**Chain Retailers Say Holiday Business Up**

By JOHN SIPPEL

LOS ANGELES—December, normally the industry's biggest sales month, was up from 5% to 35% for the nation's chain retailers. The 1975 holiday season was good from start to finish, providing far larger dollar and unit volume than 1974.

Despite an extremely lethargic start, 1975 was a banner record/tape/accessory year. But the majority of retailers interviewed complained about the slow, irregular release of super album packages since Dec. 25.

Al Dulberger, who operates four 1812 Outrivers in Milwaukee, expects the Janis Ian album packages to continue this week. The promise of a new Carole L. (Continued on page 41)

**Winter CES May Not Be the Last**

By STEPHEN TRAIMAN

CHICAGO—Neither a driving snowstorm nor below zero temperatures could put a chill on what had been billed as the last of the Winter CES events. A survey by the sponsoring EIA/Consumer Electronics Group points to a continuation of the two-year format rather than the previously announced return to an annual event.

A Friday (9) meeting of key exhibitors and the EIA/CEO staff was to finalize the decision. But with opening day attendance up approximately 15% over last year, and solid buying on the floor, all indications (Continued on page 66)

**A&M Wins Top Piracy $ Decision**

LOS ANGELES—A&M Records has been awarded the largest judgment, $130,000 in cumulative damages, ever awarded a single plaintiff nationally in a tape piracy trial by Superior Court Judge Julius M. Title here.

Judge Title ruled that E-C Tapes, Lake Villa, Ill., and Brookfield, Wis., and David L. Heilman, its president and principal stockholder, pay $80,000 in compensatory damages and $50,000 in punitive damages plus court costs to A&M. Defendants have 60 days in which to file an appeal.

The court came down hard on the defendants, pointing up that corporate books and records kept by E-C Tapes failed to break down sales by geographical areas, and the defendants made no effort to present such items in a study of the legal underpinning for such a move for the past two months, after witnessing what it considers a marked stepupt in the ready availability of promo disks for consumer purchase. In some cases, action against dealers may also be undertaken, it is understood.

The CBS plan is further evidence of increasing industry concern over the growing numbers of "not-for-sale" product offered for public purchase. On one level, the Harry Fox Agency has tightened its label auditing procedures in an effort to reduce losses of mechanical royalty revenue by publishers (Billboard, Jan. 10).

But losses by record companies, artists and sidemen, the latter through non-payment of royalties so (Continued on page 12)

**5 Plead Guilty As Federal Probe Of Industry Ignites**

By IS HOROWITZ

NEW YORK—CBS Records is weighing the possibility of court action against persons diverting promotional records into the retailing pipeline.

The company has been engaged in a study of the legal underpinning for such a move for the past two months, after witnessing what it considers a marked stepupt in the ready availability of promo disks for consumer purchase. In some cases, action against dealers may also be undertaken, it is understood.

The CBS plan is further evidence of increasing industry concern over the growing numbers of "not-for-sale" product offered for public purchase. On one level, the Harry Fox Agency has tightened its label auditing procedures in an effort to reduce losses of mechanical royalty revenue by publishers (Billboard, Jan. 10).

But losses by record companies, artists and sidemen, the latter through non-payment of royalties so (Continued on page 14)

**Motown-CTI Battle Erupts**

By JIM FISHEL

NEW YORK—Despite a countersuit filed in U.S. District Court here Wednesday (7) by Motown Records asking for $28 million in damages for undelivered masters, CTI Records has implemented its plan to sever its Motown tie (Billboard, Dec. 20), and has shipped eight new releases to its new network of independent distributors.

In its countersuit, Motown denies all complaints in CTI's initial suit, and states that it was CTI boss Credent (Continued on page 57)

**CBS Eyes Court For Promo Album Sellers**

By IS HOROWITZ

NEW YORK—CBS Records is weighing the possibility of court action against persons diverting promotional records into the retailing pipeline.

The company has been engaged in a study of the legal underpinning for such a move for the past two months, after witnessing what it considers a marked stepupt in the ready availability of promo disks for consumer purchase. In some cases, action against dealers may also be undertaken, it is understood.

The CBS plan is further evidence of increasing industry concern over the growing numbers of "not-for-sale" product offered for public purchase. On one level, the Harry Fox Agency has tightened its label auditing procedures in an effort to reduce losses of mechanical royalty revenue by publishers (Billboard, Jan. 10).

But losses by record companies, artists and sidemen, the latter through non-payment of royalties so (Continued on page 14)

**Twist: Pop Going Country**

By GERRY WOOD

NASHVILLE—As country songs display their greatest crossover activity on the pop charts, a relatively new phenomenon—heavy reverse crossover of pop songs onto country charts—gains momentum.

Avoiding such examples as John Denver, Olivia Newton-John, Chip Taylor and Linda Ronstadt who can spark endless debate over their pop or country roots, the names of established pop artists can easily be found on the playlists of many country sta-

**CBS Eyes Court For Promo Album Sellers**

By IS HOROWITZ

NEW YORK—CBS Records is weighing the possibility of court action against persons diverting promotional records into the retailing pipeline.

The company has been engaged in a study of the legal underpinning for such a move for the past two months, after witnessing what it considers a marked stepupt in the ready availability of promo disks for consumer purchase. In some cases, action against dealers may also be undertaken, it is understood.

The CBS plan is further evidence of increasing industry concern over the growing numbers of "not-for-sale" product offered for public purchase. On one level, the Harry Fox Agency has tightened its label auditing procedures in an effort to reduce losses of mechanical royalty revenue by publishers (Billboard, Jan. 10).

But losses by record companies, artists and sidemen, the latter through non-payment of royalties so (Continued on page 14)

**5 Plead Guilty As Federal Probe Of Industry Ignites**

By JIM MELANSON

NEWARK—The government's industry probe heated up last week, when a former radio program director pleaded guilty in federal court here to receiving payola, and a major wholesaler and members of a well-known recording group bowed to charges of tax evasion.

Added attention was also given to the probes' case against Brunswick/Dakar president Nat Tarnopol and various other label executives, when a defense challenge opened up a strong possibility that as many as 36 counts from an 86-count indictment may be dropped prior to trial here Tuesday (13).

Entering guilty pleas before two different Federal District Court judges were Edward Portnow, Record Shack Corp. wholesaler, the three members of the group the Chi-Lites and program director Paul Burke Johnson-Potnow and the Chi-Lites to tax evasion charges, and Johnson to violations of the payola statute.

Of those admitting guilt, only (Continued on page 12)
GRAND FUNK RAILROAD
BORN TO DIE

It's a Killer!!
On Capitol Records & Tapes
ST-11482

Produced by Timmy Winner
Defy Eastern Chapter

Personal Mgrs. West Want No Part Of Lawyers’ Snub

LOS ANGELES—The Conference of Personal Managers West is not joining the drive against law firms and lawyers underway on the East Coast division of the conference reported in Billboard Dec. 27.

“Practicing attorneys who do double as personal managers are in the greatest form in California,” says Arnie Mills, this year’s president of the Conference West. “Our efforts here must be concentrated on seeking legislation to give proper recognition to personal managers and end the current legal limbo we are in.”

Mills adds that the Conference West is “not necessarily in accord” with the position of the New York managers. He expressed surprise that the president of the Conference East “would announce such a far-reaching policy as preparing conflict of interest charges against the American Bar Assn.” prior consultation with the California chapter.

Los Angeles lawyer-manager Dann Moss (Continued on page 6)

AGAC & WB Music To Arbitrate Royalties

BY IS HORIZON

NEW YORK—The American Guild of Authors & Composers (AGAC) has taken the arbitration route to enforce its claim that Warner Bros. Music has failed to increase writer royalties on sheet music as wholesale prices were rising.

The move represents a new suffer enforcement posture by the writers’ group against publishers thought to be in an amalgamation common standard agreement. Further evidence of the new AGAC stance is its first-time decision to audit the books of a foreign affiliate of a major U.S. publisher.

Warner Bros. and its subsidiary companies have refused to comply with contract terms that require a proportional stepup in royalties on sheet music sales, as selling prices climb, AGAC charges.

The organization places two other publisher groups in the same category—Robins, Feist & Miller; and Valando Music. Ar.

(Continued on page 14)

Court Enjoins New Calif. Booking Law

BY RUDY GARCIA

LOS ANGELES—The prediction that California’s new Top-Talent Booking Agency law would not be implemented by Jan. 1. effective date (Billboard Dec. 17), was put to the test last week when Superior Court Judge Harry L. Hupp here enjoined responsible artists and agencies from enforcing provisions of Senate Bill 733.

Judge Hupp issued the preliminary injunction against present and former members of the group of Anti-Steve Gold of Far Out Productions challenged the law, authored by former manager-owners of the group, Los Angeles lawyer-Steve Gold (R-Anaheim) in a pleading signed by Robin Meadow Lio.

The injunction holds until pending litigation of the suit or until further order after personal damages by present and former members of the group.

The injunction is based on the due process of the law and is not a final disposition of the suit.

The parties in the case stipulated that a preliminary injunction be issued, thus facilitating the judge’s order.

Dave Davis, veteran chief of the Bureau of Employment Agencies and the Dept. of Consumer Affairs, can continue to prepare the necessary forms and applications to implement the law if the statute wins out in the court case.

New Faces Booking Play Takes a Hiatus

BY JIM MELANSON

NEW YORK—New Faces, the CBS/College Entertainment Associates program for4nuling novel label acts onto campuses, booked 38 dates involving seven artists in its first semester go-around.

With the tally falling short of hopes-for results, there will now be a spring session hiatus for the program.

However, indications are that both CBS and CEA will be looking for another chance to turn the corner next fall.

Whether the two parties remain bedfellows for future ventures, though, is unclear, as door has been left ajar for their going separate ways.

Initially tagged as “an experiment” by Ed Micone, president of CEA, and Jonathan Coffino, director, new talent development, Co.

(Continued on page 13)

Thugly New Year At N.Y. Concerts

BY JIM MELANSON

NEW YORK—Disruption of concerts here by roaring gangs of thugs has reached new high re-

The Coliseum abuses, though, are the latest in a string of such events. Recent confrontations at Barths White at Madison Square Garden, Central Station at the Fleet and Forum and the Troubadours at the Statt.

The Coliseum, though, has only overloose guards on outside a conglomerate called Knife pointe, which guards and the trees of ticket holders.

According to Alonge, while an es\

(Continued on page 12)

In New York City, living costs are也可以尾在 large measure to its limitation to daylight broadcasting hours.

“We actually, the only we’re here in the top New York City limited to daylight broadcasting hours,” Switch explains. “It seems that we operate on

(Continued on page 16)

CONSPIRACY AT STAX?

By ELTON WHISENHUNT

Bell, Harwell Will Stand Trial Feb. 2

MEMPHIS—U.S. District Judge Harry W. Welford has set Feb. 2 as the date for trial of Stax Records owner Al’Bell and former Union National Planter Bank officer Joseph P. Harwell for embezzlement and misleading投资者 in $284,000 from the bank.

Bell has been free on bond since his indictment by a federal grand jury last September and Harwell is serving a five-year sentence on a guilty plea to charges earlier that he embezzled $244,000 from the bank.

Meanwhile, in another court, Federal Bankruptcy Judge David C. Doten issued a temporary restraining order forbidding South Central Bell Telephone Co. from discontinuing telephonic service at Stax offices.

Stax attorney Michael Pleasants says he’s planning on the phone company “to try to get the phones on phones on phones…on phones…”

Stax Dec. 19 and a receiver was ap-

(Continued on page 9)

By PETER JONES

LONDON—There is great confu-

The main problem has been un-

(Continued on page 35)

FTC Softens Warranty Rules

By MILDRED HALL

WASHINGTON—The FTC has softened two of its most controversial proposed rules implementing the 1975 Warranty Act. Rules will apply to written warranties on items retailing at $15 or more, instead of the original $5 level.

Retailers will be allowed several ways to provide the pre-sale availability of warranty terms for customers—including a display of the brief “text” of the warranty near the product.

The Commission also simplified

(Continued on page 8)
FBI Comes Out Fighting Latin Tape Pirates

Joins L.A.
Forces In City Probes

By JOHN SIPPEL

LOS ANGELES--The FBI, which had been working undercover against Latin tape pirating, has joined city attorney Burt Pines' antitape-dumping unit, in a series of search warrants issued by local federal magistrates in early December.

Assistant city attorney Ron Robinson, who heads the Latin tape piracy cleanup, said the search warrants are among a number of important fines and convictions here over the past four months. This, too, no federal criminal actions have been filed as a result of the searches.

On Dec. 4, agents armed with a warrant that included use of a duplicating plant and shipping at 1151 W. Valley Blvd., Alhambra, Calif., 91803, to seize a collection of sparsely described materials seized during the searches including a ring notebook that contained a sequential Latin tape catalog, which described program listing for 140 Latin 8-track tapes. Another contained time sheets for sequencing 8-track selections for 432 different song selections.

One of the most popular tapes, described as an aggregate tapes was found on the premises known as Martinsound. The report said the premises contained office space of Hector Aguilar.

Bibel reports he interviewed Au- gusto Heredia, doing business as Zapata Mexico, 2924 N. Broadway, Los Angeles, June 9, 1975, where 228 alleged stashed tapes had been confiscated May 22, 1975. Most tapes taken were current and were mostly Canaryos for Sonido International unauthorized copies.

FBI agent Conrad Shaw interviewed Carlos Zapatin of Zapatin’s House of Music, Bakersfield, June 18, 1975, who purchased 228 alleged.

Gov. Byrne Signs N.J. Piracy Bill

NEW YORK--New Jersey be- came the 37th state to have an anti- piracy statute on its books last Wednesday (7), when Gov. Brendan Byrne signed Assembly Bill 1916 into law. The legislation became ef- fective immediately.

Under the law, unauthorized du- plication of recordings is a mis- demeanor, with offenses punishable by fines of $300 and/or an imprisonment for up to three years.

Duplicators had fought the legis- lation vigorously, claiming that passage by both state legislative houses, rested uninstalled on the gov- ernor’s desk since last spring.

Barney Ales, Motown Record Corp. executive vice president: “With 1975 closing out in spec- tacular fashion, all indications point to 1976 as being one of great pros- perity for the record industry.”

“I feel that singles growth will play an important part in the growth and development of new artists. We will also see the sales of sales emerge strongly in the profit pic- ture of record companies.”

“After being down and almost counted out, distributors will again take their place on to as a major force for the promotion and market- ing of record product.”

“As for the growth of Motown, the last quarter was one of the best in the company’s history and the outlook for this year is even brighter.”

Jerald H. Rubinstein, Chairman of The Board, ABC Records: “I expect 1976 to be a year of growth for the record industry and for ABC Records in particular. We have great confidence in our roster of artists—both established talents and new discoveries.”

“The quality of our product will ensure us an increasing share of the market and with our ever-expanding domestic and foreign markets, we anticipate one of the best years in ABC’s history.”

“Our first-quarter release sched- ule is overflowing with exceptional talent. The national economic con- ditions will also lead to increased media emphasis on fine music and musicians.”

French Phonogram’s Hazan
Rescued From Kidnap Gang

LONDON—Louis Hazan, 53-year-old president of Phonogram France, snatched by a kidnap gang during a directors’ meeting Dec. 31 in Paris, was freed Wednesday (7) without payment of the $3.2 million ransom demanded.

The kidnapping was the first known incident in which an execu- tive of a European recording in- dustry was the central figure in such a crime.

He was freed after an eight-day ordeal. Police found him gagged, bound and chained in a country house near Chartres, some 70 miles from Paris. He had been traced after a telephone number had been found in the trouser cuff of one member of the kidnap gang.

Police arrested two alleged mem- bers of the gang as they closed in on a ransom rendezvous in Central Paris. Two other suspected members fled from the country house as police approached the building.

Among the first to greet the re- leased Hazan were Nana Mou-

A STEREO LP
FOR LOUIE
IN RUSSIA

MOSCOW—For the first time ever, a complete stereo album of Louis Armstrong has been released here on the Melodies label and is out in the shops.

It is a collection of Armstrong’s best-known items, including “The Roof Blues,” “Basin St. Blues,” “Ain’t Misbehavin’,” “West End Blues,” “Down By The Riverside,” “Tiger Rag,” and “Mack The Knife.”

Eight songs from the album are also released on a stereo cassette, along with nine songs by Ella Fitz- gerald. Melodies had previously re- leased some Armstrong material, but only on monaural discs.

A STEREO LP
FOR LOUIE
IN RUSSIA

MOSCOW—For the first time ever, a complete stereo album of Louis Armstrong has been released here on the Melodies label and is out in the shops.

It is a collection of Armstrong’s best-known items, including “The Roof Blues,” “Basin St. Blues,” “Ain’t Misbehavin’,” “West End Blues,” “Down By The Riverside,” “Tiger Rag,” and “Mack The Knife.”

Eight songs from the album are also released on a stereo cassette, along with nine songs by Ella Fitz- gerald. Melodies had previously re- leased some Armstrong material, but only on monaural discs.

A STEREO LP
FOR LOUIE
IN RUSSIA

MOSCOW—For the first time ever, a complete stereo album of Louis Armstrong has been released here on the Melodies label and is out in the shops.

It is a collection of Armstrong’s best-known items, including “The Roof Blues,” “Basin St. Blues,” “Ain’t Misbehavin’,” “West End Blues,” “Down By The Riverside,” “Tiger Rag,” and “Mack The Knife.”

Eight songs from the album are also released on a stereo cassette, along with nine songs by Ella Fitz- gerald. Melodies had previously re- leased some Armstrong material, but only on monaural discs.

A STEREO LP
FOR LOUIE
IN RUSSIA

MOSCOW—For the first time ever, a complete stereo album of Louis Armstrong has been released here on the Melodies label and is out in the shops.

It is a collection of Armstrong’s best-known items, including “The Roof Blues,” “Basin St. Blues,” “Ain’t Misbehavin’,” “West End Blues,” “Down By The Riverside,” “Tiger Rag,” and “Mack The Knife.”

Eight songs from the album are also released on a stereo cassette, along with nine songs by Ella Fitz- gerald. Melodies had previously re- leased some Armstrong material, but only on monaural discs.

A STEREO LP
FOR LOUIE
IN RUSSIA

MOSCOW—For the first time ever, a complete stereo album of Louis Armstrong has been released here on the Melodies label and is out in the shops.

It is a collection of Armstrong’s best-known items, including “The Roof Blues,” “Basin St. Blues,” “Ain’t Misbehavin’,” “West End Blues,” “Down By The Riverside,” “Tiger Rag,” and “Mack The Knife.”

Eight songs from the album are also released on a stereo cassette, along with nine songs by Ella Fitz- gerald. Melodies had previously re- leased some Armstrong material, but only on monaural discs.

A STEREO LP
FOR LOUIE
IN RUSSIA

MOSCOW—For the first time ever, a complete stereo album of Louis Armstrong has been released here on the Melodies label and is out in the shops.

It is a collection of Armstrong’s best-known items, including “The Roof Blues,” “Basin St. Blues,” “Ain’t Misbehavin’,” “West End Blues,” “Down By The Riverside,” “Tiger Rag,” and “Mack The Knife.”

Eight songs from the album are also released on a stereo cassette, along with nine songs by Ella Fitz- gerald. Melodies had previously re- leased some Armstrong material, but only on monaural discs.

A STEREO LP
FOR LOUIE
IN RUSSIA

MOSCOW—For the first time ever, a complete stereo album of Louis Armstrong has been released here on the Melodies label and is out in the shops.

It is a collection of Armstrong’s best-known items, including “The Roof Blues,” “Basin St. Blues,” “Ain’t Misbehavin’,” “West End Blues,” “Down By The Riverside,” “Tiger Rag,” and “Mack The Knife.”

Eight songs from the album are also released on a stereo cassette, along with nine songs by Ella Fitz- gerald. Melodies had previously re-leased some Armstrong material, but only on monaural discs.
Remember how long "Wildfire" took? "Renegade" won't.

"Renegade" is a hit from the first note, and it's the fastest breaking Michael Murphey single to date. Michael Murphey's "Renegade." The new hit from "Swans Against the Sun." On Epic Records.
Sixty Days of Horror In France

By Bob Kirsch

Personal Mgrs. West & Lawyers

Bob Kirsch

"If, like me, the bulk of your time is taken up with making a single tape, you can’t get involved in the road tour planning or hand-holding functions. But I’ve always made that clear when a major artist client approach me. This attorney feels that the "incredible lack of diversity" shared by the major labels is a major problem. He feels that the "incredible lack of diversity" shared by the major labels is a major problem.

EMMYLOU HARRIS

YOU WON'T HAVE ANY RESERVATIONS.
A new album on Reprise records and tapes
**BUT LOSSES OFFSET**

Disney Record, Music Sales In a Drop

LOS ANGELES—A revenue gain in character merchandising, an increase in sales by the Walt Disney Educational Media Co. and the opening of the Lake Buena Vista Shopping Village in Florida helped to offset a substantial decline in music and record sales, according to the annual financial report issued by Walt Disney Productions.

These gains, the report says, enabled the consumer products and services division to achieve record revenues of $700,000 for fiscal 1975, up 23.4% over the previous year.

The music and record subsidiaries were the only areas of Disney activity to suffer measurably from the recessionary business climate of the past year, the report continues. The general decline in retail record sales caused a 33% drop in revenues and a significant drop in profitability of operations. As a result, the company will institute new marketing and administrative policies which will benefit music and record activities in the long run.

The year’s most successful new release was the compilation of songs from Walt Disney’s “Mickey Mouse Club” television show, which re-entered the syndication field early last year. More than 700,000 album copies have been sold at retail.

Report centered mainly on the two amusement parks, Disneyland and Walt Disney World, along with Allwest Sued.

**Allwest Sued**

LOS ANGELES—Syntec Research Inc., New York record publisher which operates the SR and SRI labels, is suing Allwest Record Distributors here, seeking payment of $8,993.09.

WABASH MAGNETICS INC., Wabash, Ind., anticipates in 1975 results to match 1974’s performance, William K. Boyd, president, says. Triggering the upturn is magnetic tape sales.

For the first nine months of 1975, Wabash posted net earnings of $62,644, or 29 cents a share, compared to earnings from continuing operations of $96,333, or 53 cents a share, and net income of $1.1 million, or 61 cents a share, a year ago. Sales dipped to $23.5 million from $25.7 million.

In 1974 the company posted earnings of $12 million, or 70 cents a share, on sales of $32.9 million, including earnings of $886,012, or 58 cents a share, from continuing operations.

**Off The Ticker**

Schaeck Electronics Inc., St. Paul, Minn., has filed a plan of arrangement in Federal District Court in St. Paul to satisfy creditors. The company had filed Chapter III in April.

The plan calls for the retailer to pay all claims less than $500 and to refinance through a $1.6 million loan. All claims under $500 have been paid.

Financing of the plan will come from a long-term loan agreement with the American National Bank, St. Paul, and Manufacturers Hanover Trust Co., New York.

Schaeck Electronics, posted a loss of $1.3 million on sales of $17.7 million in fiscal 1975, ended May 31, compared to a loss of $717,800 on sales of $12.8 million in fiscal 1974.

**Earnings Reports**

WABASH MAGNETICS INC, Wabash, Ind., anticipates in 1975 results to match 1974’s performance, William K. Boyd, president, says. Triggering the upturn is magnetic tape sales.

For the first nine months of 1975, Wabash posted net earnings of $62,644, or 29 cents a share, compared to earnings from continuing operations of $96,333, or 53 cents a share, and net income of $1.1 million, or 61 cents a share, a year ago. Sales dipped to $23.5 million from $25.7 million.

In 1974 the company posted earnings of $12 million, or 70 cents a share, on sales of $32.9 million, including earnings of $886,012, or 58 cents a share, from continuing operations.

**In This Issue**

**Sign Pubbing Deal**

NEW YORK—Screen Gems-Columbia-Epic Music has acquired world-wide administration rights to the Romanian Pickworks Music Co., Melissa Manchester’s publishing operation. Print rights are included in the deal.

Lester Stull, Screen Gems president, says much of his firm’s efforts will be directed to exploiting songs the artist does not herself record, as well as those featured on her disk product.

**ATTENTION ARTISTS & PRODUCERS**

HIT R&B & POP PRODUCT WANTED

ALSO INTERESTED IN BUYING

GOOD CATALOGUE OF STEADY SELLING LP’S

BILLBOARD

BOX 1051

9000 Sunset Blvd.

Los Angeles, CA 90069

**utters the Mountain Complex on Memorial Day 1977, the area to offer a new permanent bandstand in a sunken forecourt for both stage shows and dancing. There will be permanent seating for 1,000 persons, plus an additional 600 seats for viewing special musical events.

FRANK BARRON
Just when the world was looking for a happy song to sing...

The George Baker Selection's

"Paloma Blanca"

came along... and became the international smash single of 1975.

And now that the world wants more of The George Baker Selection's sound...

Paloma Blanca

BS 2905

The international smash album of 1976.

On Warner Bros. records and tapes.
RECEPTIVE TO AGENTS

‘Today’ TV Show Offers Music Endemic To Nation

By JIM FISHEL

NEW YORK — The musical heritage of America is front and center on the weekly bicentennial feature of the “Today” show aired each Friday morning on NBC-TV. As the network’s crew travels across the country, it is constantly on the lookout for an artist or act that best typifies the music of that area.

According to Vernon Hoxon, producer for the bicentennial unit of “Today,” it is sometimes impossible to arrange a musical feature for each show.

“We know that it’s sometimes not practical to showcase music from every state we visit, but we still attempt to find as much as we can,” he states. “When we can’t get music we use art or culture from that state.”

Already presented on the special weekly edition of the show have been the Jimmy Dawkins Blues Band in Chicago, Judy Collins in Colorado, The Mormon Tabernacle Choir in Utah, world champion fiddler Vivian Sreakes in Idaho, a bluegrass group in West Virginia, a mariachi band in New Mexico, the Powell Street Jazz Band in San Francisco, All Night Strut in Cleveland, a classical group in Seattle, a barber shop quartet in Iowa, a traditional Hawaiian group in Honolulu, the official state balladeer in Arizona, a classical cellist in Detroit, the singing historian In Nebraska, Dr. Com’s Bluegrass Remedy in Portland, and an upcoming performance of Willie Nelson in Texas.

The series which began July 4 in Washington still has six months left, Hoxon says, and he is still looking for acts to appear.

“We are receptive to any artists that have an act they feel is representative of their area,” he says. “We are looking for artists that come from the state in which we are broad- casting from.”

(Continued on page 12)

KMET/94.7

METROMEDIA STEREO SASK WILSHIRE BOOLEYARD LOS ANGELES, CALIFORNIA 90036 TEL: 213-937-0117

December 23, 1975
Wally Heider Recording
1604 N. Cahuenga
Hollywood, CA 90028

Attention: Ray Thompson, Bill Youdelman, Andy Bloch, Mike Carver, Siff Dawes

Hi guys!

Can’t thank you all enough for the great job you did on our live broadcast from the Rocky last Friday! The sound quality on the air was phenomenal.

Thanks again and again... you’re the best!

Your pal,

Sam Bellamy
Operations Manager

Thank you,
from Choo Choo and San Bellamy

ROGER & COWAN

32 Counts Filed Against 4 Alleged Dupers In Ill.

CHICAGO—Charges have been filed here against four men apprehended last February illegally duplicating music tapes in an Elk Grove Village factory.

Named in 32 counts are Andrew R. Moore, Niles, Mich., and Benjamin J. Nehart, Del Ray Beach, Fla. Named in 20 counts are Lowell B. Greenwood, Prospect, Ky., and Lynn Mitchell, Gary, Ind. Each is charged with criminal infringement of copyright and conspiracy.

According to Samuel K. Skinner, United States Attorney for the Northern District of Illinois, these are the first charges filed in this district under increased penalties allowed by a law passed Dec. 31, 1974.

A first offense is now punishable with up to one year in prison and a $25,000 fine, with later violations bringing two years in prison and $50,000 fines. Maximum sentences in this case could be 32 years and $800,000, he said.

The charges result from a search of the factory and Moore’s home that produced 40,000 tapes, 13 sets of master and slave copying devices, plastic sealing machines and other equipment. The tape plant operated under the names of Kelly Plastics, M and M Co., and A. and G. Distributors and World Wide Tapes.

Assistant United States Attorney Theodore T. Scudder has been named to handle the prosecution.

Chief Santa—Terry Ellis, Chrysalis Records president, plays Santa as he distributes presents to incarcerated executives Russ Thyet, national sales vice president, and Ed Rosenbiat, vice-president-director of sales, promotion.

32 Counts Filed Against 4 Alleged Dupers In Ill.

CHICAGO—Charges have been filed here against four men apprehended last February illegally duplicating music tapes in an Elk Grove Village factory.

Named in 32 counts are Andrew R. Moore, Niles, Mich., and Benjamin J. Nehart, Del Ray Beach, Fla. Named in 20 counts are Lowell B. Greenwood, Prospect, Ky., and Lynn Mitchell, Gary, Ind. Each is charged with criminal infringement of copyright and conspiracy.

According to Samuel K. Skinner, United States Attorney for the Northern District of Illinois, these are the first charges filed in this district under increased penalties allowed by a law passed Dec. 31, 1974.

A first offense is now punishable with up to one year in prison and a $25,000 fine, with later violations bringing two years in prison and $50,000 fines. Maximum sentences in this case could be 32 years and $800,000, he said.

The charges result from a search of the factory and Moore’s home that produced 40,000 tapes, 13 sets of master and slave copying devices, plastic sealing machines and other equipment. The tape plant operated under the names of Kelly Plastics, M and M Co., and A. and G. Distributors and World Wide Tapes.

Assistant United States Attorney Theodore T. Scudder has been named to handle the prosecution.

GEORGE PARTEY/ AP

32 Counts Filed Against 4 Alleged Dupers In Ill.

Court Rules Columbia May Issue Tanya Tucker Disks

NEW YORK—U.S. District Court here has denied an injunction to Tanya Tucker prohibiting CBS Records from releasing records she made prior to joining MCA Records.

The performer had charged that release of these records harm her career, since they represent an artistic direction she is no longer pursuing.

At issue are seven or eight sides she recorded last January to complete her commitment to CBS before leaving the label for MCA.

A request for an injunction barring exploitation of earlier CBS sides by that label was also denied by Judge Lawrence W. Pierce in his opinion handed down Jan. 5.

Kaufman, a Pioneer Singer, Dies At 85

LOS ANGELES—Irv Kaufman, 85, who made his first record in 1912, died in Indio Community Hospital Jan. 3.

In the 1920s and 1930s, Kaufman was one of the most active recording artists in the world. He had more than 6,000 composed and his credit, many of them made as a singer under phonny names like "Lazy Dan," the "Minstrel Man."

He was featured for many years as a singer on network radio and was the composer of "I'm Nuts About The Good Old U.S.A.,” a hit 50 years ago.

Kaufman is survived by his widow, one-time pianist Belle Brooks, and two daughters.

Ria Course In 10 U.S. Cities

LOS ANGELES—The Recording Institute Of America will launch its 10-week course in recording techniques in 10 cities this month.

The cities are New York, Montreal, Toronto, Los Angeles, San Francisco, Wichita, Portland, Omaha, Sacramento/Bakersfield and Vancouver.

Information regarding the class may be obtained from the Institute’s office in Los Angeles or New York.

Temple Alums Rally To Lombardo Music

ATLANTIC CITY—Although the college crowd may favor the rock sound, alumni find the Guy Lombardo sound more to their favor.

