renaissance. For a period our repertoire seemed to lose its international potential, but now it is coming back. There is always, of course, the language problem—80 million people speak Italian, but there are 800 million English speakers. Nevertheless I think the current improvement in the quality of Italian product will be reflected in an improved international penetration. There is a new generation of singer-songwriters now in Italy."

Ornato says that Italian musical tastes are broadening considerably. "This is a good thing culturally, but it creates the problem that both the record manufacturer and the dealer have to carry a heavy inventory of product. We shall have to watch costs very closely in 1976 and try to contain our expenditure. Despite all the difficulties, I am confident about the future of our business. However, we must work hard to eliminate piracy which is the major threat to the industry."

Ornato would like to see an intensification of the recording industry's fight to combat piracy and he cites the successful elimination of piracy which is the major threat to the industry. Even if they reach only a limited audience, they are important because their presence serves as a prime buying segment of the population.

As an example, Radio Milano International has an audience of 400,000 and it programs non-stop music for 18 hours a day. A further advantage is that the records are played at the moment of release. It appears that the authorities cannot stop these stations operating except on political grounds. They were started by amateurs, then, when their importance was increasingly recognized, they developed remarkably. They have influenced record sales—as we can tell from a survey of sales through our own shops in the Lombardy region, of which Milan is the center. Radio Milano International is important because the area it serves represents about 23% of the total market in Italy.

The SIAE, the Italian authors' and composers' society, has initiated police action against a number of tape pirates. Their premises are raided and the tapes confiscated, but offenders are only fined a small sum. The penalties are not severe enough and the law needs to be changed. And when you are talking about changing a law in Italy, you might as well forget it! After paying the small fine, the pirates go off and start up operations again.

If the pirates are difficult to track down, on what does the industry base its estimate that they account for 60% of tape sales?

G.G.: This is an estimate—our belief is that without the pirates our tape business would more than double.

B: Could you say something about the emergence of the so-called "free" radio stations?

G.G.: The industry here has been happily surprised by this development. I have the feeling that finally the record industry is going through an important evolution—having realized that it has to find promotion media other than the traditional ones. Inside our company, we are looking with great interest at all the radio stations which are emerging throughout Italy. Of course it is a big problem and, although I may seem pessimistic, I have to agree that the pirates are a big problem and, although I may seem pessimistic, I have to agree that the pirates are a major threat to the industry."

I am confident about the future of our business. However, we must work hard to eliminate piracy which is the major threat to the industry."

Ornato says that the industry is trying hard to bring back some of its former glory to the San Remo Festival. "The last festival was a complete failure—but we hope that the 1976 event, to be held in March, will be the start of a major revival of the festival. We also hope to see more stability in the live entertainment scene in general which, as you know, was plagued by riots a year ago."

G. ORNATO, Head of RCA Italiana, and head of the Italian record industry association, is predicting an international revival of Italian music.
Pirates Are Winning The Tape Battle

By MIKE HENNESSEY

The Italian tape market—quite unlike any other in Europe. The first is that the B-track cartridge market is still substantial, despite the depressed state of the automobile industry, the second, of course, is that tape piracy is rampant to the extent that the most pre-recorded cassettes bought in Italy have been illegally produced. Some estimates put the value of the pirated tape market at retail as high as $20 million annually. In units it could be anything from 50% to 100%

Of the nine million legitimate pre-recorded tapes sold in Italy last year, something near two million were in the cartridge configuration—a much higher proportion than in most other European countries. This is because of the fact that in 1967/8, when RCA started an aggressive marketing campaign for B-track tapes in conjunction with the Voxson hardware company and the App gas station chain, cartridges had the field to themselves. Italy was the only European market to adopt the cartridge before the cassette. Says Giuseppe Ornato: “Over the last seven years the cassette has achieved a dominant position in the market—but the cartridge has survived better in Italy than elsewhere in Europe because of the strong implantation that resulted from our heavy initial promotion. Today RCA sells six cassettes to every four cartridges, but the national average is much more in favor of the cassette.”

Needless to say the blank tape market is in a magnificent health. The 8-Track cartridge market is worth about $1 million annually and the blank cassette market turnover is pushing $6 million. In units, blank cassette consumption breaks down to 6 million: custom cassettes, 3.5 million regular low noise cassettes and something over half a million chromium dioxide cassettes. According to Agfa statistics, Agfa has a 20% share of the blank tape market, BASF 25% and 3M 10%. The rest of the market is made up of brand-name cassettes custom manufactured by the tape companies.

The market in tape supplied by the companies for duplication is worth about $2.5 million for cassettes and $694,000 for cartridge parts.

Among the most important duplicators in Italy is Ecofina, the company which was founded in 1964, long before the European record industry had even heard about—let alone considered—making recordings on tape for mass distribution.

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UNIT SALES of records were 30,685,121 and of prerecorded tapes 7,025,000 in 1974 according to figures just released by the Società Italiana degli Autori ed Editori (SIAE)—the Italian authors' and composers' society which administers mechanical and performing rights.

Sales of EPs amounted to 291,049. The total of tapes sold (excluding, of course, pirated product) 6,186,000 were cassettes and 2,840,000 were B-track cartridges.

The company, under general manager Mourad Sabet, began by importing stereo tape decks from Japan and 4-track cartridges from the U.S.A. In 1965 Ecofina began producing 4-track cartridges, using the Muntz system, at an initial rate of 20 units a day. By 1967, when the company had equipped itself with high-speed duplicating plant, it was producing 1,000 cartridges a day. Today, using Gauss and Telefunken equipment, Ecofina is one of the leading duplicating companies in Europe with a capacity of 20,000 cassettes and cartridges a day.

Supplying the bi-metal parts for 45 million of the 54 million cassettes and cartridges produced in Italy is ATB, a company which offers an extremely diversified and high-speed production of miniaturized metal parts. ATB exports to Europe, Africa, Hong Kong and the Middle East—overseas buyers taking 60 percent of its production. The plant can turn out 500 cartridge pads a minute and 250 cassette shield form pads a minute. Managing director Franco Bassignoni says that for every cartridge part it ships to Italian clients, he sells ten cassette parts. The figures for his export business are 20 cassette parts to one cartridge part.

Two major cartridge and cassette case manufacturers supplied by ATB are Nuova SIAT in Sarzona, Varese, and START, which is also located in the Varese district.

START sells cases to all the major record companies. The company has a current production of 1.5 million cases a month, of which half are exported. Major clients include CBS in Holland and Telecine in Germany. An associated company, Avelia, is engaged in assembling cassettes and is currently producing 200,000 a month.

Nuova SIAT’s production is 75% cassette cases and 25% cartridge cases and the company is currently intensifying its quality control and building up stocks as a kind of replacement bank.

START is installing a new machine with a capacity of 300,000 cassettes a month. It has been equipped with an inductive coupling for the molding of the cases and is the first European company to produce digital cassettes for IBM and Olivetti.

Currently START is producing 600,000 cartridge cases monthly, mostly sold to Italian clients; cassette production is 1.5 million and can be increased to two million a month. Of the cassette production 40% is exported.

START, which is the exclusive Lear Jet licensee for Europe, makes cases for most Italian record companies and for Biase in Germany. It has recently developed a high quality and extremely durable cassette which is secured with five steel screws.

The manufacturers of components for cassettes and cartridges in Italy have come in for some criticism for being less than vigilant about keeping their merchandise from reaching the tape pirates—but the fact is that the traffic is almost impossible to control. Giuseppe Ornato, general manager of Agfa-Gevaert, says he has always been ready to supply the record industry with a list of his clients. “But it is my opinion that most of the pirates buy from one Italian supplier who imports the raw tape from France.”

Chucchiini feels that the record companies are not entirely unsuccessful in their condemnation of the pirates. He believes that some record companies, in fact, are pirating their own cassettes and he claims that others have allowed custom duplicaters to pay a low price on some pirated tapes to sell to importers of the tapes. However, most record companies are genuinely anxious to eliminate piracy and most are agreed that the existing penalties tend to be inadequate.

Giuseppe Ornato, head of RCA, says that pirated cassettes occur in three varieties—examples of the original complete with trademark and SIAE stamp, a cheap imitation not using the company trademark or SIAE stamp but the same general art work, and a totally different copy.

Mario Rapallo of Carosello says that in the open markets of Milan there are anything up to ten stalls selling pirate cassettes every day. He claims the police are hesitant to bring charges because of the resultant hostility from the local people running the markets. And Giuseppe Ornato points out that it is hardly to be expected that the Italian police would get terribly worked up about copyright infringements when they are trying vainly to cope with those two major Italian growth industries, grand larceny and kidnaping.

The Italian group of the International Federation of the Phonographic Industry has had meetings to discuss ways of combating piracy and has warned dealers in a circular letter that if they are discovered to be handling pirate tapes, the record companies will no longer supply them with any kind of product.

However most dealers don’t handle pirate tape and are as anxious as the record companies to see piracy stamped out. Another move by the Italian Industry Federation (AFI) has been to recruit civilians for the force of retired customs and excise officers to try to determine how the pirates get their supplies.

Both Walter Guertler of SAA and Alfredo Rossi of Ariston are emphatic that the law should provide harsher penalties. Certainly for a trade mark infringement, a pirate can get up to two years imprisonment but in Italy, where the laws are so lax, and without enforcing the trade mark, the fine is less than $100.

“The pirates simply pay the fine and start operating again,” says Ducale chief Davide Matalon.

A great many of the pirated cassettes, selling for $2 or less, are of poor quality and they are often produced illegally by рекорднеро companies using a group of parts and a part of a product bought blank cassettes and copy from pre-recorded tapes; other pirates assemble their own cassettes then duplicate. And some of the companies who claim to be engaged in legitimate cassette business, having organized groups of illicit duplicators, equipped them with duplicating machines and arranged to supply the tapes to the companies who claims that some record companies have arranged to supply the tapes to the companies who claim that they are making records for the pirates.

Agfa’s Benito Chucchiini says that some years back he suggested that the industry impose a levy on blank cassette sales in Italy but that the record companies were not interested. Now he feels that the record industry could reduce the competition from pirates if they brought down the retail price of cassettes from around $5 to $4.50. He feels that the manufacturers, who claims that some record companies are pirating their own cassettes, are more concerned with the quality of their products than with quality control and building up stocks as a kind of replacement bank. The trade in counterfeit tapes can never be halted if the police try to combat it like cigarette smuggling and look the other way,” said Giovanni Proa, assistant manager of the SIAE music division.

“We do what we can and we have just about totally eradicated the trade in illegal records. But because of the simple technology, it is much more difficult to control tapes.”

(Continued on page 1-2)
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Do you believe us?
Running a Record Shop In Rome Can Be Hazardous
"Free Music" Gang Helps Themselves To 2,000 Albums

By ROMAN KOZAK

THE MANAGER OF ROME'S LARGEST RECORD STORE doesn't believe in the record charts and says that the Italian made product is often inferior technically to imported records. Angelo La Cava, 36, manages Consorti Records which has an estimated stock of more than 40,000 titles, turning over them over five times a year.

"We import about 5% of our total inventory," says La Cava. "We even import titles that are also available in Italian pressings because our best customers insist on the imported article—they say that the quality of the pressings and of the plastic itself is superior. This is particularly true of American repertoire."

"The difference is most notable in classical records where variations in quality are much more apparent because of quiet passages or solo performances," says La Cava.

He adds that some Italian record companies beat the problem by bringing in finished product from abroad. "Phonogram, for example, imports all the Deutsche Grammophon repertoire from Germany."

Most of Consorti Records' imports come from the U.K. and the U.S. Some come from France, Germany and Japan. La Cava says that a No. 1 album in Italy can be expected to sell about 30,000 to 50,000 copies and he believes these to be very low figures.

Pointing to the charts in an Italian magazine La Cava says: "They cannot be used as a guide to sales. They call us to ask us what we sell, but what we tell them and what we subsequently see in the charts has absolutely no relation. We know that the different areas of Italy have different tastes in music, but I am convinced that what gets into some of these charts is dependent on friends and favors."

"They cannot be used as a guide to sales. They call us to ask us what we sell, but what we tell them and what we subsequently see in the charts has absolutely no relation." La Cava says about 45% of his inventory is international records and says that the Italian-made product is of inferior quality. Some have their own labels, such as Decca, Dunum, Phonomag, Ri-Fi, Saar and Vedette, while others stay involved in distribution outlets for the other companies. The Messagene Musical, connected with CBS Sugar, distributes for companies like WEA Italiana, Polaris, Agua mandra and Smash. RCA distributes CAM, Numero, Uno, It and Civ. Deschi Records distributes Carosello, Ducale, Produ tori, Associated and recently took over distribution of Ariston, which set up its own channel last August. EMI Italiana distributes FDU and the Fonit Cetra organization distributes BEAT, Cinox, Pull and Vanilla.

And last, but not least, is the new Baby record company which distributes CRAMPS as well as its own label. The entire national area is covered by the big companies, through a number of sales agents. Some small companies have tried new distribution methods going through wholesalers and local distributors, as is the case with SE-DI of Naples, creating a chain of district representatives based on an American system.