On the strength of Lombardo’s drawing power at last month’s Temple Alumni South Jersey Alumni Assn. Ball staged here, the maestro has been given a “lifetime” contract for all future balls. Arnold Oresni, association president, says he has received a firm commitment from Lombardo to play all the annual balls as long as he still leads the band.
Presenting the new-model B.W.

We’ll bet that a great many of you are familiar with B.W. Stevenson’s track record: performance. Reliability. Virtuosity.

You probably remember B.W.’s hit single, "My Maria," and the Three Dog Night smash he wrote, "Shambala." For 1976, Warner Bros. Records and producer Tommy LiPuma are proud to present a new B.W. With a new album, WE BE SAILIN’.

It’s a strong, finely crafted album from one of the most respected names in country-pop music.

It includes such soon-to-be-favorites as "Down By The Ocean" and "Sweet Dream Baby."

Superb song styling
Self-contained vocal equipment
Beard
Uniquely laid-back appearance

The power to go from zero to 100 in nothing flat.

Take a test spin in B.W. Stevenson’s WE BE SAILIN’ soon. Find out what high performance is all about.
Higgins reconstructed from available figures that defendants grossed $4,3 million, from which product which contained A&M tapes, accounts for $72,337.11. Approximately 10% of the material in those tapes was A&M's, so the judge awarded the $80,000. The decision reckoned that Heilman received at least $20,000 from operation of E-C Tapes. His wife, Barbara Heilman, testified that her husband received $3,200 salary monthly while she acted as bookkeeper.

The judge also noted that Heilman was paid by the firm and evidence did not accurately demonstrate which, if any, of the tapes were made not properly and paid by the defendant company.

The decision further noted that the defendants continued to sell pirated tapes until three weeks before the trial, based upon Heilman's testimony. It was further revealed in her cross examination that though the show was being advertised and ads deleted A&M product listings after a court injunction ordering same, A&M recorded music was not deleted from tapes which were sold after the injunction was granted.

The defendants' compensatory settlement was granted on gross business done, without any abatements or deductions for expenses of making the contested product. Judge Title held that defendants had little cost in manufacturing the stolen product and they never met the burden of establishing their cost of producing the product. Mrs. Heilman testified that the defendants spent $3,1 million for advertising. The defendant's ad expense was a $102,000 ad in TV Guide in September 1973. They were Penthouse's second largest advertiser, she added. She estimated they advertised in from 100 to 150 national publications. She acted as ad manager for a time, she testified.

In 1973, she assumed payroll duties, the defendant firm's payroll duties, with a payroll of $32,000 payroll monthly. By July 1974, when she took over as bookkeeper because they could not afford more help, she said they had three employees including her husband and herself.

Among suppliers for the defendant firm, disclosed during the trial, were Rainbow Records, Los Angeles; Gambling, San Diego, and Custom Record Company, Los Angeles.

Representing the plaintiff during the litigation, which began in early 1974, were Howard Smith and Russ Frackman of Mitchell, Silberberg & Knupp.

In this case against Nat Tornopol, and Brunswick label executives Peter Gamble, Harold Huggins, Lee Shepperd, Carl Davis, Melvin Moore and Carmine De Noia, took a sudden twist when the government produced 36 counts of alleged wire fraud on the grounds that the indictment was incorrect in that the evidence did not substantiate the wire fraud charges.

Reportedly, the U.S. Attorney's office was seeking to have the counts reworded, changing designation of TV Guide, telephone calls in question from Newark to Pitman, locale of the CBS pressing plant to Portonoys, Detroit, and Brunswick/Dakar's custom pressing business.

It's also been learned that the tax evasion charges in the original indictment against Tornopol and Brunswick/Dakar, will be tried separately at a federal court in New York at a later date. The remaining charges will be tried here.

The WEA Experimenting With Movie Theater Promotion

LOS ANGELES—Exposing thousands of WEA customers to theater drive-ins to recorded music is the full-time objective of Walt Calloway, former movie and artist relations director at Warner Bros. label.

His former label has run with three trial promotions in local theater chains, one of which currently involves a coupon to demonstrate consumer pull.

QCA Label Has 2 City Operation

CINCINNATI—Bob Rogers, vice president of the QCA Records, with offices here and in Nashville, is now devoting his full time to handling the label's marketing and advertising duties out of Nashville.

QCA President Edward R. Bosken said the move was made necessary due to the label's expansion since the opening of the new recording studios here last June. The move will also facilitate communications between here and Nashville, and will enable Rogers to spend more time at his Nashville quarters.

Neil Watson will continue to work under Rogers in Nashville in handling sales and deejay promotions.

Bosken is adding a production man to augment the QCA staff here. Later would be in charge of general production and music management duties associated with the industry.
<table>
<thead>
<tr>
<th>#</th>
<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Fly Robin</td>
<td>Dave Carroll (Pye)</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Hey There Little Firefly</td>
<td>Firefly (Pye)</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Blackwood &amp; Blue</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Fly Away</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Some of My Best</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Sunny</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Break You To pieces</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>A House Is Not A Home</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>Pick A Pocket</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Love Hurts</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>It Hurts</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>Walk Away</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>Blue Collar</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>This Old Man</td>
<td>John Denver (Warner Bros)</td>
<td>Reprise</td>
</tr>
</tbody>
</table>

**Thank you, Michael and Sylvester**

---

**Michael Kunze**

Edition Butterfly
8022 Grunwald
Otto-Hahn-Stra
8
Munich, Germany
(089) 641-1921
LOS ANGELES -- Theater row seating for 1,600 instead of banquet tables, an open bar and a drop of a piece of onstage orchestral will be among the new departures at the 1962 A&M Recording Telecast live over CBS-TV Feb. 28 from the Hollywood Palladium with Andy Williams again hosting.

Announcement will be made Tuesday (13) of the five finalists selected in each category after tabulation of the preliminary ballots from Record Academy membership.

ALWAYS ON MOVE

A Mellow de Mello Goes Into Management On Oahu

By WAYNE HARADA

HONOLULU--Jack de Mello, the Hawaii advertising executive who doubled as a personality specialist in specializing in orchestral albums, says de Mello, who always is on the club setting. He releases the album.

Andy Williams again hosting.

from the Hollywood Palladium with

trate on getting more new names on
direction.

He scouts for more acts, to repeat the

tion of the preliminary ballots from
collected in each category after tabula-

interal. Some local fans call them the
Ed Kaahea, who write their own ma-

pears at the Territorial Tavern, a
celebration.

Hay Adams Hotel Jan. 13 to discuss

Bicentennial Meet

who is a vice president in de Mello's
the Territorial Tavern operations,

ley Thompson, one-time partner in

of business experience allowing him

Mello growth-the acquisition of an

in the Far East and in Europe.

while the Tavern is not officially

firm will handle Sudden Rush's

has opened in Seattle to distribute

company.

Dynamic Entertainment Complex

is

decembered that some 30 million or more

Continued from page 1

Radio stations to this

the scope of cold promos are unavail-

the scope of cold promos are unavail-

are A&M artists Styx and

records by the manufacturer amounts

of one song, its writers did receive

paid its writers in these settlements.

ative estimate as to back royalties

prices over the years.

reflecting increases in sheet music

prices over the years.

reflecting increases in sheet music

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.

prices over the years.
FOGHAT

Fool for the City
Includes
Terraplane Blues
Drive Me Home
Slow Ride
My Babe

January 4-10

Also Featuring:
An interview with Robert Palmer, and the American Premier of BE BOP DELUXE'S new album, "SUNBURST FINISH"

Foghats album “FOOL FOR THE CITY,” featuring their hit single "SLOW RIDE," is available on Bearsville Records and Tapes.

RATW Network:
Call Eddie Kritzer or Robin Kilson at 617-536-7625.
RATW Radio • 1108 Boylston St., Boston, MA 02215
EDITOR'S NOTE: This is a fol-low-up to a story a few years ago with Ron Jacobs—one of the nation's most outstanding programming authorities. Jacobs, at the time this interview was conducted by radio-tv editor Claude Hall, was winding up his last 45 months with KGB-FM in San Diego. He is noted for creating "Boss Radio KGB," Los Angeles, a radio station that became a guiding light for the so-called Drake format that swept the world. Hall's interest in Jacobs' re-turn, including the Increase Records series of re-created radio programs with major air personalities and "The Ernie Presley Story" and "The History Of Rock And Roll" radio syndi-cated documentaries. This is the first installment.

HALL: When did you go to KGB?

JACOBS: In February 1972. So, I was there 45 months.

H: Why—at this particular time—did you decide to leave?

J: I have no spur-of-the-moment thing. When approached by the Browns, who own the station, the original offer to head up KGB for a year. It's only because things really got too good. I really set out to learn what I didn't know, to find out what everybody else, to the extent that the station has done better and better. And I feel that I have now done what I was going to do. As much as you say that you've done any thing—and now, with the station performing as one of the nation's most outstanding programs, it's a situation that comes a little greater to me, and perhaps to the viewers. I've been working on that for a long time, and I just don't get it. I set out to learn what I didn't know.

I feel that now is a good opportu-nity to pull back and become more objective about things. You see, when you're in the middle of a job and responsibility for a major station . . . you're really not in a position . . . to include, see, the forest for the trees.

H: Do you feel that you achieved everything you wanted to achieve with KGB?

J: More, not than. The main thing is I have in my head and I'm combining, in coming, of Jim Price to KGB as general manager—we've been able to achieve something extremely important—a good bottom line. The stations—AM and FM—and have been successful at selling time. From an economic standpoint, we've achieved more, I think, than we expected. And I'm going to have more games on this, and to the people that are listening, you're very fragmented and you just don't get it. This is the audience anywhere, any time. I think in the old days, a Hooper, also in the time I've been in San Francisco we've improved the phys-i-cal plant . . . rebuilt the entire two ra-dio stations—studios, transmitters, a lot of everything down to a new carpet on the floor. I honestly can say that the stations are better than when I got there and that's what I went to the stations for. I don't believe there are any complaints. I consider the stations—Bill Hilt, John and Michael J. Brown, father and son—to be very best owners I've ever worked for. I certainly have no complaints.

H: Is KGB-FM and AM going to retain the Drake format?

J: I would imagine so. Rick Lie-bert, who was with me there for four years, kind of just battled this whole idea about what we've been doing. I would as-sume that no one would want to rock the boat and change away from a suc-cesful direction. This is not to say that anything is permanent. I'm re-maining on with the Browns in an advisor capacity. I don't think that any one would want to change the sta-tions at this time; they are really doing well.

H: How long do you contemplate that you will be out of radio?

J: I don't know. All of my friends predict that I will go to Hawaii, get

Busy Studio—Don Pietromonaco, who teaches voice techniques for radio and tv commercials, is better known to many radio and television listeners for the studies of Watermark—which produces the syndicated weekly "American Top 40" show—Rabbitt instructs listeners to one-to-one communication necessary for both live and produced commercials. From left: student Ron McMillan, Terri Lima of the Dorothy Da Ity Otsy Agency, Rabbitt, students Fran Solo and Jayne Hamil.

Radio Music—New York's WNEW invites listeners to program music

By Rudy Garcia

NEW YORK—A unique type of radio promotion began here this month (6) when WNEW-AM started offering its listeners the chance to program one hour of its format each week, along with a chance to win $100.

The contest, developed by station manager Vanner Paulsen and pro-gram director Bob Bruneau, is called "Your Dream Hour On The Music Machine." It asks listeners to submit "Your Dream Hour On The Music Machine." It asks listeners to submit

Format Switch a Problem In Sale Of Cincy WCKY To Truth Publishing Co.

By Bill Sachs

CINCINNATI—The FCC has approved the sale of the 50,000-watt WCKY-AM here to Truth Publishing Co., Elkhart, Ind., for a reported $3.6 million. But still up in the air is Truth's plan to switch station format from beautiful music to a predominantly country format. The sale was made by Post-Newsew, a subsidiary of Washington Post Co., which has operated WCKY since 1969. It's at 1350 on the dial and has a directional signal. The contest, developed by station manager Vanner Paulsen and pro-

Music Machine By Rudy Garcia

WNB's ratings will be a crucial point in putting together the finan-cial package for purchase of the other market outlets. He notes that without the improvement the Wall Street "money men" may be skepti-cal about Inner City's ability to "merchandise" its programming concepts in other areas, looking on the WLB's success as a "fudge." For help in developing the new WLB format, Sutton depends on Inner City's vice president, Hal Jackson, a radio personality who was broad-casted on both the AM and FM outlets were principals. In the course of ne-gotiations, Inner City was offered an op-tion to purchase the FM outlet. Jackson insisted that the sale price be determined immediately rather than at the time the option was exer-cised. As a result, Inner City ac-quired WBLs three years later for about $1.5 million, although the station's rating picture had improved consid-erably and the property's cur-rent market value is considerably higher.

"Although we are a black radio station in concept," Jackson says, "our staff is fully integrated in that we have broadcasts that appeal to all races. Orientals, women, in short, the whole spectrum of New York's pop-u-la-tion represents one of the main-the one of the main reasons for our general audience appeal."

"And that is basic to concept we believe we are now ready to carry to black radio in other market areas. Sutton adds: "We feel our community is long past the stage of being talked down to in the stereo-notypical way of what constitutes traditional black radio. We should be dealing with our community's as-petions and not what we have perceived as their realizations."
FREE & EXCLUSIVE
AN ENTERTAINING WAY TO HELP FULFILL
YOUR PUBLIC AFFAIRS/NEWS COMMITMENT

"RECORD REPORT"

3½ MINUTE DROP-IN
HOSTED BY ROBERT W. MORGAN
Sponsored Nationally by Warner-Lambert
(Certs, Dynamints, Trident, Listerex, Dentyne)
on the air January 19, 1976
in 125 Top U. S. Markets with planned expansion to 200

ADD YOUR STATION TO THIS NATIONAL NETWORK TODAY!

Record Report is the "music magazine-of-radio" filled with news, stories, actualities, and comments from the top contemporary music superstars whose music you play all day.

Record Report fits any format, any schedule... during or after the news, between records, in place of a record. 3½ minutes a report, ten reports a week. FREE and EXCLUSIVE in your market with local avails for commercial sales and extra profits.

IMPORTANT! YOU CAN HEAR A "RECORD REPORT" DEMO BY CALLING THIS SPECIAL NUMBER RIGHT NOW:

(213) 461-4767

OR RUSH COUPON TO:

Gary Kleinman, Executive Producer
The ProGramme Shoppe
6362 Hollywood Blvd.
Hollywood, CA 90028
(213) 461-3121

Marketed Nationally by Audio/Video Programming, Inc., New York & Los Angeles
**Pacific SouthWest Region**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Top Addons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KJQI</td>
<td>Los Angeles</td>
<td>KISS</td>
</tr>
<tr>
<td>KBIA</td>
<td>Kansas City</td>
<td>PRIME MOVEM</td>
</tr>
<tr>
<td>KWIN</td>
<td>Reno</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KZQX</td>
<td>Phoenix</td>
<td>NONE</td>
</tr>
<tr>
<td>KQAC</td>
<td>Tucson</td>
<td>KZ Quantum-All By Myself (Motown) 13-6</td>
</tr>
<tr>
<td>KJRS</td>
<td>El Paso</td>
<td>C.W. McCALL-Convoy (MGM) 16-9</td>
</tr>
<tr>
<td>KFOX</td>
<td>San Antonio</td>
<td>ELECTRIC LIGHT ORCHESTRA-You Sexy Thing (Atlantic) 17-13</td>
</tr>
<tr>
<td>KFOX</td>
<td>San Antonio</td>
<td>KFRF</td>
</tr>
<tr>
<td>KQMX</td>
<td>Dallas</td>
<td>ELECTRIC LIGHT ORCHESTRA-Theme From &quot;S.W.A.T.&quot; (ABC) 27-21</td>
</tr>
</tbody>
</table>

**Pacific Northwest Region**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Top Addons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KM-Portland</td>
<td>Portland</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KEZI</td>
<td>Portland</td>
<td>NONE</td>
</tr>
<tr>
<td>KXAN</td>
<td>Austin</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KXOC</td>
<td>El Paso</td>
<td>NONE</td>
</tr>
<tr>
<td>KFOX</td>
<td>San Antonio</td>
<td>C.W. McCALL-Convoy (MGM) 16-9</td>
</tr>
</tbody>
</table>

**Southwest Region**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Top Addons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KQTH-Phoenix</td>
<td>Phoenix</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KZQX</td>
<td>Tucson</td>
<td>NONE</td>
</tr>
<tr>
<td>KZQX</td>
<td>Tucson</td>
<td>KZ Quantum-All By Myself (Motown) 13-6</td>
</tr>
<tr>
<td>KZQX</td>
<td>Tucson</td>
<td>C.W. McCALL-Convoy (MGM) 16-9</td>
</tr>
</tbody>
</table>

**Midwest Region**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Top Addons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBEB</td>
<td>Chicago</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KMID</td>
<td>Minneapolis</td>
<td>NONE</td>
</tr>
<tr>
<td>KUMX</td>
<td>Kansas City</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KZQX</td>
<td>Tucson</td>
<td>C.W. McCALL-Convoy (MGM) 16-9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Top Addons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBEB</td>
<td>Chicago</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KMID</td>
<td>Minneapolis</td>
<td>NONE</td>
</tr>
<tr>
<td>KUMX</td>
<td>Kansas City</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KZQX</td>
<td>Tucson</td>
<td>C.W. McCALL-Convoy (MGM) 16-9</td>
</tr>
</tbody>
</table>

**Top Addons-National**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Top Addons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBEB</td>
<td>Chicago</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KMID</td>
<td>Minneapolis</td>
<td>NONE</td>
</tr>
<tr>
<td>KUMX</td>
<td>Kansas City</td>
<td>CD. WING &amp; A PRAYER/FIFE &amp; DRUM-You Sexy Thing (Atlantic) 21-8</td>
</tr>
<tr>
<td>KZQX</td>
<td>Tucson</td>
<td>C.W. McCALL-Convoy (MGM) 16-9</td>
</tr>
</tbody>
</table>

Where the Industry Acts!

In the world of music, there is nothing—anywhere—like an IMIC gathering...the established communications conference where present and future developments in the industry are provocatively discussed.

As in the past, IMIC's stimulating, brain-stretching sessions will be staged against a relaxing backdrop. This time Hawaii—the first IMIC to be held in the U.S.

The IMIC-6 Advisory Committee, foremost industry executives from throughout the world, will lead the conference in an intriguing and invaluable exchange of ideas, attitudes, problems and solutions. Be there. Return the coupon by February 1st for early registration—save $25.

ADVISORY COMMITTEE

Stanley Adams, President
ASCAP

Sid Bernstein, President
-Sid Bernstein Management
Joe Conlee, President

Cy Leskie, President
Pickwick International

Mike Mathian, President
MCA Records

Jerry Moss, President
A&M Records

Alice Prager, President
SESAC

Harvey Schein, President
Sony Corporation of America

Irwin Steinberg, President
Phonogram, Inc.

Eddie Gainer, Esq.
Wyman, Boiker, Wohlmann & Knight

Stanley Cordoff, President
NAMM

George Greif, President
Gref-Garris Management

Norm Weiner, President
Chappell Music

Walter Yetnikoff, President
CBS Records Group

Cy Leskie, President
Pickwick International

Mike Mathian, President
MCA Records

Jerry Moss, President
A&M Records

Alice Prager, President
SESAC

Harvey Schein, President
Sony Corporation of America

Irwin Steinberg, President
Phonogram, Inc.

Eddie Gainer, Esq.
Wyman, Boiker, Wohlmann & Knight

Stanley Cordoff, President
NAMM

George Greif, President
Gref-Garris Management


Please register me for IMIC-6 in Hawaii, May 6-10, 1976. I am enclosing a check or money order in the amount of $225 (early-bird special) or $250 (after Feb. 1) (plus $75 special spouse rate).

You can charge your registration if you wish:

☑ Master Charge
☐ Visa
☐ American Express
☐ Bank America
☐ Diners Club

Expiration Date

Card No.

Signature

Registration Title

Organisation

Home Address Phone

City State Zip

All information on agenda, hotel rooms and meeting rooms will be sent immediately upon receipt of your registration.

For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.

International Music Industry Conference

Attn: Diane Kirkland

900 Sunset Blvd., 12th floor
Los Angeles, CA 90069

Register early! Join us at IMIC-6 in Hawaii, May 6-10, 1976.
### Billboard Singles Radio Action

**Based on station playlists through Thursday (1/15/76)**

#### North Central Region

<table>
<thead>
<tr>
<th>Station</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHB - Kansas City</td>
<td>&quot;Walking Away From Love&quot;</td>
<td>David Ruffin</td>
</tr>
<tr>
<td>KSLQ-FM - St. Louis</td>
<td>&quot;Green Door&quot;</td>
<td>Love &amp; Theft</td>
</tr>
<tr>
<td>WABC - New York City</td>
<td>&quot;Do The Funk&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WQXI - Atlanta</td>
<td>&quot;Boatman&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WSAG - Savannah</td>
<td>&quot;Somebody's Knocking&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WHB - Kansas City</td>
<td>&quot;Don't Lie&quot;</td>
<td>Love &amp; Theft</td>
</tr>
<tr>
<td>WABC - New York City</td>
<td>&quot;I'm in the Mood&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WQXI - Atlanta</td>
<td>&quot;I'm in the Mood&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WSAG - Savannah</td>
<td>&quot;Somebody's Knocking&quot;</td>
<td>The Commodores</td>
</tr>
</tbody>
</table>

#### Southeast Region

<table>
<thead>
<tr>
<th>Station</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>WYNN - Raleigh, N.C.</td>
<td>&quot;Sweet Thing&quot;</td>
<td>Rufus &amp; Chaka Khan</td>
</tr>
<tr>
<td>WKJY - Charlotte, N.C.</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>WQPD - Lakeland, Fla.</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>WYNN - Raleigh, N.C.</td>
<td>&quot;Sweet Thing&quot;</td>
<td>Rufus &amp; Chaka Khan</td>
</tr>
<tr>
<td>WKJY - Charlotte, N.C.</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>WQPD - Lakeland, Fla.</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
</tbody>
</table>

#### Midwest Region

<table>
<thead>
<tr>
<th>Station</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>WQXI - Atlanta</td>
<td>&quot;Boatman&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WSAG - Savannah</td>
<td>&quot;Somebody's Knocking&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WHB - Kansas City</td>
<td>&quot;Don't Lie&quot;</td>
<td>Love &amp; Theft</td>
</tr>
<tr>
<td>WABC - New York City</td>
<td>&quot;Do The Funk&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WQXI - Atlanta</td>
<td>&quot;Boatman&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>WSAG - Savannah</td>
<td>&quot;Somebody's Knocking&quot;</td>
<td>The Commodores</td>
</tr>
</tbody>
</table>

#### Mid-Atlantic Region

<table>
<thead>
<tr>
<th>Station</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKJY - Charlotte, N.C.</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>WQPD - Lakeland, Fla.</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>WYNN - Raleigh, N.C.</td>
<td>&quot;Sweet Thing&quot;</td>
<td>Rufus &amp; Chaka Khan</td>
</tr>
<tr>
<td>WKJY - Charlotte, N.C.</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>WQPD - Lakeland, Fla.</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
</tbody>
</table>

#### Billboard Hot 100

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Somebody's Knocking&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Boatman&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Sweet Thing&quot;</td>
<td>Rufus &amp; Chaka Khan</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Do The Funk&quot;</td>
<td>The Commodores</td>
</tr>
</tbody>
</table>

#### Billboard R&B Hot 100

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Somebody's Knocking&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Boatman&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Sweet Thing&quot;</td>
<td>Rufus &amp; Chaka Khan</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Do The Funk&quot;</td>
<td>The Commodores</td>
</tr>
</tbody>
</table>

#### Billboard Adult Contemporary

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Somebody's Knocking&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Boatman&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Sweet Thing&quot;</td>
<td>Rufus &amp; Chaka Khan</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Do The Funk&quot;</td>
<td>The Commodores</td>
</tr>
</tbody>
</table>

#### Billboard Country

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Somebody's Knocking&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Boatman&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Randy&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Sweet Thing&quot;</td>
<td>Rufus &amp; Chaka Khan</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Do The Funk&quot;</td>
<td>The Commodores</td>
</tr>
</tbody>
</table>
**Top Add Ons**

**Western Region**

- **KLFZ-FM-Los Angeles**
- **KPRS-FM-San Francisco**
- **KZOK-FM-Seattle**

**Southwest Region**

- **KSTP-FM-St. Louis**
- **KIZQ-FM-Phoenix**
- **KKWV-FM-Portland**
- **KQTB-FM-Phoenix**

**Midwest Region**

- **WBBM-FM-Chicago**
- **WZPL-FM-Cleveland**
- **WJR-FM-Detroit**
- **WOSU-FM-Columbus**

**Northeast Region**

- **WRTP-FM-Philadelphia**
- **WQAB-FM-Boston**
- **WJSU-FM-Philadelphia**
- **WQAS-FM-Baltimore**

**Top Add Ons-National**

- **BOB DYLAN-Desire (Columbia)**
- **KMET-FM-Los Angeles**
- **KZMK-FM-Dallas**

**Top Requests/Airplay-National**

- **JONI MITCHELL-Hissing Of Summer Lawns (Asylum)**
- **FLEETWOOD MAC-(Reprise)**
- **BOB DYLAN-Desire (Columbia)**

**National Breakouts**

- **WMMR-FM-Philadelphia**
- **WHFS-FM-Washington**
- **FREDY STEELE-FM-Philadelphia**
- **WBBM-FM-Chicago**

**Top Add Ons**

- **BOB DYLAN-Desire (Columbia)**
- **KMET-FM-Los Angeles**
- **KZMK-FM-Dallas**

**Top Requests/Airplay**

- **JONI MITCHELL-Hissing Of Summer Lawns (Asylum)**
- **FLEETWOOD MAC-(Reprise)**
- **BOB DYLAN-Desire (Columbia)**

**National Breakouts**

- **WMMR-FM-Philadelphia**
- **WHFS-FM-Washington**
- **FREDY STEELE-FM-Philadelphia**
- **WBBM-FM-Chicago**

---

**ADD ONs**—The four key prod-
ucts added at the radio stations listed, as determined by station personnel.

**TOP REQUESTS/AIRPLAY**—The four products, ranking the greatest listener requests and airplay, as determined by station personnel.

**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product ac-

tivity at regional and national levels.
Radio-TV Programming

FRANK SINATRA: BIOGRAPHY IN SONG

A Brand New 8 hour radio documentary on the GREATEST SINGER OF POPULAR SONG

is now available for WORLD-WIDE SYNDICATE!

Francis Albert Sinatra has entertained 4 generations of music lovers with his unparalleled singing artistry. On records, and in films, concerts, and night clubs around the world, the Sinatra name continues to generate major public response. Now, the Sinatra story has been produced in 4 two hour segments. This unique documentary comes to you in compatible Stereo/ Mono for Quality broadcast on AM or FM. Each 2 hour segment is now available for WORLD-WIDE SYNDICATION!

**Continued from page 16**

Music Machine

**Continued from page 16**

N-FM, "But we also play some of the standards which are our base. I think MOR stations are discriminated against in terms of other people's perception of us. There is a tendency to put us down as old fogyes when we really have a very contemporary sound which is identified by many people.

Music Machine... But it may be the right thing to do... The thing that isn't a variation based on a variation, but rather on ideas that are different from the past... People are looking for something new in radio... And it's the same in radio...
Springboard International Cordially Invites You To Turn The Page...
And Meet The Music Makers!

The Labels

Buckboard
Happy Tunes
Super Oldies
Tale Spinners
Trip

Mace
Mistletoe
Morningstar
Trip - Emarcy Jazz
Sculpture/Wade

Springboard
Upfront
Musicor
Trip/Forever/Musicor: Oldies 45's

The Artists

Rod Stewart
Eric Clapton
Jeff Beck & The Yardbirds
Stevie Winwood
Julie Driscoll
Brian Auger
Shirley Bassey
Gregg & Duane Allman
The Coasters
The Drifters
The Platters
Gene Pitney
George Jones
Melba Montgomery
Hugo Winterhalter
Lester Young
Quincy Jones
Coleman Hawkins
Errol Garner
James Moody
Max Roach
Clark Terry
Gerry Mulligan
Muggsy Spanier
Morgana King
Paul Quinichette
Woody Herman
Helen Merrill
Earl Hines
Billy Eckstine
Chet Baker
Louis Jordan
Jimmy Cleveland
Les McCann
Ahmad Jamal
Buddy Rich
Paul Bley

The Beach Boys
James Taylor
Mac Davis
The Animals
Vikki Carr
King Curtis
Ike & Tina Turner
Lightnin' Hopkins
Big Bill Broonzy
Dizzy Gillespie
Erie Dolphy
Charles Mingus
Thelonious Monk
Billie Holiday
Sarah Vaughan
Clifford Brown
Roland Kirk
Herbie Mann
Randy Weston
Charlie Parker
Fats Waller
Maynard Ferguson
"Cannonball" Adderley
Dorsey Burnette
Sammie Smith
Ronnie Milsap
Dionne Warwick
Flip Wilson
B.J. Thomas
The Shirelles
Bing Crosby
Billy Preston
Rod McKuen
Kitty Wells
Lawrence Weik
Gene Autry
The Chipmunks

Isley Brothers
The O'Jays
Ray Charles
Miles Davis
Donald Byrd
Shirley Caesar
Sidney Bechet
Willis Jackson
Dexter Gordon
Bobby Hutcherson
Johnny Tillotson
Freddy & Friends
Marty Rhone
William Shakespeare
Bob Rudzika
Limosine
Helen Humes
Art Tatum
Louis Armstrong
Tina Armstrong
Jimmy Dorsey
Count Basie
Jelly Roll Morton
Jimmie Lunceford
Fred Waring
Henry Mancini
Ferrante & Teicher
Brook Benton
The Impressions
Wilson Pickett
The Spaniels
Staple Singers
Gene Chandler
Lionel Hampton
Billy Daniels
Joe Williams
Rev. James Cleveland
Curtis Mayfield

Cher
Duke Ellington
Milt Jackson
Art Blakey
Dr. John
Sam Cooke
Gladys Knight & The Pips
Canned Heat
The Guess Who
Jim Hendrix
Ohio Players
LaBelle & The Bluebelles
John Coltrane
Lee Morgan
Eddie Harris
Stanley Turrentine
Sonny Stitt
Wayne Shorter
Johnny Cash
Jerry Lee Lewis
Charlie Rich
Carl Perkins
Jeannie C. Riley
Roy Orbison
Frankie Laine
Liberace
Lloyd Price
Elmore James
Jerry Butler
Jimmy Reed
Little Richard
Nina Simone
Memphis Slim
John Lee Hooker
Dinah Washington

And, In The Next 22 Pages, The People.
Beginnings

In 1964, Dan Pugliese opened a single record store in Brooklyn. At that time he had little idea that 12 years later that store would grow into a record company with over 350 employees, 10 offices in major markets, a large warehouse and branch office in California, and over 6,000 customers. But a single idea or an isolated dream can sometimes be greater than it first appears. One idea or dream leads to another and yet to another, and slowly but surely, in the hands of the right people, a proper foundation for growth is molded. Once that foundation has set, it can become a platform, or a “Springboard” from which further growth emanates.