But this new type of distribution seems too unwieldy for the big companies who have vast quantities of product—it is surely better for companies with only small distribution needs. It is essentially a slow-moving process.

Another problem is that of reaching the smallest retailers in town and suburb. The licensed sales outlets number some 20,000, but only 2,000 of them are really responsible for main sales, and only 500 are exclusively for records and tapes. The others fill out the record departments with profitable products such as hi-fi apparatus, musical instruments and electrical goods for the household.

Now the center of concentration of sales is North Italy, which absorbs 51% of the major companies' turnover. The central region takes 28.5% and the southern area only 20.5%. In fact, the record market in Italy is going through a delicately-balanced phase. The traditional record shops do not accept the major companies' strategy either in price control, or in increases, or over the new "openings" made by the companies, for new outlets for sales. The lack of a retailer's organization—Italy is one of the few countries where there isn't one, the reason here being the essentially individualistic attitudes of the people involved in the market—means a problem of diffused dissatisfaction. There is no direct talking and no offering of concrete suggestions to improve the situation.

But on the other hand, the record companies see their sales cut down by the high turnover of pirate recordings which compete with normal selling prices. Statistics show that pirate recordings represent about 50% of production, infiltrating into the specialty shops, as well as being sold by street vendors. It is this which constitutes an unstable sales balance, and it is more and more difficult solving the problem.

New Record Outlets Badly Needed

By MARIO de LUGI JR

Publisher of Italian trade magazine Musica E Dischi

A S IS TRUE of many other countries, one of the main problems in the Italian record industry is that of distribution. According to a recent survey, 76% of sales turnover by the main record companies goes through the retail sales outlets, while department stores cover 8.5% of the total, and other chains accounting for the remaining 14.2%.

The percentage through traditional channels was even higher in recent years and only recently have researchers come up with new outlets for disks.

There are roughly a dozen distribution companies in Italy, all of them connected with record companies. Some have...
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renato carosone  raffaella carrà  claudio villa
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loy e altomare  fausto leali  marcella  totò savio
maria rosaria  omaggio  catherine spaak
loretta goggi  loretta goggi  mita medici  gianni nazzaro
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RAI, THE ITALIAN STATE\. broadcasting monopoly, gritty to a point not seen before, has added an aggredor today. Taking ad-
vantage of uncertainty over the Italian law on broadcasting, a host of private radio stations have sprung up to compete with the State cor-
poration.

Offering programmes from Jesus through Mao to the Rolling Stones, the new stations number something approaching 100 and are run by private companies, political groups and church groups.

New stations are opening at the rate of two a week, esti-
mates Eugenio Porta, president of the National Association of Italian Telecommunications. "They name it 'free' because it name it with the somewhat negative slant of ANT1. However, if the
Association is anything, it is anti the State broadcasting monopoly. They have as much private radio going on and to maintain some semblance of order and organization among the
broadcasting newcomers, ANTI estimates that there will now be 20 private radio stations operating in Italy."

In the best of all possible worlds, the new stations are both pro-
buted and permitted by law—a factor which has caused no little embarrassment to the Government.

[Continued on page 1-21.]

By JOHN BUSH
Managing Director, EMI Italiana

The facts of the Italian economic si-
tuation are sufficiently well known. The country suffers from high inflation and, to some extent, a stagnant economy. The public debt is enormous. The government is borrowing heavily to maintain spending levels.

However, the effects on the record industry have been less severe, the market showing a small increase in 1974/75. This increase came in the di-
rection of the lower-priced product, especially in the case of new musical forms.

Excess of production capacity at certain times resulted in
many inexpensive promotions, discounts and other factors tend-
ing to weaken the market. However, the problem is by no means solved.

The 45 single has not returned to the sales levels of a few years back. The record situation here does not allow adequate exposure to new records, especially to new talents and is, there-
fore, a bottleneck for the development of talent from what-
ner source.

And over the history of the industry, sales are in steady decline. The market is gradually falling into the hands of the so-called pi-
racy dealers, who supply two-thirds of the normal price, any product on tape which might be demanded by the consumer. They therefore supply two-thirds of the total demand, and in so doing cause tremendous harm to the market. The market is now thus being divided in two parts, one offering free music and the other offering high-quality recordings.

The present economic situation in Italy has not been the same in any other European country. The Italian government has taken necessary steps to combat piracy and has enacted a law which has been effective in reducing piracy. However, the problem is far from solved.

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IT IS SAID that the wind of change has swept across the world in the last decade. In the music business, much has been written about the impact of the recording industry on the growth of the music business, with a focus on the role of the recording industry in promoting new artists and albums.

Something has happened to create quite a stir in almost all the areas of the music business. And jazz has come to a point where it has reached its mid-forty wide masses of mainly young people, through a series of successful events mainly promoted by local administrations or left-wing political parties.

The Art Ensemble of Chicago, Sun Ra, Dollar Brand and so on. I wonder who was doing it before Albert Ayler or Archie Shepp.

The same way as they were to British and U.S. rock in the 1960s, jazz has become a sort of avant-garde jazz any longer. I mean, they are introduced to it in the main by the local administrations or left-wing political parties, who have really organized and promoted the young buyer with a wide choice of product from the many local and independent producers.

I reckon more than 50% of copies actually sold in Italy, Europe, France, Germany and the United Kingdom. For example, if France, Germany and the United Kingdom have had increases in record sales, I see no reason why the European record business should not be in a better position as a whole than in the United States, where there is a better balance between the two sectors. As tours by foreign artists develop, and with improved marketing systems and the increasing activity of discothèques, sales can be expected to increase even more in the future.

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Thank you, friends around the world.

EDIZIONI APRIL MUSIC s.r.l.

20138 MILANO - VIA M.P. QUINTILIANO 40 - TELEFONO 5084
Elsewhere in this supplement, EMI Italiana's managing director John Bush talks about the creative genius of the Italian people—and it is an element that is powerfully apparent in all segments of the music industry. There is a warming enthusiasm that takes some of the chill from the icy wind of economic recession and in any case music is so endemic to the Italian nation that even if the record industry went bust, someone would compose a best-selling song about it.

In fact, the Italian music industry is in good heart. Resilience is a deeply etched characteristic of the music business—and particularly so in Italy where a good, lusty song is an efficacious remedy for a whole range of economic ills.

In a rapid round-up of several Italian companies we discovered a total absence of melancholy and a characteristic—but by no means fanciful—optimism about the future.

RIFi is an active, independent record company, claiming to work on a basic format of: experience, good taste and originality.

It is certainly important in the distribution scene, handling Tamla, Motown, GRC, Sussex, and Springboards from the U.S., Contempo from the U.K. and Supraphon from Czechoslovakia. The company has had substantial success in exploitation of foreign labels and artists in the Italian market. At the same time, the Italian catalog is among the biggest, and covers all fields, from pop, through easy-listening, to the classics.

The company is particularly aggressive on the publishing front, with strong foreign markets including Germany, Spain, Great Britain, Canada, the U.S. and South America.

Among the main artists are internationally recognized Iva Zanicchi, groups like Dik-Dik and Homo Sapiens, the orchestra of Enrico Intra and Pino Cahi, and songwriters Franco Simonetti, Francesco Carabiniere and Guilio Di Dio.

RIFi, encouraged by the success of the budget price Penny series, is launching a medium-price line, the College series, including product from Nina Simone, Ike and Tina Turner, Jimi Hendrix, Patti Labelle, Chic Corea and King Curtis.

The company is also engaged in trying special campaigns to push more modernistic pop music in some of Italy's more traditional areas.

A Christmas hit was the new single on RIF, the Italian version of the Rod Stewart word hit "Sailing," now called "Volando."

Iva Zanicchi has been with RIFi for about ten years. She took part in the San Remo Song Festival for the first time in 1965. In 1967 she won the contest with "Non Pensare A Me." She won again in 1969 with "Zingara," and in 1974 with "Gioia Cara, Coro Ame." The three wins helped gain her international fame, notably in South America, Japan, Greece and the Middle East. In 1975 she toured Spain, the U.S. and Canada.

One other RIFi artist winning special acclaim is Enrico Intra, a jazz artist who has tried in recent years to develop a contemporary European element in his music, rather than perpetuate the usual American approach to jazz.

He has been recording since 1950, starting with a quartet, moving on to a trio, and through the years has been involved in many different international festivals. His first album "Architetto," in 1969, was his first excursion into European free jazz.

His new album "To The Victims Of Vietnam" has a political dimension but also a new way of using classical-style strings in a mixture of the symphonic and the avant-garde.

Gianpiero Scussel, director of Saar, reports the start of a new label, Holiday, for distribution at normal prices and featuring the new records of Andre-Carr, with arrangements by Vincenzo Tempera.

Andre-Carr is the noted computer arranger and, with Tempora, has produced an album with special effects of an adaptation of the Toccata and Fugue by Johannes Sebastian Bach.

The new record company Cramps is demonstrating a very positive approach to the record industry. It is distributed through Baby Records, but maintains its own stable of artists.

One, Eugenio Finardi, has come up with two big hits, "Don't Play Anything Out Of The Window," ("'Non Getta Alcun Oggetto Dai Finestrini."); and "I Need Money," ("Voglio Soldi.")

He is currently touring Italy with his own small group.

Another Cramps specialty is the series "New Music," featuring Martin Davorin Jagodic with "Tempo Furioso;" Costin Murean, "Chinese Moon;" Cornelius Cardew, "Four Principles Of Ireland;" Walter Marchetti, "La Caccia;" Robert Ashley, "In Sara Mancke, Christ and Beethoven There Were Men And Women;" and Juan Hidalgo, "Tamaran."

Another Cramps series features Arto Aaniak and Derek Bailey.

CFF Barclay has signed a distribution contract for the Cramps catalog in France, Belgium, Luxembourg and Holland.

RIFI photo

Above: Special acclaim for RIFI artists Homo Sapiens.

Circle, inset: Dik-Dik takes its name from a type of African gazelle.

Below: CRAMPS.

Eugenio Finardi—two big hits for him.

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CFF photo

Above, inset: One of CRAMPS promising new talents—New York-born Steven Schlaks.

Cramps already has several items on the French market, including material by the area, Arti E Mystere, the Collective Femminista di Bologna and, for the contemporary series "Nova Musicia," John Cage, Walter Marchetti, Costin Murean, Martin-Davorin Jagodic.

Jain Fernandez, vice president of Bardan, France, claims that Cramps starts "where Virgin leaves off!" and has firm plans for exploiting the Italian label in the French market.

One of the most promising new talents on the Italian scene is Steven Schlaks, who is also assistant consultant and product manager for Baby Records.

"New York composer and pianist Schlaks has created his own neo-classical mood of music which ties up pop and soul into a distinctive package and delivers it with strings, rhythm and reeds. He produces a kind of "mythic mood" music.

Schlaks was presented to the world's press at a conference held at the U.S, Information Center in Italy. He is well-known in the States for producing the title song of the Elvis Presley movie "Speedway," and for "I Got Lovin' On My Mind" for the Osmonds, Gus Dudgeon, Elton John's producer, jumped quickly on the Schlaks bandwagon and produced several of his songs in London.

But it was Freddy Naggar who, as president of Baby Records, signed a permanent contract with Schlaks.

There has been international success for Durum whose Nino Rossi had a successful tour of Japan. From the same stable, Wess and Doni Ghezzi have done well in Spain on television and are to record for Bradley's in London. And saxophonist Fausto Papetti has earned a second gold disk.

Elisabet Mintangan, wife of the Durum president and the company's artistic director, says the foreign hits handled by Durum have been very successful—notably "Fly Robin Fly" by Silver Convention; Carl Douglas' "Love Peace And Happiness;" "Charlie Brown" by Two Man Sound, Black Blood's "A.I.E.S.;" "Love To Love You Baby" by Donna Summer, and "Kiss Me, Kiss Your Baby" by Brotherhood of Man.

Aris Records was started three years ago. Now it specializes in folk and jazz, and the new Afro Cuban Brazilian Sound. Artists include Andrea Zarrillo, an 18-year-old singer composer, and Daniela Davoli, whose record of "I Ragazzi Giù Nel Campo" was the background music of the film "Sweet Movie," for the late Pier PAOLO Pasolini, with music by Manos Hadjidakis.

Daniela Davoli sang "Ragazzi" in honor of Pasolini at a memorial service for him in Rome, and she also introduced her latest Aris single, "Two Lovers."
DURIUM S.p.A.

thanks:

Its Artists:
FAUSTO PAPETTI / NINI ROSSO / GINO PAOLI / WESS & DORI GHEZZI / MINO REITANO / LA STRANA SOCIETA' / ROBERTO MUROLO / FRANCO CASSANO / SANTI LATORA / NANNI SVAMPA / SERGIO CENTI / LINO PATRUNO / FRANCA MAZZOLA / PAOLA TEDESCO etc.

Its Staff
and its Foreign LICENSORS and LICENSEES for their contribution in making 1975 a very successful year.

Milan, December 1975
EDIZIONI MUSICALI

mrs. anna fabbi paoli
director
piazzetta pattari 2/20122 milano italy/tel. 898909 898968

mr pierre forlani
international manager
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TOP OF THE CHARTS

CLAUDIO BAGLIONI  "Sabato pomeriggio"

**DARIO BALDAN BEMBO  "Aria"

* LUCIO BATTISTI  "Anima Latina"

RICCARDO COCCIANTE  "L’Alba"

FRANCESCO DE GREGORI  "Rimmel"

PAOLO FRESCURA  "Bella dentro"

GUARDIANO DEL FARO  "Amore grande, amore libero"

PATTY PRAVO  "Incontro"

ANTONELLO VENDITTI  "Lilly"

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MUSIC

in the movies and on TV

SOUNDTRACKS

RCA produces and releases them

KEEP YOUR EYES ON US IN 1976

"Moses"
"The Human Factor"
"Up the Ancient Stairs"

RENE CLEMENT’S
"The Scar"

ZEFFIRELLI’S
"Jesus of Nazareth"

---

* NUMERO UNO Label
** COME IL VENTO Label

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Italian Industry

• Continued from page 1-3

that the company’s mid-price line is selling better than budget product. The budget line, priced at $1.25 to $1.50 (20% for a budget cassette) and $2.80 buys a mid-price LP ($4.20 for cassette). Full-price product sells at $6.30. After selling three million copies in a month, what chance do we have to promote them?” asks Johnson. “We are looking hopeful fully at the new independent radio stations and, of course, the distribution of product by the pirate operators.”

Johnson, a one-time member of the Renegades group which appeared at San Remo in 1966, thinks that the Italian industry has had some good moments but considers them wrong to imitate the U.S. and U.K. groups. “They should stick to their own style,” he says.

Trends in the publishing field he feels are following the pattern of the U.S. and the U.K. with many artists wanting to run their own publishing companies. “Where this happens,” he says, “we set a 50-50 co-publishing deal with the artist’s new company and the old publisher.”

Sub-publishing deals are becoming more difficult because of the lower percentages being offered. “Some years ago it was 50-50; now it’s 80-20 and in some cases as low as 4½ for the sub-publishers,” he says. “When you reach that point you are just collecting a house.” says Rapallo.

His technique now when he wants to promote one of his company’s copyrights in another country is to go with the composer and downplay and play the song to the artist who is going to cover it.

Rapallo reports that Domenico Modugno, formerly with RCA, has been signed to the record contract following his big success with “The Telephone Cries.”

DURUM

DURUM has a thriving export business in finished product to the U.S. and Canada. In fact, the company is responsible for the Italian community both in America and Canada. Interestingly enough, Durum was the first Italian company to have an instrumental star on LP—Fausto Papetti—a saxophonist who recorded his first LP four years ago and is now up to Volume 20. His LPs sell as many as 70,000 per album and occasionally make the charts. Records of instrumental music featured strongly in the Italian charts last summer.

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A modern European organization for:

- Record & Tape Production
- Distribution of foreign catalogues
- Music Publishing
- Custom Pressing & Duplication
Nostalgia In Jazz On Wane

who have weathered the storms of
Clarke, Ronnie Laws, Gil Scott-Heron. These forerunners with chart LPs like: Stanley

mused on our heritage (some of it
wagoning in this area, I feel that the
good measure of commercial band -
caters to our role as record makers and

Sanburn, John Abercrombie–Dave
Hayes, Lena White, Norma

Oldtimers, meaning musicians who have weathered the storms of

years of playing and hunting and

working whatever gig opportunities

have been available, and now have/chart recognition include: Donald

Byrd, Ramsey Lewis, Stanley

Turrentine, Jim Hall, Quincy Jones, Les
McCann, the late Cannonball Add-
derley, McCoy Tyner, Ron Carter,

Gabor Szabo, Mel Lewis, Thad Jones,

Dave Brubeck–Paul Des-
mond and the Crusaders, see Jazz

Cruisaders.

For many of these players, listen-
ing to their producers or deciding

them to add their music to the pop

audience rather than remaining

within the confines of what has been

an elite jazz fraternity, has turned

their art into commercial art and has

given them a broader canvas on

which to create their fascinating im-

ages.

The beauty of jazz is in constantly

changing, not only due to the pas-

cion for blending new elements and

its people who are never content to

stay at any one artistic level.

Retailers may never listen to any

of the jazz they sell, but the public

motivated to buy jazz certainly does,

all ad men agree. And that means

something fresh and new being

cooked up every week which will add

new dimensions to the music when

it's ready for the market next week or

two months hence.

‘76 Outlook Good

continued from page 21

see our role as record makers and

our contribution to the dissemina-

tion of the best our nation has pro-

duced.

Although we’re bound to see a

wane in jazz, the artists and cre-

ative minds that have weathered

the storms of jazz are not going
to stop. Some of these artists will

persevere and continue to create

music that will inspire and fun-

damental. Who would have thought

ten years ago that dressing up

yourself in tuxedos and painting

your faces to create a circus at-

tique -like atmosphere would be

the perfect way to sell jazz to the

commercial public.

The artistically and techni-


“Noneuch’s plans for 1976 reflect

interest in jazz. For example, the

Silver Convention, Midland Internationa10339 (RCA) (Midsong, ASCAP)

David Allan, Stamped Disc 42586 (Columbia) (Cros, Christmas, B.

DEEP PURPLE

Stevie & Morris David, Kiss 14480 (MDM, Robbins)

50 SOA WAYS TO LEAVE YOUR LOVER

Paul Gray, Columbia 34599 (Columbia)

EBO TIDE

Linda Loveland, April Fool 4529 (April Fool)

BUNNY WORKS

Blenes/Mary Kunz, Columbia 14386 (Gibson, Robbins)

TREASURES OF THE FAMILY

Soulful Mama, Delicious 4537 (Delicious, Robbins)

SMOOTH LOVING MAN

George Albert, Tailgate 10320 (Tailgate, D.

SOMETHING IN THE NIGHT

Bobby & Gene, Red 5135 (Columbia, Robbins)

CHICAGO GAND MEDLEY

Jim Croce, April Fool 4301 (April Fool, Robbins, Columbia)

SKY HIGH

Jasper, Cleo 1002 (Dunhill, Robbins)

DUNHAM TOWN (The Leader)

Roger Whittaker, RCA 4647 (Atlantic, Robbins)

DUNHAM TOWN (The Leader)

Roger Whittaker, RCA 4647 (Atlantic, Robbins)

ROSIE SANTIAGO

Tina Turner, Columbia 10329 (Columbia)

SAMMY HAGAR

Elvis Presley, Right On Records 4526 (Saturn, Robbins)

THE LAST GAME OF THE SEASON (A Bland In The Breeches)

David Green, Red 5122 (Atlantic, Robbins)

ONE FINE DAY

Steve Leveque, RCA 4336 (Columbia, Robbins)

OVER MY HEAD

Arielle, Warner Bros 8175 (Warner Bros, Robbins)

FRENSH (De The Tender With My Love)

Bee Gees, RCA 515 (Columbia, Robbins)

SCROCH ON THE ROCKS

All Canadian, Columbia 37273 (Columbia, Robbins)

BREAKAWAY

All Canadian, Columbia 37273 (Columbia, Robbins)

TAKE IT TO THE LIMIT

Lagos, April Fool 45035 (April Fool, Robbins, Columbia)

GOLDEN OLDIES

Pete Townshend & Roger Daltrey, Live 104 (Epic, Robbins)

PATTY FELTY

Jamaica, Jamaica 33222 (Warner Bros, Robbins)

SUMMER PLACE (The Theme From a Summer Place)

Patti Felt, Columbia 10322 (Warner Bros, Robbins)

WOMAN TONGUE

Warner Bros 8175 (Warner Bros, Robbins)

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TAKE IT TO THE LIMIT

Lagos, April Fool 45035 (April Fool, Robbins, Columbia)

Billboard Top 50

This is the best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Your Name

Artist

Song

Weeks on Chart

Title

Artist

Label & Number (Dist. Label) (Publisher, Licensee)

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2

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131
Audio Magnetics: Bullish Year Seen

NEW YORK—In a move aimed at scrutinizing rumors of trouble in the Audio Magnetics camp, Peter Hughes, the firm’s chief operating officer, predicts bullish 1976 sales in both domestic and international markets.

Despite widespread reports of deep financial problems in the firm’s retail blank tape operations, and the recent massive corporate shake-up that resulted in the elimination of key executives, Hughes insists that 1975 was one of the strongest sales years in the firm’s history and that the prospects for this year are “exceptionally bright.”

As part of the firm’s heavy domestic promotional commitments, Audio will maintain a hospitality suite at Chicago’s Conrad Hilton hotel during the upcoming CES. It will also exhibit at NAVA later this month, and is currently scheduling exhibitions for other trade shows.

According to Hughes, the firm has also completed an extensive consumer research project—done for it by Market Facts—which will be applied to its market strategies during fiscal 1976.

Looking at the international market, Hughes states concerning Canada, “an anticipated steady growth of between 10 and 12%.”

“In Europe, our organization is establishing and maintaining sales at record-breaking levels. Despite the unrest in Portugal, our plant near Lisbon has not lost a single day of production activity.”

The Audio Magnetics executive says the situation in the Far East has been so encouraging “we have decided to establish a joint-venture operation in that area.” The joint-venture facility is located in Hong Kong.

Sanskui Deck Is A Front-Loader

NEW YORK—Sanskui Electronics has developed a front loading stereo cassette deck that allows cassettes to be inserted and locked into place with their slotted edges up.

The unit, with a price tag of $360, is intended to incorporate a special device designed for holding the cassette in its vertical position, and preventing it from being incorrectly inserted in a machine.

The deck, model SC3000, has a high torque DC motor with electronically controlled tape speed. It is also equipped with replaceable three-digit tape head, a drive assembly with or without memory rewind, and direct-change mode levers that facilitate the matching of modes without going to the stop control.

The unit is also equipped with a fully automatic stop and shutdown, and an equalizer amplifier. There is also a switching mechanism for changing position.

Other features of the model SC3000 are UG level meters driven by a transmission amplifier, and a record/play tape head made of extra-hard permalloy.

Robins Head Cleaner/Demagnetizer Combo

NEW YORK—Robins Industries Corp., is bowing a new cordless cassette tape-head demagnetizer and cleaner at suggested $5.50 list, according to Frank Glassman, distributor sales manager, consumer products division.

While a non-abrasive head-cleaning tape polish polishes and cleanses the head, a retractable strip of permanent magnet, driven by the cleaning tape produces a magnetic field that demagnets the tape head. Special feature is a keeper-shield (patent pending) that gradually moves between the magnet and head, insuring that the magnetic field decays slowly and completely to zero.

New Products

Low Mass phono cartridges in a newly designed 44/64th-in. Dynamic covers CD-4 stereo use with the Shibata stylus Super XLM MK-11, and stereo use with the XLM MK-11 (shown), and the VLM MK-11, both with elliptical stylus. List: $100.

Marketing Innovation from TDK offers an “Add-In” decarbonator storage module free with the purchase of two SA C-90 cassettes. Cassettes and module are skin-wrapped with descriptive material on both products enclosed. List: $9.58.

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Tape End Warning Light with audible beep tone is unique on Roman’s BM 1332 slim-in dash stereo cassette player with AM/FM stereo radio, for domestic and imported cars. List: $119.95.

Dealer Demo "Q" Disks

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

Matrix Quadraphonic

Jazz—“Blue Dove” from “Brubeck/Desmond.” Dave Brubeck and Paul Desmond, A&M Horizons, SP 703

Classical—“Songs Of The Sierras” from “Spell,” The Montagna Trio. ABC Command, COMS 9005

Easy Listening—“Sweet Seasons” from “The Brass Ring,” Phil Bod noted, ABC, ABC 768

Soul—“King Of The World” from “Born In Mississippi, Raised In Tennessee.” John Lee Hooker. ABC ABC 708

Pop—“Anyway From The Winds Of Alamar,” Iguana, Quadratrk, QT1 101

Rock—“With A Gun” from “Prez” Little Steel, Dan, ABC Command, QD 40015

Matrix 4-Channel

Classical—Opening of “America” from “D.W. Griffith’s Music Film/ Lee Erwin,” theater organ, Angel, S-35902

Classical Rock—“Have A Cigarette” from “Wish You Were There.” Pink Floyd, Columbia, QSP 34543

Instrumental Disco—“The Zip” from “MFSB Philadelphia Freestyle/ FM,” MFSB, Philadelphia, QSP 33800

Pop—“Title” from “Breakaway,” Art Garfunkel, Columbia, QSP 33700

Soul—“I Love Music” from “Family Reunion.” The O’Jays, Phila. Intl. (Columbia), QSP 33807

Disco—“Don’t Leave Me This Way” from “Wake Up Everybody.” Herbie Mann & The Blue Notes, Phila. Intl. (Columbia), QSP 33808

Classical—“Italian Street Song” from “Music Of Victor Herbert.” Edmund Kostelanetz and London Symphony Orchestra, Angel, S-37160

CD-4 Discrete 4-Channel

Pop—“Only Yesterday” from “Horizon.” The Carpenters, A&M, QU 54527

Jazz—“Thoroughbred” from “Swengal.” Gil Evans, Atlantic, TD 1643

Rock—“In Memory Of Elizabeth Road” from “At Fillmore East.” The American Brothers, CBS, CX-721

Folk—“Children All That Jazz” from “Diamonds & Rust.” Joan Baez, A&M, QU 54527

MO—“Title” from “Killing Me Softly.” Roberta Flack, Atlantic, QT7-721

Classical—Opening from “Bach: Brandenburg Concerto No. 5.” Deutche Bach-Gesellschaft Chamber Orchestra, JVC, C-70303


Scott Develops Its First Floor Speaker In 7 Years

NEW YORK—H.H. Scott has developed its first floor-model speaker system in seven years, thereby radically moving away from its recent trend to bookshelf-type models.