In 1964, most major record companies, in addition to their front line product, had some sort of budget operation. Executives in the record business had long believed that there was a market for this type of product that had been successful in the past. However, there is something in the psychological makeup of a front-line label which has prevented many of them from being successful in the budget business. Perhaps it is Top 40 orientation, or the fact that it is hard for salesmen to get excited about budget when the pressure, promotion, and excitement were directed today’s hit repertoire. Whatever the reason, the fact is that most companies had either given up their efforts in the economy record area or were severely curtailing those operations.

In spite of the difficulties that front-line companies had and were having in handling their budget product, it was abundantly clear in the marketplace that the use of re-issued product as a promotional tool for retailers was an established concept. It became even clearer that it would take independent forces brought together by independent thinkers to penetrate and exploit this market. It is this independent vision that gives life to the marketing concepts that have made the budget or economy record business no longer the stepping stone of the industry, but a strong and independent force. It has opened up new avenues for sales and profits for all participants in the industry, from publishers to manufacturers, and from printers to retailers. Because of the wide acceptance of this type of product, it has been effectively used by large and small retailers and racks alike, not only to make sales but also to stimulate store traffic. Budget records truly have become a major promotional vehicle for mass merchandisers.

One of the most curious aspects of the human condition is that while many can see and understand a situation, few have the ability, the desire or the motivation to step forward and become a force for growth and change. The longest trip begins with a first step, and the most successful commercial enterprise just as surely begins with the first steps taken to turn an idea into reality.

Springboard’s first step was the re-issuance of a good part of the Vee Jay catalog and the simultaneous creation of its Off Springboard line. Although initial acceptance was minimal, the entry of the product into the marketplace showed that the company was strong. Now a proper way had to be found to present the product to the potential buyer.

It is one thing for a front-line record company to sell Top 40 material and at the same time book catalog sales of its budget line. But it is something else again for an independent company to get dealer acceptance of a new line of re-issued material where the catalog is not deep and the company is young and unknown.

Dan quickly saw that to make the concept work, the line had to be strengthened not only in numbers of titles but in the quality of repertoire. Of course, called for additional investments of time, money and a continuing commitment to the acquisition of new titles. Now, in the second half of the 1970’s, we see and hear a lot about “Oldies but Goodies,” but in the late 60’s, few realized the market potential of this material. By being very selective, taking on product that had proved itself in the past and then re-packaging that product in a creative manner, the line began to build and public acceptance began to grow.

From the very beginning it was seen that the philosophic barriers that worked against a front-line record company in its attempts to market its own budget line also worked against the independent distributor when he attempted to sell budget product. As in the case of the front-line record company, this had nothing to do with the abilities of the independent distributor, but rather had its common roots in the overall structure of the industry and the hang-ups that go with his priorities. He feels that his resources are better committed to the sale of chart material if he is to achieve the volume and margins that he needs to be successful. In addition, most independent distributors handle many lines and it became quite clear that a new budget line being put together by a young company could easily get lost through this type of distribution setup.

The company decided in 1973 that in order to effectively merchandise its product, it must form its own distribution company (see separate story). Others have proved that not understanding the vastness of the country, product can be effectively distributed on a nationwide basis from two or three locations. Because of its sales pattern, this is even truer in the case of most budget product.

Experience had shown that full-time company sales em...
The dream of a complete operation capable of all

Manufacturing

In the growth pattern of Springboard International, one of the integral factors was the development of a manufacturing capability to meet the changing needs of the market. To structure this, Springboard added Herb Bregman to its operation staff as vice president of manufacturing.

Bregman, a 30-year veteran of the music industry, was founder, director and president of Sonic Recording Products for 20 years, and he is a recognized leader in the industry in the field of research and development.

Under Bregman's guidance, a completely integrated manufacturing operation was created not only for actual record pressing but also for printing, fabrication and packaging of all record product. With the consolidation of four operation locations into one new plant, covering 100,000 sq. ft., the dream of a complete operation capable of accomplishing all phases of record manufacturing was achieved. This was vital not only for in-house product, but also to provide efficient customized service to outside accounts.

Currently, the manufacturing capacity of Springboard is in excess of 20 million units a year. And this will be increased in 1976 with the addition of new automatic presses (see separate story).

Under Bregman's guidance, Springboard is currently involved in 12 research and development projects, including new equipment development, use of new raw materials, and advanced processes and manufacturing techniques. All this is vital so that the company may continue to produce the highest quality pressings with increased efficiency to service the customer at the lowest possible cost.

Operations

Springboard International ships over 800,000 albums a month. The movement of this product to the marketplace as well as the maintenance of sufficient quantities in stock to meet immediate sales requirements is the responsibility of three men—Bob Meehan, vice president of operations; Ocilio Aracil, plant general manager; and John Sales, West Coast operations manager.

All have years of experience not only in the record industry, but in related fields as well, and have won reputations as innovators in all the areas of warehousing and shipping. Schooled to the needs of prompt supply of product to the marketplace, because of the perishability of the product—pop music—they have structured systems in all phases of operations to make certain there is no breakdown in the flow of finished product to the market.

Under their guidance, Springboard has equipped its warehouse with the most modern facilities for packing, labeling, pre-packaging of assortments for mass merchandisers, and other means to move finished products by truck and air. More and more use is being made of containerization.

Together, they head a large, enthusiastic and knowledgeable team of department heads to coordinate the packing, shipping and receiving departments that send the product on its way.

By the proper control of products and people, Springboard has never failed in meeting commitments to any of its customers, Meehan is proud to point out.

Production

The whole is no better than the sum of all its parts. At Springboard International it is the responsibility of Gerry Cohn's production department to make sure that the addition always comes out to 100%.

The scheduling of product and the consequent release into the market of that product, whether it be in-house or a custom account, involves the regimented coordination of many diverse departments. And all of this detail, from editing of the master tape to stocking in the warehouse, is under the direct control and supervision of the Production Department.

Schedules and procedures to maximize the efficiency of each department's activities have been structured to insure that MDA sales people and their customers have the product on time. To Cohn, that means all the time.

With additional pressing facilities, Springboard will be actively seeking custom pressing accounts in the U.S. market. Three factors will be stressed—price, quality and service.

Pricing will be competitive in the marketplace and quality will be second to none, with modern automatic presses and strict quality control maintained by the factory operation.

Service will be the keynote of custom record pressing and the requirements of each client will be handled on an individual and personal basis to insure complete customer satisfaction.
phases of record manufacturing was achieved.'

Print

One might paraphrase Robbie Burns' old quote, "There's many a slip between cup and lip," by noting that there can also be many a change between design and print. To eliminate this, Springboard has supplemented its art department with a complete print and fabrication operation capable of taking the artist's creation and reproducing it in quantity as the designer intended it to be.

To accomplish this, Springboard has all the necessary equipment, under the supervision of George Russell, for album production including four-color plate making and printing for jackets, label printing (both backdrops and final label copy), sales brochures, advertising fliers, and almost anything else needed not only in the creation of the album product but also for sales aids in the marketplace.

Equipment located at Springboard headquarters in Rahway includes a Heidelberg two-color press and several one-color presses, as well as die-cutting machinery and smaller auxiliary equipment necessary to accomplish the needs of the company.

Aux. Depts.

Many steps remain to be taken between the creation of the product, both in the studio and in the art department, and the final album product finished and packed on the warehouse floor. Each is a vital link in the production chain and they are all available at Springboard International facilities in Rahway.

These include a fully operational print plating department and a jacket fabrication complex under the overall supervision and direction of the Production Department. As with all of Springboard's manufacturing facilities, the newest, and in many cases, automated machinery have been installed.

In addition, Springboard has its own engineering staff under the supervision of Tom Burns whose responsibilities include the servicing and maintenance of all the machinery involved in the creation of the finished product. Finest quality, a proud boast of Springboard, necessitates that all machinery be in perfect operating order, and the engineering staff, working with all the individual departments involved, maintains close control.

There is not just a "fix-it" operation, but one of constant surveillance and preventive maintenance on time schedules to insure that the "wheels" keep on turning to their maximum efficiency.

Graphics

One of the key marketing factors in record sales is the creative use of graphics and the ability to capture the interest of the consumer with his first impression of your product—the album jacket. Recognizing this, Springboard International has a fully staffed and equipped art department under the direction of David Lartaud.

Lartaud, an award-winning graphic designer, worked at House Beautiful Publications before joining Pickwick Records in 1971. He presently directs a staff of six people and is responsible for the Springboard, Buckboard, Trip, Morningstar and other label album covers, as well as advertising and related activities in the graphics field.

Art production facilities at Springboard include a complete photo studio, Berkey color separation system and film stripping so that all graphics can be completely developed under the direct supervision and control of Lartaud. All this is part of the Springboard policy of vertical integration and control of product to insure the best quality.
KING KAROL SALUTES SPRINGBOARD

Congratulations to All Our Friends At SPRINGBOARD

Springboard International

NEHI and PEACHES

Best Wishes DANNY & BOB And Continued Success

ABC RECORD & TAPE SALES CORP.
114 CLINTON ROAD
FAIRFIELD, NEW JERSEY 07006
(201) 575-1190
The people selling our product really care...

MDA

The growth of Springboard International achieved another major milestone in its forward progress in 1973 with the establishment of MDA (Music Distributors of America), a wholly owned distribution operation for the family of Springboard labels. In the two years of its existence, MDA has quintupled the total sales of the organization and established patterns of distribution and sales that are models for the industry.

It is under the direction of Senior Sales Vice President of Springboard International, Bob Demain, who has more than 20 years of sales and marketing experience in the music industry, including posts at such companies as Columbia Records, Muntz Stereo Tapes, Epic Records and Kapp.

Springboard products were originally sold through a national distributing company and it worked well in the beginning stages of the company's plans. But in 1972, Springboard broke away from one-house national distribution and opted for independent distribution.

Again, sales increased, particularly since the move gave Springboard a more direct pipeline into the retail marketplace. During this period, Springboard added regional sales managers across the United States to be in the field constantly to work with and for the mutual benefit of the indie distributors and Springboard.

As Demain notes: "Our own men, for the first time, spent a great deal of time at the retail account level. As we got feedback from them, we became convinced that there was more room for our product at the retail level and that we must find a better way to get it there. This led two years later to the management decision to establish MDA and insure total sales coverage in all markets."

The transition to selling directly was largely one of expanding existing warehouse operations, which was accomplished when the company moved into the new Rahway facilities with 100,000 sq. ft. of space, and the West Coast facility in North Hollywood with some 24,000 sq. ft. of warehouse space to service the area west of the Mississippi.

Computerized order service operations were expanded (see separate story) so that the system could handle several thousand accounts rather than the 20-odd independent distributors.

The second major area of change was in the actual selling end, and MDA now not only includes the four regional managers, but 25 field sales people as well. Through the use of a full time electronic sales calling system, orders from the field are communicated to the order department on a round-the-clock basis, insuring prompt service of all accounts, large or small.

The field sales people, calling on larger accounts on a weekly basis but on all accounts at least once every five weeks, are responsible for all the merchandising, promotional and advertising activities of their accounts.

Again, Demain comments: "The impact of this system on our business has been tremendous. It has allowed us to sell more seasonal and specialty product and has also given us an insight into record retailing through direct and close contact with every one of our salesmen. We don’t have inventories lying dormant in 20 different warehouses. The people who are selling our product really care about it; they are our people and we are proud of them."

Apex

In addition to the MDA distribution and sales operation, the Apex Record division of Springboard handles sales to mass music merchandisers across the United States. The division is headed by Al Schiefelbein, vice president of sales, and reaches over 10,000 retail outlets located in virtually every state.

Special promotional programs, which include prepackages of pop, rock, country, soul and other types of music, are tailored by the marketing department to meet each store's specific needs. Supplementing these prepacks, are fully integrated merchandising aids including corrugated and wire displays, window banners, rack headers and similar advertising tools.

Schiefelbein, formerly the senior buyer of record and tapes for a national chain of discount stores, has four specialty marketing managers working at the Rahway and Los Angeles headquarters. They in turn coordinate the activities of 14 sales routemen who service stores and racks.

Marketing programs are geared in such a manner that most of the promotional records are displayed and sold in store areas other than regular record departments. Impulse sales are generated by such promotions as Record Dollar Day Sales, Grand Opening Specials, etc., creating new buyers for normal retail sales as well.

Backling up the East Coast headquarters of Springboard at Rahway, N.J., is a fully staffed administration, sales and warehouse operation in Los Angeles. John Salas, operations manager, and his administrative assistant, Dave Haner, oversee some 80 people in the Los Angeles facility, coordinating closely with Springboard East.

The Los Angeles warehouse maintains a complete inventory and stock on all Springboard labels catalog, and the office has a complete order service department to handle all orders from the field salesmen. Len Chapman, regional sales manager, bases out of the Los Angeles office which services accounts not only on the West Coast but also in the Houston-Dallas market and other major record sales centers west of the Mississippi.

Also working out of the West Coast office is Bill Muncy (see separate story), who is responsible for promotional record sales in the region.

In addition, the Western Coast office and warehouse handle overseas export shipments to accounts in the Far East.

West Coast

The MDA Sales Force
Growth is more than machines, bricks and steel!

Financial

The growth of any company cannot just be measured in terms of people, machines and bricks and steel. Ultimately, the team effort and investment of capital has to be measured in terms of sales, for it is in sales that we can see the acceptance of the product line in the marketplace. As the graph shows, the growth of Springboard has been dramatic. As the product lines grow, so will our sales and we expect to see a sustained growth in both areas.

Financial operations are headed by Midge Johnson, secretary-treasurer for Springboard, and Sid Yallowitz, vice president and controller. They work closely with other Springboard management on label acquisitions, expansion programs, cash flow projections and related matters.

Publishing

At the present time, Springboard has two active publishing companies—Demain Music, a BMI affiliate, and MAJ, an ASCAP company. A new company, Springtime Music, has just been formed and is affiliated with SESAC.

Over 300 copyrights are represented in the catalogs, including many of the top hits of the 50s and 60s, and new copyrights are being added regularly. With the emergence of the Morningstar label, sub-publishing deals are being arranged for overseas material, both of songs scheduled for release on Morningstar and songs that will be released through other channels in the United States.

A major thrust in 1976 will be the development of the publishing operation into a full-line company with its own promotion staff, as well as one for administration.

EDP

With thousands of customers and new ones being added every day, it is impossible for an operation to grow without the help of computers. Springboard's electronic Data Processing Department is headed by Vinnie Nastasi and a staff of four. The IBM System 3 is now being upgraded to increase capacity, and high-speed printers are also being put on line. The system handles not only billing, accounts receivable and payable, and such things as the general ledger, but also is the mainstay of inventory and production control.

It should be remembered that computer operations do not just permit stronger internal controls but become part of the sales structure in that they insure accurate translations of orders into shipping instructions and billing information.

"Growth can only be sound if a proper foundation can be achieved through proper systems," Nastasi stresses.

Midge Johnson

Sid Yallowitz

Vin Natasi

NET SALES
1970-1974

14
12
10
8
6
4
2

70 71 72 73 74
Best Wishes,

Morris Levy
Roulette Records
CONGRATULATIONS ON YOUR 12TH ANNIVERSARY

We are proud to be your representatives in the U.K and Scandinavia

DJM (DISTRIBUTORS) LIMITED
JAMES HOUSE 71-75 NEW OXFORD ST LONDON WC1A 1DP

Happy Association With Springboard International

President: Nobuya Itoh

Nippon Phonogram Co., Ltd.
Wako Bldg., 8-5, Roppongi 4-Chome, Minato-ku, Tokyo, Japan
Phone: 03 403 7511
Cables: NIPHILDISC TOKYO
...constantly on the lookout for the right product.

Product Acquisition

Growth in the record business can only be attained by the constant release of new product. Not the wholesale release of more and more records regardless of quality, but by a constant feeding of the basic catalog with quality product by first-rate artists. This is especially true in the budget business where product that did not sell well when originally issued cannot be expected to sell through just because the package is new and the price is lower.

Springboard is constantly on the lookout for the right product in all listening categories. As we have grown, we have been able to get involved in more and more deals of ever increasing substance. In the spring of 1974, we acquired a substantial part of the great Scepter catalog. Dionne Warwicke, B.J. Thomas, The Shirelles, The Kingsmen, the list goes on and on.

Trip Jazz has become known in the market as a line that is constantly searching for and releasing jazz albums of enduring quality. In 1973, Springboard entered into a licensing deal with Phonogram for the United States re-release of the Elektra jazz line. This deal is of great importance to us in that it has allowed us to offer to the buyer some truly great records.

The year 1975 was important for the acquisition of product. Following the lead of the Scepter purchase we have just concluded a deal with Art Talmadge of Musicor to buy that line, with its strong country product.

George Port, Springboard vice president and general counsel, handles product acquisitions and foreign licenses. Port was formerly associated with ABC Records, and was a vice president of Record Club of America in charge of its Canadian subsidiary.

International

Local success and recognition is very gratifying, but in the record business one cannot take the narrow view and ignore the fact that the world does not start at the Atlantic Coast and end at Malibu. Collectively, the record world outside the United States is larger than the domestic market and it is with a great deal of satisfaction that Springboard has seen its product receive a warm and enthusiastic reception throughout the world.

The MIDEM convention has proved to be a most useful vehicle for exposing the product line and for making new friends. In the past two years the fruits of our labors have ripened and 1974-1975 proved to be a breakout year on this front. The line has been fortunate to find European representation with some outstanding firms such as Musidisc in France, Dick James in England and Scandinavia, Metronome in Germany, Ariola in Benelux, Palobal in Spain, and Ri-Fi in Italy. At the other end of the world, Nippon Phonogram has received the line enthusiastically in Japan, and Astor has done well with it in Australia.

We have just concluded a deal with Allied International in New Zealand, and deals are pending in the Philippines. Closer to home, Capitol de Mexico has had the product for two years and a good portion of the material has been used by Polydor in Canada.

One need not go into a long explanation of what the Dick James organization is, and we at Springboard look upon the formation of DJM Records with interest as a new sign of growth for one of the most dynamic organizations in the world of music.

In the spring of 1975, Springboard entered into a licensing agreement with DJM and this past fall has seen over 30 LPs of the Springboard line released by DJM. A large advertising and sales promotion effort has contributed to wide distribution of the line. We were so impressed with the efforts of Stephen James an his staff that when we heard they were moving into the Scandinavia territory, we of course let them have the line.

Nobuya Itoh and his staff in Tokyo have done a really outstanding job with Springboard product and especially with the jazz numbers. Not only have sales been doing extremely well, but an added factor has been the pleasure of doing business with people whose product orientation is close to ours. This, of course, makes for a smooth relationship. Recently we licensed the Scepter product we control to them and we know that Nippon Phonogram will do its usual fine job with this product too.
We salute our good friends at Springboard International Records, Inc.

Complete custom tape duplicating, packaging, and distribution services

We are happy to be the Springboard for the first big hit on your new label.

MORNINGSTAR RECORDS
MST-502

William Shakespeare singing
MY LITTLE ANGEL
b/w
CAN'T STOP MYSELF FROM LOVING YOU

Edward B. Marks Music Corporation
1790 Broadway
New York, N.Y. 10019

Actively publishing the nation's songs for eighty-one of America's 200 years
Dear Danny

Congratulations and Best Wishes for your Continued Success thanks for all your help.

Soni Rothberg

Allen Weintraub

CUSTOM TAPE DUPLICATORS FOR THE MUSIC INDUSTRY
Victor Musical Industries takes pride in joining with Springboard Int'l

introducing JJ RECORDS

THE BEST JAPANESE JAZZ RECORDS

Now available in the U.S.

MAL WALDRON
HELEN MERRIL
TERUMASA HINO
AND MANY MORE!

WATCH FOR OUR FIRST RELEASE
"...moving to become a major factor in the pop market"

**Morningstar**

Newest member of the Springboard International family is Morningstar Records, a label that will specialize in the release of pop/contemporary repertoire from international sources. Label is headed by Springboard director of a&r Dick Broderick. Morningstar shipped its first release Dec. 17.

First records issued came from such diverse sources as Australia, Holland and England, and included two No. 1 chart records in the country of origin. Morningstar Records will be the U.S. release vehicle for outstanding international product that has been top 10 in the country where first recorded.

Broderick has spent better than 20 years in the international music business and in that time has discovered many international records that developed into top-selling successes in the United States. Included among these were Jesus Christ Superstar, Mocedades, Apollo 100, Mac and Katie Kissoon, Leapy Lee, and many more.

Now, with the strength of Springboard's distribution arm, MDA, Morningstar Records will move to become a major factor in the pop market. Country music, from international sources, will also be featured, as Broderick, past Chairman of the Board of the Country Music Assn. strongly believes that the next big music explosion will be the international development of country music at the local talent level.

Promotion for Morningstar is handled on a contract basis by industry veteran Ben Rosner, who works closely with Morningstar and MDA staff to support radio play with records in the marketplace.

Since Springboard is a fully integrated operation, with manufacturing and distribution in one building, Morningstar can and will move quickly to meet market requirements. Morningstar has the capability of immediacy, and a chart hit from overseas will be in all U.S. markets while it is still hot and on the chart in its local market.

At MIDEM '76, Morningstar executives will be listening for those new sounds and chart hits that can duplicate their local success in the all-important American market.

**Hit Maker**

Cognizant of the importance of promotion in the development of pop singles hits, Morningstar Records has contracted with Ben Rosner, one of the top independent promotion men in the industry, to act as consultant on national promotion for the label.

In addition to handing key stations across the country on a direct basis, Rosner will work closely with the 25 field representatives of MDA who will be handling the sales and distribution of the product, to capture secondary key market radio play for Morningstar releases. Rosner has had over 25 years experience in the promotion field and most recently has worked on the RCA chart-topper, "Feelings," and the country smash by Willie Nelson. He has personally been associated with at least 42 gold records.

**Canada**

As a result of the interest sparked by the first United States release on Morningstar Records, several inquiries were received from Canadian companies about releasing the label's repertoire in that market. Following negotiations, a license deal was concluded with Quality Records and its president, George Struth, for Canadian distribution of the Morningstar label.

Quality is rush-releasing the initial Morningstar record of "Africa," by Freddy and Friends, which is already receiving airplay on key MOR stations in the States. Future release schedules will be coordinated so that Morningstar records will be in distribution in both countries at the same time in order to maximize promotional activities.

Morningstar executives are currently negotiating for the label's distribution in other markets, with emphasis on Latin America, and will be meeting with various representatives at MIDEM.

**More To Come**

Future releases for Morningstar will be coming from virtually all corners of the globe in support of the basic philosophy of the label and Springboard management that music knows no national boundaries.

In addition to records already released from Australia and Holland, Morningstar's "Like A Locomotion," was licensed from Radmus, a U.S. company of Radio Tele Music in Luxembourg. The record is currently high on the charts in Brazil and has been charted in many European countries. Two singles are scheduled from England, Holland, Spain and Brazil. All have the common denominator that they have been top 10 chart hits in one or more markets.

The range of music spans almost all the colorations of the charts, from Top 40 to MOR to R&B to country, and Morningstar will not restrict its output to any one category of music. Some of the most interesting releases will be in the country area where the development has been accelerating in the past few years in a number of foreign markets.

---

**Saludos Amigos**

**Parnaso Buenos Aires, Argentina**

**Best Wishes**

to our

**Friends**

at

**Springboard**

THE NEW YORK TIMES MUSIC CORPORATION

MUSIMART CANADA
We'd like to say

THANKS . . . SPRINGBOARD

to everyone in your organization who has
made it possible for us to share in your
Plating and Equipment needs.

Continued and Unlimited Success

Jim and Paul Miller

TRACY-VAL COMPANY
Somerdale Industrial Park
201 Linden Avenue
Somerdale, New Jersey 08083
609-627-3000

Manufacturers of Plating and Equipment for the Record Industry

Compliments of
Milton Paper Co., Inc.

CONTINUED SUCCESS

to the

gang at

SPRINGBOARD INTERNATIONAL

Salwen Paper Company, Inc.
One Rewe St., Brooklyn, N.Y.11211
(212) 782-8200

PAPERBOARD DISTRIBUTORS
& LAMINATORS SINCE 1908

TO SPRINGBOARD INTERNATIONAL
AND APEX RECORDS.

Congratulations on your success, past and future.
Thanks for making us a part of it.

OTARI

DP-6000 32:1 High Speed Tape Duplicator
Otari Corporation
981 Industrial Road • San Carlos, Calif. 94070
(415) 593-1648
...host of goodies in one package.

Scepter

Few artists and even fewer female artists have had as many top chart records as Dionne Warwicke. Her recordings, especially those of the Bacharach-David team tunes have become classics and are known the world over. Has anyone in the world not heard the B.J. Thomas recording of "Raindrops"? Add to these, The Shirelles, The Kingsmen, Shirley Caesar and one can readily see the attractions of the Scepter line. In April of 1974 we acquired the Scepter catalog (with the exclusion of current artists) and it has proved to be what we knew it always was, a great success.

Musicor

What has Gene Pitney, George Jones, The Platters and a host of other goodies in one package? The answer is the Musicor catalog. Classic recordings by artists classic in their field, with a label identification that has achieved worldwide acceptance. This is the type of product that Springboard is always on the lookout for and in December of 1975 we were able to conclude a deal with Art Talmadge to acquire the Musicor catalog. We have also acquired the Musicor trademark and we expect that, in the future, new releases will appear on that label which will enhance its already strong reputation in the marketplace.

One of the major elements in the Musicor catalog is its country music repertoire, headlined, of course, by George Jones and Melba Montgomery. As noted elsewhere, Springboard will be moving even more deeply into country music during the coming months, and the catalog base for this expansion will be the Musicor material. Springboard is constantly on the lookout for the acquisition of catalogs and will be heavily involved in this activity in the Nashville and country music scenes.

Jazz

"Remember the Clifford Brown recording of "A Portrait Of Jenny"? I had that record once, wish I could find a copy." This bit of dialog can be repeated over and over again, substituting artists and tunes. We felt the same way and we have done something about it. The Clifford Brown recording is available (TRIP TLP-5502) as are many other great performances by artists such as Ellington, Farmer, Davis and Parker that have made the name Trip Jazz synonymous with the very best in the field.

It is said that no one ever got rich releasing jazz product. You can get "rich" not only in dollars but on a level of satisfaction that comes from being associated with product that deserves to be made available to the public. Not only to the collector, but to the new generation of buyers who would not have the opportunity to hear the performances except for the re-release program.

Recently, Cue Magazine, reviewing one of our jazz releases said, "Trip Records has distinguished itself with its Special Collectors Series," a re-issue of classic jazz albums originally released by various Mercury labels. These records are for all intents and purposes unavailable in their original forms, so Trip's bringing them over again to the market is most welcome.

Reviews such as this, and the fact that we receive a constant stream of letters of appreciation from reviewers, disk jockeys and customers, give great satisfaction to Bob Demain and George Port who coordinate these re-releases and stimulate us further to continue this program.

Demain and Port have scheduled several meetings at MIDEM with European record companies to discuss the U.S. release of their jazz repertoire. They are particularly interested in some of the older jazz recordings which have done so well in Europe, but of which many have never been released in the States.

Along with jazz releases, Trip Records has a special blues series featuring such artists as Big Bill Broonzy and others, and this repertoire area will also be expanded this year to present a more rounded selection of some of the great blues artists of all time.

Congratulations and Continued Success

FROM YOUR FRIENDS

AT

MEGA RECORDS AND TAPES, INC.
Compliments of

WWF PAPER COMPANY

Atlanta, Ga. North Haven, Conn.
Baltimore, Md. Pawtucket, R.I.
Chicago, Ill. Scranton, Pa.
Clifton, N.J. Washington, D.C.
Columbia, Md. Wilmington, Del.
Harrisburg, Pa. Paris, France
Manchester, N.H. Stuttgart, Germany
New York, N.Y.

It’s Been 7 GREAT YEARS
Continued Success to
SPRINGBOARD INTERNATIONAL

Al Chipurnoi,
Vice President
NATIONAL FIBER CORP.
2319 Nostrand Avenue
Brooklyn, N.Y.

Best Wishes to
SPRINGBOARD INTERNATIONAL RECORDS
from:

JB PAPERS

Jersey's Best for paper

Best Wishes to
SPRINGBOARD INTERNATIONAL RECORDS
from:

JB PAPERS

Jersey's Best for paper

Congratulations APEX

WE, TOO, ARE PROUD OF YOUR PLANT—and we are very pleased to be the EXCLUSIVE supplier of EXTRUDERS for your Automatic Record Presses.

NO BROKEN SCREWS with the "SHEAR-SHAFT-DRIVE"* Extruder on automatic or manual press operation.

We also supply VERTICAL BOTTOM DRIVE EXTRUDERS to the Record Industry

EXTRUDA-PRODUCTS, Inc.
Box 2087 / Edison, N.J. 08817 / 201-225-0044

*Patent No. 3923290
Congratulations
for a Fine Year.

CENTRAL HOME TRUST
COMPANY
OF ELIZABETH, N.J.
A United Jersey Bank
288 N. Broad St.
Elizabeth, N.J. 07207

CONGRATULATIONS!

We hope we have been instrumental in your "SPRINGBOARD" to success.

Equipment manufacturers for the Record Industry.

HAMILTON MANUFACTURING
DIV. OF VALLEY METALLURGICAL PROCESSING CO., INC.
510 FIRST AVENUE • WEST HAVEN, CONN. 06516
Area Code (203) 933-1625
In a major distribution arrangement just concluded, Springboard has taken on the U.S. manufacturing and distribution of JJ Records, the American licensee of Victor Musical Industries of Japan, a division of the Matsushita Corp.

JJ Records, an American company, has obtained the license to release in the United States and Canada all locally recorded repertoire from the catalog of Japan's number one record company, Victor, and plans call for the release of 15 to 20 albums in the first year of the agreement.

Included will be local Japanese recordings by such internationally known artists as Los Indios Tabajeros, Helen Merrill, Mal Waldron and others, as well as some jazz recordings by the top names on the local Japanese jazz scene.

Release on the JJ label by Springboard marks the first time that repertoire from the world's second largest music market will be distributed on a planned basis in the United States. Springboard executives will meet with Shoo Kaneko of Victor Musical Industries during MIDEM to finalize marketing plans for the initial release. Discussions will also be held on supplementing the JJ Records line with selected classical albums from the extensive Victor Japan catalog.

Japan recordings have long enjoyed a good sale in the United States on an import and selected basis, and the MDA sales force will not only exploit these existing markets, but expand the selling base to capture all potential buyers of this exciting product.

A complete merchandising program for the introduction of JJ Records into the U.S. market is being developed by Bob De main and the MDA sales team. In most cases, the same artwork used for the Japanese albums will be reproduced for the American release, with only the liner notes changed. This is being done not only to capture the feeling of the original release, but also because the Japanese artwork is so exceptional in concept and content.

In addition to the release of JJ Records in the U.S., Springboard is negotiating with Canadian manufacturers to arrange for production and distribution in that market.

In line with being where the market is, Springboard International, through the Mace label, reaches yet another segment of music sales—the classical record buyer. Utilizing recordings leased from European as well as domestic sources, Mace offers more than 100 different album selections. Ranging from the so-called "war horses" of the famed composers to esoteric and ethnic repertoire, the line is an important adjunct to the full catalog concept of Springboard. At MIDEM, new product possibilities for classical release will be explored with some of the leading European producers.

In addition to the Mace label, Springboard itself has a series of classical releases which form a basic library of the best-known selections by such composers as Tchaikovsky, Beethoven, Wagner, and many others.

Mace, while primarily a classical line, also has many ethnic albums in its product list, ranging from albums by Trinidad star The Mighty Sparrow, to Israeli army songs and Irish country favorites.

All in all, The Springboard family of labels presents a complete musical selection to the retailer, as well as to the consumer. It is one of the most complete catalogs available anywhere in the world in total scope of available repertoire.
MODERN ALBUM
New York • Indiana
California
Tennessee • Canada

DANNY
SUCCESS Couldn't have happened
to a nicer guy
from
Your nicest supplier of stampers

MILT GELFAND
and the gang at AUDIO MATRIX
The selling wing for the Springboard family of labels is MDA (Music Distributors of America). The reasons for the start-up of this division is covered in another story. The story of how it functions is based on the efforts of its sales force.

Each of the 25 sales markets is covered by an experienced, professional salesman (or saleslady). Although experience is not their only qualification, their collective years in sales at the end of 1975 totaled 322. (On the subject of totals, the combined weight of all the sales people is 4,387 pounds, and that could qualify them as “heavyweights of the industry”).

The philosophy of MDA was set out originally by Dan Pugliese and Bob Demain. Simply put, the goal is to get to the retailer with the product. Not just to advertise. And promotion alone isn’t the answer either. Get your album faces spread in front of all the retail buyers of this country, or as many as you can reach, with good people spreading out from coast to coast.

The guiding lights in this drive for sales coverage are the regional managers. Their responsibilities include the screening and hiring of new people and then their intensive training in the field. Although they don’t work out of the office in most cases, they do keep in touch daily with each one of their salesmen, working in the field with each one on a rotating basis, keeping in close contact with all the key racks, one-stop and retailers, handling all the minor and major problems that arise daily, and pleasing the home office with their results. As the company grew the areas narrowed down.

Initially, Ed Fitch was the senior and for a time the only regional manager. With 20-plus years in the industry, involved heavily in every phase of record and tape selling, Ed was extremely qualified to hire and train the first members of the sales force. As a pioneer in racking, his ability in opening new accounts was a key factor in the rapid establishment of the MDA customer base. Residing in Baltimore, Md., he is responsible for the entire Southeastern area, where six men call on more independent rack locations than found in any other geographic area. When trouble calls, trouble-shooter Fitch is right there, solving the problem.

Len Chapman serves as both Western regional manager and branch manager, MDA West Coast. Aside from being responsible for all salesman from the Pacific Northwest to New Orleans, which includes Texas, Colorado, Utah, Arizona, Washington, Oregon and California, he works out of the Branch in North Hollywood. In that capacity he directs the daily operation, supervising inventory projections and developing better service systems and still maintains his contacts with the salesmen and their customers.

Chapman entered the business in Chicago, joining Liberty Records 15 years ago as an inside operations man. He then trained on the street as a salesman with such success that he was quickly moved to head a branch, first in Philadelphia and then New York. He had regional and national sales experience with Paramount and Dot as well as with Happy Tiger before he moved to California to the regional manager’s job at UDC. Len represents a lot of volume for MDA, with his area the home buying base for so many key chain retailers, such as Peaches, Tower and Wherehouse, to name only a few.

The Midwest region has Bob Jacobs heading up a 13-State area. Bob came to the company with solid branch management experience earned while heading the UDC operation in Morton Grove. That position was reached by years of experience, from selling to sales manager to branch. His market represents a lot of wide-open territory. His marketing responsibilities include sales to the home offices of the two largest national rackjobbers, one of the very largest independent
racks and a tremendous number of retailers and one-stops that he and his salespeople cover.

Sid Schaffer was the last to join management, but not the least, with his strong background and knowledge of sales in the industry. Pioneering as a salesman with Mercury Records 20 years ago, Sid worked his way up in the New York area with Mercury and then Capitol. He took on positions of responsibility, which led to Vice President and Sales Manager of Kapp Records, until its sale and move to the West Coast. A native and devoted New Yorker, Schaffer is now responsible for the smallest geographic area with the biggest percentage of national record sales. He heads a team of salesmen based in Pennsylvania, Ohio, New Jersey, New York and Massachusetts, and travels frequently into each area, maintaining constant communications with major accounts in this high volume area.

Behind this group of management are the guys in the field. They are the ones in the front line, and with MDA this is more than just a figure of speech. Selling the complete catalogs that emanate from the Springboard family of labels, as well as being prepared to distribute other product as part of the future growth plan, these sales people call on large racks, and small shops. Their efforts are directed to showing the product where it is being sold, the new wave of catalog stores, as well as each rackjobber and one-stop.

They carry in their bags some of the best recorded blues and jazz product on their front-line label Trip. And they back that up with catalogs of outstanding economy priced albums and tapes in pop, blues, jazz, country, and classics, and round out their product with two heavy children's catalogs of albums and the largest independent "oldies" 45 catalog. There is something to appeal to every type of record outlet that is seen. Even without the products planned in this coming year, many of the MDA sales people are the envy of other record salesmen in their area.

The sales group are screened not only for their ability to sell records and tapes, but also for their lasting value in growing with the company. It is vital not only to be able to produce the first few months out, but to stay and grow as a family unit as future potential becomes reality. All of the original salesmen are still with MDA, and in the last three years there have been perhaps two or three changes in the entire national structure. This gives the members the feeling of confidence that is so necessary to maintain the enthusiasm and creativeness to achieve the new goals each member sets for himself.

This year will see three new sales territories because of the concentration needed per account with the new products to be added.

---

Best Wishes
Springboard International
from your friends at VJ

Best Wishes & Continued Growth to SPRINGBOARD INTERNATIONAL Florence and the Scepter Family

---

Best Wishes
from one friend to another

Wishing you Continued Success

Art Talmadge

JANUARY 17, 1976
BILLBOARD
Have We Got A Line For You!

The Drifters
16 Greatest Hits!
- There Goes My Baby
- This Magic Moment
- Save The Last Dance For Me
- Up On The Roof
- On Broadway
- Under The Boardwalk
Plus 10 More!

Frankie Laine
16 Greatest Hits!

Super Oldies of the 50's
Volume 8

Sam Cooke
16 Greatest Hits

The Coasters
16 Greatest Hits!
- Searchin'
- Poison Ivy
- Yakety Yak
- Little Egypt
- Charlie Brown
- Along Came Jones
Plus 10 More!!!

Lloyd Price
16 Greatest Hits

Super Oldies of the 60's
Volume 14

Here's America's new mid-priced line of records & tapes. An exciting array of stars & hits retailing for under three dollars... it's the greatest!!
Gospel Show At Philly’s Tower

PHILADELPHIA—Although its promotions are basically rock concerts with a sprinkling of jazz and contemporary singers, Electric Factory Concerts will try a gospel show for the first time.

To make it attractive for family and church members, the show, headed by the Rev. Isaac Douglas, will be played on a Sunday afternoon (Feb. 1) at the 3,000-seat Tower Theater recently acquired by Electric Factory.

In addition to the Rev. Douglas, will include the Savettes, the Voices of Fellowship and the Soul Stirrers. Concert will take way $5 ticket, a dollar less in advance.

CHICAGO — Halifax, Nova Scotia, 902-422-1661.

17. FANNY (Be Tender With My Love)
20. TRACKS OF MY TEARS
22. ONE FINE DAY
24. ROU MEN YOU’RE A PART OF ME
25. STARDUST
26. EBB TIDE
27. Fly Away
28. I WRITE THE SONGS
29. 50 WAYS TO LEAVE YOUR LOVER
30. ALL BY MYSELF
31. DON'T GO AWAY
32. I DON'T WANT TO LEAVE YOU
33. YOU'RE A PART OF ME
34. BABY I'M SORRY
35. CONVOY
36. LOVE YOU, BABY-Donna Summer-Oasis 401
37. MONICA
38. TWO OF A KIND
39. DOO WOP SONGS
40. DOWN TO THE LINE
41. CONGOY
42. CONGOY
43. CONGOY
44. CONGOY
45. CONGOY
46. CONGOY
47. CONGOY
48. CONGOY
49. CONGOY
50. CONGOY
PARIS—Statistics published by the Deutsche Grammophon company show that over the past 10 years the sale of classical records in France has more than doubled. Today, classical disks in France sell as well as in Germany, and account for 20% of the market.

The statistics do not only include the German group, but all the multi-national, such as Pathé Marconi EMI, Philips, Decca and CBS, among others.

One reason advanced for the sales success is the effort to keep prices low. While 10 years ago disks cost $8, against $10 today, the increase in the number of budget lines available, selling at around $3 or a little more, has made a tremendous contribution.

Further, if inflation is taken into account, then the cost of disks to the public has actually dropped.

But there has also been considerable progress in general distribution. Before the supermarkets and the hyper-markets took to selling disks, a large segment of the public never thought in terms of music. Certainly only a relatively small percentage visited record shops. Today, every time a housewife or any other member of a family goes shopping in one of the big markets, there is a display of records to attract the attention.

Another reason for the sales boost is the number of disks sold by subscription through clubs. Because the number of subscribers is generally very important, it is possible to reduce prices by as much as 40%.

It is estimated that an opera recording, which has very high production costs, up to as much as $160,000, must sell—to cover all costs—between 40,000 and 65,000 sets of three disks each.

One important other factor has also emerged. The publicity in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 35% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.

Crystal On Expansion Ball

By DAVE DEXTER JR.

LOS ANGELES—With expanded distribution and 20 newly recorded albums many. It is felt in the French record industry that a reduction in VAT would send sales soaring.

One other important factor has also emerged. The publicity in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 35% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.

Price A Factor

Classical Sales Double In France Over Past Decade

By HENRY KAHN

PARIS—Statistics published by the Deutsche Grammophon company show that over the past 10 years the sale of classical records in France has more than doubled. Today, classical disks in France sell as well as in Germany, and account for 20% of the market.

The statistics do not only include the German group, but all the multi-national, such as Pathé Marconi EMI, Philips, Decca and CBS, among others.

One reason advanced for the sales success is the effort to keep prices low. While 10 years ago disks cost $8, against $10 today, the increase in the number of budget lines available, selling at around $3 or a little more, has made a tremendous contribution.

Further, if inflation is taken into account, then the cost of disks to the public has actually dropped.

But there has also been considerable progress in general distribution. Before the supermarkets and the hyper-markets took to selling disks, a large segment of the public never thought in terms of music. Certainly only a relatively small percentage visited record shops. Today, every time a housewife or any other member of a family goes shopping in one of the big markets, there is a display of records to attract the attention.

Another reason for the sales boost is the number of disks sold by subscription through clubs. Because the number of subscribers is generally very important, it is possible to reduce prices by as much as 40%.

It is estimated that an opera recording, which has very high production costs, up to as much as $160,000, must sell—to cover all costs—between 40,000 and 65,000 sets of three disks each.

One important other factor has also emerged. The publicity in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 35% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.

Crystal On Expansion Ball

By DAVE DEXTER JR.

LOS ANGELES—With expanded distribution and 20 newly recorded albums many. It is felt in the French record industry that a reduction in VAT would send sales soaring.

One other important factor has also emerged. The publicity in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 35% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.

Crystal On Expansion Ball

By DAVE DEXTER JR.

LOS ANGELES—With expanded distribution and 20 newly recorded albums many. It is felt in the French record industry that a reduction in VAT would send sales soaring.

One other important factor has also emerged. The publicity in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 35% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.

Crystal On Expansion Ball

By DAVE DEXTER JR.

LOS ANGELES—With expanded distribution and 20 newly recorded albums many. It is felt in the French record industry that a reduction in VAT would send sales soaring.

One other important factor has also emerged. The publicity in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 35% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.

Crystal On Expansion Ball

By DAVE DEXTER JR.

LOS ANGELES—With expanded distribution and 20 newly recorded albums many. It is felt in the French record industry that a reduction in VAT would send sales soaring.

One other important factor has also emerged. The publicity in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 35% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.

Crystal On Expansion Ball

By DAVE DEXTER JR.

LOS ANGELES—With expanded distribution and 20 newly recorded albums many. It is felt in the French record industry that a reduction in VAT would send sales soaring.

One other important factor has also emerged. The publicity in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 35% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.
The Red Seal Big Deal.

Beginning right now and continuing through the month of February, the spectacular Red Seal/Gold Seal release you see here will be sold to you with extra discounts plus special dating. It's a deal you shouldn't miss, with new product your customers shouldn't miss.

MORE RED SEAL AVAILABLE IN JANUARY.
Tomita: Firebird ARL1-1322
Segovia: The Intimate Guitar, Vol. II ARL1-1323
The Vienna Choir Boys: Serenade PRLL-9034

AND FROM GOLD SEAL, AVAILABLE IN FEBRUARY.
Monteux/Tchaikovsky: Symphony No. 4/Boston Symphony Orchestra AGL1-1328
Perlman, Previn/Lalo: Symphonie espagnole; Ravel: Trigane/London Symphony Orchestra AGL1-1329
Munch/Tchaikovsky: Romeo and Juliet; Serenade for Strings/Boston Symphony Orchestra AGL1-1330
Reiner/Great Music of Spain/Chicago Symphony Orchestra AGL1-1332
Reiner, Della Casa/Mahler: Symphony No. 4/Chicago Symphony Orchestra AGL1-1333
Fiedler/Great American Marches/Boston Pops Orchestra AGL1-1334
Gould/Copland: Billy the Kid; Rodeo/with Symphony Orchestra AGL1-1335
Gilles/Shotostakovich: Sonata No. 2; Listz: Sonata in B Minor AGL1-1337
Munch, Forrester/Mahler: Songs of a Wayfarer; Kindertotenlieder/Boston Symphony Orchestra AGL1-1338
Scinone/Rossini: Six Sonatas for String Orchestra/1 Solisti Veneti AGL1-1339
NEW YORK—The speakers roster of outstanding disco experts has been finalized for Billboard's first Disco Forum to be held Jan. 20-23 at the Roosevelt Hotel.

Ten sessions with 68 participating speakers will be featured.

Keynote address will be given by David Glew, vice president of Atlantic Records, Wednesday (21) on "Power Of The 7," followed by a plenary session.

Glew, as moderator, will have on his panel Bob Reno, president, Midland International; Joe Cayre, president, SalSoul; Howard Smiley, vice president, TK Productions; Buck Reingold, vice president, CasaBlanca and Larry Utal, president, Private Stock.

A luncheon follows with Richard Nader, president, of Disco Dance Attractions, New York, discussing "Dance Artists In Concert."

Neil McIntyre, program director of WPX, New York, is moderator of "The Disco Radio Connection" session.

His panel members are: Johnny Walker, BMI Radio 1, London; John Stanley, deejay manager, London; Tom Savarese, deejay of 12 West, New York; Joe Palmenteri, deejay of Chameleon, New York; Richard Pampelina, deejay, Hip-popomus, New York; Bo Crane, disco consultant, Miami; Mike Wilson, "TV Dance Party" WTTG-17, Atlantic; Carl Griffin, director, East Coast activities, Jobette, New York and Bob O'Brien, general manager, CIBN, Niagara Falls, Ontario.

Dickie Kline, national promotion director of Atlantic Records is moderator of "Marketing Disco Prod.

Panel members are: Florence Greenberg, president, Scepter Records, New York; Chuck Gregory, vice president marketing, SalSoul, New York; Anita Weider, a/kt, Atlantic, New York; Stan Bly, national promotion, Phonogram, Chicago; Alan Lust, national promotion manager, rkb, Buddah Records, New York; Jeff Coleman, retail sales manager, WPX FM, New York.

Eddie Rivera, administrator, New York Record Pool, New York, and Rudd Richardson, deejay of Doublees, New York.

Entertainment will be provided by the Reflections, Capitol Records; Horizon, deejaying with the New York City "Hustle On Up" contest winners and Bimbo Jet of Scepter Records.

"Disco Programming," one of the first sessions on Thursday (22) will have as its moderator Diniples, as moderator.


"Disco Franchising" will have on its panel John Felizzi, national director disco operations of Emersons, Rockville, Md.; Jim Jayson, president, 2001 clubs, Columbus, Ohio and Bill Lindsay, president, Smoke Ltd.

Norman Dolph, president of Stay Inc., New York, will be moderator of the "Mobile Disco" sessions.

Panel members are: Jane Brinton, vice president Antarctico, Los Angeles, Phil Gill, independent mobile disco operator, Brooklyn; Cameron Ross, independent mobile disco, Brooklyn and Hollywood Buzz, Music Unlimited, Street Jocks, Washington, D.C.

Stephen Cowan, disco consultant in San Francisco, is moderator of "Opening Disco Business" sessions.

Panel members are: Bob Lob, president of Design Circuit, New York, Michael Andriola, disco consultant, Washington; James Ruffin, president, Total Experience, Brooklyn; Bryan Affel, marketing director, 2001 clubs, Columbus; Mark Kreiner, president, MK Productions, Van Nys, Calif. and George Freeman, Galaxy 21, New York.

Following a luncheon "The World Of Disco Equipment & Accessories" will have as its moderator Vincent Friganian of Texaco Corp., Meteor Light and Sound.

Panel members are: Jim Parks, sales manager of Technics (division of Panasonic), New Jersey; George Smith, president, Smithhall, Cincinnati; James Brown, executive president, Video Disco & Assoc., Los Angeles; Graham Smith, vice president marketing, Digital Lighting, New York; Mike Glascos, president, GLI, New York; Roger Squire, president, Disco Centre, London and Randy Vaughn, Disco Vision, Norfolk, Va.

Kenny Gaye, vice president, SalSoul Records, is moderator of "How To Produce A Disco Hit."

Panel members are: Van McCoy, producer, Norman Harris, producer; Vince Montana, producer; Bob Crewe, producer; Tom Moulton, producer and Harold Wheeler, producer.

Evenings entertainment will feature The 45's Orchestra, SalSoul Records; The Trammps, Atlantic Records and "Happy Birthday Anniversary" at the Apollo Clubs.

There will be one session Friday (23) titled "Hot Seat" with Joe Cayre, president of SalSoul moderating.

Panel members are: Bobby DJ of Infinity, New York; Joe Palmenteri, deejay, Chameleon, New York; and Machine, New York.

ADDITIONAL SHOWS • DISCO SALES SPECIALISTS • DIGITAL LIGHTING CORPORATION • LIGHTING AND SPECIAL EFFECTS • DISCO SPECIAL EFFECTS SPECIALIST

- Mirror Balls • Chasing Lights • Flashers • Standables • Strobe • Turntables • Color Effects • Special Effect Projectors • Color Wheels • Color Organs • Spotlights • Dimmers • Fog Machines • Bubble Machines

For our illustrated 40-page Catalog on Lighting and Special Effects

DIGITAL LIGHTING CORPORATION cordially invites you to a Disco/Dance Extravaganza in honor of the First International Disco Forum at "12 WEST" on Tuesday evening, January 20th and Thursday evening, January 22nd

Format will begin at 9:30 pm

Admission: $6.00 per person (SHOW ATTENDES FREE) ($3.00 with this ad)

• refreshments and entertainment included

RSVP Digital Lighting Corporation (212) 691-0840

(Continued on page 57)
REGISTER NOW

THE AGENDA

TUESDAY, JANUARY 20
10 am-6 pm REGISTRATION
The evening is free to visit New York discos

6 pm-8 pm CONTINENTAL BREAKFAST

7:30-10 pm CONCERT

9 pm-1 am COFFEE BREAK

11 am-11:15 am COFFEE BREAK

11:15 am-12 noon PLENARY SESSION

12 noon-6 pm EXHIBITS OPEN

THURSDAY, JANUARY 22
9 am-10 am CONTINENTAL BREAKFAST

10 am-11 am CONCURRENT SESSIONS

11 am-12 noon PLENARY SESSION

12 noon-6 pm EXHIBITS OPEN

FRIDAY, JANUARY 23
9 am-10 am CONTINENTAL BREAKFAST

10 am-11:15 am CONCURRENT SESSIONS

11:15 am-12 noon PLENARY SESSION

12 noon-6 pm EXHIBITS OPEN

LEARN TO DISCO DANCE

Caspers Dance Studio, Los Angeles

12 noon-1 pm COFFEE BREAK

11:15 am-12 noon PLENARY SESSION

12 noon-6 pm EXHIBITS OPEN

9 am-10 am CONTINENTAL BREAKFAST

10 am-11 am CONCURRENT SESSIONS

11 am-12 noon PLENARY SESSION

12 noon-6 pm EXHIBITS OPEN

REGISTRATION

Join us in New York January 20-23, 1976— and talk disco!
NEW YORK—Chameleon, a disco membership club, opened here Friday (9). The club, sporting a $23,000 sound/ lighting system and 2,400 square-foot dance floor, will be operating Thursday, Friday and Saturday each week, according to Bob Milo, co-manager.

While membership cards go for $25, admission is $4 for joiners and $5 for their guests. Members, bringing three guests on a Friday enter gratis. There is no liquor.

Spinning there is DJ Joe Palmieri, formerly of the Sound Machine. He performs from a 14-foot mirrored pyramid in the middle of the dance floor.

It’s also understood that the club will be looking to book live recording acts for promotional gigs at least once every other month. A 24-foot by 21-foot stage has been built for performances.

The club will be open from 11 p.m. to 6 a.m. Fridays and Saturdays and 10 p.m. to 4 a.m. on Thursdays.

Club Dialog

By TOM MOLTON

NEW YORK—"Chef’s Salad" (The Sound Of Boston) by LP from Boston-based Cooking Records, has a strong disco cut in "The Sound Of Boston." The song features the vocals of Bernard McCleary, better known as Johnny Disco, who has a strong disco following in the Southern California disco activities.

Ten Channel Chaseaway

May be operated in chase, shimmy, reverse directional control, or random modes to produce a variety of different effects.

All slider pot control for ease of operation.

Variable speed pause and audio sensitivity.

Chaser strips available in 6 lengths.

TEN CHANNEL CHASEWAY

A 10-channel, 1200 watts per channel chaser.

All slider pot for ease of operation.

May be operated in chase, shimmy, or random modes to produce a variety of different effects.

May be accutated with or without sound.

Variable speed and audio sensitivity.

Chaser strips available in 6 lengths.

F-4800 Color Controller

A 4-channel, 1200 watts per channel color organ/dimmer.

May be used as a 4-channel color organ, 4 individual dimmers or a 4-channel chaser.

4 auxiliary switches to control mirror balls, projectors, etc.

All slider pot control for ease of operation.

Variable speed chaser with forward or reverse directional control.

A 4-channel equipped with Automatic Gain Control.

The combination of these two units provides the club owner with a never ending variety of lighting effects.

computerized incandescent and neon floors,

two new disco controllers from litelab

The latest innovative lighting controllers, designed and manufactured by litelab, provide maximum versatility, easy use, and safety for your club or theater

computerized incandescent and neon floors,

two new disco controllers from litelab

The latest innovative lighting controllers, designed and manufactured by litelab, provide maximum versatility, easy use, and safety for your club or theater.

Jukebox Programmers

Locations

Challenge Operators

By ANNE DUSTON

CHICAGO—New ideas in creating locations is an ongoing challenge, and if dealt with successfully, will keep the jukebox as strong 20 years from now as it is today, claims Ken Thom, vice-president and manager of Western Automatic here.

Some of the newest marketing concepts in creating business or hampering it, Thom claims, are disco movement as an example.

"The one problem the jukebox industry has is the public is very often once every other month. A 24-foot by 21-foot stage has been built for performances.

The club will be open from 11 p.m. to 6 a.m. Fridays and Saturdays and 10 p.m. to 4 a.m. on Thursdays.

Club Dialog

By TOM MOLTON

NEW YORK—"Chef’s Salad" (The Sound Of Boston) by LP from Boston-based Cooking Records, has a strong disco cut in "The Sound Of Boston." The song features the vocals of Bernard McCleary, better known as Johnny Disco, who has a strong disco following in the Southern California disco activities.

Ten Channel Chaseaway

May be operated in chase, shimmy, reverse directional control, or random modes to produce a variety of different effects.

All slider pot control for ease of operation.

Variable speed pause and audio sensitivity.

Chaser strips available in 6 lengths.

TEN CHANNEL CHASEWAY

A 10-channel, 1200 watts per channel chaser.

All slider pot for ease of operation.

May be operated in chase, shimmy, or random modes to produce a variety of different effects.

May be accutated with or without sound.

Variable speed and audio sensitivity.

Chaser strips available in 6 lengths.

F-4800 Color Controller

A 4-channel, 1200 watts per channel color organ/dimmer.

May be used as a 4-channel color organ, 4 individual dimmers or a 4-channel chaser.

4 auxiliary switches to control mirror balls, projectors, etc.

All slider pot control for ease of operation.

Variable speed chaser with forward or reverse directional control.

A 4-channel equipped with Automatic Gain Control.

The combination of these two units provides the club owner with a never ending variety of lighting effects.

computerized incandescent and neon floors,

two new disco controllers from litelab

The latest innovative lighting controllers, designed and manufactured by litelab, provide maximum versatility, easy use, and safety for your club or theater.

Jukebox Programmers

Locations

Challenge Operators

By ANNE DUSTON

CHICAGO—New ideas in creating locations is an ongoing challenge, and if dealt with successfully, will keep the jukebox as strong 20 years from now as it is today, claims Ken Thom, vice-president and manager of Western Automatic here.

Some of the newest marketing concepts in creating business or hampering it, Thom claims, are disco movement as an example.

"The one problem the jukebox industry has is the public is very often
LOS ANGELES—At the Burbank Studios in Burbank, Herman David, director of recording, recently hosted three Russian composers on a tour of the facilities. Alexander Flykternsky, who is a guest of the State Dept., and Margar Zarin are in this country as guests of the State Dept., and were visiting the Los Angeles Recording Institute of America for a committee meeting when they decided to visit the facilities.

At Woodland Sound Studios in Nashville, Brad Mercer was in from Los Angeles to finish up a country rock set he recorded at Basin Street in Las Vegas with Virgin Gifford producing and Rex Collier at the boards. Producer Larry Magline has finished final mixing on a song for Jimmy Dean and an r&b head of Artists of Artists over the years, is now set to produce a recording studio producing cuts for Buchanan. The pair are also working at A&M Studios in Los Angeles, Prism. At the moment, the well-known engineer Paul Crupp, and the Del-rett has also been in, with producer Mike Belkin and Carl Smith. Nashboro Records' Oli-keene was in for some vocals and engineer Traina. The RA-setting on the new LP and single, the Bronco Brothers gospel group recorded its latest single and album at Professional, and the complex has been used for regional and national radio commercials. But Ford, Kent, Keene, president of Sea Cruise Pro-ductions, has produced several other artists.

Facelift For S.L. Studio

NASHVILLE—Professional Art-ist Recording Studio in St. Louis has gone through a major remodeling, reports Parvin Tramel, head of the facility.

In addition to several new offices, recording rooms, and a completely expanded tape storage room, the MidWest studio has installed a new JH-24 MCI recorder, with plans being finalized for installation of a new custom 24-channel board.

The studio initially opened as an 8-track facility with heavy business from custom labels recording gospel and country artists. Major labels and independent producers have been using the studio recently as it has become a full service facility.

For example, it has completed a new LP and single, the Bronco Brothers gospel group recorded its latest single and album at Professional, and the complex has been used for regional and national radio commercials. But Ford, Kent, Keene, president of Sea Cruise Pro-ductions, has produced several other artists.

Facilities include a complete printing department capable of pro-ducing full color album covers, an art department in LP design, and such services as mastering, plating, record pressing, promo-tion, producer assistance and pub-lishing.

Wind To New Calif. Studios

LOS ANGELES—Wind Audio Engineering, headed by John Wind, is now in a new facility in North Hollywood and offers a line of studio accessories as well as keeping up its studio design and consultation business.

Winds, formerly with Ceter, Quad Eight, Haeco and Motown, says the acceptance of his products by street demands of his studio clientele. He adds they were well enough received to launch a direct mail campaign.

In the past, dbx has avoided the consumer market. Instead, dbx aimed its products at the recording industry, which it believed could be served by high-quality accessories.

Lynard Skyndy has wrapped up its fourth album at the Capricorn Studios in Macon, Ga. The group is currently under the supervision of producer Tom Dowd for the first time. In Tampa, Fla., local group Rampage, who has received some good national publicity, has finished its first LP at Studio 70 Blair Mooney, who also works with Vanguard, produced the set, aided by group members Doug Mays and Andre Brown.

Finally, congratulations to Pearl Wind, who has become a full service facility. As far as Teac goes, there is only one price; the dealer cost. As far as you are concerned, there may be several prices, depending on what you want.

Asymetrix sells the Tascam model 5 for both $1,250 and $1,500. For $1,500, you get the royal treat-ment, expert counselling, hand holding, installation advice and shop servicing. For $1,250, you get a box in the console, along with the manufacturer's guarantee card—period.

Good-by and good luck.

When two separate compressors are used on a stereo program, a sudden peak in one channel only will cause center-placement solists to drift from side to side every time one of the other compressors reacts.

To solve the problem, the com-pressors must be electronically linked. Single channel units provide some sort of stereo linking facility on the rear of the chassis. The stereo model 162 does the job.

With the money saved so far, one can pick up a Teac Tascam series model 5 console for about $1,250.

The console has many of the fea-tures found on more expensive boards, such as echo and cue sends, equalizers, push button channel assign-ment and slide faders.

Since the whole console is only a few bucks more than one first class stereo parametric equalizer, it shouldn't be regarded as an alterna-tive to a $1000 super board. But, at the price, it can put a budget stu-dio in operation. And if $1,250 is still too much, Teac also has a little 6-in-4-out mixer that goes for about $300.

For the customer who is about to go out comparison shopping, don't be surprised if the salesmen get a little uptight and ask about list prices. Teac had a little disagreement with the FTC and it was de-cided they would not publish list prices, or even make any sugges-tions about consumer costs for the next two years.

The customer who is about to go out comparison shopping, don't be surprised if the salesmen get a little uptight and ask about list prices. Teac had a little disagreement with the FTC and it was de-cided they would not publish list prices, or even make any sugges-tions about consumer costs for the next two years.

Asymetrix sells the Tascam model 5 for both $1,250 and $1,500. For $1,500, you get the royal treat-ment, expert counselling, hand holding, installation advice and shop servicing. For $1,250, you get a box in the console, along with the manufacturer's guarantee card—period.

Good-by and good luck.
Computers Soon An Assist To Buyers

Continued from page 4

To taking the electronic potentials long used as a matter of course by publishing administration societies as well as record label sales departments.

NEEBA is asking $2,500 from agencies who join, plus $95 monthly maintenance for the $3,000 worth of equipment placed in each member office. It also seeks 1% of member agency total grosses. The members get monthly financial breakdowns of sales and are allowed access to the data required to evaluate the sources of their livelihood.

The club has three main areas, each staffed by a software counselor under the direction of Dennis Yost of Classix IV fame is one name act available through NEEBA.

A group of tourange lounge acts that book themselves have applied to join NEEBA, says Wright. This will be permitted only if member agencies are brought in to book the NEEBA-related acts. It cannot offer a service to compete against the majority of NEEBA clients, says Wright. "But the independent acts can be handed the book by publishing through any NEEBA agent."

A tourange lounge acts that book themselves have applied to join NEEBA, says Wright. This will be permitted only if member agencies are brought in to book the NEEBA-related acts. It cannot offer a service to compete against the majority of NEEBA clients, says Wright. "But the independent acts can be handed the book by publishing through any NEEBA agent."

A tourange lounge acts that book themselves have applied to join NEEBA, says Wright. This will be permitted only if member agencies are brought in to book the NEEBA-related acts. It cannot offer a service to compete against the majority of NEEBA clients, says Wright. "But the independent acts can be handed the book by publishing through any NEEBA agent."