According to Scott officials, the unit, the PRO 100, is the first in a family of units in the PRO Series, with emphasis on frequency response, sensitivity and impedance.

The PRO 100 features a 15-inch high-compliance acoustic suspension woofer with aluminum voice coil and crossover at 700 Hz. There are also two 4-inch cone mid-range and two 1-inch dome tweeters.

One midrange/tweeter pair faces downward and the other upward to provide what Scott engineers call constant power response throughout the listening area.

Power handling capability of the PRO 100 is based on 18 watts of power for one inch of excursion and 300 watts of peak power for 30 inches of excursion.

For use in conventional three-way crossover, the unit is equipped with three position level controls for both midranges and tweeters, as well as a three-position control to set the balance between the forward facing and upward facing drivers.

The new PRO Series will be sold through existing Scott dealers and will be previewed at the upcoming Winter C.E. Show.

Uher Distributing 4-Page Newsletter

NEW YORK—Uher of America has begun distributing a four-page bimonthly newsletter, designated UAI Today to its dealers across the country in an effort to give them “a uniform look, feel and imprinting in the hi-fi industry,” according to Uher president George Rose.

The newsletter is printed on six-page booklets on record available care to users of Lenco turntables and Len-
by BOB KIRSCH

Two of the more significant trends to hit the blank tape business in the past year—and two trends that seem likely to continue strongly during 1976—are the moves of several leading manufacturers into a strong position in the accessory field and the mass media-style advertising blitz used by at least one Madison Ave.-styled campaign.

There is a bit of irony in the entire situation, particularly when one realizes that it was only several years ago that blank tape itself was considered an accessory and only one or two years ago when a blank tape ad was not to be seen on television or heard on radio.

With major manufacturers moving their product lines into mass merchandising outlets, discount houses, drug stores and virtually every type of retail outlet with any relation to tape or audio, the market has come of age. In fact, it has dropped, quality has improved and the battle to attract consumers to a given line has become as fierce as any other. Madison Ave.-styled campaigns and the CB/tape units are the ultimate.

In the previous year, autosound manufacturers literally had a windfall placed right into their marketing laps—the incredible juggernaut of Citizen's Band radio. In many instances, the CB units have a limited market, are too cumbersome and too high-priced say one camp. In addition, in one market, the consumer is left without the other.

On the other hand, in the words of Metro Sound's Syd Jurf, "the CB/tape units are the ultimate. The controversy is further compounded by the necessity of opening up new networks of distribution. While a number of firms, including Panasonic, Craig, have continued strongly during this year—and two trends that seem likely to continue strongly during 1976—are the moves of several leading manufacturers into a strong position in the accessory field and the mass media-style advertising blitz used by at least one Madison Ave.-styled campaign. The CB/tape units are the ultimate.

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Winter CES
Fair Trade Repeal Shakes Market

*Continued from page 13*

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shippers—the backbone of an industry fighting for price stability—were legitimate business people who have the right to sell what they bought. Long before the demise of fair trade, and its present chaotic aftermath, fair trade advocates were predicting that its passing would open up Pandora's Box that would have far-reaching adverse repercussions on the entire hi-fi industry.

Earlier this year, in a desperate bid to stem the tide of events, Bernie Mitchell, president of U.S. Pioneer Electronics, and one of the staunchest fair trade supporters in the country, was warning all who would listen that if fair trade was ended, price-cutting by large chains and discount houses would bankrupt exclusive dealers who must personally promote their products, and educate and serve customers.

At the time Mitchell also warned of possible foreclosures of small dealers, and "an exploitation by mass distributors of the quality service of the exclusive dealer." The Pioneer executive was prophetic when he stressed the need for orderly marketing and distribution system, backed by a competitive but stable price structure, is the least costly way to move goods to the market.

Although the anticipated avalanche of bankruptcies by small, independent dealers has not yet materialized, it is a fact that many are already teetering on the brink of financial collapse.

Within recent months, the chaotic backlash of outlawed price stabilization practices has affected every established marketing procedure, weakening the once-unassailable franchising system, making a mockery of exclusivity, and generally fuddling and exasperating all those involved in the establishment of a so-called orderly marketing and distribution system.

The uncontrolled growth of the "new" marketing strategies recently forced Jerry Joseph, president of the Society of Audio Consultants (SAC), to caution dealers that they are putting the industry on price alone that it could be irreparably damaged.

Joseph reminded his members that they were more than just discounters or mail order houses, and urged them to sell a package that included not only equipment, but warranty protection, reliability and service.

"Education," says Joseph, "is an important weapon against price cutting, and if the dealer and his staff are enlightened, they could easily win the confidence of the customer, and eradicate the threat of the discount." Everyone involved admits that, to some extent, Joseph's words make sense, and under normal circumstances would be well worth pursuing. But in the present climate of a discounting and transshipping epidemic, the values go out the door, and it becomes a case of survival of the fittest.

Troubled manufacturers confess that they are stymied for a solution to the problem. They had anticipated some price-cutting following the end of fair trade, but most had theorized that the practice would be short-lived, and some measure of stability would soon return to the market. So far they have been proved wrong.

They had also argued that transshipping, and transreceiving, lucrative, though illegal, business practices during the era of fair-trade, would fade into oblivion with the end of price fixing. Here, again, the theory has been disproved.

While there is no longer any need to, or profit in, the transshipment of such once-sacrosanct fair-traded lines as TEAC, Pioneer, Panasonic, Fisher, Marantz and others, the spotlight of attention has now been turned to the so-called limited distribution products. Into this category comes lines like Sansui, Yamaha, Advent, Nakamichi and JBL, among others.

That limited distribution products provide a fertile soil on which transshippers and transreceivers alike flourish, is true, in no small measure, to the fact that it is a subtle form of price fixing.

Advocates defend the practice by claiming that (a) the line is either in limited manufacture, and production is not geared to mass distribution, or (b) they are desirous of protecting their distributors and retailers, and are trying to avoid having the line footballed from pillar to post.

Although no open warfare has yet been waged by the FTC against manufacturers advocating limited distribution, the Commission is known to frown on the practice. Consequently there is a kind of benign indulgence on their part toward transshippers and dealers who get around the limited distribution policy by transshipping and transreceiving.

In the complex world of audio marketing and merchandising, transshipping is said to undercut manufacturer profits by up to $50 million a year.

On the grand scale, transshipping flourishes in areas where distributors and/or dealers, for one reason or another, are deprived of access to "hot" lines.

Not to be left out of the business, they would have the professional transshipper supply them with the "forbidden" batches, and thereby establish themselves as viable competitors in all the lucrative hi-fi market.

On a much more subtle level, the small dealer was going to buy a customer in his shop looking for a specific piece of equipment and not wanting to lose the sale, would be in a position of the "unavailable at this time" product. He would then buy it from a "legitimate" dealer and resell it to the customer at little or no profit. In doing this, the non-franchised dealer makes little or no money, but maintains a semblance of customer credibility in a market that is becoming increasingly competitive.

In the middle of this peculiar version of the hi-fi industry's game of musical chairs, are the price cutters. These giant chans of discounters, mass merchandisers and catalog houses have the outlets and the financing to buy in bulk for the best possible prices, and pass the savings on to the customer.

To the hi-fi buff with a modest budget, looking for a reasonably decent system that does not cost him an arm and a leg, the price-cutters are a godsend in this post fair trade era.

To the small dealer, struggling to stay alive in this climate of a skyrocketing economy, the price-cutter is his Achilles heel.

So far, the creditable answers to the incredible questions of post fair trade problems have been forthcoming.

No one credits either the FTC or the manufacturers for answers. The hard-pressed manufacturer, and the FTC and other legislative bodies, and so far the FTC has either been adopting a hands-off policy, or complaining that in the wake of fiscal budget cuts they're unable to satisfactorily investigate the various ramifications of the problems.

Hopefully 1976 will see the stabilizing of the market predicted by Mitchell and other manufacturers. If not, some manufacturers are already predicting that the hi-fi industry could go into a tailspin from which it would take years to recover.
A dozen sound reasons
to carry Maxell.

Profits you can count on because of Maxell's high consumer demand and fast turn.

You'll satisfy the serious music listeners who take the quality of their recordings very seriously.

The finest recording tape on open reel—for the amateur who wants the best, and the professional who needs it.

A new line of 8-track recording tape for people who like to take their favorite music on the road.

Three lines of cassettes—LN, UD and UDXL—so you can cover every customer's cassette recording needs.

The Maxell Tape Clinic for in-store demonstrations that bring in lots of traffic.

Advertising in all the major magazines your tape customers read. Plus promotions that work to build traffic and sales.

Gene LaBrie, a sales manager who hates problems. If you have one, call him, and he'll get right to work on it.

Be a hit with the rock and pop fans—the major buyers of expensive tape recording equipment.

Maxell recording tapes have the specs that satisfy the engineer in every audiophile.

The answer to all your tape needs.
Car Stereo: CB Or Not To CB

Winter CES

Survey Sees Bullish 76

Philadelphia

- Continued from page 33

Boman, J.I.L., Xtal, Clarion, Audio-
voX, Kraco and Automatic Radio have added or will soon market CB units, CB/tape and/or radio units as well as CB converters and accessories, not everyone is sure which is the right way to go. To date, J.I.L. and Xtal are the only firms actively market-
ing CB/tape units with any de-
gree of success.

What should emerge at the booths and suites of the Hilton and other hotels is a clear definition of what stage manufacturer and retail think-
ing it is. More separate CB units as well as CB/radio and/or tape units should be forthcoming as firms move to cover each market.

Meanwhile, apart from the CB hooplah, autound sound may well in-
deed be on the threshold of its most successful year. The outlook from Detroit is much brighter of late and from all recent indications the industry can look to some definite trends. CB has also created much "car excitement."

In-dash configurations appear making the greatest leaps and there should be an added emphasis here in 1976, and 1975 saw in-dash be-

Winter CES


count, as well as the CJ155 Sound Charger (Continued on page 39)

EXTRA HIGH ENERGY FOR YOUR CUSTOMERS. EXTRA HIGH EARNINGS FOR YOU.

AudioMagnetics makes TRACS to please your customers. Cassette TRACS, 9-TRACS, and open-reel TRACS. In all three forms, and in a wide range of display dispensers, it's the high quality, low-noise tape that's perfect for most

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JANUARY 10, 1976 BILLBOARD

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GET IN ON THE TWO
BIG SOUND SHOWS OF 1976

"Teresa Rogers runs the best hi-fi shows in the land."
—High Fidelity

"A Smashing Capital Hi-Fi Show."
—Billboard

"The people raved about it."
—High Fidelity Trade News

"Phila. Show draws large crowds...consumer interest was great."
—Home Furnishings Daily

"Big Draw in Detroit...A really well managed show."
—Audio Times

"We recommend that other shows make an attempt to learn the secret."
—Audio Magazine

Produced by HIGH FIDELITY MUSIC SHOW, INC.
P.O. Box 67, New Hope, Va. 24469 • Phone: 703/363-5836

DETROIT
HIGH FIDELITY
MUSIC SHOW

February 13, 14 & 15
Friday 5 to 10 p.m. • Saturday 11 a.m. to 10 p.m.
Sunday Noon to 7
COBO HALL
Admission only $2.
Accompanied children under 12 admitted free.

SAN DIEGO
HIGH FIDELITY
MUSIC SHOW

March 12, 13 & 14
Friday 5 to 10 p.m. • Saturday 11 a.m. to 10 p.m. • Sunday Noon to 8
GOLDEN HALL
Admission only $2.
Accompanied children under 12 admitted free.
Winter CES

“What in the blazes is it?”

No, it’s not pre-Columbian art. But it is a molder's dream in its own way. And what a difference a year makes for these items. The hardware copout of "why buy stereo" is out, and the added investment of two more speakers, the enhancement value of a quad receiver for their stereo library should be an equally compelling reason to "take the plunge." "We're convinced about the viability of quad, and the growth in quantity and variety of the units decrease considerably-from the high of 75 dollars and especially when the buys are rated in last June's Winter CES-

4-Channel Discounts Real Boost For Industry

By STEPHEN TRAINE

For the typical audio buff who's been looking to get into 4-channel but has been scared off by the high prices of even a midrange system, the closeness that began last summer and still continue in many areas of the country have been a real blessing in disguise-the both the consumer and the quad industry benefit.