Soul Showcase In Oakland: Howard's

BY JACK MCDONOUGH

OAKLAND—Ed Howard's Place at Foothill Blvd. in Oakland has emerged over the past year as the most significant soul showcase in the Bay Area.

This is partly to Howard's ex- tension remodeling of a club he took over in February of 1974 and to his expanding booking and PR efforts as well as to the notoriety of various soul clubs in the area, which either book acts which are not as well known or have fallen by the wayside completely.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.

Howard's Place is a neighborhood and soul band has a capacity of 500, 425 when the dance floor is open. The club has a generally warm atmosphere and the music that is played is often one that is familiar to most people.
In most cases the schools provided the sound and lighting equipment, says Micone. Sometimes a show was an "experiment," Micone feels the program proved successful in that it showed the schools their potential. He adds that, though, that CEA's next crack out of the box will see a number of changes. The two key ones were the reduction of the $200 fee (CEA would then work only on its standard percentage as a talent broker) and the making of the number of dates played, were in the hope of making the final 33. The two key ones were the reduction of the $200 fee (CEA would then work only on its standard percentage as a talent broker) and the making of the number of dates block-booked.

With the exception of two dates when acts were used as openers for Dave Mason and Weather Report, the following is a list of dates in the middle of the school week, and most were free to the student body. The bands ranged from 300 to 2,000-seaters.

cont from page 3

Continued from page 3

Continued from page 30

the slothy nitwitted charade parlor of "Vickie Eddy" doing her "Around The World In 80 Days" routine. "Annoyances On The Half-dorf" Broadway show that ran 10 weeks last year. Their act maintains a great creative talent and nobody could be more welcome back than the national scene after a one-year rest and recuperation. RAT FREEDLAND

JOHN STEWART

in the early days. Stewart's songs are as familiar in Phoenix as they are in New York and his fans are as many. Many in the audience were singing along with one of Stewart's standard after another rollicking to the beat of Stewart's guitar. His opening "Runaway Fool Of Love" picked up the 2,700 Stewart loyalists and kept them enthralled for the next half hour. His "Don't Mind Over, Don't Mind Over" (A new song), "California Blood" under the direction of Philly session stalwart Vince Montana, Blue Magic, Margie Joseph, and Roy Clark, among others. What was billed as the 3M revue kicked off a national tour December 13, in Philadelphia, with 15,000 on the ground and that it is already preparing to tour throughout the initial three months.

One move, says the program, will be a presentation on the booking of new talent on campuses to NEC members during their forthcoming convention in Washington, D.C.

The New Faces program for CBS was coordinated by its already well-known campus directors of student activities and that it is already preparing to tour throughout the initial three months.

with him, not only on the chorus but through all the vocal parts. He had everyone in the audience singing along with him. McLean swung into his big hit "American Pie," and McLean, alone, strumming his acoustic gui- CAMPUS


John's, Queens, N.Y.;

With the final concert in the pro- gram and that it is already preparing ways to follow through on the initial three months.

parts. He had everyone in the audience singing along with him. McLean swung into his big hit "American Pie," and McLean, alone, strumming his acoustic gui- CAMPUS

The New Faces program for CBS was coordinated by its already well-known campus directors of student activities and that it is already preparing to tour throughout the initial three months.

John's, Queens, N.Y.;

With the final concert in the pro- gram and that it is already preparing ways to follow through on the initial three months.

parts. He had everyone in the audience singing along with him. McLean swung into his big hit "American Pie," and McLean, alone, strumming his acoustic gui-
LOS ANGELES--Tramor Records, a new label in Westlake, Ill., is attempting to capture two opposite markets with one record.

The "A" side of the disk, "Mirror Mirror," a vocal arrangement by the Procedures, is directed at the R&B audience. While the "B" side, an instrumental, lends itself to the easy listening MOR crowd.

Whitman Mayo, star of the television series "Garris," is expanding his interests to include record production. His first group Gentlemen Quartet is currently appearing at the Kopper Kettle in Inglewood, Calif., while Mayo negotiates with labels for a record deal.

(Continued on page 37)

** U.A. artist Bobby Womack made 15-year-old Regina Banks of New York Mrs. Womack on New Year's Eve.

Although Womack's engagement was late in arriving, his daughter, Lisa Womack, took place with singing giant, the Rev. James Cleveland, doing the honors.

And another U.A. artist, B.B. Dickerson, bass player for the group War, took the same steps with Te- Re Hollinger on New Year's Day.

** Crit Turner, former program director of WHAT in Philadelphia, has moved to WAMM in Flint, Mich., as assistant to Neil Mason, president of the station. The Checkmates have completed their newest album in H.B. Barnum's recording studio.

Although the group has not made a record deal with a label, it still plans a January release.

** The miracles are currently headlining at New York's Apollo Theater. Following the engagement which ends Jan. 15, the group heads for Waldorf, Md., and then to Philadelphia where it will perform at Just Jazz, Jan. 20-25.

Joining the Miracles at the Apollo are two other Motown artists, Eddie Kendricks and David Ruffin.

** Margaret Harris, the first black woman to be honored as the conductor and musical director of a show on Broadway, returns to Los Angeles as musical director and conductor of the Tony award-winning musical "Raisin," which opens at the Shubert Theater Jan. 21.

Harris' previous assignments on Broadway include "Har" and "Two Gentlemen of Verona.

** Whitman Mayo, star of the television series "Garris," is expanding his interests to include record production. His first group Gentlemen Quartet is currently appearing at the Kopper Kettle in Inglewood, Calif., while Mayo negotiates with labels for a record deal.

** "We're on the right track," said John D. Shuler, president of Shuler-Shuler-Shuler Productions, which handles Knight's book.

** It's a Miracle--Stephen Sills, G. Stanford, Warner Bros. 314

** Change Makes You Naughl--Bobby Womack, Warner Bros. 272 (Stardust) (A&M)

** Central American--Jack & the Gang, DeLite 1573 (PIP)

** I Want to Dance With You--(Chance With Melody) Carl Graves, Epic 6773 (U.A.)

** Give Me Your Heart--Ethnic--Roberta Flack, United 1255 (Spin)

** Thank You Baby--Lovers--Duke Reid, Prodigy 14523 (United Artists)

** Sago--Sago--Stamper, Epic 6773 (U.A.)

** I've Got That Feelin'--(Chains) Carl Graves, Epic 6773 (U.A.)

** The Devil is Doing His Work--(Warner Bros. and Polydor) (Atlantic)

** Lady Bump--Lady Bump--Kool & the Gang, De-Lite 1573 (PIP)

** Music Matic--(B) Soul Train (De-Lite) (Coming)

** Tonight's the Night--(U.A.) (London) (JEC/AI Green, BMI)

** Sunday Super--(Sundays) (United Artists) (London BMI)

** Extra, Extra--(Road All) (Atlantic) (London) (JEC/AI Green, BMI)
LOS ANGELES—Recording artists may have a new avenue for exploiting their talents by way of a new musical comedy, "Buffalo Chips." The show, with a large contingent of rock, pop, MOR and rock music, is seeking new and major recording acts to hold downtown roles.

Phil and Marie Moore, creators and producers of the show, also have a record label. Moore explains he is dealing with record labels because they’re the most direct outlet. "With many record companies owned by film producers, we are going directly to the people who have film and record interests, instead of searching among the major companies for several people for sponsorship," he says.

"In the past," Moore continues, "shows were sponsored by companies, doctors or wealthy private persons interested in the arts. But these people do not have the creative source of the recording industry." The labels have their fingers on the pulse of the music market, making them aware of the public’s wants.

"Through the record industry, radio, television, records and films are open to us.

Big Band Bridges Old-New

Continued from page 3

Coryell LP OK To Sell

NEW YORK—Another case involving the right of an artist to control the release of material by his former record company has ended in favor of the performer.

New York State Supreme Court Justice Harold Baer has refused to order Coryell’s recordings issued by him. Baer has also been in discussion with the label’s management.

D’Imperio and Poncher are executive producers for the projected TV series. D’Imperio, who is also in management of the group, Schlatter, the show’s producer, is currently preparing a written presentation for NBC following a ringing-through of the show for three NBC-TV executives.

Pat Rizzo is the band’s leader and organizer. He has 18 of the all star sidemen and is writing charts with Ira Heershon, Roy Philipe and Dave Luzel.

Frankie Randall is the lead singer and plays keyboards with the band when he’s not involved in solos.

Rizzo says the TV show uses between 12-14 tunes. All will be cut in a recording studio. The quality sound separation all the different musicians are outstanding technicians.

The goal of the TV shows at least is to see a guest name player who has key solos during the show jams with the band.

Rizzo, who played saxophone and flute with Sly and the Family Stone from 5½ years, says in addition to working through everywhere, there will be ample original compositions.

The sidemen are all first-rate with no need for the same chairs on one case is all on the road and cannot make a tv date.

Idea for the band bridging musical styles belongs to D’Imperio, Poncher says, explaining how a song like "Dock Of The Bay" and play it off against "Harbor Lights.""We’ll use songs which have a clone thematic similarity."

The show has been presented to invited guests of talent agencies and TV syndicators.

Among the sidemen working on the program according to Poncher are: Bobby Lyle, formerly with Sly on electric keyboards, Gary Herbig, formerly with Paul Williams on tenor; Ron Star, formerly with the Doors on tenor and flute; Dave Luzel, formerly with the Doors on saxophone; Steve Madazo, formerly with Paul Butterfield on trumpet; Steve Blumberg, formerly with Blood, Sweat & Tears on trumpet; Rich Cooper, formerly with Buddy Rich on trumpet; Tommy Tiano, formerly with Chack Mangione on trombone; Bruce Paulson, with the Doc Severinsen band on guitar; Ron Bautista, formerly with Earth, Wind & Fire and now Ronnie Laws on bass; Keith Brinkley, formerly with Ronnie Laws on string bass; Rusty Allen, formerly with Sly on electric bass; Roy McCurry, formerly with Cannonball Adderley and now with Kenny Rankin on drums, and Mike Turner, formerly with Don Ellis on trombone.

The eight singers are split equally into two groups. Rizzo’s sections on the band, on both vocals and on the saxophone, have their fingers on the pulse of the music market, making them aware of the public’s wants.

"Through the record industry, radio, television, records and films are open to us.

Lee Of KOKH in Houston Back As Station's Afterthought

HOUSTON—Skipper Lee, who retired early last year from KOKH in Huston, returned, is re-activating this month to buy the station.

Johnston Robinson and B. C. Coleman, a legal physician, are Lee’s partners in the purchase of KOKH.

A testimonial and appeal to honor his Weld will be held Jan. (24) at Hofheinze Pavilion in Houston. At the dinner, Lee will announce his plans to campaign as county commissioner of District 1.

To raise campaign funds, he is sponsoring a show featuring noted recording artists March 28-29.

Lee’s other business interests include owning a motel here, and managing the singing group Archie Bell and the Drells.

Jukebox Challenge

Continued from page 3

could work for or against the operator, depending on his ingenuity, is the emergence of the large screen in taverns.

While there are still relatively few in the Midwest, the amount of hours devoted to sporting events could be detrimental to jukebox revue.

Thom notes:

Empire Distributing, which has sold 15 Mintz tv screens in the last six months, seems the product as a boon to the operator. "The screen is used mainly for special sporting events, and the original customers, once it brings into the tavern enhances the operator’s profit, rather than hurt it," says Mintz, who is only concerned with the use of screens.

Naseef In Refund Of Concert Tickets

LAS VEGAS—Local rock promoter Gary Naseef made good Sunday (28) on $9,600 in refunds for hundreds of tickets to the ZZ Top concert scheduled for last June at the Sahara Space Center.

Naseef sold both of the shows at the Sahara as promised one month ago and spent the entire day trying to redeem the tickets.

ZZ Top refused to show for the June date when a member of the band complained ill and the show had to be cancelled.

Jimmy Jones, formerly of Capitol Records, has signed with Playboys Records with a single to be released this month. "Making Love While Making Love The First Night." Jones’ manager, Andre Deleon, who is also a partner in Playboys in New York, is coming with his own disk, "Sparkle In A Woman’s Eye" on his own Eyeball label.

Soul Sauce

Continued from page 26

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced or transmitted in any form, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
Ingham, Wash., has charted "Fire" interesting songs. KBFW, Bell-Air's "The Wheel" and Jerry Jeff Walker. Along with Perry Como's "Asleep At The Wheel" and Jerry Jeff Walker, "Jaded Lovers", and "Perry Como's "Just Out Of Reach" has climbed into the top at WHK, Cleveland. WPOR, Portland, Ore., is hot on Kenny Rog-ers, Loggins & Messina, Walker, and Asleep At The Wheel. CKGY, Red Deer, Alberta, has Florence Warner's "Aniway I Love You." "It's Still You" by Calico and "Object Of My Mind" by Delbert McClinton are hot play items at WRBD, Bradenton, Fla. Jimmy Kutcher is playing "Havana Daydreamin" at WMCL, McLeanboro, Ill., a station that charted this song last year. 1. The Eagles pop-counry smash has been charted at such country stations as KLAK, Denver; WL, St. Louis; WGN, Albany, N.Y.; CKLW, Windsor, Ontario. Although she's from Kentucky, Sarah Johns is about as country as the intersection of 42nd and Broad- way. Yet her splendid version of "Feelings," played on KBUC, San Antonio; WHOO, Orlando, and other stations, has gained enough strength to make the country charts. WYQK, Tampa/St. Petersburg, offers, if the most diverse play- lists with "I Write The Song" by Barry Manilow, "The Way I Want To Touch You" by Captain & Ten- nille; "The Way I Want It," by Orland and "Dawn," "I Only Have Eyes For You" by Art Garfunkel, and Neil Sedaka's "Breaking Up Is Hard To Do." These city folks join such country courters as Tom T. Hall, Dolly Par- ton and Merle Haggard on the WYQK airwaves.

PBS Will Air Country Music Show

NASHVILLE—Bill Anderson will hold a candle to country music's"100-hour-longentertainment/history of country music to be aired on Monday, Feb. 18 at 8 p.m. on the Public Broadcasting System network. Filmed in and around Nashville, Renfro Valley, Ky., and New York City, the production will be as "Special of The Week."
The program features performers by an impresive cross section of country favorites such as Roy Acuff, Chet Atkins, Minnie Pearl, May- belle Carter and Family, Chubby Wise, Dr. Nat Winston, Mac Wise- man, Roger Miller, Earl Scruggs, Dottie West and Porter Waggoner.

Footage of one of last performances of the "Grand Ole Opry" at the Ryman Auditorium is in- cluded as well as footage of the new Opry House in Opryland.

Historically, the program contains period still photographs, footage of the film that Jiminy Rodgers made and reminiscences by Minnie Pearl, Maybelle Carter, Anderson and Bob Kilen, president of Tree Publishing.

A blend of old and new songs, "Hill Country Sounds" in both nos-talgia and popular music, rang out from Acuff's "Wabash Cannonball" to Anderson's "P'Folks," from the Renfro Valley Blue Grass Festival to Earl Scruggs in Central Park in New York.

Partition 'Intriguing'

NASHVILLE—Dolly Parton has been selected as one of people maga-zine's "25 Most Intriguing People Of 1975," and two other country stars, Emmylou Harris and Don Wil- liams—have been cited as "Person- alities Of The Year."
The two-page spread on Parton chronicles the homes and stage life of the CMA's female vocalist of the year.

Country Awards Show Feb. 19 On ABC

"Crash" Craddock and Country Current. Activities at the Palladium for Feb. 19 include a cocktail party, dinn-er and the live show. Local awards will be given at a special portion of the show, with video-taping to start at 8:30. Tickets are $25 per couple.

The show will be co-produced by Gene Weed and Ron Weed, with Gene Weed also directing.

Such songs are bound to ignite the traditional versus progressive coun- try controversy, and many country artists feel that the answer to such a song roster goes beyond the boundaries of progressive country. "We're not afraid of a hard country," says WOQKY's (Tampa/St. Peters-burg) music director John Scott in a masterful management, "we're not closed up for any country song or any good MOR or pop song. If Led Zeppelin's "Stairway To Heaven" has good song for our format, we'll use it."

The broadening of attitude came last September, and Scott notes: "Requests have a lot to do with it. The more we recognize what the listen- er accepts these songs. We don't want to go too far either way—we're looking for a good sound."

Pure Prairie League, the Allman Brothers, the Flying Burrito Broth- ers, the Charlie Daniels Band and Barefoot Jerry are some of the pop groups that have gained play on country stations and are turning heads in country markets. The Pointer Sisters have also scored remarkable success in the country area, crossing over from pop. Not only are the country fans color-phased in country-turned-pop, the Point- ers, Charley Pride, Ruby Fall, Sto- ney Edwards and D.B. McKinnon are black, and other country chart songs—they appear to be pop-blind as well. Many of these fans enjoy "Lyin' Eyes" by the Eagles, opening "Blue Eyes Crying In The Rain" and Loggins & Messina as much as "Twitty & Lynn."

"I found the best way to have a country radio station is to play hit records," comments Chris McGuire, music director of WDKA, Nashville, which plays everything from Charlie Rich to Charlie Daniels. "I don't cate-gorize records—I play hit records. Take 'Convoy.' In no way is it a country record. In no way is it a pop record, it's a hit record."

That philosophy seems to be the standard for an increasing number of stations not only in country, but pop as well. And it accounts for the significant increase in 1975 in the amount of pop activity on country stations.

Categories and boundaries are turning gray with the healthy growth of country-turned-pop and pep-tuned-country interplay. Far-sighted record executives are closely watching the traffic on both sides of the street, and making plans on how to capitalize on it. More intense pop activity on the country market seems to be the first logical step.

Hometowners On Amarillo Radio

NASHVILLE—While many radio stations played the year's top hit over the holiday period, KDWM, Amarillo, Tex., came up with a dif-ferent twist by using a two-hour fea- ture on country music using only art-is who have lived in their listening area.

Program director Dugg Collins included such stars as Waylon Jen- nings, Skeeter Davis, Earl Richards, Terry Stafford, Jody Achter, Gary Sargeants, Mike Lunsford, Buddy Walker, Billy Walker, Jimmy Dean, Mickey Gilley, Sonny Wells, song writer Johnny Hatchet, and author Dr. Charles Townsend who has writ- ten a book on the subject. "I put the program together to make our listeners aware of the many great artists that came from the Amarillo area who have given so much to country music over the years," says Collins.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week #</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>20</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>21</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>22</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>23</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>24</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>26</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>27</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>28</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>29</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>30</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>31</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>32</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>33</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>34</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>35</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>36</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>37</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>38</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>39</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>40</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>41</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>42</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>43</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>44</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>45</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>46</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>47</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>48</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>49</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>50</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>51</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>52</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>53</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>54</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>55</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>56</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>57</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>58</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>59</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>60</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>61</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>62</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>63</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>64</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>65</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>66</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>67</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>68</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>69</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>70</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>71</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>72</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>73</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>74</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>75</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>76</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>77</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>78</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>79</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>80</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>81</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>82</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>83</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>84</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>85</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>86</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>87</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>88</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>89</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>90</td>
<td>8</td>
</tr>
<tr>
<td>&quot;It's A Hit&quot;</td>
<td>Johnny Cash</td>
<td>91</td>
<td>8</td>
</tr>
</tbody>
</table>
NASHVILLE—In preparation for an upcoming global concert tour, the country-rock group Ozark Mountain Daredevils is filming special footage to be used for television appearances and promotional purposes in the countries to be played. The tour is scheduled to start in Australia Jan. 21, New Zealand and Japan, to be followed by appearances in Europe and Canada.

Members of the group are shooting footage of the Ozark region plus their homes in that area. A&M Records is also planning special photographic and promotional material, to be distributed to its various companies overseas, plus their affiliates.

Some of the work was done during the group’s appearance at the Roxy Theater in Hollywood recently, with one of the concerts broadcast live over KMET radio.

JOHNNY TILLOTSON scheduled to make his first fair appearance in five years at the Minnesota State Fair in St. Paul. Ronnie Dave was made a deputy sheriff of Allen County, S.C., recently by Sheriff Telfair Scott.

The group's current orientation seemed content to excite the crowd with theatral presentation, concentration on gloomy compositions left a jarring, disoriented feeling in the room. But, performer and makes the most of it. Stage lights given every opportunity to express themselves as audience favorite.
FTC Softens 2 Key Rules On Warranty
Continued from page 3

In broad terms, the disclosure by the warrantor who chooses to provide a written warranty (full or limited), must clearly show that what is covered and what is not; what he will do to correct the defect, malfunction, or other failure; and whether, in the way of service or refund, and what he will not do; finally, the customer must be told how to get the warranty honored.

The requirement for retailers to provide premises that are in good repair must be met by providing indexed and current binders containing the documents in a store location convenient for the dealer, and accessible to the customer. Or the warranty “text” (not the whole document) must be displayed near the product.

The modified wording of these three rules is largely the outcome of suggestions by consumer goods and retailers’ chains and associations. In these and further rules to come, the FTC says it is willing to consider consumer and warrantor interests in providing the customer the clearest and most straightforward warranties on offer.

Certron Debuts a New Micro Cassette
CHICAGO—Certron was to introduce its first blank-loaded micro cassette deck for home and auto applications. The firm is among the last major dealers making micros, a market segment that has declined in the past few years. Certron will offer its tape through all outlets that now carry its regular line of audiotape. The tape is a new product.

Sales Allen, Certron’s president, says, “With more and more hand-held dictating machines being operated by professionals who travel, it is timely that all our retailers offer the micro-tape in conjunction with existing tape categories.”

Chicagoland 1977
Winter CES: Barometer Rising

By Stephen Traiman

CHICAGO—Debut of its new Centex series compact stereo line here at CES, additional portable cassette decks and a 1976 car stereo line in April, and its first citizen bands products this summer should combine to increase volume by 20% over last year for Pioneer Electronics of America, president Jack Doyle forecasts.

As anticipated earlier (Billboard, Dec. 27), the introductory phase of the Centex compact series is topped by cassette and 8-track playback-record versions, incorporating AM-FM stereo receiver and BSR record changer, each at $350 “estimated retail” price.

For Pioneer (which shares Japanese corporate parentage with U.S. Pioneer Electronics in the U.S.), it marks a concerted push on the revived American stereo market line and a limited line in the past, while concentrating on car stereo. The Centex name was chosen to create a new identity for the line and differentiate it from the “other Pioneer,” with the portable cassette units in the spring to carry the new name as well. Intro of the full line will be backed in April-May with a $250,000 print ad blitz.

In the past, the first CB units from Pioneer Electronics will carry the Pioneer name and complement the car stereo line, Doyle says. An advantage of autostereo amplifier power amplification, the firm recently introduced a 20-watt-per-channel amplifier, model AD304U, which can be used with conventional stereo or discrete 4-channel car stereo.

The new line, which carries a dealer profit margin “in the area of 35% at suggested retail,” Doyle adds. Delivery will be on hand for delivery to dealers. It will be sold via the same network handling the autostereo sound, and many were present for the introduction.

The top-of-the-line cassette and 8-track phase-lock-loop multi-pwm demodulator circuitry to enhance FM stereo channel separation for minimum 4 watts RMS per channel output. Full-size BSR changer has magnetic cartridge with

Multi-Market Dealer Survey Sees Bullish ’76
Key Retailers Look For Better Year

Tulsa

Most dealers in the area are pleased with 1975 sales, citing a generally easy economy. An important factor in reporting sales from this locale is that unadjusted and unadjusted unemployement figures have remained below the national average; thus there has been money to spend over the longer period of time.

SEVCO, which has been heavily into television advertising, claims a 15% increase over 1974 sales. This increase extended to all products, board in hardware and software.

The outlook for 1976 is termed “excellent” by Mel Hass, executive vice president of electronic sales for the west coast of Arkansas and Louisiana.

Hass expects that his customers the CB radio market has not been that good. The general feeling is that the CB is a fad and will disappear by 1977.

Other outlets have generally made the same statement about the electronics market and their sales. Some did indicate there had been a slowdown in business. In general, they all said that they felt the sales figures now seem to be meeting demands fairly much on time.

Holiday buying has been reported as very good from all sectors. In all everyone seems pleased with 1975 after having to weather a bad 1974. Predictions for 1976 are the brightest in sometime for this area.

Hitachi Expands: Audio, CB
By Anne Duston

CHICAGO—A move calculated to “stimulate the consumer,” Hi- tachi Sales Corp. of America is venturing into the CB market with five units this fall, in an entirely new line of portable cassette recorders, a new line of components, and an expanded line of accessories. Says executive vice president Robert War ren.

As of the beginning of CES, the firm did not have approval on any CB units from the FCC, the base station and the accessory units. The units range from $119.95 to $235.95 suggested list, and are essentially available.

The new line of portable recorders picks up a rapidly growing cassette market demonstrated in 1975, with a total of seven models. Top-of-the-line model TRK-510H cassette recorder has AM/FM/VHF public service band, chromatic/diode/standard tape selection, review and quick play, sleep, clock-off, auto stop, and built-in condenser mike, at $129.95 list. Units drop in at suggested retail prices down to $39.95.

Seven modular or compact systems, all featuring the front panel feature, with sold state and automatic changers. Two models add 8-track record/playback with micro-cassette recording/recording. Eight-track play only is featured on two more models, and one more is capable of playing tape cassette and tape feature. Suggested retail prices are from $299.95 to $129.95. Additions to the stereo compo-

Continued from page 42
Interstate Disney Line
In 'Concert Hall' Bow

CHICAGO—Interstate Industries has changed the brand name of its Disney electronic products for kids and teens from Interstate to Concert Hall to conform to the private label company's console line and avoid conflict with other Interstate designations, says Gerry Risman, president.

The 11-model line of low-priced phonographs and stereo component systems in the $19.95 to $99.95 price range was introduced at the Winter CES here.

Risman also announces that a national network of representatives has been assigned to market the product to mass merchandisers, drug stores, hardware chains, toy stores and military exchanges.

The line, incorporating Disney characters in two models, with other cartoon figures to be introduced in future models, was bought from GE in November (Billboard, Nov. 8, 1975). Risman declares that orders coming through GE are "more than we can handle, and we hope to coast on the GE name while preparing our own advertising and promotion program."

One of the two Disney models has a "sing along with Mickey" feature for youngsters to sing with Mickey Mouse while hearing themselves at the same time, through use of a microphone and amplifier attached to the phonograph. The solid-state unit is "childproofed."

Nick Johnson CB Keynoter

CHICAGO—One-time controversi- 
al Federal Communications Com- 
mis sioner Nicholas Johnson will keynote the NEWCOM '76 CB/ Communications program to be held May 3, Braniff Place Hotel, New Orleans.

Johnson's talk, "Why You Can't Second Guess the FCC," will be fol- 

dowed by seminar sessions geared to

Fidellitone In CB Mart

CHICAGO—Fidellitone is enter- 
ing the CB accessory market with 23 

top selling items suitable for peg hook 

hanging.

A starter assortment will include a space saving, four panel revolving floor display, a supply of peghooks, and a header card.

marketing CB equipment. Irving Stern, Harmon Int'l., discusses pricing 

fears in talks on "Survival Through Financial Management and Inventory Control," and "What To Do When Prices Collapse.

The future of the CB industry will be presented from three points of view: Gerry Mills, E.F. Johnson, for the manufacturer; Dave Joyner, Dave Joyner & Associates, for the representative; and Willis Wolfe, Olsen Electronics, for the distributor.

The importance of service, main- 

tenance and installation for profit and customer satisfaction will be explained by Dick Orgel, Majestic Communications, and the impor- tance of effective advertising will be presented by Larry Bluestein, Radio Shack.

New Lines For Pioneer

• Continued from page 41

New Products

FINGER TIP selection for 38 cas- 

settes, or 20 8-track cartridges, 

with an inside storage area, is of- 

f ered by revolving Carolina Tape 

wheel from Devon Design. List: $13.95.

Lafayette: 54-Watt Stereo Under $300

NEW YORK—Lafayette Radio has introduced a 54-watt RMS 8-track stereo receiver with less than 0.5 harmonic distortion at $299.95. The unit, model LR-2200, offers a re- 

ported stereo separation of up to 40Db at 10,000 Hz and includes out- 

puts for two tape recorders.

Also included are 4-channel switches and inputs for two addi- 

tional 8-tracks. Other features of the 

LR-2200 include phase lock cir- 

cury with protected fuse, inter- 

modal distortion not exceeding 

one percent, and spurious and image rejection of reportedly up to 90 and 

80 Db respectively. The unit is avail- 

able at all Lafayette stores.

High quality level co cassettes and component parts

graphite fiber shafts

minimizes acoustic noise modist of cassette resin

three phase guide rollers on precision plastic pin

Available with or without lugs and pressure or screw closing

Good-bye, paper labels

On-cassette printing in up to 3 colors + full background color, at speeds up to 100 units per minute. Saves time, money and problems.

The APEX Printer from
Introducing The Ice Cube.

It can go all day and all night and still keep its cool. Here's why:

One, there's an absolutely exclusive 2000-watt solid-state inverter power supply instead of those massive transformers you're used to horsing around. Total weight: 35 pounds!

Two, there's a thermally activated two-speed fan that runs low most of the time and kicks into high when the going gets hot.

There's more: 300 watts RMS per channel, both channels driven into four ohms from 20Hz to 20KHz, at .05% or less total harmonic distortion. Color-coded peak reading lights step up and down so you're the first one to know if the power needs to come down a bit.

Go see the Ice Cube. Its formal name is the JBL 6233 Professional Power Amplifier. Bring $1500 and you can take it home.
Multi-Market Survey: Bullish '76

Continued from page 41

aside two rooms in which to demonstrate quad equipment and keeps a couple hundred records on hand to show its value. Although the store doesn’t sell records, quad customers are told where they can purchase software.

Customers are misled not only about the scarcity of records, he says, but about what constitutes a record player. There are more than 900 available.

Ewenko says. He plans on building up his store to double in business.

Most dealers are still staying away from quad, rapping the lack of consistent quality and performance. We tried a couple of quad receivers, but they were pretty much away from them. It’s a good thing we did,” Ewenko notes.

"We held firm all year long. I think it’s because fewer parents are buying stereos for their kids. More students are using their own money,“ says Dave Casper, Midwest Hi-Fi.

"We did better than we expected, expecting a slump carried over from last year but by June or July the strong, stable pattern was established.

"People are looking for quality. There’s a lot of economics involved in this also," reports Dan Cooper, also of Midwest.

Customers come from Milwaukee, Madison and Chicago to Audiophile’s Sound Studio in Middleton, a Madison suburb. The firm deals almost exclusively in high end equipment, according to owner Peter Ewenko.

The store opened in June 1974, with business doubling in 1975, Ewenko says. He plans on building another facility in the near future.

"Most buyers who come to us are experienced and careful, they’re looking for the best product for the money."

He says he will be looking for more good solid state amplifiers in 1976. "We need the quality, and there are good designs coming up," Ewenko says.

Most dealers are still staying away from quad, rapping the lack of consistent quality and performance. We tried a couple of quad receivers but were very leery and stayed pretty much away from them. That’s a good thing we did," Ewenko says.

"Four-channel bombed out and we have a low inventory on it."

A surge in CB and police scanner sales is noted by Richard Moore of Radio Shack—EAST Towne.

"The average guy is buying the set. Sure it’s afad, has been for several years, but lately we haven’t been able to get enough of the stuff," he says.

The Yamaha line seems to be among the most popular throughout Madison, according to several dealers who praised the quality for the money and the warranty plan of Yamaha. "Their CR-600 receiver is very popular with our buyers," Casper says.

Ewenko expresses displeasure with a "few dogs that moved through" his shop and says he’s discontinuing several lines he feels were just over-promoted.

Speaking of one well known line: "They’re hyped all over town and dropping them," Ewenko says.

Ewenko expresses displeasure with a "few dogs that moved through" his shop and says he’s discontinuing several lines he feels were just over-promoted.

Speaking of one well known line: "They’re hyped all over town and dropping them," Ewenko says.

Holiday business has been strong across the line, especially in shops located in malls and shopping centers. Firms near the sprawling Univ. of Wisconsin campus report that

(Continued on page 46)

Tape/Audio/Video

New Products

ONE EAR is left open for monitoring ambient noise with Revox Corp.’s new version, the DT100 J, of its Beyer Dynamic DT100 headphone. Modular construction makes it possible to replace parts without sending the headphone to the factory.

List: $45.

HEAVIEST MAGNET structure, 6½ pounds, and largest voice coil ever offered in an automotive speaker, 1½-inches, are claimed by Pyle Industries for the most powerful model in its new super power series, the Pyle Drivers. It handles 100 watts peak power and delivers bass frequency output comparable to many hi-fi speaker systems.

NOISELESS SWITCHING and 20 db muting make the new Sony SB-5335 System Selective highly versatile. Instant comparison between components is possible. List: $300.

MULTIPLE-BUTTON push buttons are eliminated by the cue-and-review function of the new Superscope portable AC/DC cassette recorders, C-301A (shown) and C-103A.

Particular portions of recorded material can be located during play. Model C-301A runs on AC, DC from an optional adaptor, or other six-volt power source.

THE EPICURE FIVE compact loudspeaker system, covered by the industry’s first 10-year warranty, consists of a two-way air suspension system utilizing a specially fabricated coated excursion six-inch, low mass woofer, and one-inch airspring tweeter with a balanced low mass voice coil assembly centered by $75-per-ounce space age fluid. List: $70.

With 13 watts per channel, the Kenwood KR-2400 AM-FM stereo receiver provides high level output for any normal sized listening area, also accommodating a second speaker for remote use. Direct coupling between amplifier outputs and speakers assures flat frequency response at all power levels up to rated output. A low noise, multi-circuit IC is used in the precision equalizer-phonograph preamp section. List: $219.95.

DEALER INVITATION
FREE ADMISSION PASS

Save time by receiving badge and hotel reservation form in advance. Please enclose your business card or letterhead if possible.

1976 DETROIT HI-FI SHOW
February 13, 14 and 15, 1976

1976 SAN DIEGO HI-FI SHOW
March 12, 13, and 14, 1976.

Check one or both and mail to:
HIGH FIDELITY MUSIC SHOW, INC.
P.O. Box 67, New Hope, Va. 24469 • Phone (703) 363-5836

Name ____________________________

Company ________________________

Address __________________________

Postal Code __________ Zip ________

Telephone: (Code) ____________

(Continued on page 46)

[Reprint]

DEALER INVITATION FREE ADMISSION PASS

Save time by receiving badge and hotel reservation form in advance. Please enclose your business card or letterhead if possible.

[REPRINT]

DEALER INVITATION FREE ADMISSION PASS

Save time by receiving badge and hotel reservation form in advance. Please enclose your business card or letterhead if possible.

[Reprint]

DEALER INVITATION FREE ADMISSION PASS

Save time by receiving badge and hotel reservation form in advance. Please enclose your business card or letterhead if possible.

[Reprint]

DEALER INVITATION FREE ADMISSION PASS

Save time by receiving badge and hotel reservation form in advance. Please enclose your business card or letterhead if possible.

(Continued on page 46)
Parsons, Inc., is bowing a new model PD01 series for its line of Trackmaster audio tape duplicating equipment. The Cherry Hill, N.J.-based manufacturer reports that the new series includes the PD01M master unit and the PD01S slave, with up to 10 units available with the master.

An exclusive claim for the PD01M is the utilization of a 4-inch continuous loop master, for uninterrupted duplicating through the entire hub of tape on each slave. System runs at 45 inches per second and will produce an average of 8,000 pieces per 8-hour day with the use of 10 slaves, according to Parsons officials.

**New Shure Mike: 'Feedback Control'**

CHICAGO—A microphone that provides effective feedback control by means of four antifeedback switches is being introduced by Shure Brothers Inc.

The feedback switches, on the body of the microphone, activate attenuation filters at crucial feedback generating regions in the audio spectrum.

The PE5EQ E-Qualidyne minimizes disruptive feedback by selectively attenuating these frequency ranges singly or in groups.

In addition, the switches can be used to tailor the mike's response characteristics, smoothing out nasal and sibilant "s" sounds or eliminating resonating boom. Up to 16 different combinations of switch settings change the characteristics from mellow to bright, or strengthen or de-emphasize midrange material.

Unidirectional pickup-pattern controls ambient noise, a pop filter cuts breath sound, and an isolation mount reduces handling and stand noises.

The unit can be used with high or low impedance amplifiers. A line transformer supplied by the firm, making the speaker completely company built. Frequency response is 35-22,000 Hz.

The BC model features a newly designed tweeter being manufactured by the firm, making the speaker completely company built. Frequency response is 35-22,000 Hz.

The unit lists at $145. As such, 35,-22,000 Hz.

Parsons, Inc., is bowing a new model PD01 series for its line of Trackmaster audio tape duplicating equipment. The Cherry Hill, N.J.-based manufacturer reports that the new series includes the PD01M master unit and the PD01S slave, with up to 10 units available with the master.

An exclusive claim for the PD01M is the utilization of a 4-inch continuous loop master, for uninterrupted duplicating through the entire hub of tape on each slave. System runs at 45 inches per second and will produce an average of 8,000 pieces per 8-hour day with the use of 10 slaves, according to Parsons officials.

**New Shure Mike: 'Feedback Control'**

CHICAGO—A microphone that provides effective feedback control by means of four antifeedback switches is being introduced by Shure Brothers Inc.

The feedback switches, on the body of the microphone, activate attenuation filters at crucial feedback generating regions in the audio spectrum.

The PE5EQ E-Qualidyne minimizes disruptive feedback by selectively attenuating these frequency ranges singly or in groups.

In addition, the switches can be used to tailor the mike's response characteristics, smoothing out nasal and sibilant "s" sounds or eliminating resonating boom. Up to 16 different combinations of switch settings change the characteristics from mellow to bright, or strengthen or de-emphasize midrange material.

Unidirectional pickup-pattern controls ambient noise, a pop filter cuts breath sound, and an isolation mount reduces handling and stand noises.

The unit can be used with high or low impedance amplifiers. A line transformer supplied by the firm, making the speaker completely company built. Frequency response is 35-22,000 Hz.

The BC model features a newly designed tweeter being manufactured by the firm, making the speaker completely company built. Frequency response is 35-22,000 Hz.

The unit lists at $145. As such,
Winter CES Highlights

- Continued from page 41
- Car Stereo & CB vivid for attention, with much interest in combination CB/tape units based on marketing success of J.I.L. (4-track) and Far Eastern Research Lab (Ninjal cassette). For the first time, the show was on the other foot, with Surveyor among the exhibitors with indicat ing definite plans for a CB/tape unit by year-end. RCA showed its first CB/tape unit, built with a Philips combo model this year, and GE had sketches of its first CB product on view.
- Accessories continued to draw interest of the overseas and domestic suppliers, with stereo and mayonnaise Minneapolis-based U.S. subsidiary of the West German firm, set to launch its first tape care line here very soon via a 17-respond network, and "death" by documenting the grown TEAC and U.S. Pioneer belies this the medium. But a voluminous tape ary.
- built model at $1,995 under his of Muntz-Markoff, who in addition at show was made by Allan Markoff aVision videodisk player. Only noise progress and slightly less success for Sony did report Betamax marketing thrift by the tv panel. Joe Lagore of light thrown, as it was given short be disclosed in advertising.
- action on four more key regulations rate story this section), and promised to hold to our prices as long as we.
- PROFIT! (Continued on page 66)
- YOUR
- Tape/Audio/Video
- Winter CES
- Dealers
- Big Hitachi Expansion
- New Products
- During 1975, the company reorganized its top management to include I. Kawamoto, president; Robert Warren, S. Taguchi, vice president, marketing; John Mer chant; Bruce Schoenegg, M. national sales manager, and Eileen Powers, marketing manager of the new microwave oven products.
- Big Hitachi Expansion
- Continued from page 41
- Koss Hi Fi Booklet
- H.S. Teaching Aid
- CHICAGO—Koss Corp. is providing high school science teachers across the country a special booklet explaining the relationship between acoustics and high fidelity sound as a teaching aid to enhance appreciation of the subject.
- CHICAGO—Koss Corp. is providing high school science teachers across the country a special booklet explaining the relationship between acoustics and high fidelity sound as a teaching aid to enhance appreciation of the subject.
- The four-page guide contains a series of experiments that relate music to listening everyday physical occur rences as sound, wave pheno mena and simple vibration.
- The booklet was prepared by Louis A. Bergdolt, chairman, Maine Township H.S. Teaching Aid
- During the first half of the year, it will be directed toward key cities and some maga zines, and in the second half, to the consumer trade, Warren says, add ing that the budget may be ex-
Japanese Disk/Tape Sales Hit $616 Mil

> Continued from page 6

There will, however, be an escape clause for cases where unavoidable increases occur as a result of the Government’s anti-inflation policy—if current talks between the Confederation of British Industry and the Retailers Association result in a selective price restraint scheme.

A Department of Industry spokes-
man says: “The whole thing is in the melting pot at the moment and no firm decisions can be expected for at least a week. However, records, with many departments, are that prices have already been included in the talks.”

The present talk follows a consu-
lation document issued by the depart-
ment of Prices and Consumer Protection. It suggests that certain goods of special importance to the general consumer such as electronics, tobacco and restaurant meals have price increases pegged to 5% in the six months fol-

Peter Van Epen is the new man-
ger of Peer-Southern’s Dutch affil-
iate. He replaces Henk Dank, who, for 28 years with Hol-


Fred Marks named international director for Pye in London, replacing Nils Hedin, manager of DJM Records in London. Marks was formerly with the Walt Disney Or-

Direction itself will not concern it-

Paris—The French Government is prepared to spend $50 million on the development of music in 1976— an increase of almost 50% over the changes in the Musical Direction or-

Michel Guy and Jean Maheu, in-

This will include the creation of a struc-

The Department of Industry spokes-

The very fact that music is to be-

 But the very fact that music is to

And the “musical gospel,” have made their

“musical gospel,” have made their

the development of music in 1976-

JapaneseDisk/Tape

49

and the Retail Consortium result in a selec-

All the other popular consumer pro-

prerecorded music tapes was raised

was then introduced—10% annual rate.

A suggested starting date for the plan is February.

The region of records among the items covered by the Depart-

sales manager Bob Lewis.

The region of records among the items covered by the Depart-

visiting several opera and oper-

PARIS—The French Government

John Aston has rejoined CBS as

Peter Van Epen is the new man-

for 1976. However, manufacturers is estimated at $156

A suggested starting date for the plan is February.

There will, however, be an escape clause for cases where unavoidable increases occur as a result of the Government’s anti-inflation policy—if current talks between the Confederation of British Industry and the Retailers Association result in a selective price restraint scheme.

A Department of Industry spokes-

so that the record industry will be

and the Retail Consortium result in a selec-

All the other popular consumer pro-

prerecorded music tapes was raised

was then introduced—10% annual rate.

A suggested starting date for the plan is February.

The region of records among the items covered by the Depart-

sales manager Bob Lewis.

The region of records among the items covered by the Depart-

visiting several opera and oper-

PARIS—The French Government

John Aston has rejoined CBS as

Peter Van Epen is the new man-

for 1976. However, manufacturers is estimated at $156

A suggested starting date for the plan is February.

There will, however, be an escape clause for cases where unavoidable increases occur as a result of the Government’s anti-inflation policy—if current talks between the Confederation of British Industry and the Retailers Association result in a selective price restraint scheme.

A Department of Industry spokes-

John Aston has rejoined CBS as

Peter Van Epen is the new man-

for 1976. However, manufacturers is estimated at $156

A suggested starting date for the plan is February.

There will, however, be an escape clause for cases where unavoidable increases occur as a result of the Government’s anti-inflation policy—if current talks between the Confederation of British Industry and the Retailers Association result in a selective price restraint scheme.

A Department of Industry spokes-

John Aston has rejoined CBS as

Peter Van Epen is the new man-

for 1976. However, manufacturers is estimated at $156

A suggested starting date for the plan is February.

There will, however, be an escape clause for cases where unavoidable increases occur as a result of the Government’s anti-inflation policy—if current talks between the Confederation of British Industry and the Retailers Association result in a selective price restraint scheme.

A Department of Industry spokes-

John Aston has rejoined CBS as

Peter Van Epen is the new man-

for 1976. However, manufacturers is estimated at $156

A suggested starting date for the plan is February.

There will, however, be an escape clause for cases where unavoidable increases occur as a result of the Government’s anti-inflation policy—if current talks between the Confederation of British Industry and the Retailers Association result in a selective price restraint scheme.

A Department of Industry spokes-

John Aston has rejoined CBS as

Peter Van Epen is the new man-

for 1976. However, manufacturers is estimated at $156

A suggested starting date for the plan is February. 
From The Music Capitals Of The World

Continued from page 47

Philips' "Vivakli," under the direction of Vittorio Negri, with Arza bnaiak, "Txalaparta 75" arranged by the local musicians. The PVC trade is out of copyright.

The national broadcasting institute of Greece, which has a radio and television network covering all the country, has changed its name and is now called ERT. Eli Sotiriadis and Teleorasis, which means Greek radio and television, is seen as the thin end of the wedge. Copyright fees are expected to increase and distribution costs must grow so, compared in the U.K., budget line disks here are not all that cheap.

For example, a disk costing $2.20 in Britain would sell at $3.20 in France. Another reason is that the basic U.K. market is much bigger than in France.

But Show Magazine points out that despite inflation a tremendous effort has been made to keep prices fairly steady. The objective now should be to try and reach a narrower gap between price levels. The gap now is wide. Voge sells for as low as $2 and Musidisc for as much as $3.20. Closing that gap could do a lot to stimulate sales.

On the other hand, more and more record shops which previously refused to stock budget line disks are now changing policy to include them.

Continued from page 3

Paris—It is anticipated here that budget line disks will reach sales of about 10 million in the coming year. Show Magazine recently devoted an article to the exact situation and despite evident expansion the overall position does not seem to be quite as bright as might be expected.

There has been an increase through France in the number of sales points. Nevertheless not all of them have been successful—and the "failure" includes bookshops and tobacconists. So the big question is how does the U.K. manage to sell something like 23 million albums of this type each year, leaving France lagging way behind.

Certainly the physical production of a disk, budget line or not, costs the same. This, plus discounts accorded retailers, a general practice, reduces the profit margins. Copyright fees are expected to increase and distribution costs must grow so, compared in the U.K., budget line disks here are not all that cheap.

For example, a disk costing $2.20 in Britain would sell at $3.20 in France. Another reason is that the basic U.K. market is much bigger than in France.

But Show Magazine points out that despite inflation a tremendous effort has been made to keep prices fairly steady. The objective now should be to try and reach a narrower gap between price levels. The gap now is wide. Voge sells for as low as $2 and Musidisc for as much as $3.20. Closing that gap could do a lot to stimulate sales.

On the other hand, more and more record shops which previously refused to stock budget line disks are now changing policy to include them.
From The Music Capitals Of The World

**LONDON** – The Musicians’ Union and the British Phonographic Industry’s Copyright Assn. have been meeting here to draw up a formal agreement between both organizations regarding the use of video promotion films produced by record companies.

The MU's Stan Hibbert says that his main concern is that the musicians, his members, should receive the appropriate fees for making the films. "In essence, we want the musicians to receive a payment each time a film is used by any company," he stressed.

The situation whereby a company can sell a video film to an organization like Rank, who then take copies of the film and use them in discotheques and clubs around the country.

Hibbert adds that some of his members had thought about setting up monitoring organizations up and down the country to keep control on the different commercial radio stations to make sure they are not abusing theneedletime agreements.

BPI director Geoffrey Bridge is not commenting on the use of promotional audio tapes being supplied to the commercial radio stations. He also declines to talk about the aims of his organization in the discussions with the MU, but does say he is concerned over the present usage of the video cassette film.

He says: "Basically, the music industry has been a sound recording medium for over 100 years and suddenly we are branching out in new areas. We have to be sure the ground is safe."

Record companies are making substantial use of video films. Bell Records, director of promotions David Bridger explains that his company has produced nearly 40 such films in the past year and is also concerned over the far-reaching uses to which the films are being exploited.

**Stations Log 3,275 Titles In Germany**

HAMBURG—Radio stations in Germany played 3,275 titles in various pop-music programs during 1975, 60% of them international recordings.

Most successful company was EMI Electrola, with 702 titles. Second came Ariola, with 433 titles, and the next places went to Deutsche Grammophon (290) and Teldec (274).

Ariola is the top record company according to lists produced by German discotheques, the organization including Jupiter, Hansa and more. Recording and contributing 104 titles.

In second place: EMI Electrola, with 90.

Next-placed companies: CBS (63), Teldec (43), WEA (37) and Deutsche Grammophon (29). More than 60% were of international origin.
The German Jazz Festival was held over four days, and the younger element of the audience packed the festival area, according to the Gary Burton Quartet and the Roy Hayes group. The concerts also featured guest stars Charlie Mingus, the New York Jazz Repertory Company who played a set dedicated to Louis Armstrong, and the Isle of Wight Connection, fronted by Gary Burton Quartet and the Roy Hayes group. The concerts also featured guest stars Charlie Mingus, the New York Jazz Repertory Company who played a set dedicated to Louis Armstrong, and the Isle of Wight Connection, fronted by the Gary Burton Quartet and the Roy Hayes group. The concerts also featured

Joni Mitchell is Award Winner

LONDON–For the second time running, Joni Mitchell has won the Music Industry Award here in her album's third year. The award, which was also won by Herbie Hancock for his album "Headquarters" in the same year, was given to the singer-songwriter for the first time last year, when she was recognized for her album "For Free". The award was presented to Joni Mitchell by the British Phonographic Institute (BPI) and the British Academy of Film and Television Arts (BAFTA). It is the highest honor a British music artist can receive and is given annually to a musician who has made a significant contribution to the music industry in the UK.

Teldec Expands Import Service

HAMBURG–Teldec has set up an extension to its distribution division. The Teldec/Elan imprint, which had been established to import and distribute albums and cassettes from all Teldec and RCA labels, has now been taken into the main German catalog. The imports will be listed in a separate section, Teldec/Elan, on the Teldec label. The mailings will be handled by the new Teldec/Elan service, which will be started in April.

Juniors in the Music Industry

The British Phonographic Institute (BPI) and the British Academy of Film and Television Arts (BAFTA) have announced a new award for young musicians who have made an outstanding contribution to the music industry in the UK. The award, which is called the "Juniors in the Music Industry Award," is open to musicians aged 18 to 30 who have been active in the music industry for at least three years. The award is designed to encourage young musicians to continue their careers and to recognize their contributions to the music industry.

For U.K. Retailers, Yule Merry & Controversial

LONDON–A look back at a Christmas spending spree which started late but generally produced increased sales for all the main retail sectors. However, record retail trade threw up several controversial points.

One retailer, the major record retailers, was that there were too many records advertised on television over the holiday period. "These played in this way and the non-stop campaigning tended to bemuse customers," one of them said. "It was certainly good news for the sales of the medium as a sales aid.

Many retailers report momentary pauses when early December buying showed little increase over normal weeks, but the final seven-day build-up to Christmas period produced a general aura of bonanza spending.

Laurie Krieger, boss of the Harlequin label, remarked, "We were bright but unpectacular, and tape retained its grip of some 12/-15/- Kaleidoscope".

"Everything that's been on television has sold, of course. But the action has been extremely large over many titles. Nothing we've handled this year, for instance, has touched the better titles. The first week, for instance, the Elvis Presley package—and that includes the Perry Como Twenty Greatest Hits."

Retailer Roger Gray says the singles market was strong in his two northern stores, and the best-selling chart just before Christmas, featuring a good variety of material and everything, with a few exceptions.

Though he was pleased with the performance of tape, back catalog and albums, he says the "budget market is finished as far as I'm concerned. With prices for the budget packages, they're not really that much cheaper and I'm certainly discouraged from stocking them now."

The classical repertoire reaches from Gregorian music to contemporary groups like Rubinstein, Heifetz, Rostropovich, Bohn, Mehta, Mazael and Stokowski.

Warner-Pioneer Marks 5th Yr.

LAKE HAKONE, Japan–Warner-Pioneer celebrated its fifth anniversary, at the Kowakken Inn, Lake Hakone, and the company reported that over 80,000 copies of the company's first album, "Echoes of Summer," were sold in Japan, including Split, Rijeka and Belgrade, by Ike and Tina Turner. The sales of the album were boosted by the late start pref-

In the course of the day, things were exciting; though, with Joni Mitchell collecting eight nominations and 65 points, a mere three ahead of the runner-up, the season's "Top Dawg" award on Virgin, which also featured eight mentions.

Eight musicians were awarded the "Juniors in the Music Industry Award," which was presented by the British Phonographic Institute (BPI) and the British Academy of Film and Television Arts (BAFTA). The award is given annually to young musicians who have made an outstanding contribution to the music industry in the UK. The award was presented to musicians aged 18 to 30 who have been active in the music industry for at least three years. The award is designed to encourage young musicians to continue their careers and to recognize their contributions to the music industry.

The award was presented to musicians aged 18 to 30 who have been active in the music industry for at least three years. The award is designed to encourage young musicians to continue their careers and to recognize their contributions to the music industry.
THE STIG ANDERSON STORY
SWEDEN MUSIC AB—15 YEARS
ABBA—BIG INTERNATIONAL ACT
Waterloo
Our first of many victories
Nice one Stig!

Thanks from the Polydor-family
in Germany, Austria, Switzerland,
Holland, Portugal, Hongkong, Singapore
and Philippines

Reprinted by permission
STIG ANDERSON
A Scandinavian Song Of Success

By Leif Schulman

Sweden Music, the Stockholm-based publishing company of Stig Anderson, has just completed its 15th year in the music business. The affiliated record company, Polar Music, has been in operation for more than ten years. And in the last two years the great Swedish singing group, ABBA, has gone from international success to success.

In celebration of 15 years of continuous growth, the fruit of hard work, dynamic creativity and inspired business management, the Stig Anderson group has moved recently into its own five-story building in one of Stockholm’s most exclusive areas.

Stig Anderson at 44 is one of Scandinavia’s major music publishers; and Polar Music has achieved international success on a level far in excess of that of any other Scandinavian company. In short, the Stig Anderson story is THE outstanding success story of the Scandinavian music industry.

It all started when Stig Anderson, as a 16-year-old boy, asked a girl for a dance. She turned him down — so he went straight home and composed a satirical song lampooning the girl. Later he performed the song in public — much to the embarrassment of the young lady, who happened to be present.

Stig admits this was a little unkind — but it helped him discover that he could write songs and sing them rather well.

Stig had his first song published in 1950 when he was 19 years old — and from then on he wrote song after song and made numerous appearances in the Swedish folkparks as a songwriter/singer. He also wrote songs which were recorded by other artists.

The money he earned from his songs enabled him to support himself during his years at college. In 1957 Anderson passed his final examination at the National Training College For Teachers in Stockholm.

The year 1960 was a major milestone in Anderson’s musical career. He wrote a song for the celebrated girl singer Lili Baar. The song was called “Klas-Goran” and it became a huge hit not only in Sweden but in the whole of Scandinavia.

The record also earned a gold disk in Holland.

By this time Stig Anderson had realized that instead of giving his songs to other people to publish, it made a lot more sense to form his own publishing company . . . particularly since he had written both the words and the music of “Klas-Goran” and had placed the song himself with a top artist.

Anderson borrowed some money, had the sheet music of “Klas-Goran” printed and, towards the end of 1960, he formed his publishing company — Sweden Music AB.

The enormous success of Sweden Music’s first copyright, “Klas-Goran” attracted the interest of foreign publishers anxious to sub-publish the song. One Belgian publisher, the late Robert Bosmans of Edition Bens in Brussels, acquired the song for Benelux and later asked Anderson if he would like to head up an affiliate of Edition Bens in Stockholm, covering the Scandinavian territory. Thus Bens Music AB was born — and Stig acknowledges a great debt to Robert Bosmans for teaching him what music publishing is all about.

The first foreign copyright which Stig Anderson published in Scandinavia was acquired from America’s Ivan Mogull. The song was called “You Can Have Her.” Anderson wrote a Swedish lyric for it and it became a giant hit for Anita Lindholm.

It was a super start for Anderson as a young publisher and as the company grew, more and more foreign publishers began contacting him and asking him to represent their catalogs in Scandinavia.


To enumerate the vast succession of hits which Sweden Music AB has published or sub-published over the last 15 years would fill most of this supplement. In many cases, the Swedish lyrics have been the work of Stig Anderson and, in his capacity as composer, lyricist and translator he is one of the highest income earners in STIM, the Swedish performing right society.

As well as being a brilliant publisher, Stig Anderson is a tireless and resourceful defender of publishers’ interests on an international level. As a member of the board of the Swedish Publishers' Association, he has been one of the major campaigners in the fight to prevent publishers’ incomes in Scandinavia being eroded by the direct import traffic.

Says Anderson: “It is quite wrong when Swedish publishers pay sometimes heavy advances for British and American catalogs, that records containing some of the copyrights involved are imported direct into Sweden with the mechanical royalties paid in the country of manufacture.

Unless Scandinavian publishers can be guaranteed the mechanicals for copyrights which they sub-publish, they will no longer be able to pay advances—and this must ultimately act to the detriment of American publishers and record companies.”

Anderson also points out that apart from the imports of records for which mechanicals have been paid in the country of origin, there is a flourishing trade in imported cut-outs on which no mechanicals were paid.

“To take action in these cases you first have to prove that no royalties have been paid—and this can take a very long time. By the time the case gets to court the importers have often changed the name of their company or moved.”

The situation becomes particularly critical in the case of a (Continued on page SA-17)
S.O.S
we are looking
for a good idea
to tell

STIG ANDERSON
and his crew:
WE LOVE YOU!

Jean & Roland Kluger

Congratulations
POLAR MUSIC

On your 15th Anniversary
We are proud to be a part
of your success and wish you
more and more “ABBA” successes

vogue
Belgium

CONGRATULATIONS TO STIG
ANDERSON FOR
THE 15th ANNI-
VERSARY “SWE-
DEN MUSIC”

EDICIONES MUSICA-
LES RCA ESPAÑOLA
S. A. MADRID (SPAIN)
ABBA—A phenomenal success story. Left to right: Benny Andersson, Agnetha Faltskog, Bjorn Ulvaeus, Annifrid Lyngstad, Agnetha Faltskog and Annifrid Lyngstad. ABBA receive third gold record from Polydor, Germany. Pictured left to right are: Benny Andersson, Agnetha Faltskog, Bjorn Ulvaeus, Annifrid Lyngstad, Siggi Wagner (Polydor) Wolfgang Arming (Polydor), Bjorn Ulvaeus and Alfred Schacht.
To:

POLAR RECORDS
and
SWEDEN MUSIC
Stig Anderson and Abba

CONGRATULATIONS
Let’s try to make the next 15 years
even more successful

BOSPEL MUSIV B.V.,
Pampuslaan 45,
WEESP HOLLAND
**The Other Stars In the Polar Firmament**

**SVEN & CHARLOTTE**

Sven & Charlotte have been one of the hottest acts in Scandinavia over the last three years and have been awarded gold disks in both Sweden and Denmark. Sven Hedlund, the male half of the duo, was, like his Polar colleague Benny Andersson, originally a member of one of Sweden’s most popular pop groups, the Hep Stars. During the group’s four years of existence, it toured all over Scandinavia and received a total of nine gold disk awards.

In 1968 the American girl group, Sherrys, who had scored a world-wide hit with “Pop Pop Eye,” visited Sweden and one of the singers in the group, Charlotte Walker, met and fell in love with Sven Hedlund. Charlotte joined the Hep Stars and later she and Sven decided to leave the group and work as a duo. With Benny Andersson also leaving, the Hep Stars broke up.

The following year Sven and Charlotte (or Lotta, as she is known in Sweden) toured and recorded as a duo. They were married by then. The duo signed with Polar Records and were produced by Benny Andersson and Bjorn Ulvaeus.

In 1973 Sven & Charlotte got their first international hit with the old Dion number, “Sandy.” Their first album on Polar, “Oldies But Goodies,” was an enormous success and was the best-selling LP in Denmark in 1974 with sales of more than 100,000. The album also earned a gold disk in Sweden.

Last year Sven & Charlotte entered the contest to find the song to represent Sweden in the Eurovision Song Contest with “Bang A Boomerang,” composed by the hit team of Bjorn Ulvaeus, Benny Andersson and Stig Anderson. This was a big hit in Scandinavia and was released in many parts of the world.

The duo’s second Polar album, “Sven & Charlotte No. 2” including the hit “Bang A Boomerang” was a major sales success winning gold disks in both Sweden and Denmark.

**TED GARDESTAD**

Although he is not yet 20, Ted Gardestad is one of Sweden’s most experienced artists—and certainly one of the most popular.

He was only eight years old when he made his television debut as an accordionist. In 1971 he mailed a tape he had made to Polar Records—it consisted of his own compositions with lyrics by his older brother Kenneth. The outcome was the album “Undringar,” produced by Bjorn Ulvaeus and Benny Andersson and released in January 1972.

At the age of 16 Gardestad received a diamond disk award for that debut album. The follow-up album, titled “Ted” and released in 1973, proved to be another winner. That same year Ted undertook his second tour of the folkparks. Gardestad’s third album, “Upptag” went gold within a week of its release. His three albums have sold more than a quarter of a million copies in Sweden alone.

In August last year, Ted had his first international single, “Gonna Make You My Angel” released throughout Europe. His next album will be “Franska Kort” (French Cards) and will be released in March.

When not composing or singing, Gardestad plays tennis. He was once one of Sweden’s most promising tennis players and came second in his age-group in the Swedish Tennis Championship—only beaten by his good friend Bjorn Borg, with whom he still plays occasionally.

**LENA ANDERSSON**

No, you don’t have to have a surname like Andersson to get a recording contract with Polar. But you do have to have talent, says Stig Anderson. And Lena Andressson has both.

She was only 15 when she made her debut album—“Lena 15”—on Polar in 1971 and the record quickly established her as one of Sweden’s best-selling artists. It sold more than 25,000 copies in very short time.

The second album, “Lena” was released in the fall of the same year following Lena’s first and highly successful tour of the Swedish folkparks.

In 1972 Lena Andersson was one of the artists in the national competition to find the song and the artist to represent Sweden in the Eurovision Song Contest. Her song was composed by Bjorn Ulvaeus and Benny Andersson, recorded in London and produced by Wayne Bickerton, who also wrote the English adaptation, “Better To Have Loved.”

With the same song Lena entered the Tokyo Song Festival and finished second in the artist class, the song receiving the composer award. While in Tokyo she recorded a third album “12 Nya Visor” (12 New Songs) which was arranged by Britain’s Arthur Greenslade.