The availability of top quadraphonic systems from such major industry suppliers, as Pioneer, Sansui, Technics and Panasonic, Harman-Kardon, JVC, Fisher and others has actually been a major boost for 4-channel, getting far more hardware into the hands of consumers, at lower (and far more realistic) prices. But even if prospects are not convinced about the viability of quad, and the added investment of two more speakers, the enhancement value of a quad receiver for their stereo library should be an equally compelling reason to "take the plunge.

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Winter CES

Multi-Market Dealer Survey Sees Bullish '76

- Continued from page 36

independent dealers. In San Francisco 10 hi-fi dealers have gone under in the last eight years, because they tried to sell the same products as the big boys like Pacific Stereo and couldn't compete. The ending of fair trade will probably aggravate that.

Wallen made a closing comment about his store's avoidance of mass media ads which have not worked for them. "Yellow page ads work much better for us. Our approach is to get the people in the store and then work on them, because they're so filled with misinformation.

Dick Schram, marketing manager at one of the "big boys" Pacific Stereo (45 stores in California, 30 more in the Midwest), says that PS business was "substantially better than 1974. It was an especially good performance in light of a difficult year." Schram declined to specify which manufacturers did best. "That's a delicate area for us, but the companies did their homework and prepared their market best." As a result of inactivity in quad some areas of PS stores formerly used for quad display are being converted to other merchandise. Schram expects 1976 to be a very strong year and says "Our product mix is not going to change that much. We're not specifically seeking fast entry into CB or videoex.

Schram says the end of fair trade and the new warranty act will not affect his business and "the new warranty act won't affect us because of our immense investment in providing service over and above usual warranties anyway."

Dolores Ward at Columbia Music in downtown San Francisco says that sales there are down "considerably, about 20%" with neither quad nor CB doing well. "Of course we hope to do better the coming year," she says, and expects that the ending of fair trade "will help us considerably."

Minneapolis/St. Paul

- Continued from page 33

Quad, it was agreed, was virtually dead. For most, this was no surprise. Rotel reel is also on the decline. Schulze says his stores sold fewer music systems in the under-$400 range in 1975: "The first-time buyers, who typically spend between $100 and $200, stayed out of the market to a great extent." Predictions for 1976: Cassette will become stronger; so will CB. More action in both the low-end and high-end categories. (More first-time buyers will enter the market and, with more discretionary income, people will, as they always have, buy more esoteric components.)

Some supply problems have been reported. But the effect of fair trade elimination and the new warranty law were shrugged off. All the dealers agreed that they did not feel any price pressure, even though several major suppliers had gone off fair trade several months ago. As for warranties, their customers tended to rely on them for warranty assurance anyway.

As Post sums up, "We back our products 100%, whether the manufacturer does or not. Customers buy, relying on the Dayton name." The other dealers say much the same thing, noting that the store name and reputation are what the customer depends upon.

Milwaukee

Audio retailers here aren't turning a lot of handsprings over their 1975

business ledger but most admit that it has been a pretty good year—at least equal to that of 1974 or with perhaps a slight increase. An autumn softening in sales was noted by several dealers who predicted, however, that the year would end on a strong note, equalizing the balance sheets.

While unit sales were fairly stable, dollar volume was slightly higher for many, due primarily to increased sale of high end specialty equipment and systems. "People are receptive to the difference between good and great sound. Even if there is a dramatic price hike between them, many persons are willing to buy the better system," says Ken Joy, of TEAM Electronics' Northwest store, a franchised outlet of the Minnesota-based firm.

"The consumer gets more knowledge."

-Continued on page 41-
the tape is being purchased for. And remember that Capitol Magnetics is a subsidiary of Capitol Records.

What a headwind 1976 is as far as advertising campaigns are concerned? Jack Ricci at Capitol Tapes points out that the empty man color animation spot launched by the firm over a year ago, showing a man becoming full as his life is filled with music, will continue.

"This is most definitely a continuing program," Ricci explains, "and we will be on all the major national networks as well as local television. In the middle of this month we move into cities such as New York, Los Angeles, Chicago, Philadelphia, San Francisco, Washington, Dallas, St. Louis and Atlanta. These nine market areas will receive a four-week saturation, the third such saturation we have handled during our fiscal year."

"We will be striking primarily with tv because we feel we have an unusual story to tell. Our theme, 'Music Is The Color In Your Life,' will remain the same. We also have some new things planned in the merchandising area, such as a premium offer to the consumer involving a Kodak camera."

Memorex, the pioneer in high powered tv advertising, will most certainly continue its programs, according to the firm's Ted Cutler.

"We are getting set to run what we feel is the best and strongest tv campaign we've come up with yet," Cutler says. "Ellia Fitzgerald will again play a central role, though there will be some new angles. The strategy, however, remains the same." Ads will run on major sporting events as well as other selected shows, and Cutler reiterates that the concept will remain the same. "We don't like to change our strategy every six months," he says, "and we really haven't changed the concept of quality since we started our commercials. We want to appeal to the group that is 18 to 35 age group, and we want to let that group know that they can rely on us. We also like to feel that we appeal to the dealer as well as the consumer."

At BASF, Gerry Berberian points out that the firm will continue the tv blitz it launched in the last quarter of 1975. "We will probably have an even higher frequency of ads," he says, "and we have an ongoing commitment for this type of program for the entire year. We're busy working on a network package now, and we will be on the 'Rock Concert' shows as well as on prime sports events and various specials. All the ads will be supported by large print campaigns, in hi-fi magazines, sports magazines and women's magazines."

"Our target market," he continues, "is the 18 to 35 age group, and the reaction from the trade to the concept has been extremely positive. We also feel the program has been a success, if you judge success by product moving in the channel, because we have opened up many new storefronts and we feel it's a solid program for the future. It's not a one-time shot, but we can't totally evaluate the program yet since it's been going steady only for three months. Still, when the trade buys BASF, we are spending more on a per dollar basis to back up our product with advertising than anywhere else."

At Ampex, Helmstetter says that the firm is exploring the accessory market a bit more, and is looking to develop and manufacture its own accessory products rather than simply purchasing them and adding the brand name. "I'm talking about items such as head cleaners, demagnetizers and stakettes," he continues, "and we are planning to get into only tape accessories, not records.

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Capitol Tapes is considering an expansion program in the accessory line, but nothing is really expected for at least the next six months. At Memorex, Cutler points out the company bowed five accessories in September and he feels the firm now has a full complement. "There may be a few more coming in the future," he adds, "but we think we are safely within the volume accessory market now. Compared to our initial expectations for the market, it's been a bonanza. It's again a quality strategy. If we can get the Memorex name as meaning quality over to consumers, then we will do as well in accessories as in tape."

BASF will continue to offer accessories, feeling the brand name helps in the mass market, and will also offer some new packaging and increase its line as the market grows. Maxell is another of the major blank tape manufacturers looking to the accessory field, and already is committed to an accessory line, probably to be bowed for the Summer CES in June, according to Paul Miller, assistant marketing manager. The company is looking at a number of items in the tape accessory field, both as a result of dealer demand and for the profit potential. It definitely will be a Maxell-branded line, Miller says, and will be available to all dealers.

A big Maxell UDUXI consumer promotion kicked off for two months Feb. 1, to give the first quarter of 1976 a boost. "This will knock consumers save 20% off the normal (Continued on page 47)

Winter CES
Blank Tape a 'Star' On TV, Expands Accessories

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Multi-Market Dealer Survey Sees Bullish ’76

Continued from page 39

edgable every day, he is becoming aware of top sound and wants it," says Bob Wack of Wacks Custom Stereo Systems. He cites sales in such items as Audio Research pre-

Stereo Systems. He says Bob Wack of Wacks Custom

area—one at Northgate, the other in the University district.

"Things began to hum in October and by November the merchandising picture was great," Armstrong says. Despite the spring and summer

down, Stereo Northwest nevertheless did well in 1975, ranking up a 32% increase over the previous year. Armstrong expects the acceleration to continue well into, if not for all of 1976.

Holiday sales were gratifying, too, at Camera & Sound Hut, also with two outlets—one downtown, the other out University way. Sten Stokes, one of the owners of the firm, admits to unreserved optimism concerning prospects for the coming year. Sansui has been one of the best merchandising performers at the Hut and cassette sales have been taking over the volume parade. Me-

If people can't buy Memorex from you, they'll buy it from someone else.

People are on the lookout for Memorex Cassette Tape with MRX₂ Oxide.

Why?

Our multi-media campaign of national and local advertising has alerted them to it. They've tried it. So they know Memorex offers excellent sound reproduction... because of our exclusive MRX₂ Oxide formulation.

What's the proof of this interest in Memorex? Our sales have never been better. In fact, we've had to increase production just to keep up with the demand.

So to get in on your share of the profits, stock up on Memorex. Before your customers stock up on Memorex somewhere else.

MEMOREX Recording Tape.
Is It Live, or is it Memorex?

© 1975, Memorex Corporation, Santa Clara, California 95052

Winter CES

Continued from page 42

Seattle

Stereo retailers in the area are greeting the new year with greater confidence than most of them would have thought possible as recently as six months ago. Much of this optimism stems from a healthy spurt in sales activity that built up steam in early fall and gained momentum as the holiday merchandising season approached. The year just past started off well, but sales activity began to slow down in the spring and continued to sputter along haphazardly through the summer months, reports Doug Armstrong, president and general manager of Stereo Northwest which maintains two retail outlets in the University district.

"Things began to hum in October and by November the merchandising picture was great," Armstrong says. Despite the spring and summer

Multi-Market Dealer Survey Sees Bullish '76

Continued from page 41

One of Seattle's major mass merchandisers, Doces Home Furnishing Stores (with four retail outlets in the metro trading area), has sold a hefty volume of hi-fi equipment and software over the past decade and has seen its stereo sales jump some 25% in the past 12 months. Jeff Stone, buyer for the chain, says that prospects for 1976 look good with customers evincing greater sophistication in selection and showing a tendency to upgrade their standards. Camera & Sound Hut has just gotten into CB and finds demand heavy, especially from mail order customers. The Hut is heavy in mail order, approximately 25% of its business coming from this source. Doces, however, don't expect to get into CB. "It just doesn't seem to fit our type of merchandising," Stone says. The 8-track record format in compact cars carries a strong enthusiasm in some outlets, a holdover in others.

All dealers agree that the stereo fair is on its way to becoming a more serious area, and that more consumers are interested in buying. "We're going to have to live with it," Stokes says, referring to the new warranty act. "Before, the act was a protection for the customer, the manufacturer. Now we're going to have to live with it," he feels. Referring to repeal of fair trade, he claims the aggressive dealer now will be able to go after the business if he wants it. "Before, the act was stifling business, but now, things are very competitive," Biddle finds. "The absence of fair trade laws will help the independent shops a lot." What will 1976 be like? It's too early to tell, but Stone feels that it will be better than last year. "Election years are always hard," he explains. Luskin's handles top quality units, and contrary to many quarters, believes 1976 will be a banner year. "Election years are always hard; the entire economy goes up," he says. Depending on who you talk to, quad is either "doing well" (like Luskin), "not bad" or "dead." At J. Byrons, a mini-department store with 36 Florida outlets, quad is literally doing nothing. Explains electronics buyer Marty Goodman, "Most quad buyers don't come to a department store to purchase quad. Our average customer is not concerned with four speakers, he's happy to get good sound from stereo. Our stereo sales and volume are up dollar-wise, even with a slightly higher price tag."

J. Speilberg, owner of two Tapperson locations, says quad isn't doing badly in his stores. "It's kind of flattened out. But it's the same old story, with the software people saying they'll put more product out when hard goods grow and vice versa. It's like when came first the chicken or the egg. This year, several firms took all quad out of the cars and homes, and this could be an indication of something going sour in the industry.

Despite the questionable quad, sales have been brisk in other areas—stereo, 8-track tape decks. Components in general have been very good in this area, with 8-track out-selling cassettes with a ratio sometimes as high as four to one. "We do very well with component stereo and Panasonic and Juliette AM/FM radios and clock radios, which constitute the bulk of our sales," says Goodman. Pre-holiday sales were much better than expected.

In fact, Goodman claims J. Byrons could have done more business if a shortage in budget-priced ster-
Enthusiasm is the word for it when Portland, Oregon, businessman Fred Blank says his firm is staying out of CB for the time being, hoping that market will steady before it weeded out over the next six to twelve months and that, as a consequence, the market will steadily grow. Blank claims, too, isn't now in CB, but is getting ready to make the dive. He agrees with Richard Cohn that consumer demand is growing rapidly and that the market is promising. Cohn expects to see prices come down as production is stepped up. At the present time, he says, it's very hard to keep CB in stock.

A big plus factor for CB is the saturation of the marketing area with CB bands. stereo unlimited is a greater dis- cussion from a consumer's standpoint. The firm stocks about 400 albums in quad sound on cassette. The TDK Audua Cassette. It has a lot of the open-reel sound quality and retains normal or high bias settings.