Lena has had two singles, recorded in German, released in Germany—“SOS” and “Hasta Manana” —and is currently much in demand for personal appearances there. She has already appeared several times on German radio and television.
¡Enhorabuena, amigo!

Stig, to you and your fabulous team
our best wishes on your 15th anniversary

Discos Columbia, S.A. and
Grupo Editorial Notas Mágicas, S.A.
Madrid/España

WE LOVE
SWEDISH BLONDES

FROM ALL YOUR FRIENDS AT
ATV MUSIC LIMITED
12 Bruton Street,
Mayfair,
London W1X 7AH.

Dear STIG,
sincerest congratulations
for
your past and
present successes
and
for your 15th
anniversary
and
all best wishes for
many wonderful returns
from your friends
at
DURIUM,
Italy.
ATLANTIC RECORDS SALUTES STIG ANDERSON AND ABBA
FOR MAKING SO MANY PEOPLE HAPPY WITH THEIR MUSIC.
1961
- You Can Have Her
- Hello Mary Lou
- Little Lonely One
- Kara Mor
- I'm Sorry
- Lucille
- No Je Ne Regrette Rien
- Orange Blossom Special
- Send Me The Pillow
- All songs by the Swedish group Spot-Nicks, who were successful all over Europe and in Japan.

1962
- You Can Have Her
- Happy Birthday Sweet 16
- Walk On By
- Love Me Warm And Tender
- Zwei Kleine Italienner
- When My Little Girl Is Smiling
- Young World
- Givin' Come Lately
- Breaking Up Is Hard To Do
- Locomotion
- Sealed With A Kiss
- Twist A Saipce Of Summer
- Surfing Safari
- Take Five
- Guitar Tango
- Lovesick Blues
- Take Five
- Surfin' Safari
- Scandinavia was the first part of the world outside the US where Beach Boys became successful.

1963
- Stand Up
- Bobby's Girl
- I Saw Linda Yesterday
- Let's Go Pony
- Blame It On The Bossa Nova
- Green Back Dollar
- Those Hazy Crazy Days Of Summer
- Surf City
- Gonna Raise A Rukus Tonight
- Dance On
- Atlantis
- Meditation
- All Alone Am I
- Win I Win
- En Tamoure
- Original copyright which was recorded by, among a lot of others, Caterina Valente.

1964
- Love's Gonna Live Here
- I'm On Fire
- Ain't She Sweet
- Someone Someone
- Keep A Knockin'
- I'm Into Something Good
- In My Imagination
- Downtown
- Glad All Over
- Buckle Shoestomper
- Today's Teardrops Are Tomorrow's Raindrops
- Surfing Bird
- Quando Vedrai La Mia Ragazza
- Sugar Shack
- La Mama
- She's Not There
- We helped introduce the popular dance from Finland, "Jenka," by picking up worldwide rights and promoting it heavily.

1965
- Let's Go Pony
- Yes Yes
- That's The Way
- New Orleans
- She's Not There
- Cadillac
- Bring It On Home To Me
- Bald Headed Woman
- Eve Of Destruction
- Save Your Heart For Me
- Yesterday Man
- Over & Over
- Mexican Shuffle
- Somebody To Love
- Someone's Taken Maria Away
- Letris Jenka, among other jenkas. (This was the year of the Jenka.)

1966
- Miracle Brakes And Iron Bends
- Juana Banana
- You Don't Love Me
- Good Vibrations
- No Milk Today
- Last Train To Clarksville
- Strangers In The Night
- Skinne Minnie
- La Plus Belle Pour Aller Danser
- I Couldn't Live Without Your Love
- Eve Of Destruction
- Mamie
- Sweet Pea
- San Francisco

1961
- SEALED WITH A KISS
- SOMEBODY'S TAKEN MARIA AWAY
- THE LETTER No. 1 hit of the year
- I'M A BELIEVER + more Monkees songs
- GREEN GREEN GRASS OF HOME
- NON JE NE REGRETTE RIEN
- THE MAN WHO TOOK THE VALUE OFF THE FLOOR OF GRAND CENTRAL STATION AT NOON
- YOU DON'T HAVE TO SAY YOU LOVE ME
- BLAME IT ON THE BOSSA NOVA
- THIS IS MY SONG
- SO WHAT'S NEW?
- ALMOST PERSUADED
- I WAS KAISER BILL'S BATMAN
- MONDAY MONDAY
- A HOLE
- JAG TROR PA SOMMAREN (I BELIEVE IN THE SUMMER) an original copyright, which has become a summer standard.

1968
- CINDEREDELLA ROCKEFELLER
- YOUNG GIRL
- HELLELE HELUL
- HARPER VALLEY P TA
- BAT ME SHAPE ME
- BY THE TIME I GET TO PHOENIX
- WITH PEN IN HAND
- ARRIVEDERCI FRANZ
- SAVE YOUR HEART FOR ME
- ROMEO UND JULIA
- SAVE THE CLEANING LADY
- 500 MILES AWAY FROM HOME
- SIND DER GRAF VON LUXEMBURG
- GONNA RAISE A RUKUS TONIGHT
- HAPPY BIRTHDAY SWEET 16 was recorded both in Swedish and in English by the same group and both versions topped the charts.

1969
- WHERE DO YOU GO TO MY LOVELY
- GAMES PEOPLE PLAY
- OH HAPPY DAY
- RUNNING BEAR
- LITTLE GREEN APPLES
- LITTLE GREEN APPLES
- ICH KAUFRUF LIEBER EINEN TIROLER-HUT
- IT MIGHT AS WELL RAIN UNTIL SEPTEMBER
- LIMON LIMONERO
- A BANDA
- LO MUCHO QUE TE QUIERO
- CAB DRIVER
- HELLO MARY LOU
- IF I PROMISE
- STAND BY YOUR MAN
- SUGAR SUGAR
- SAVE YOUR HEART FOR ME
- LITTLE ARROWS
- ODE TO THE LITTLE BRON SHACK OUT BACK
- LITTLE GREEN APPLES
- SAN QUENTIN
- RUNNING BEAR
- GINNY COME LATELY
- SOMOS NOVIOUS
- GYPSY FEET
- LADY BARBARA
- ICH KAUFRUF LIEBER EINEN TIROLER-HUT
- CREEDENCE CLEARWATER REVIVAL was the biggest foreign act. All their releases were hits.

1970
- YOU'RE SUCH A GOOD LOOKING WOMAN
- SONG OF JOY
- TAKE OFF YOUR CLOTHES
- RAIN
- WIGHT IS WIGHT
- LOVE'S BEEN GOOD TO ME
- PUT A LITTLE LOVE IN YOUR HEART
- TEREZA
- ODE TO THE LITTLE BRON SHACK OUT BACK
- LITTLE GREEN APPLES
- SAN QUENTIN
- RUNNING BEAR
- GINNY COME LATELY
- SOMOS NOVIOUS
- GYPSY FEET
- LADY BARBARA
- ICH KAUFRUF LIEBER EINEN TIROLER-HUT
- CREEDENCE CLEARWATER REVIVAL was the biggest foreign act. All their releases were hits.

1971
- TOM TOM TURNAROUND
- ERMAL VERLIEBT IMMER VERLIEBT
- SOLEY SOLEY
- AMARILLO
- COCO
- RAIN
- ICH GONNA BE A COUNTRY GIRL AGAIN
- ME AND YOU AND A DOG NAMED BOO
- I NEVER PROMISED YOU A ROSEGARDEN
- JOE HILL
- L'ARSEMME
- THEY COVERED UP THE OLD SWIMMING HOLE
- RA TA TA
- SHE'S A LADY
- CHE SARA
- LA PREMIERE ETOILE
- HELP ME GET SOME HELP
- JESUS CHRIST SUPERSTAR
- VALKOMMEN TILL VARDLEN original copyright No. 1 all over Scandinavia.
1972

- I DON'T KNOW HOW TO LOVE HIM
- WALK A MILE IN MY SHOES
- OLE IKE WAS EN SPANJE
- DADDY DON'T YOU WALK SO FAST
- SON OF MY FATHER
- BEG STEAL AND BORROW
- LOOKING OUT MY BACKDOOR
- DABADIE-DABADIO
- YOU'VE GOT A FRIEND
- FRIEND, LOVER, WOMAN, WIFE
- CENTO CAMPANE
- SISTER JANE
- JUDY AND THE KID
- AMERICAN PIE
- PUPPY LOVE

1973

- EVIVA ESPANA
- TOY BELL
- OCH WAKKA DOO WAKKA DAY
- RING A RING A ROSES
- IT NEVER RAINS IN SOUTHERN CALIFORNIA
- NAAR BOVEN
- POWER TO ALL OUR FRIENDS
- TUE RECONNIATRAS
- TIE A YELLOW RIBBON
- HOOKED ON A FEELING
- THE MOSQUITO
- ROCK'N ROLL IS BACK
- HONOLULU
- THE FREE ELECTRIC BAND
- CENTO CAMPANE
- DOWN BY THE RIVER
- JE NE SUIS PAS UN GARCON FACILE
- YESTERDAY ONCE MORE
- DANCIN' (ON A SATURDAY NIGHT)
- UNION SILVER
- THE PEACOCK
- HALFBREED
- RING RING album & single by ABBA origi-

1974

- I'M A NUT
- EVERYTHING I WANT TO DO
- LONGHARIED LOVER FROM LIVERPOOL
- NUTBLUSH CITY LIMITS
- DYNAMITE
- THE ENTERTAINER
- THE MOST BEAUTIFUL GIRL
- SUGAR BABY LOVE
- SI
- THE STREAK
- CRAZY CRAZY
- BORN WITH A SMILE ON MY FACE

1975

- HUSH
- LAUGHTER IN THE RAIN
- SIX DAYS ON THE ROAD
- THE DREAMER
- WATERLOO wins Eurovision Song Contest
- ABBA single and album achieve massive

sales.
- Hat-trick for Ted Gardestad with his third
album (original copyrights.)
- Important best selling artists are: ABBA,
Sven & Charlotte, Ted, Elton John, Gary
Glitter, Carpenters, Suzi Quatro, Bachman

Turner Overdrive.

1975

- LOVE PLEASE
- DO YOU WANNA LOVE ME
- MORNING HAS BROKEN
- SUPERSTAR
- BANANA ROCK
- TRUE LOVE FORGIVES
- HAVING MY BABY
- EL BIMBO
- DANCINTOOL
- DARK LADY
- ALLE PORTE DEL SOLE
- HERZEN HABEN KEINE FENSTER
- BE MY GUEST
- STOP AND SMELL THE ROSES
- SHAME SHAME SHAME
- I DON'T LOVE YOU BUT I THINK I LIKE

you
- LUI LE LA
- RHINESTONE COWBOY
- EASE ON DOWN THE ROAD
- HE IS MY EVERYTHING
- DARLIN'
- BLUE MOON
- VADO VIA
- WOULDN'T IT BE NICE
- WASTED DAYS AND WASTED NIGHTS
- PUT A LITTLE LOVE AWAY
- BEFORE THE NEXT TEARDROP FALLS
- QUANTO E BELLA LEI!

Congratulations!

STIG ANDERSON • ABBA • SWEDEN MUSIC AB
- POLAR MUSIC AB • POLAR RECORDS •
- UNION SONGS AB •

SHOO KUSANO

SUNGA MUSIC PUBLISHING CO., LTD.

The Most Promotion-Minded Publisher in Japan

3-10-2 Ogiwara Minato, Koto-ku, Tokyo

CABLE ADDRESS: SHINKOMUSIC Tokyo

RCA

CONGRATULATIONS

Stig Anderson Publishing and Polar Records

on Abba's International Success.

Best of luck with your new premises

"Abba boiling over downunder"
DOUBLE CONGRATULATIONS

to Stig Anderson and Polar Records

CBS Records UK look forward
to many more years of
record-breaking business
in the UK with
Abba and Stig.
Polar Music Affiliates

SWEDEN MUSIC AB

Affiliates: POLAR MUSIC AB, UNION SONGS AB.

International firms represented: ABC/Dunhill (USA), ATV (UK, USA), Batt (UK), Blue Street (USA), Carlewyn (UK), Cirrus (Canada), Cordell-Russell (USA), Doors (USA), Fox Fanfare (USA), Fullness (USA), Garrett (USA), Gypsy-Boy (USA), Hall-Clement (USA), Jaspabella (USA), Lady Jane (USA), Levine & Brown (USA), Louvigny-Marquee (UK), Lowery (USA), Mantico (UK), Van McCoy (USA), Newkeys (USA), No Exit (USA), Pamscane (UK), Prodigios (USA), P-Geem (USA), Pundit (USA), RAK (UK), Rondor Group (USA), Shelby Singleton (USA), Skyhill (USA), Threshold (UK), Trousdale (USA), 20th Century (USA), Valentine Group (UK), Valley (UK), Wind & Sand (USA), Lawrence Wright (UK).

United Europe Publishers

The United Europe Publishers group, to which Stig Anderson’s Sweden Music is affiliated, came into being in September 1975 after a year of preparatory work. The UEP is a service organization established by seven top European publishers representing 14 countries—Edition Intro Gebr., Mecel O.H.G (Germany, Austria and Switzerland), Editions Musicales Claude Pascale (France), ATV Music Limited (United Kingdom and Ireland), Sweden Music AB (Scandinavia), Durum S.P.A (Italy); Grupo Editorial Armonico-Cipper’s (Spain and Portugal), Kluger International (Belgium and Holland).

UEP is primarily looking for catalogs and individual copyrights emanating from the U.S. and Canada, but is also interested in material from Japan and Australia in fact from any country which has interesting copyrights to offer.

The head office of the organization in Berlin handles the administrative side of the operation. Expenses and income are shared according to a set formula with each member company which is allocated a valuation according to the importance of its own national market. The group will not entertain a deal involving less than 50% of the total market share of the member companies.

The great advantage of the UEP, apart from reducing administrative work, is that it involves a circle of extremely enterprising European publishers co-operating very closely to ensure optimum results.

The members of the organization plan to have regular meetings in the various countries in order to maintain a high level of co-ordination and co-operation.

The new organization will not effect the operation and independence of the individual member companies, but it does offer many advantages to publishers looking for sub-publishing deals in continental Europe, not the least of which is the opportunity to tie-up deals in 14 countries with one all-embracing contract.

Atlantic Vital

Affiliate For U.S.

The most astounding thing about Stig Anderson has got to be his versatility in the music business,” says Jerry Greenberg, president, Atlantic Records. “As president of Polar Records—acknowledged as a broadly successful company in its own right—Stig that managed to retain the kind of intimacy with his acts that’s the envy of record people everywhere.

“In addition, he’s an extremely active record producer, music publisher and songwriter—he keeps a hand in every facet of the business and executes his moves like a master.”

“Stig has been to America several times over the last couple of years since ABBA recordings were first signed over to Atlantic for American distribution in mid-1974. We’ve had major top 10 successes with a pair of singles by the group—‘Waterloo,’ which spurred me to sign the group originally, and now ‘S.O.S.’ On both artistic and commercial levels, Stig Anderson—working with Bjorn and Benny—is an unqualified genius.

“On behalf of myself and everyone at Atlantic we are looking forward to nothing but a long and continued successful relationship with Stig.”
SMV schacht musik verlage
2 hamburg 76 · adolfstraße 45 · telefon 040/22 5143-45 · telex 02-13723

CONGRATULATIONS
STIG ANDERSON
on the 15th Anniversary of
POLAR RECORDS

The harvest for 1975 has been a bumper one—keep them coming in 1976!

Carole Broughton & Joe Roncoroni
MARQUIS MUSIC LTD/
BOCU MUSIC LTD
37 Soho Square, London W.1.
Releasing Polar Artists
ABBA Around the World

AUSTRALIA & NEW ZEALAND ............. RCA
GERMANY, AUSTRIA, SWITZERLAND, HOLLAND, PORTUGAL, SINGAPORE, MALAYSIA, HONG KONG, MACAO and the PHILIPPINES .... POLYDOR
FRANCE & BELGIUM .................. VOGUE
U.K. & IRELAND ..................... CBS
GREECE .................................. MUSIC BOX
ITALY .................................... DIG IT
SOUTH AFRICA ...................... SUNSHINE RECORDS
SPAIN ................................... DISCOS COLUMBIA
TURKEY .................................. GRUNBERG TICARET
U.S.A. ................................... ATLANTIC
JAPAN ................................ DISCO
YUGOSLAVIA .................. RTB
MEXICO, LATIN & SOUTH AMERICA ... RCA
EAST GERMANY ............... VEB DEUTSCHE-SCHALLPLATTEN
POLAND .................................. PWM
CZECHOSLOVAKIA ........... OPUS RECORDS
HUNGARY ....................... KULTURA
NORWAY ........................ PHONOGRAM
DENMARK ............................... EMI
FINLAND ........................ DISCOPHON

Holland Breakout

Holland was the first country in Europe, outside the Scandi-
navian territories, to break ABBA, according to Frans Erkelens of 
Bospel Music B.V., in Weesp.
“Bospel played an important part in this breakthrough,”
says Erkelens. “As a result of ABBA’s performance of ‘Ring 
Ring’ on a German television show, we acquired the subpub-
lishing rights for Holland and worked with Polydor to make 
the song a top-ten hit.
“Then followed ABBA’s success in the Eurovision Song 
Contest with ‘Waterloo,’ which was a power-play in Holland, 
and the group became firm favorites in this country. All their 
subsequent records have made the Dutch charts, most of 
them reaching the No. 1 spot.”

ABBA Discography

The following records have been released by Polar in Scandinavia:

1972
People Need Love/Merry Go Round—Bjorn & Benny, Agnetha & Frida
He’s Your Brother/Santa Rosa—Bjorn & Benny, Agnetha & Frida

1973
Ring Ring/Oh Viika Tider—Bjorn & Benny, Agnetha & Frida
Ring Ring (English version)/She’s My King Of Girl—Bjorn & Benny, Agnetha & Frida
Ring Ring—LP
Love Ain’t Easy/I’m Just A Girl—*Bjorn & Benny, Anna & Frida

1974
Waterloo/Honey Honey—ABBA
Waterloo (English version)—Watch Out—ABBA
Waterloo—LP
Honey Honey/King Kong Song—*ABBA
So Long/I’ve Been Waiting For You—ABBA

1975
I Do, I Do, I Do, I Do/ Rock Me—*ABBA
ABBA—LP
SOS/Man In The Middle—*ABBA
Mama Mia/Intermezzo No. 1—*ABBA
ABBA’s Greatest Hits—LP

(*Released in Scandinavia excluding Sweden.)

Dear Stig,

It takes a great deal of talent and a lot of hard work 
to get where you are.
You’ve got it all.
Keep going.
Love from all of us.

MEISEL GROUP OF COMPANIES • BERLIN
We make history together.

YOU – and not to forget SVENNE & LOTTA – have made history in the Danish Record business. Never before has an album sold more than 100,000 copies in Denmark. SVENNE & LOTTA’s “Oldies but Goodies” did it. But that is of course just one of your many successes.

YOU’re also the man behind ABBA. Their album “Abba” achieved the title “Album of the year 1975” in Denmark.

THANKS STIG! for success and marvellous co-operation – you are still the “MAN IN THE MIDDLE”!

THE BURLINGTON-PALACE MUSIC GROUP

Congratulate STIG ANDERSON and offer best wishes for continuing success in the future

EMI DENMARK

We helped ABBA get off the ground so stick with us for the best in sound Congratulations

STIG ANDERSON & POLAR RECORDS on 15 successful years

Rune Anders Börje

STUDIO & RECORDS Storängsvägen 27 5-115 34 STOCKHOLM, SWEDEN
highly successful group like ABBA. Their latest album, "ABBA," is being imported into Sweden from both the U.K. and the U.S.A. Special releases of ABBA material made in Ger-
tally independent situation.

was already a big name in Sweden as pianist and composer in
trol of Polar Records. There were, at this time, two very prom-
success for Polar Records, with a strong of hits over the next
Other major ABBA successes have been "Honey Honey," "So Long," "I Do I Do I Do," "SOS" and "Mama Mia."

Today ABBA are popular all over the world. Recently they
created an all-time sales record when their album ABBA sold
well in excess of 400,000 copies in Sweden alone. No one ever
imagined that an album could sell that number of copies in a
country of eight million inhabitants. It means that in Sweden
one person in 20 has bought the LP—and to match this per-
formance in the U.S.A. a group would have to sell more than
ten million albums.

The main problem facing ABBA today is finding the time to
fit in all their commitments, particularly as Bjorn Ulvaeus and
Benny Anderson are still the principal producers for Polar
Records. This makes it extremely difficult to undertake ex-
tended concert tours—and the group are addressing them-
selves very seriously to the challenge of solving this problem.

Other major artists on the Polar roster—they include some of
the most popular in Scandinavia—are Sven & Charlotte (known
in 1874 countries as Svenne & Lotta), Ted Gardestad
and Lena Andersson.

Last year Polar Music's turnover was $3.5 million—an asto-
nishing figure for a company engaged solely in local produc-
tion. Polar is achieving this kind of turnover with its own crea-
tive energy—the company does not represent any foreign
labels in Scandinavia. There have been offers—hardly surpris-
fully in view of Polar's track record—but Stig Anderson pre-
fers to concentrate on his own artists and try to break them
internationally.

Polar's product is distributed in Sweden by the Grammo-
fonbolagens Distribution Central, which is Sweden's biggest
record distributor and is jointly owned by Polydor, Phonogram,
Metronome, Sonet and Polar. The GDC's 100 employ-
nees are housed in a very modern building and much of
the work is handled by computer.

ABBACadabra

most successful in the history of the parks. The group drew
record attendances everywhere. In Stockholm the audience
numbered 19,000. Altogether during the 14-day tour, ABBA
were seen by more than 100,000 people.

In March 1975 the group's third album, "ABBA," was re-
leased and once again it proved to be full of potential hit sin-
gles. "I Do I Do I Do," "SOS" and "Mama Mia" were some of
the major hits from that album—and it is perhaps not surpris-
ning that "ABBA" has proved to be the best-selling album in
Sweden in the history of the Swedish record industry.

When ABBA's "Waterloo" album sold 300,000 copies in
Sweden, it was generally conceded to be an achievement
which was unlikely ever to be equalled, let alone surpassed.
But, in fact, "ABBA" achieved the "impossible." Even before
last Christmas the album had sold well in excess of 400,000 in
Sweden alone. A performance which is, quite literally, phe-
nomenal.

In November last year Polar released a compilation album,
"ABBA's Greatest Hits," comprising 14 of the group's biggest
successes. Advance orders for the album totaled 130,000. At
the time this LP was released ABBA was in the U.S. on a visit
promoted by Sid Bernstein. The group appeared on seven ma-
jor TV shows, including the Dick Clark Show, American Band-
stand and Don Kirshner's Rock Concert.

Where does ABBA go from here? Only time will tell. But one
thing's for sure—in two short, crowded years ABBA, with a
little help from their friend, Stig Anderson, has done more to
put Swedish pop music firmly on the international map that
the whole of the rest of the Swedish music industry put to-
gether.
PHONOGRAM NORWAY

SALUTES POLAR SWEDEN

Congratulations and Best Wishes to STICKAN ANDERSON POLAR RECORDS and SWEDEN MUSIC AB & Affiliated Companies

VALENTINE MUSIC GROUP
The Fastest Growing Independent Music Publishers in the World

ARE HONORED TO BE ASSOCIATED WITH STIG ANDERSON AND SWEDEN MUSIC

ON THE OCCASION OF YOUR 15TH ANNIVERSARY

VALENTINE MUSIC GROUP LTD.
150-156 Shaftesbury Avenue
London WC2H 8JH.
Telephone 01-240 1628
01-240 1629
Cable VALGROUP LONDON WC2
We love being associated with you

ABBA

BIRGITTA WOLLGÅRD & SALUT
LENA ANDERSSON
RUNESON
SVEN & CHARLOTTE
TED GÄRDESTAD
WASA

Exclusive booking throughout the world

EMA·TELSTAR

Hornsbruksgatan 3 A, Stockholm, SWEDEN. Phone (46) 08-68 02 50.
Stockholm January, 1976

TO ALL OUR FRIENDS IN THE BUSINESS

Thank you for your confidence!

SWEDEN MUSIC AB
& AFFILIATED COMPANIES

STIG
Brazilian MacLean Takes His Act North To Mexico

MEXICO CITY – Dave MacLean, a Brazilian whose ancestry dates back to Scottish heritage, is already tuned up and ready for a run on the English speaking market. He is here for a four-week stint with El Conjunto Bernal, has been involved in music, radio, TV, movies, as well as a concert pianist. In her early days, she grew to be one of the most promising girls in the English-speaking market. He reports his take for television and is set on reaching the Latin Breed. Meanwhile, Jimmy Edwards is getting good response on his first solo album on GCP. This one is titled "Memories" and features new versions of such oldies as "Talk To Me" and "You Don't Know Me." One of Eddie Almán's English compositions is feature in the Royal Jesters' latest album. The song is "You're Not There." Rangel Record Distributors is handling distribution for Lydia Mendoza's new LP on the Viva label. This is the one where the famous "Alondra Del Norte." He played a solo album as a conductor. The latter has great interest for being perhaps the first in this latter quarter of the century coming up to make it internationally.

In "I, we know somebody is listening to our material outside of this country," responds Marcelo Gil, "which is a sign we are beginning again to have that kind of recognition.

The bilingual producer-executive-turned-television-producer in the OTI Song Festival in Puerto Rico.

Latin Stars

TORTILLA FACTORY's new LP is now in the market with a long-standing engagement at the Alamo Area Holiday Inn in San Antonio, and a four-way harmony group. I had some exposure on the European continent) will no doubt match what he is getting in Brazil, according to the band's front-man for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disc from Freedy Fender, "Goodbye," which ran at the top for eight weeks and "Dijos Adios," his version of the same in Spanish.

"I'll face whatever comes along. I think I have the right attitude," he says. "By using tight segues, we think we have the confidence and I know I have the attitude," he says.

The same combo repeated, though, a year later with "La Cancion Del Habano." "There's a possibility we'll do it again," he adds, "and we'll be ready to capitalize on the product as soon as it wins over the mass audience." He reports his take for television and is set on reaching the Latin Breed.

In his reference of being saddled with a four-way harmony group, I had some exposure on the European continent) will no doubt match what he is getting in Brazil, according to the band's front-man for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disc from Freedy Fender, "Goodbye," which ran at the top for eight weeks and "Dijos Adios," his version of the same in Spanish.

"I'll face whatever comes along. I think I have the right attitude," he says. "By using tight segues, we think we have the confidence and I know I have the attitude," he says.

The same combo repeated, though, a year later with "La Cancion Del Habano." "There's a possibility we'll do it again," he adds, "and we'll be ready to capitalize on the product as soon as it wins over the mass audience." He reports his take for television and is set on reaching the Latin Breed.

In his reference of being saddled with a four-way harmony group, I had some exposure on the European continent) will no doubt match what he is getting in Brazil, according to the band's front-man for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disc from Freedy Fender, "Goodbye," which ran at the top for eight weeks and "Dijos Adios," his version of the same in Spanish.

"I'll face whatever comes along. I think I have the right attitude," he says. "By using tight segues, we think we have the confidence and I know I have the attitude," he says.

The same combo repeated, though, a year later with "La Cancion Del Habano." "There's a possibility we'll do it again," he adds, "and we'll be ready to capitalize on the product as soon as it wins over the mass audience." He reports his take for television and is set on reaching the Latin Breed.

In his reference of being saddled with a four-way harmony group, I had some exposure on the European continent) will no doubt match what he is getting in Brazil, according to the band's front-man for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disc from Freedy Fender, "Goodbye," which ran at the top for eight weeks and "Dijos Adios," his version of the same in Spanish.

"I'll face whatever comes along. I think I have the right attitude," he says. "By using tight segues, we think we have the confidence and I know I have the attitude," he says.

The same combo repeated, though, a year later with "La Cancion Del Habano." "There's a possibility we'll do it again," he adds, "and we'll be ready to capitalize on the product as soon as it wins over the mass audience." He reports his take for television and is set on reaching the Latin Breed.

In his reference of being saddled with a four-way harmony group, I had some exposure on the European continent) will no doubt match what he is getting in Brazil, according to the band's front-man for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disc from Freedy Fender, "Goodbye," which ran at the top for eight weeks and "Dijos Adios," his version of the same in Spanish.

"I'll face whatever comes along. I think I have the right attitude," he says. "By using tight segues, we think we have the confidence and I know I have the attitude," he says.

The same combo repeated, though, a year later with "La Cancion Del Habano." "There's a possibility we'll do it again," he adds, "and we'll be ready to capitalize on the product as soon as it wins over the mass audience." He reports his take for television and is set on reaching the Latin Breed.

In his reference of being saddled with a four-way harmony group, I had some exposure on the European continent) will no doubt match what he is getting in Brazil, according to the band's front-man for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disc from Freedy Fender, "Goodbye," which ran at the top for eight weeks and "Dijos Adios," his version of the same in Spanish.

"I'll face whatever comes along. I think I have the right attitude," he says. "By using tight segues, we think we have the confidence and I know I have the attitude," he says.

The same combo repeated, though, a year later with "La Cancion Del Habano." "There's a possibility we'll do it again," he adds, "and we'll be ready to capitalize on the product as soon as it wins over the mass audience." He reports his take for television and is set on reaching the Latin Breed.

In his reference of being saddled with a four-way harmony group, I had some exposure on the European continent) will no doubt match what he is getting in Brazil, according to the band's front-man for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disc from Freedy Fender, "Goodbye," which ran at the top for eight weeks and "Dijos Adios," his version of the same in Spanish.

"I'll face whatever comes along. I think I have the right attitude," he says. "By using tight segues, we think we have the confidence and I know I have the attitude," he says.

The same combo repeated, though, a year later with "La Cancion Del Habano." "There's a possibility we'll do it again," he adds, "and we'll be ready to capitalize on the product as soon as it wins over the mass audience." He reports his take for television and is set on reaching the Latin Breed.

In his reference of being saddled with a four-way harmony group, I had some exposure on the European continent) will no doubt match what he is getting in Brazil, according to the band's front-man for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disc from Freedy Fender, "Goodbye," which ran at the top for eight weeks and "Dijos Adios," his version of the same in Spanish.

"I'll face whatever comes along. I think I have the right attitude," he says. "By using tight segues, we think we have the confidence and I know I have the attitude," he says.

The same combo repeated, though, a year later with "La Cancion Del Habano." "There's a possibility we'll do it again," he adds, "and we'll be ready to capitalize on the product as soon as it wins over the mass audience." He reports his take for television and is set on reaching the Latin Breed.
Power Exchange Records Revamps Firm & Format

TORONTO—Power Exchange Records, originally formed in London by Paul Robinson, a former vice president of RCA in the U.S., as a black music venture, has undergone major expansion and reorganization. The company has been joined by three key additional personnel: Marcia Morgan, Noela Morrisette and Michel Camirand.

With the addition of Barry Atherton as a partner, the firm has changed its sound to MOR/pop. Power Exchange had been established primarily as a publishing company, and the new additions of Morgan, Morrisette and Camirand are all former publishers and move into the production end of the business. Atherton, a Canadian, was formerly a variety show performer in British Columbia before moving to the U.S. where he became involved in the recording industry as manager of such artists as Janis Ian and Bill Amesbury and Roger Cook of Blue Mink from Britain.

In the last year, Atherton has tried his hand at songwriting and became successful enough to be asked by Glen Campbell to write a song for the artist. His song, "My Song," has been recorded by Campbell with some success in Canada. A number of her other songs have been composed by Atherton, including "Kiss Me, Rude Girl," Sweet Sensation, Nana Mouskouri and Michael Houston.