The Audua Cassette replaces the Audua open-reel. TDK Audua open reel proudly announces the birth of a cassette.

The TDK Audua Cassette. It has a lot of the big open-reel sound of its illustrious parent. And why not? The same technology which makes Audua Open Reel "The Master Recording Tape" now delivers that big beautiful sound on cassette.

The Audua Cassette replaces the famous TDK ED Cassette—with added high-end brilliance. It delivers outstanding sound at normal or high bias settings. From TDK, of course.

For your CR02 customers, sell the very best sound of TDK SA cassette tape, the state-of-the-art.

And don't forget these Super Dynamic sounds from TDK: SD cassette and 8-track, and S Open Reel. TDK profit builders—for all your customers' tape needs. TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, N.Y. 11530.

In Canada, contact Superior Electronics Industries, Ltd.
**Winter CES**

**4-Channel Discounts Real Boost For Industry**

- Continued from page 38

Demodulator, SQ and QS decoders, and built-in joystick balance control, has been aimed at the stereo buyer with future 4-channel use in mind. Offered with the Rotel RP-100Q automatic turntable and Pickering cart, it was available with a pair of BIC Venturi Formula 3 speakers at $590 and with two HK Model 40 speakers at $330.

The entire Technics line has been discounted, but probably the most popular receiver offered either as a single buy or in a package is the SX300X. With built-in CD-4 demodulator, SQ and QS circuitry, the unit is rated at 8 watts per channel, minimum at 8 ohms in single channel operation from 20 Hz to 20 kHz with no more than 0.5 percent total harmonic distortion. It has been available at less than half its original suggested list price of $350.

Although discounts aren’t as big on the step-up SA100X, with 16 watts per channel minimum RMS, at $265 list, or the top line SA500X at $740 list, both are among the solid values now available. Additionally, the 8200X is among the top rated quad receivers, offering 26 watts per channel minimum RMS in quad.

Also available as good buys are the QRX3001, with 17 watts per channel minimum RMS at $600 and the high-end QRX7001, with 35 watts per channel RMS, at suggested list of $1,795. Several of these have been available at significant discounts.

Although it is not known for its discount techniques to dealers, many of them have been overstocked with both its two rated three-way receivers and four-channel AVK-5426X. The result is that all three have key items in quad systems on which it has offered overcurtiled profits on the receiver by coupling it with higher mark-up speaker selections.

The 5426X has been offered at an effective 25% off its $399 suggested list in Quad systems with built-in SQ decoder, SQ and QS decoders, and continuous power output of 17 watts per channel minimum RMS, 26 watts per channel RMS at 8 ohms, has been available at up to $150 off its $549 suggested list, and the top-of-the-line 5456X, with 48 watts per channel RMS, at $250 off its regular $799 price.

Another of the rated three-way receivers among the top values to look for is the recently available last fall at $150 or more off its suggested $580 list. Including a built-in CD-4 decoder, SQ demodulator, and built-in CD-4 demodulator, the unit is one of the best synthesizers for stereo as well. Power output is 25 watts per channel, minimum RMS, all channels driven into 8 ohms from 20 Hz to 20 kHz.

Although the 56S two-way bookshelf speakers was one of the few to offer full SQ and QS decoders, the unit has continuous power output of 40 watts per channel RMS. Also available in high-end packages, though not discounted as much, is the top-line KR-9940, with 50 watts per channel RMS, and original list tag of $975. Some equally good buys or promotional offers have been available from other manufacturers, although the receiver has excellent of three-way capability.

Showed has been clearing out its line for 2/4 channel recording mode S274X, one of the few to offer full SQ logic decoder capability, at dealer prices that were as low as $150 savings at retail for a “nationally advertised” $500 value. Continuous power output is 20 watts per channel RMS in quad mode, 50 watts per channel in stereo.

Fisher Radio, although rarely discounting its model 634, which earned the top Conn. Reports rating, or its model 434, did look into it with Winston cigarettes in a package offer widely advertised. Its model 4030 2/4 channel receiver with built-in SQ decoder, model 220 automatic turntable and four XP-565 two-way speakers was offered at $449, close to 50 percent below the “established list price.”

Anytime neither the top-line 634, or the 434, has been offered in a package, it has brought action. Neither has SQ matrix decoder, although the 634 (at suggested $800 list) has separate level controls for each channel and checks out as continuous power rating of 41 watts per channel RMS at 8 ohms. Model 434 (at original $550 price) has a joystick balance control with more limited range, and power output of 16 watts per channel RMS at 8 ohms.

The Radio Shack chain has offered its top-line Realistic QTA-770 receiver for a $79.95 suggested list price. It is a solid state offering. Offering a synthesized Quintavox mode, built-in SQ matrix decoders, 26 watts per channel in quad mode, and approximately 25 watts RMS per channel in quad mode, 60 watts RMS in “Stereomax,” the receiver alone was discounted more than 40 percent off its suggested $99.95 selling price. It was offered with four Nova-7B acoustic suspension system speakers and Realistic/Mirracord-4 automatic turntable and elliptical cartridge at $730, compared with regular $1,228 price of separate items.

Four-channel “accessories” have likewise been offered at substantial discounts. Receivers, decoders, decoders, decoders—have been available from almost every possible combination of CD-4, Disso, Cartel, or AKR demodulator and a signal/noise ratio of better than 45 dB, and the Grinnell 215SQ automatic model for use with a CD-4 receiver, has been offered at $399 and a “nationally advertised” $499.

Manufacturers of CD-4 cartridges are now promoting them as much for superior stereo capability as for quad, and virtually all the top rated discrete units are available at substantial discounts. Much of this aggressive technology has helped improve stereo playback.

Included in the relatively new Pickering Quadradisc XUV/450Q, introduced last summer with 35 watts of peak audio output for 1 gram and 35 dB channel separation, with 10 Hz to 50 kHz, at $149.95 suggested list, sells for as low as $79.95. It joined two other superior Pickering cartridges, the UV-15/245Q with 20 watts peak separation and frequency response, but 2 gram tracking force, and the UV-15/200Q, with 10 dB separation and from 20 Hz to 45 kHz frequency response.

Other good cartridge values to check are the Panasonic ERC-450 II, for use with Panasonic and Technics demodulators; the JVC L-455 cleaner and demodulator units for Quadracord playback, manufactured by Audio Technica and essentially identical to the original model AT-145, the Audio Technica 155 and 125, employing the same twin magnet signal generating system as the 145, with the 125 more suited to automatic changer use; the Stanton, 200/4DQ, the first grams were made by a U.S. manufacturer for CD-4 use; the Bang & Olufsen H-44K, and the Quadradiscs for the European manufacturers actively marketing a CD-4 product here and the U-X3000/II/HL, also with extremely low tracking force and 35 dB channel separation, and originally sold through R. & E. Audio.

The Audio Technica AT-125 CD-4 cartridge has been available at as low as $260, nearly as much as 40 percent off its original $695 suggested list. A recent Group Test winner for $285, the AT-125 cartridge and H.K. 44 Plus demodulator for $695 versus the former combined selling price of nearly $195.

In the 4-channel headphone area, another area that has been the Pioneer SE-404, featuring four matched driver elements with polystyrene film, two in each sealed type earcup with individual volume controls, and a 2/4 channel selector. Originally $89.95 suggested list, the phones have been selling for as low as $19.95.

Another solid value, where available, is the Telephones TELE-101F which feature the “Fender effect” by the addition of a Low impedance discrete or Bletchley channel matrix systems. A special Quadradisc control provides what independent labs have rated among the best quad effects, and the model is discounted well below its original $89.95 list.

The entire group of Scintrex 4-channel headphone is being closed out subsequent to the firm’s stereo-ophone assets being taken over by Jensen Sound Laboratories last summer. Where still available they are all good values, as the quad units were also highly rated.

Electro-Voice Klass Phase 2+2 Quadrafone, at suggested $145 list and supplied with a special QS tonarm from ABC, is available in packages.

Turntable values also are available in packages. A combination of CD-4 demodulator, usually offered in combination with a well-rated cartridge, either with or without a built-in demodulator.

Among the good buys available, in packages above, the JVC 4VC244 automatic changer with demodulator, which is no longer available as a turned unit, has been sold for as little as $299 and the Grinnell 215SQ automatic model for use with a CD-4 receiver, has been offered at $399 and a “nationally advertised” $499. The Technics KR-9940, with 50 watts per channel RMS, at $199.95, nearly 60 percent off its regular $500 price. Manufacturers of CD-4 cartridges are now promoting them as much for superior stereo capability as for quad, and virtually all the top rated discrete units are available at substantial discounts. Much of this aggressive technology has helped improve stereo playback.

Continued from page 35

"outpriced" itself at a now $3,695 and gone into the disco-bar-lounge category as well as the corporate boardroom. However, a scaled down unit aimed for a $2,000 to $3,000 price level, is promised soon by president Henry Kloss and chairman Peter Sprague, whose infusion of capital pulled the firm through a rough period last year.

Production of the VideoBeam has moved to the 100 per week rate, with more capacity promised by the spring, and the dealer network continues to grow with availability in most major markets. In the first six months of 1972, through November, Projectivision is now marketing a "preroll" package (which permits video equipment sales, mostly VideoBeam units, more than quadrupled to $3.5 million from $800,000 a year ago. For the July-September period, video sales climbed to $9 million from $675,000 in 1974.

One new venture involves Adveni, the Proviewision marketing company in New York and the Bottom Line, one of the country's premier talent showcases. As noted in November, Projectivision is now marketing a "programming/equipment package for pinos, bars and clubs built around video cassettes of the Bottom Line acts backed by its top sound system. If all goes well, and the network of outlets hits a minimum 30, the program would kick off early this spring.

Nipping on the heels of the major marketing efforts of Sony, Muntz and Audiovox, among the number of smaller companies, either starting on a limited custom basis or seeking financing for their efforts, are other consumer electronics firms or out-"side" angels.

Among these are Shannon Communications in New York, which showed its low-cost prototype nearly two semesters ago "fitted" with a "Cinevision" of Fort Myers, Fla., which utilizes a low cost lens-and-mirror...
An awakening industry is developing around the booming disco scene, creating new products, new jobs, and a new need for service from the technical hardware demands required.

The disco movement has spawned a supported sales boom in the last year of disco packagers, and custom manufacturers, and has drawn the attention of companies concentrating on consumer and professional sound products towards domestic production services for this market.

Typical of the packagers is the Div-Chicago Enterprise which has moved from strictly supplying product and service through its showrooms to manufacturing its own light equipment.

Packagers are available to large corporations or organizations who don't want the trouble of putting the pieces together, but expect one-stop shopping for product, price, installation and service. Independent disco club owners are more apt to depend on shopping around, and frequently lose money by buying consumer type product that doesn't preserve under the grueling production requirements required for disco.

With very legitimate full-line supply houses, the packager becomes responsible for knowing what products are being manufactured for the U.S. market, and what is the best type equipment that doesn't perseverate under the grueling production requirements required for disco.

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Winter CES

Winter CES Could Be Best; More Optimism For 1976

• Continued from page 1

representatives of the FTC on the new federal warranty act (and the increasing emphasis on "competition") and the FCC on the mesh- rooming of special corporate hospitality suites. They also will be able to see many more operational hi-fi setups and to know where they are as well as with the associated Winter CES, at least in hospitality suites, instead of having them in suites-looking for new reps and tape add-ons will be at CES.

With virtually all firms having at least one or two new items to tempt a growing number of retailers to the in-store trade, the exhibit floor will have Casemakers, Custom Case, Fidelitone, Le-Bo, Peerless Vid-tronic, Recoton, Service Manufacturing, Sona Manufacturing, Vanzo-Change and Devon Dayton. The exhibit floor will also be showing new-in-store displays, along with Creative Store Equipment (Le-Bo Products is typical of those accessory firms expanding product lines and corporate hospitality suites. As Leslie Dame observes, "Everyone has come into the market and you have to be prepared to keep your items to stay ahead." Firm will have a new professional line of "deluxe" retail display, and several new "rolltop" home storage units for records and tapes, ready for CES.

Quad will definitely be seen and heard at CES, though many elec- tronics critics continue to do their best to bury 4-channel. Sansui will bring along the first QS imports plus a new 8-track and several new reel-to-reel item to stay ahead. "Firm will have a new professional line of "deluxe" retail display, and several new "rolltop" home storage units for records and tapes, ready for CES.

Continued from page 1

Car Stereo: CB Or Not To CB

• Continued from page 26

firm is planning a CB entry, they are keeping the news in abeyance until CES.

Last year, Pioneer added "radio only" equipment to their traditional line of tape oriented products, two in-dash models, the GX 2020 AM/FM radio at $119.95 suggested list and the GX 1500 AM/FM version at $99.45 suggested list. Craig is introducing a new in-dash 8-track car stereo unit, model 3516A, with a suggested minimum retail of $169.95, which will sport a custom factory look, five pre-set radio pushbutton, continuous U.S. Weather Bureau channel, AM/FM stereo radio and tape indicator lights, trim plate and gasket for most cars, adjustable control, mounting centers, locking fast forward and power eject, automatic end-of-tape eject, adapter socket for use with optional Powerplay booster, weather fine tuning, balance, and accessory trim-mer adjustments accessible from the front. Craig will highlight its entire Powerplay line at CES.

The Compton, Calif.-based firm added a line of CB-only equipment this previous year, both mobile and base station 23-channel models. To date, the company has not announced intentions of marketing a CB/tape unit.

J.L.I. will be offering a new 23-channel mobile CB/tape unit, model RS-88XT, and a CB/AM/FM radio/cassette player combination which was first un- veiled at the recent Automotive Parts & Accessories Show (APAA) show at McCormick Place. According to Glen Nickell, president, the unit offers similar sophisti- cation as the highly acclaimed 8-track version which is a year old. The new unit, model 660CB, has been engineered to fit into the dash of virtually all autos, and RV ve- hicles without cutting. Each unit is equipped with a 10mm nosepiece, universal faceplate, shafts and a detailed instruction pamphlet. CB front panel controls include variable squelch control, stand-by button and a transmitters and receivers from red to green to white indicating CB antennas as well as a new dealer display package for CB hardware to entrepreneurs. With a suggested list of $99.95, the firm confirms that it will become active at CES.

A spokesman for Clarion Corp. says the firm will "brand new auto stereo products at CES that will surprise the more knowledgeable listener. The company has just appointed Norm Skolnick as western regional sales manager for the Lawndale, Calif.-based firm, which currently offers 14 different CB models, eight 8-track car stereos, and two in-dash models.

Jensen Sound, Comm Industries, Auto Sound Systems.

And auto speakers will be shown by Hy-Gain, Midland

8-TRACK CARTRIDGES

BLANK TAPE

DUST CAPS

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ENGLEWOOD, NEW JERSEY 07631

TELEPHONE: 201-871-3000

TELETYPE TWX: 710-991-4707
New Products

Blank Tape Expands Accessories

- Continued from page 40

suggested list of $3.70 for a C-60 or $5.20 for a C-90, but also will get a free T-shirt with the purchase of any 12 or both lengths. Special dealer program will include local ad promo allowances. Miller notes, with distributors and reps getting the word at a Winter CES hospitality suite which Maxell is taking for the first time.

TDK Electrosound is one of the more recent entries in the tape accessory market, with a cassette head cleaner bowed this fall in a blister pack, at the same time its lower-priced lines were offered in this mass merchandiser format.

New addition to the accessory line is a 36-cassette home storage unit, with wood cabinet and molded plastic pullout drawers, to be shown at CES at suggested $29.95, according to Norm Sato, assistant marketing manager. More TDK accessories are planned for 1976.

The company is also into TV but on a local rather than national level, with a new co-op ad program for dealers and reps involving a series of special 30-second spots. "We recognize the great influence of TV," says Sato, "but believe it is most effective at this level."

Big push at the Winter CES, where TDK also will take a hospitality suite, for both the Audua cassette—new top-of-the-line formulation at suggested $3.29 for a C-60 and $4.29 for a C-90—and the new Audua back-coated open-reel line, at suggested $8.69 for LB-1800 and $22.95 for LB-3600 (metal reed).

The series of special tape clinics that kicked off in October along the Eastern seaboard have gone extremely well, Sato reports, utilizing Hewlett-Packard test equipment including an oscilloscope to show better frequency response, dynamic range and noise level of the SA formulation.

From October through December, clinics were held at major dealer locations in New York, Philadelphia, Washington, Baltimore and Atlanta. Scene shifts to Chicago and other Midwest cities this month (January), and then to the West Coast in February.

Big Winter CES

- Continued from page 12

Audua back-coated open-reel line, for both the Audua cassette—new top-of-the-line formulation at suggested $3.29 for a C-60 and $4.29 for a C-90—and the new Audua back-coated open-reel line, at suggested $8.69 for LB-1800 and $22.95 for LB-3600 (metal reed).

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Europe’s Execs Face Variety Of Problems, Challenges

LONDON—Here are some business predictions from a number of leading European executives:

Anders Holmstedt, regional director of the EMI Sweden, talks of an increase of some 25-30% in retail recording and music sales in 1975 and says: "The increases came in Sweden, Finland and Norway, while the Danish industry stagnated.

"In 1976 Denmark is expected to be out of its crisis. The Swedish increase is expected to go on through next year, though not at the same rate, and politicians here predict a very tough 1976."

"But previous crises have not affected the record industry to the same extent as other business areas. One main problem for Scandinavian countries is that of parallel imports, which mostly hit Norway. Swedish prices for records are fairly low, internationally, so direct importing is not so profitable here. We had a strong increase in cassettes—some 85% up on the previous year.

"For 1976 we hope that the flow of international artists will continue to Scandinavian areas. The Swedish industry recently released its own chart and it will be exciting to see how this works out in 1976. And we have the new EMI pressing plant starting this month in Amal, mid-west Sweden, to serve all Scandinavian countries. First production year should see the pressing of five million albums."

Lucien Ades, chairman of the Syndicat National in France, says: "All augurs well because we have now reached agreement with the three television programs on the question of performing rights.

"We shall receive a forfeit for one year, during which time a definite arrangement will be worked out. Since French television has come to terms, we expect in 1976 similar action for French radio. As for the other stations, such as Luxembourg and Europe, talks have already started."

"To this, the French can add a remarkable 1975 which showed an impressive 30% increase in disks, cassettes and cartridges. The first category averaged over 20% monthly, the second 44% and the third an unexpected 138.

"We’re satisfied now that disks are a must for many families. So we shall continue, through 1976, to defend our policy of limiting profit margins in order to keep our product competitive. Much depends on inflationary trends, but we have every reason for optimism."

Viktor Kasak, president of Supraphon, Czechoslovakia, says his company has always been aware of the paramount importance of international cooperation in the industry.

"We are glad that after the Helsinki Conference, there are new ways of broadening international exchange of cultural goods and musical works, both of the past and of the present. We believe that in addition to traditional records, the videodisk will play an important part.

"Therefore, we should welcome it as a positive approach to a unification of the videodisk system, at least in Europe if not in the entire world. Supraphon’s main contribution in the international record market has always consisted of building up its specific and characteristic repertoire, and we are fully prepared to repeat the same contribution in the videodisk sphere."

Giuseppe Giannini, managing director of CBS Sugar, Italy, says a main problem about making predictions is that one has to make due allowance for public taste. "But I keep my observations to phenomena happening in other countries and which normally have a big effect on the Italian scene."

"With that in mind, I believe 1976 will bring an affirmation of the popularity of Brazilian music. And I see a return to nostalgic music, to evergreen songs, and because of this I see a boost for Italian music at international levels.

"In the promotional and marketing fields, I would say that free radio and the ever-increasing popularity of the discoteque will be far more important in record promotion. Taking both areas as promotional means to move records, particularly foreign product, organizations such as ours, with vast representation of U.S. catalogs, have a great advantage."

"So our own promotion department has been restructured, supervised now by Johnny Porter, who has had 15 years’ experience in this field with CBS Sugar. The new setup means greatly increased responsibilities for individual label managers."

Wolfgang Arming, deputy and marketing manager of Deutsche Grammophon, Hamburg, sees 1976 as a year of continuing belt-tightening.

"There is no doubt that we shall have to tighten our belts in 1976. Parallel imports, especially from the U.S. and U.K., the resultant price-cutting and an increase in royalties will all contribute to diminish the margin," he says. "However, despite these problems, I expect to see a steady growth in the music market in 1976."

Arming feels it to be unlikely that any major new music trend will emerge in 1976. "That superstard we are all waiting to discover, I think, unlikely to make an appearance this year. I think that record companies and music publishers will therefore seek more intensive exploitation of back catalog. I also think that there will be a greater emphasis on quality in new productions."

As far as the German market is concerned, Arming sees international repertoire increasing its market share. He also thinks that singles will maintain their sales volumes, but will continue to demonstrate their value as a promotion tool for building up acts and enhancing LP sales.

"The most significant growth in the recording business will be in these two areas—cassettes and TV merchandized albums. DGG is well-prepared for this development and we shall be keeping our ears open—one for the sound of today and the other for the sound of tomorrow."

From The Music Capitals Of The World

LONDON

Former Uriah Heep bassist, and an original member of the Keef Hartley band, Gary Thain, died suddenly here at the age of 27... Visit by the Isley Brothers for the spring now confirmed, a tour which replaces one originally planned for early 1976.

Narrath off Jan. 14 for a lengthy tour of the U.S., taking them through to the end of next month... Big comeback tour by Marc Bolan and T. Rex starts next month, Bolan touring with a band comprising of guitarist Steve Curry, drummer Dave Latunin, keyboard player and singer Gloria Jones, pianist Tyrone Scott and organist Dino Dines.

Rod Stewart, saying his split with the Faces is final, now planning his own band, with an open-air concert at the 100,000 capacity Wembly Stadium pencilled in for June... Emmy Lou Harris following up her remarkable sellout concert success in London last year booked to return for a 10-gig tour starting mid-Feb. 1976.

New bassist with Jethro Tull is U.S. musician John Glascoc. Miracles due for March visit, first since being with the band, and they are in support of Johnny Mathis, now a regular visitor to the UK.


Former Chuck Shaack leader and guitarist Stan Webb has formed a new group, Heaven Glee... Great praise for stage act of Queen during the band’s record-breaking U.K. tour.

PETER JONES

DMI To New Office

MONTREAL—DMI Canada Ltd. has relocated its Montreal office to larger and more convenient quarters at Suite 1140, 2001 rue University, Montreal, PQ. H3A 2A6. Phone number is (514) 849-3294.

FERMI: atomic music

Area, a people's band that destroys, disintegrates the old musical models. A concept of music born from the Mediterranean. Its roots are in the new Italian music.

A direct, original sound able to communicate to the general public the themes of a real musical avant-garde.

Area

Area

Arbeit macht frei" (CRSLP5101)
"Cautious Radiation Area" (CRSLP5102)
"Curious Problem" (CRSLP5103)
"L'intervallazione" (CRSLP1703)
"Area(A)zone" (CRSLP1304)

Will be at MIDEM in association with Baby Records s.r.l. Stand No.5012

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20122 Milano (Italy) tel. (02) 890500

Crossroads to the Mediterranean sound.
Britain and America’s new common wealth.

Phonogram Inc. is pleased to announce it is now distributing Britain’s UK label in the United States.

Roger Glover and Guests’
“The Butterfly Ball and the Grasshopper’s Feast”

The debut release of UK Records in the United States.

Muscassette UCR-4-56000
UK Records UKL-56000
8-Track UC-8-56000

VENEZUELAN SCORE

Mexican Accalm Terricolos

MEXICO CITY - Many Spanish- singing artists and groups from Latin America regard Mexico as the "clave" (key) to success in their multi-country market. And their confidence definitely builds once they've got the total acceptance of the Mexican public. It happened just recently to a group from Venezuela, Los Terricolas, who made a solid penetration of this territory following 6 years of "out of sight." At first the product, released by Gamma here and Discos Moda in Venezuela, only had impact in the state of Caraboba, about two hours drive from Caracas, Los Terricolas perfected their simple style for two years. Then there came a recording opportunity with Moda, and they grabbed it. "We had the faith and the yearning to learn," says Hoyer. "Perhaps that is why we are here today on the threshold of true success." They started out with a song, "Vi- vin' ("To Live"), and recently cut "La carta" ("The Letter"). They have plenty to write about, as Los Terricolas, "showman manager here, Augusto Monsalve, has had them jumpin in Mexico with only a few months off for the past three months.

CROSSOVER FOR LATIN MUSIC?

Continued from page 3

cuts have been released as singles, one of which, "Tangerine," is moving up rapidly on the national charts.

"After this, we shouldn't find as much resistance to our product just because we are a Latin label," says Joe Cayre, Caytronics president. "We're starting work on a followup album. Actually, when you get right down to it, there is no reason why there should be any built-in bias against a Latin label and music. After all, musicians can produce good music no matter what language they speak.

Another of the Latin majors, Fania, is ready to release a disco album in the US for the first time. This is the debut project for young Latin Ramirez who heads its Tico and Al- legre labels. One cut, "Lauro," the old standard, will be released as a single.

"Maybe if the DJs and program directors in this country will play these bards on some of their products they play they might listen more carefully to the product and not reject it out of hand," says Alex Masucci, Fania, promotion director. "I'm sure that in the coming year more of the Montego Santamaria product can be properly classified as jazz yet we have a hard time getting it played on jazz stations or reviewed in jazz record columns because of the name."

Another benchmark of standards with new disco arrangements seems to be the quickest way to achieve favorable response on non-Latin stations for Latin disco product, some original compositions are also being used successfully. "Let's Do The Latin Hustle," an original composition by Eddie Dreimann, former vocalist with the Tipica Novel Orchestra, became a national hit on the "Friends and Co. label, a division of R & J Records," a major distributor of Latin product. The followup LP is about to be re
distributed and has stirred advance interest.