Ken Zawadzki, the current president of Power Exchange Records and has just completed her first album from which the single "You've Money" was released. A number of television specials are being lined up in Europe for her to coincide with the release of her album.

Also signed to Power Exchange is Canadian singer/songwriter Bill Amesbury who produces all of the material for Kristine and J.J. Barry. Amesbury is signed to Aedh Music Limited which is the North American branch of Aedh Music Limited which is the North American branch of Aedh Music Limited. The record "Where's The Reason?" recently entered the British charts.

Atherton, whose full name is Kristine, was a top cabaret performer before she moved into the business and handed over her own material. Her first eight songs were good enough to interest Chappell & Co. into signing her to a long-term publishing contract with some success in Canada. A own song "King Of the Kops" met with some success in Canada. A recent entry into the British charts.

The company has completed an investigation by the Canadian Recording Industry Association and the Royal Canadian Mounted Police of which 1,200 tapes, 100,000 labels, a wind machine and a transforming machine was found in Quebec City in October, 1974.

Camirand, the principle of the company, had signed C.D. Singelock for $2,475, while his associate Morissette received a fine of $775, as did the company. In addition to the above, the company received the destruction of all tapes and other materials seized by the RCMP.

Stadium Added To Studio Staff

MORRIS HEIGHTS, P.Q.—Le Studio 128, an independent Toronto's Montreal and designed by Andy Perry and administrated by Yael Brandes, has hired a new assistant with the Quebec Studios to complement their engineer- staff. Staff previously worked with Clive Lloyd, Rick Zabooka, Shoshana Na Na, The Persias, Martha Reeves and Barry Miles, who previously worked with the Blues, King Crimson, Billy Preston and Bob Dylan.

He joins resident engineer Nick Biongato, who recorded Cat Stevens latest album, "Heavy Weather," and who previously worked with the Moody Blues, Billy Preston and Bob Dylan.

Currently at Studio is French Canadian star Robert Charlebois, who is finally getting his first album released at the same time as a film he performed in with Sergio Leone. Also in the studio are Shooter, with their producer Ralph Murphy; Mike and Bill for Arista Records, with producer Rick Chertoff, and Leonard Cohen, with producer John Lisser.

Mills-Cocke Tour Slated

TORONTO—The John Mills- Cocke Band, widely known for their presentation of music created by artists associated with the development of folk rock, the package will be retained in a limited edition at a suggested list price of $22.95.

Thunder Sound New Concept

TORONTO—Morgan Earl of Morgan Earl Sounds has been appointed manager of Thunder Sound Studios in Toronto. The announcement was made by Edgar Cowan, president of Thunder Sound Productions.

On William Webster, chairman of Mitre Productions Ltd., the owner of Thunder Sound, has confirmed the appointment. Morgan Earl Sounds, a subsidiary, produces and markets local and regional advertising worldwide. Footprint Productions, a Morgan Earl subsidiary, produces and markets records for the company. Mitchell Gold of Morgan Earl Sounds will be controller at Thunder Sound.

A new management team concept will allow him and Webster the time to develop our successful and growing activity in an independent record production, the company said.

"The introduction of the operations of Morgan Earl Sounds and Thunder Sound will provide a new concept that will expand our entire operation," said Morgan Earl. "The two studios will have 24-track recording capabilities at Thunder Sound.

"We have the experience and control necessary to provide our clients with the highest quality of service available. We have the expertise to provide superior sound and production. Our new concept will allow us to provide a complete range of services to clients who require a one-stop production service."
Continued from page 51

SANTO DOMINGO

The Fourth Jazz Concert was presented by Fred Alhambra. A concert of a substantial increase in sales for Alhambra-run and Rovi artists in the Market. Marcos in Texas usually include well-coordinated promotion hits to radio stations and top retail spots. In speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.

Juillento Carias and his octet "Expansion" (Vertigo) -Southern (D. Batchelor) (Polydor) -Barn (Slade) Ltd. (Chas Peate) (Philips) (Mike Batt) April/Batt Song (Mike Batt) Chrysalis (Mike Batt)

Lanino released a new album called "Poema." Lanino released a new album called "El Meu Poble," and in speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.

Juillento Carias and his octet "Expansion" (Vertigo) -Southern (D. Batchelor) (Polydor) -Barn (Slade) Ltd. (Chas Peate) (Philips) (Mike Batt) April/Batt Song (Mike Batt) Chrysalis (Mike Batt)

Lanino released a new album called "Poema." Lanino released a new album called "El Meu Poble," and in speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.

Juillento Carias and his octet "Expansion" (Vertigo) -Southern (D. Batchelor) (Polydor) -Barn (Slade) Ltd. (Chas Peate) (Philips) (Mike Batt) April/Batt Song (Mike Batt) Chrysalis (Mike Batt)

Lanino released a new album called "Poema." Lanino released a new album called "El Meu Poble," and in speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.

Juillento Carias and his octet "Expansion" (Vertigo) -Southern (D. Batchelor) (Polydor) -Barn (Slade) Ltd. (Chas Peate) (Philips) (Mike Batt) April/Batt Song (Mike Batt) Chrysalis (Mike Batt)

Lanino released a new album called "Poema." Lanino released a new album called "El Meu Poble," and in speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.

Juillento Carias and his octet "Expansion" (Vertigo) -Southern (D. Batchelor) (Polydor) -Barn (Slade) Ltd. (Chas Peate) (Philips) (Mike Batt) April/Batt Song (Mike Batt) Chrysalis (Mike Batt)

Lanino released a new album called "Poema." Lanino released a new album called "El Meu Poble," and in speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.

Juillento Carias and his octet "Expansion" (Vertigo) -Southern (D. Batchelor) (Polydor) -Barn (Slade) Ltd. (Chas Peate) (Philips) (Mike Batt) April/Batt Song (Mike Batt) Chrysalis (Mike Batt)

Lanino released a new album called "Poema." Lanino released a new album called "El Meu Poble," and in speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.

Juillento Carias and his octet "Expansion" (Vertigo) -Southern (D. Batchelor) (Polydor) -Barn (Slade) Ltd. (Chas Peate) (Philips) (Mike Batt) April/Batt Song (Mike Batt) Chrysalis (Mike Batt)

Lanino released a new album called "Poema." Lanino released a new album called "El Meu Poble," and in speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.

Juillento Carias and his octet "Expansion" (Vertigo) -Southern (D. Batchelor) (Polydor) -Barn (Slade) Ltd. (Chas Peate) (Philips) (Mike Batt) April/Batt Song (Mike Batt) Chrysalis (Mike Batt)

Lanino released a new album called "Poema." Lanino released a new album called "El Meu Poble," and in speaking with Fernandez, it is obvious that he knows his product and has ample knowledge of the market and setting. A recent printing and fabricating. A recent book by agent Jose Gomez Alhambra was added his concert at the La Mancha of the Hotel Antonio (Montilla) and his orchestra represented by Frederico Astwood at realtor County which included performance.
Continued from page 22

the business—that's what I did to get started. You hang around and do anything needed—go fetch coffee for the whole staff. But there aren't that many people who hang around any more. I don't think the pressure is there anymore.

You see, even garbage men in San Francisco make $17,000 a year. And a program director in a medium size market may earn as high, if lucky, as $850 a month. If that is your frame of reference, then maybe there is reason the good people aren't being smoked out.

But, it's depressing.

Where I really think it's at—though this idea is too radical and too far removed to happen—is if we had a system here in the U.S. like they have in England. Here you have the chains of stations. Well, throw them all away. Then have open auditions for the best talent. You would have your Top 40 network ... soul music, entries into the music business—that's what I did to get started. And that's about the mentality of the KHJ, in retrospect, that now doesn't consider the music that you were creating something 'stolen' version is never particularly surprising. What created it. The contest never stops.

After first thinking that was a kind of genius, anyway). Joe gave me the best possible money—because I felt it might have represented some money I was to entitled to that some one was giving me the brush off. But, more important, some people who rip-off others' ideas. rpm and listening to it might have heard of or copied it without thinking that, perhaps, there is a difference between a rip-off and plagiarism. And that's the problem. The remaining good talent is diluted. And that's the fault—that the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.

It seems to me that there are many people who are the type of people who create original ideas on radio. Because there is no protection for that. You can come from one from a smaller town to come in and rip-off your ideas. I've always been against plagiarism. You better be yourself because I felt it might have represented some money I was entitled to that someone was giving me the brush off. And that's the problem. The remaining good talent is diluted. And that's the fault—then the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.

It seems to me that there are many people who are the type of people who create original ideas on radio. Because there is no protection for that. You can come from one from a smaller town to come in and rip-off your ideas. I've always been against plagiarism. You better be yourself because I felt it might have represented some money I was entitled to that someone was giving me the brush off. And that's the problem. The remaining good talent is diluted. And that's the fault—then the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.

It seems to me that there are many people who are the type of people who create original ideas on radio. Because there is no protection for that. You can come from one from a smaller town to come in and rip-off your ideas. I've always been against plagiarism. You better be yourself because I felt it might have represented some money I was entitled to that someone was giving me the brush off. And that's the problem. The remaining good talent is diluted. And that's the fault—then the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.

It seems to me that there are many people who are the type of people who create original ideas on radio. Because there is no protection for that. You can come from one from a smaller town to come in and rip-off your ideas. I've always been against plagiarism. You better be yourself because I felt it might have represented some money I was entitled to that someone was giving me the brush off. And that's the problem. The remaining good talent is diluted. And that's the fault—then the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.

It seems to me that there are many people who are the type of people who create original ideas on radio. Because there is no protection for that. You can come from one from a smaller town to come in and rip-off your ideas. I've always been against plagiarism. You better be yourself because I felt it might have represented some money I was entitled to that someone was giving me the brush off. And that's the problem. The remaining good talent is diluted. And that's the fault—then the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.

It seems to me that there are many people who are the type of people who create original ideas on radio. Because there is no protection for that. You can come from one from a smaller town to come in and rip-off your ideas. I've always been against plagiarism. You better be yourself because I felt it might have represented some money I was entitled to that someone was giving me the brush off. And that's the problem. The remaining good talent is diluted. And that's the fault—then the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.

It seems to me that there are many people who are the type of people who create original ideas on radio. Because there is no protection for that. You can come from one from a smaller town to come in and rip-off your ideas. I've always been against plagiarism. You better be yourself because I felt it might have represented some money I was entitled to that someone was giving me the brush off. And that's the problem. The remaining good talent is diluted. And that's the fault—then the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.

It seems to me that there are many people who are the type of people who create original ideas on radio. Because there is no protection for that. You can come from one from a smaller town to come in and rip-off your ideas. I've always been against plagiarism. You better be yourself because I felt it might have represented some money I was entitled to that someone was giving me the brush off. And that's the problem. The remaining good talent is diluted. And that's the fault—then the colleges? The so-called broadcasting schools? Paradox. And I think it's symptomatic of everything. We're deceiving ourselves—perhaps if we really think it's youyou're going to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to do what is necessary to do a job. At fault is the system. But, the future of radio is realy secure, but it's diluted. That's the problem.
The Butler-Bowling song is the perfect vehicle to boost young Allen's career. The production is much simpler-and more effective-than the previous efforts of this talented writer-publisher-producer-artist. One of the brightest talents to emerge in recent years, Tanya Tucker-Crutchfield collaboration a memorable event. Tanya's voice is one of the finest of the year, and it works well. Tanya keeps getting better with age. This is her most commercial album, and it works well. 

*Continued on page 58*
**General News**

**Eight Aces Post Punk-Tricky Full House**

PHILADELPHIA — With two Four Aces groups now entrenched on the concert circuit, one of them brought suit in Philadelphia Common Pleas Court Dec. 30 against the other group playing as the Four Aces.

The original Four Aces go back to the 1950s, while the newer Aces group was formed as a result of a ruling by Continental Showcase Inc. and was given the name too close to the original Aces when they quit the group.

The original Four Aces, however, contend that they only agreed not to use the name as long as an original member was still left in the group. Now that John Alberts, the last surviving member, has left, they claim they have every right to go to their original name.

The suit was filed against Al Berto who recruited Dave Mahoney and Solly Brown to form their own group, and on the first and second versions of the Four Aces, to join with him in the group. Also included in the suit are Anthony Azzaro, who produces ABERTS, WAVI television show featuring amateur talent and the station itself, who besides being the original members of his TV show as the Four Aces.

The suit alleges breach of contract and seeks a court order ordering Azzaro to pay them $40,000 damages.

The suit was filed on behalf of the former Aces in state Circuit Court, where it is pending.

**Motown-CTI Feud Erupting**

CTI demanded a judgment of $334,717 from Motown to present a full and proper accounting, a reimbursement of $340,876 in allegedly uncompensated earnings and other compensatory damages, $1 million in punitive damages, and the enjoining of Motown from acting as distributor for CTI product.

In the Motown answer and counter-claim filed Wednesday, the Los Angeles-based company denied the CTI allegations en masse. It noted that CTI had failed to make timely advance payments, that it had exceeded appointed handling distribution of CTI recordings to foreign licensees.

**Forum Speakers**

**Continued from page 6**


An achievement awards dinner Friday evening closes the forum.

**BFI Joints Pirate Search**

**Continued from page 4**

boob tape from Zapata Mexico. June 11, 1975. The agents had the home of Hernandez, 2844 Budau, Los Angeles, under surveillance Oct. 2 and saw him visit the Motown sound premises in Alhambra. The report states that individuals at Motown sound also frequented premises at 1139 West Valley and 1324 Date St., Alhambra.

The report states that a suspect carrying California plates registered to Latin Records, 3051 Gade Blvd., Huntington Park, was identified as probable.

A United Parcel truck driver, who works the area, said he always does his thing, lacking adequate definition as to whom it covers. The act violates the law, but it is also an inducement for the unreasonable searches and seizures by requiring the opening of books and records for any reason. The music piracy at the same time criminal penalties for activities contained in the suit.

Gold points up that the act is void under Article 4, Section 9 of the state constitution, which does not express its title, such as personal managers who do not function in the capacity of agents.

Gold’s pleading, which is its understanding, was prepared in part by Mike Eisele, who spent a dozen years as corporate counsel with MCA and IFA before joining Loeb & Loeb, and then as an attorney with the Loeb & Loeb law firm, constitutional, void and unenforceable.

On another occasion, agents observed a trucker carrying a car, whose plates are registered to Blanca Suarez, 925 S. Olive St., Alhambra, who is partner of Suarez Bros. Stereo, 134 E. Atlantic Blvd., Alhambra. Also noted during the stakewas a car, whose plates are registered to Rernain Ruelas, 1467 1/2 W. Adams Blvd., Los Angeles, operator of Latin Records, Manhattan Beach, and a white 1973, 1521 E. Gage, Huntington Park.

Durino early December, search warrants were served at the Motown Record Shop, 6107 Pacific Blvd., Huntington Park, where earlier agents had made a raid on the Motown office.

The court, which allowed copying of tapes at the Los Angeles Superior Court, has sent the tapes to the Motown office.
Convoys Zappa Off Ira Radio

NASHVILLE—Who in Des Moines dropped the No. 1 song from its playlist last week is a mystery to those who catch the 2,005 information

The song, "Convoy," by C.W. McCall on the MGM label, has been in the No. 1 position on the Bill-

radio national country charts for three weeks in a row. As a result, the song is playing on the Hot 100 and is one of the most requested songs in the nation, in both radio and top records.

An article on the front page of the Des Moines Tribune was the deciding factor in dropping the song according to Bob Gifford, program di-

This decision means that songs such as "I'm Not Lisa," "What's Happened To Blue Eyes," and "Easy Living" are now being played.

The decision was made in cooperation with law enforcement officials, but it is temporary and the song may be reinstated, Gifford says.

"Convoy" has sold more than 125,000 copies and includes Des Moines, according to a spokesperson for MGM.

Col Reade's 3 Songbooks

NEW YORK—Columbia Pictures Publications is coming with person-

al music from songs by country music artists Waylon Jen-

ing, Willie Nelson and Jett Col-

The three folios will contain selec-

tions from their respective discographies, according to the Jennings folio are "I'm Not Lisa," "What's Happened To Blue Eyes," "Go Leave," "Travelling On For Jesus.

Like A Wheel" (written by Anna), "Complainte Pour Ste -Cath-

"I lived through that 10 -yeas-

fuls are the most successful here. Best cuts: "Fair Ex-

SOFT CUTS ARE THE MOST SUCCESSFUL HERE. BEST CUTS: "FAIR EX-

bers to listening music. For what it is, however, an excellent

album, Nashville representative for

The Hall of Fame was established to honor and preserve disks of

800 disks were originally submitted for consideration.

In a second round of voting, the 27 survivors were left to The were announced on the Grammy Awards Show to be beamed Feb. 28 on CBS TV.

The Hall of Fame was established to honor and preserve disks of

materials, part electric and part acoustic, stacks up as FM fare.

Moreover, such cuts as "I'm Not Lisa," "What's Happened To Blue Eyes," "Go Leave," "Travelling On For Jesus.

Mike McCullough, ASCAP write-

"That's where I'm needed now." You can hardly blame manu-

ufacturers, but feels he's more of a con-

what is FM fare.

The Hall of Fame was established to honor and preserve disks of

800 disks were originally submitted for consideration.

In a second round of voting, the 27 survivors were left to The were announced on the Grammy Awards Show to be beamed Feb. 28 on CBS TV.

The Hall of Fame was established to honor and preserve disks of

800 disks were originally submitted for consideration.

In a second round of voting, the 27 survivors were left to The were announced on the Grammy Awards Show to be beamed Feb. 28 on CBS TV.
Jarrow is an English town that over the years has spawned many famous sons. John Miles now ranks amongst them...He writes songs that make the British Top Ten....

LOOK UP AMERICA...
here's
JOHN MILES'
"HIGHFLY"
LON 20084

Write for your FREE John Miles "HIGHFLY" glider.
Herb Gordon, Promotion Dept., London Records, Inc., 539 West 25 St., N.Y., N.Y. 10001
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>I WRITE THE SONGS</td>
<td>Barry Manilow</td>
<td>Warner Bros.</td>
<td>326</td>
</tr>
<tr>
<td>3</td>
<td>THEME FROM &quot;MAGNOLIA&quot; (Do You Know Where You're Going To)</td>
<td>Barry Manilow</td>
<td>Warner Bros.</td>
<td>325</td>
</tr>
<tr>
<td>4</td>
<td>CONVY</td>
<td>C. W. McCall</td>
<td>RCA</td>
<td>324</td>
</tr>
<tr>
<td>5</td>
<td>LOVE ROLLERCOASTER</td>
<td>Gene Pitney</td>
<td>RCA</td>
<td>323</td>
</tr>
<tr>
<td>6</td>
<td>FOX ON THE RUN</td>
<td>C. W. McCall</td>
<td>RCA</td>
<td>322</td>
</tr>
<tr>
<td>7</td>
<td>I LOVE MUSIC (Part 1)</td>
<td>Various artists</td>
<td>Polygram</td>
<td>321</td>
</tr>
<tr>
<td>8</td>
<td>YOU SELL THINGS</td>
<td>Various artists</td>
<td>Polygram</td>
<td>320</td>
</tr>
<tr>
<td>9</td>
<td>TIMES OF YOUR LIFE</td>
<td>Various artists</td>
<td>Polygram</td>
<td>319</td>
</tr>
<tr>
<td>10</td>
<td>BAAK AND ROCK ALL NIGHT</td>
<td>Michael McDonald and the Chorus</td>
<td>Buddah Records</td>
<td>318</td>
</tr>
<tr>
<td>11</td>
<td>LADY BUMP</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>317</td>
</tr>
<tr>
<td>12</td>
<td>STAR PERFORMERS:</td>
<td>Various artists</td>
<td>Polygram</td>
<td>316</td>
</tr>
<tr>
<td>13</td>
<td>BRAVE NEW WORLD</td>
<td>Various artists</td>
<td>Epic</td>
<td>315</td>
</tr>
<tr>
<td>14</td>
<td>LOVE OR LEAVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>314</td>
</tr>
<tr>
<td>15</td>
<td>HONEST McLovin</td>
<td>Various artists</td>
<td>Columbia</td>
<td>313</td>
</tr>
<tr>
<td>16</td>
<td>TAKE ME TO THE RIVER</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>312</td>
</tr>
<tr>
<td>17</td>
<td>I SHOULD HAVE KNOWN better</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>311</td>
</tr>
<tr>
<td>18</td>
<td>50 WAYS TO LEAVE YOUR LOVER</td>
<td>Various artists</td>
<td>Warner Bros.</td>
<td>310</td>
</tr>
<tr>
<td>19</td>
<td>THAT'S THE WAY (I LIKE IT)</td>
<td>Various artists</td>
<td>Epic</td>
<td>309</td>
</tr>
<tr>
<td>20</td>
<td>LOVE MACHINE</td>
<td>Various artists</td>
<td>Epic</td>
<td>308</td>
</tr>
<tr>
<td>21</td>
<td>BREAKING UP IS HARD TO DO</td>
<td>Various artists</td>
<td>Epic</td>
<td>307</td>
</tr>
<tr>
<td>22</td>
<td>OVER MY HEAD</td>
<td>Various artists</td>
<td>Epic</td>
<td>306</td>
</tr>
<tr>
<td>23</td>
<td>LOVE HURTS</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>305</td>
</tr>
<tr>
<td>24</td>
<td>WINNERS AND LOSERS</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>304</td>
</tr>
<tr>
<td>25</td>
<td>WAKE UP EVERYBODY</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>303</td>
</tr>
<tr>
<td>26</td>
<td>POPPIN' THE TRAP</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>302</td>
</tr>
<tr>
<td>27</td>
<td>LOVE IS THE DRUG</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>301</td>
</tr>
<tr>
<td>28</td>
<td>YOU'RE FOOLING YOU</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>300</td>
</tr>
<tr>
<td>29</td>
<td>DON'T CRY JONI</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>299</td>
</tr>
<tr>
<td>30</td>
<td>ONLY SIXTEEN</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>298</td>
</tr>
<tr>
<td>31</td>
<td>HANG ON SLOOPY</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>297</td>
</tr>
<tr>
<td>32</td>
<td>I'LL TAKE YOU HOME</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>296</td>
</tr>
<tr>
<td>33</td>
<td>PART TIME LOVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>295</td>
</tr>
<tr>
<td>34</td>
<td>YESTERDAY'S HERO</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>294</td>
</tr>
<tr>
<td>35</td>
<td>LOVE OR LEAVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>293</td>
</tr>
<tr>
<td>36</td>
<td>TRACKS OF MY TEARS</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>292</td>
</tr>
<tr>
<td>37</td>
<td>JUNK FOOD JUNKIE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>291</td>
</tr>
<tr>
<td>38</td>
<td>LOVE IS THE DRUG</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>290</td>
</tr>
<tr>
<td>39</td>
<td>THAT'S THE WAY (I LIKE IT)</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>289</td>
</tr>
<tr>
<td>40</td>
<td>I'LL TAKE YOU HOME</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>288</td>
</tr>
<tr>
<td>41</td>
<td>PART TIME LOVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>287</td>
</tr>
<tr>
<td>42</td>
<td>HANG ON SLOOPY</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>286</td>
</tr>
<tr>
<td>43</td>
<td>DON'T CRY JONI</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>285</td>
</tr>
<tr>
<td>44</td>
<td>ONLY SIXTEEN</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>284</td>
</tr>
<tr>
<td>45</td>
<td>HANG ON SLOOPY</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>283</td>
</tr>
<tr>
<td>46</td>
<td>PART TIME LOVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>282</td>
</tr>
<tr>
<td>47</td>
<td>YESTERDAY'S HERO</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>281</td>
</tr>
<tr>
<td>48</td>
<td>LOVE OR LEAVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>280</td>
</tr>
<tr>
<td>49</td>
<td>TRACKS OF MY TEARS</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>279</td>
</tr>
<tr>
<td>50</td>
<td>JUNK FOOD JUNKIE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>278</td>
</tr>
<tr>
<td>51</td>
<td>LOVE IS THE DRUG</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>277</td>
</tr>
<tr>
<td>52</td>
<td>THAT'S THE WAY (I LIKE IT)</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>276</td>
</tr>
<tr>
<td>53</td>
<td>I'LL TAKE YOU HOME</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>275</td>
</tr>
<tr>
<td>54</td>
<td>PART TIME LOVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>274</td>
</tr>
<tr>
<td>55</td>
<td>HANG ON SLOOPY</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>273</td>
</tr>
<tr>
<td>56</td>
<td>DON'T CRY JONI</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>272</td>
</tr>
<tr>
<td>57</td>
<td>ONLY SIXTEEN</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>271</td>
</tr>
<tr>
<td>58</td>
<td>HANG ON SLOOPY</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>270</td>
</tr>
<tr>
<td>59</td>
<td>PART TIME LOVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>269</td>
</tr>
<tr>
<td>60</td>
<td>YESTERDAY'S HERO</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>268</td>
</tr>
<tr>
<td>61</td>
<td>LOVE OR LEAVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>267</td>
</tr>
<tr>
<td>62</td>
<td>TRACKS OF MY TEARS</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>266</td>
</tr>
<tr>
<td>63</td>
<td>JUNK FOOD JUNKIE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>265</td>
</tr>
<tr>
<td>64</td>
<td>LOVE IS THE DRUG</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>264</td>
</tr>
<tr>
<td>65</td>
<td>THAT'S THE WAY (I LIKE IT)</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>263</td>
</tr>
<tr>
<td>66</td>
<td>I'LL TAKE YOU HOME</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>262</td>
</tr>
<tr>
<td>67</td>
<td>PART TIME LOVE</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>261</td>
</tr>
<tr>
<td>68</td>
<td>HANG ON SLOOPY</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>260</td>
</tr>
<tr>
<td>69</td>
<td>DON'T CRY JONI</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>259</td>
</tr>
<tr>
<td>70</td>
<td>ONLY SIXTEEN</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>258</td>
</tr>
<tr>
<td>71</td>
<td>HANG ON SLOOPY</td>
<td>Various artists</td>
<td>Atlantic</td>
<td>257</td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following criteria:

- 1-10 Strong increase in sales / 11-20 Upward movement of 6 positions / 21-100 Upward movement of 10 positions
- Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above.

**Recording Industry Association Of America (RIAA)**

The Hottest Kind of Love is Sweet Love

by: The Commodores

(M-1381)

The Break-Out Smash Single From Their Just-Released, Already-Gold Album

MOVIN' ON

(M-848S1)

© 1976 Motown Record Corporation
<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>SUGGESTED LIST PRICE</th>
<th>SUGGESTED LIST PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALBUM</td>
<td>TRACK</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>12</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>16</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>18</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>19</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>20</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>22</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>23</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>24</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>25</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>26</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>27</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>28</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>29</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>30</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>31</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>32</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>33</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>34</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>35</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>36</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>37</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>38</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>39</td>
<td>9</td>
<td>13</td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This week's starred products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)
You are cordially invited to "The Butterfly Ball"

Join the Butterflies, grasshoppers and other creatures as you take a tranquil trip into the world of fantasy. "The Butterfly Ball and Grasshoppers Feast."

Music...narration...fantasy...to mellow you out.
KFC's Group Tours East

Continued from page 6

our such as this, as far I know," Princi says. For some years now, various country music stations around the nation have promoted similar trips out to Nashville. And once, according to Princi, in San Francisco ran a tour to Europe. But Princi, who is program director, announcer and director of community involvement, conducts one big international tour every year.

Walden Office New In Memphis

MEMPHIS—Phil Walden, owner of Capricorn Records and Country Kick record companies in Macon, Ga., has opened offices here to seek out new talent and songwriterçı for his 14-year-old operation.

"We expect to use Memphis recording studios and Memphis musicians on a lot of the work we do here," Walden says. "This is a big step in our first Memphis artist saxophonist Joe Arnold.

Greg Allman and the Allman Brothers record for the Capricorn label, and Kitty Wells is on Country Kick. Walden also operates Stel-Tem Talent Agency and South Sounds Music Publishing Co.

this being his 13th. Last year a group went to the Orient, and the year be-

Continued from page 4

our such as this, as far as I know," Princi says. For some years now, various country music stations around the nation have promoted similar trips out to Nashville. And once, according to Princi, in San Francisco ran a tour to Europe. But Princi, who is program director, announcer and director of community involvement, conducts one big international tour every year.

Walden Office New In Memphis

MEMPHIS—Phil Walden, owner of Capricorn Records and Country Kick record companies in Macon, Ga., has opened offices here to seek out new talent and songwriterç for his 14-year-old operation.

"We expect to use Memphis recording studios and Memphis musicians on a lot of the work we do here," Walden says. "This is a big step in our first Memphis artist saxophonist Joe Arnold.

Greg Allman and the Allman Brothers record for the Capricorn label, and Kitty Wells is on Country Kick. Walden also operates Stel-Tem Talent Agency and South Sounds Music Publishing Co.
Mainstream Sets Japan And Italy

LOS ANGELES—Bobby Shad’s Mountain West Music, which records and distributes in Japan, went 100% gold throughout the Hilton and at up-market suite floors, plus other suites show kept interest up in the tiresome and buyers. Just last six months, the “open to buy” business here exceeded our expectations, according to Brown notes. New UCLA Course

Florida store group, says he had to sample. New UCLA Course

In Waco, Tex., The Savoy will be open Thursday night, Friday, Saturday, with Thursday, 10:30; Friday, 10; and Stoneground, 15. In Queens, New York, ... Deep Purple begin its 20th anniversary at the company. He is currently working on a new lettering —Preston St. Roy Gandy stars in the movie. Admissions will be charged to help pay the sky-high costs of such filming. Ccombination of Midler album by saying he didn’t personally care about the album. It’s their third platinum L.

RCA, with a consumer push that for Nat King Cole, Frank Sinatra, Peggy Lee, Dean Martin, Barbra Streisand and Kris Kristofferson will perform a concert against the movie. Admissions will be charged to help pay the sky-high costs of such filming. C

plus, those interested in film affairs are now handled by Stanley J. Diamond of Diamond & Lippman Bewley Brothers company plans. Bowie’s legal road. (See Billboard 1-3 Talent story about the Bowie-Lippman, just as his big U.S.-Europe tour is hitting the
tative and business associate since October 1975, Michael Stone. He was acquitted of the New York’s lawyer, Taussig, was also indicted. ... Pittsburgh Steelback quarterback Terry Bradshaw has recorded a “Four Walls” for Mercury release. Besides, the “Just to Be Held Right,” an album of The Who, is the latest in its... • Barrie Bergman, president of the national Record Bar chain, has switched from a... 

Record Bar chain, has switched from a spring to a Sep-

quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Sep- quarters. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a Spring. ... Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a...
The latest triumph from Mickey Gilley.
Appearing on Single Album and 8-Track

Produced by Eddie Kilroy
OUT ON ITS OWN.

M.U. - The Best Of Jethro Tull

TEACHER
AQUALUNG
THICK AS A BRICK EDIT #1
BUNGE IN THE JUNGLE
LOCOMOTIVE BREATH
FAT MAN
LIVING IN THE PAST
A PASSION PLAY EDIT #8
SKATING AWAY (ON THE THIN ICE OF THE NEW DAY)
RAINBOW BLUES
NOTHING IS EASY

Every Tull Fan's favorite ten songs together, on one album with a previously unreleased track and including a souvenir poster.

Available now on Chrysalis Records and Tapes, CHR 1078