Rico Records, another of the Latin majors, is getting into a disco LP comprised entirely of originals, produced by Tony Pabon of the La Se
era group. A February release is scheduled and Pabon is already planning a major promotional campaign.

3 LOCAL 47 REPS IN A Mexican Meet

LOS ANGELES - Back from sessions in Mexico with the bulge of Latin major labels, 47 men and women of the top cununions in Mexico, AFM Local 47 members Chico Guerrero, Rene Block and Hector Rivera report success in negotiating contracts, which they say "will be no longer will musicians of both nations be allowed to go and come without filing contracts indicating the jobs they are playing. Next is a similar arrangement with unions in Central America.

in a certain way."

Without the prior written permission of the publisher.

In answer to Sniderman's criti-

cism of the Lord's Day Act and enforcement of the Lord's Day Act and regulations involving religious broadcasts on the radio, Greg Hambleton, the president of the Canadian Broadcasting Corporation, has stated in the House of Commons that there will be no change in the law, "I can't help but see the business grow. I hope to do 50% more business this year. It is a good year. I think people are buying more rec-

ords. Some of the major stations are presenting an emphasis toward MOR- pop material.

That's good for this country because Canadian music has always seemed to be in the middle of the most part. No disco records were made in Canada and that's why we look to the US for our real right sound for this country's musi-

To make money this year. A good indica-
tor that all the studios are booked soldly.

"CARAS is really developing. The distributors and record companies from all across Canada and the broadcasters are getting involved as well as the music industry. More broadcasters want to be in-

volved in the Juno Awards presentation.

Some of the major labels will be a little different with an emphasis on some of the new talent in Canada rather than some of the older more established acts."

Tom Wilson, the head of Concept 360, a talent-oriented based in Canada, agency, feels that 1976 will be one of the better years for the Canadian in domestic sales.

"New, fresh and different talent will break out of this country," sug-
gests Wilson. "I feel that this year will be very good for the music indus-

terey. More Canadian acts are being given serious consideration this year and will be very good for the music in-

dustry here. More Canadian acts are being heard," says Wilson. "That can't be bad for the business."

"That would affect the amount of time that record retail stores could stay open and significantly affect our business. We feel that records and tapes are a leisure time ac-

tivity that should not be exempted from any planning legislation." Greg Hambleton, the president of the Canadian Independent Record Producers Assn., has stated in the House of Commons that there will be little change in the current law, "I can't help but see the business grow. I hope to do 50% more business this year. It is a good year. I think people are buying more rec-

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CROSSOVER FOR LATIN MUSIC?

Continued from page 4

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rangers. The "whole government growth in the market next year."

"We have heard the talk at the Canadian Fair Assn. Convention in Calgary recently, that trend should continue in 1976."

"I think in the future there will be some consideration towards the market on a more consistent basis."

Hambledon also says that the gov-

ernment will tighten up on the "Unions that normally give out such grants. "The whole government growth in the market next year."

"We will be talking to the government about their planned stronger en-
forcement of the Lord's Day Act and regulations involving religious broadcasts on the radio."

"People have had a feeling for a long time that something big was go-

ing to come from Canada," says Hambleton. "In the past, nobody really had their stuff together enough to make that prediction come true. We are getting there and the attitude of the people in the business was completely wrong in the past. Now we are working together more in this country. Radio stations are more in tune with what we are doing and they are giving us the right kind of exposure. People are pulling together so that in the future there will be some consideration towards the market on a more consistent basis."

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<thead>
<tr>
<th>TITLE - Artist</th>
<th>Label</th>
<th>Number</th>
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<tbody>
<tr>
<td><strong>HOT 100</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>#1</strong></td>
<td>Breakin' Up Is Hard To Do (Screen Gems/Columbia)</td>
<td>B-3</td>
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<tr>
<td><strong>#2</strong></td>
<td>Bohemian Rhapsody (B. Feldman/Sail. BMI)</td>
<td>HLN 1976</td>
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<tr>
<td><strong>#3</strong></td>
<td>Bad To The Island (Skyhill)</td>
<td>SGC 1976</td>
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<td><strong>#4</strong></td>
<td>SWEET PEOPLE (Warner Bros. Music)</td>
<td>SGC 1976</td>
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<tr>
<td><strong>#5</strong></td>
<td>All By Myself (Warner Bros. Music)</td>
<td>SGC 1976</td>
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<tr>
<td><strong>#6</strong></td>
<td>The Way to想 YOU (Screen Gems/Columbia)</td>
<td>B-3</td>
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<tr>
<td><strong>#7</strong></td>
<td>Love Or Leave (Spinners)</td>
<td>MCA 1976</td>
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<td><strong>#8</strong></td>
<td>Breakaway (Art Garfunkel)</td>
<td>MCA 1976</td>
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<td><strong>#9</strong></td>
<td>Love Is The Drug (Rosy Music)</td>
<td>MCA 1976</td>
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<td><strong>#10</strong></td>
<td>I Love You Baby - Summer (The Big Bopper) (Paul Simon, Phil Ramone)</td>
<td>SGC 1976</td>
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<td><strong>#11</strong></td>
<td>No Way (Nina Simone, Frank Zappa)</td>
<td>MCA 1976</td>
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<td><strong>#12</strong></td>
<td>Stay With Me (Al Dukes)</td>
<td>Atlantic 1976</td>
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<td><strong>#13</strong></td>
<td>Fire On The Mountain (Marshall Tucker Band)</td>
<td>WBM 1976</td>
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<td><strong>#14</strong></td>
<td>Free Ride (Tavares)</td>
<td>WBM 1976</td>
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<tr>
<td><strong>#15</strong></td>
<td>I Saw Her Standing There (Carole King)</td>
<td>Atlantic 1976</td>
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<td><strong>#16</strong></td>
<td>Let It Be (The Beatles)</td>
<td>Apple 1976</td>
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<td><strong>#17</strong></td>
<td>Saturday Night (Bay City Rollers)</td>
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<td><strong>#18</strong></td>
<td>Flies Away (Kathy Sledge)</td>
<td>MCA 1976</td>
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<td><strong>#19</strong></td>
<td>Fly Away Home (Ruby - Fontenot)</td>
<td>MCA 1976</td>
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<td><strong>#20</strong></td>
<td>A Whole New World (Motown)</td>
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<tr>
<td><strong>#50</strong></td>
<td>A Whole New World (Motown)</td>
<td>MCA 1976</td>
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</tbody>
</table>

**NOTES:**
- The Hot 100 chart is based on data from Billboard's Music Biz-Report and reflects the most accurate sales figures available.
- The chart is compiled by Billboard magazine and is based on a variety of factors including sales, airplay, and streaming
- The chart is updated weekly and reflects the most recent sales data available.
### Billboard Top LPs & Tape

#### FOR WEEK ENDING January 10, 1976

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label, Number (Dist. Label)</th>
<th>ALBUM</th>
<th>SUGGESTED LIST PRICE</th>
<th>WEEKS</th>
<th>SUGGESTED LIST PRICE</th>
<th>WEEKS</th>
<th>SUGGESTED LIST PRICE</th>
<th>WEEKS</th>
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<tbody>
<tr>
<td><strong>TOP LP'S</strong></td>
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<tr>
<td><strong>STARS PERFORMERS</strong>: Stars are awarded on the Top LP's &amp; Tape chart based on the following upward movement. 1-10 S rung Increase In sales 11-20 Upward movement of 4 positions 21-30 Upward movement of 10 positions Previous week's starred items are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be starred a week without the required upward movement noted above. Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)</td>
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<tr>
<td>38</td>
<td>GORDON LIGHTFOOT</td>
<td>Joni's Gold</td>
<td>Capitol ST 11418</td>
<td>6.98</td>
<td>7.98</td>
<td>7.98</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>39</td>
<td>BEE GEES</td>
<td>More Or Less</td>
<td>Warner Bros. BS 2886</td>
<td>6.98</td>
<td>7.91</td>
<td>7.91</td>
<td></td>
<td></td>
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<tr>
<td>40</td>
<td>FLEETWOOD MAC</td>
<td>Rumours</td>
<td>Warner Bros. BS 2873</td>
<td>6.98</td>
<td>7.97</td>
<td>7.97</td>
<td></td>
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<tr>
<td>41</td>
<td>CITY &amp; SONGS</td>
<td>City &amp; Songs</td>
<td>Warner Bros. BS 2873</td>
<td>6.98</td>
<td>7.97</td>
<td>7.97</td>
<td></td>
<td></td>
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<tr>
<td>42</td>
<td>MTSO</td>
<td>Philadelphia Freedom</td>
<td>Polydor, US 29285 (Polydor)</td>
<td>6.98</td>
<td>7.95</td>
<td>7.95</td>
<td></td>
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<tr>
<td>43</td>
<td>JOHN DENVER</td>
<td>Back Home Again</td>
<td>Warner Bros. BS 2873</td>
<td>6.98</td>
<td>7.97</td>
<td>7.97</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>DAVID RUFFIN</td>
<td>Just You &amp; Me</td>
<td>Elektra, US 7E-1047</td>
<td>6.98</td>
<td>7.97</td>
<td>7.97</td>
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**Note:** The above chart shows the top LPs and tapes for the week ending January 10, 1976, based on sales and market research data. The chart is published by Billboard, a weekly music industry publication. The data includes sales, chart positions, and other relevant information. The chart is a valuable resource for music industry professionals and fans alike.
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**TOP LPs & TAPE**

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Heider's S.F. Expansion

"We expect to be inviting people in to meet producers and engineers," he continues and "we hope to develop a major label and all types of music." Eventually, Bohm feels Heider might be able to play a part in the growth of their label's image and brand. He noted that a Syd Lawrence and Heider's has a number of major acts in its three studios over the past several months, including Jef- ferson Starship, Herb Jeffries, and Peter, Paul and Mary. In addition to its main stage, the group's management, Redhead and Law- rence, is ex- pected to lead to a series.

"Business has been good up here," Bohm concludes. "We might have something of a tendency to let some of our players get too comfortable. We have been taking their business to other cities. Bohm adds, "and we'd like to keep these companies here. We would also like to attract some Los Angeles business." In the musical area, Bohm feels he would like to "encourage the mu- sic business up here as well. I think there is a lot of talent in San Fran- cisco that has not been channelled to its fullest extent in the past. Ideally, I'd like to see a meeting place for creative people in music, people who are into sc oring, soundtracks and so on as well as making records.

General News

Expect an official announcement in the next two weeks that the Who will play the Los Angeles date on their tour at the Rose Bowl in March, for the Mike Belkin's Cleve- land Guitar Show. The band holds the most SRO dates at the 100,000-capacity Pasadena stadium. P.S. The Who has stated that they needed to play smaller halls. It's expected they will play smaller halls throughout the tour.

Kenny Rogers, who has disbanded the First Edition after five years and signed with UA as a country-crooner artist, makes his stage debut as a solo at Harrah's in Reno in March.

Sinatra and John Denver team up for the third time. Springfield and John Denver will be a headliner this summer, quarter life and the inclusion of ties for London's West End. They have performed in Europe, Asia, Argentina, and Brazil, and are set for a tour of South America in the future. We also feel that the band music, the Hamburg concert section, French horns and a full 42-piece line-up.

Parnell Sparks Surprise British Big Band Enthusiasm

Nick Naff, public relations director for the Las Vegas Hilton, is happy to be involved in a steadily growing area of nostalgia. "We expect an official announcement in the next two weeks that the Who will play the Los Angeles date on their tour at the Rose Bowl in March, for the Mike Belkin's Cleveland Guitar Show. The band holds the most SRO dates at the 100,000-capacity Pasadena stadium. P.S. The Who has stated that they needed to play smaller halls. It's expected they will play smaller halls throughout the tour.

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CREATIVE GIANTS. This appropriately named LP demonstrates what makes Steeleye Span such a unique entity in the world of folk. The group's musicianship is at the forefront, with each member bringing their own individual style and sound to the table. The album features the group's signature blend of traditional and original material, with vocals and instruments that are both authentic and innovative. Overall, "Johanna" is a testament to the group's talent and commitment to their craft.

Bending the rules of traditional folk music, Steeleye Span has created a sound that is both new and familiar. "Johanna" and other tracks on the album showcase the group's ability to reinvent classic tunes while still staying true to their roots. This LP is a must-listen for fans of folk music and anyone who appreciates a good melody and well-executed performances.

In summary, "Johanna" is a standout track from Steeleye Span's 1968 album "Second Hand Frosty". The group's dynamic vocals and virtuosic playing make "Johanna" a timeless classic in the world of folk music.

Notable Performers:
- Maddy Prior (Lead Vocals)
- Martin Caroll (Flute)
- Crick Carter (Guitar)
- John Renbourn (Guitar)
- Ashley Hutchings (Vocals)

Recommended Tracks:
- "Johanna"
- "The Water Boy"
- "The Highwayman"

Listening Tip: Focus on the interplay between the vocals and the intricate guitar work. Steeleye Span's uniqueness lies in their ability to blend traditional and contemporary elements seamlessly.
TAKE ME

THE NEW SINGLE FROM
GRAND FUNK RAILROAD
from their new album "Born To Die"

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