Live Pop Shows Hit By London Council

Disco Forum Starts Wed.

NEW YORK—Billboard's first disco forum opens Wednesday (21) at the Roosevelt Hotel with key personnel of the entertainment industry participating during the three-day event. Experts from the areas of disco lighting, software, sound, franchising, promotion, disco deejays, hard-ware manufacturers, record labels, radio stations and artists will be on hand to create and exchange ideas on the current disco boom. Registration opens Tuesday (20). More than 300 persons have registered for the forum with 30 exhibitors displaying their wares.

(Continued on page 36)

NARM To Profile Adult Disk/Tape Buying Patterns

Govt.-Industry Leaders Discuss Bicen Projects

By IS HIRWITZ

NEW YORK — The record-buying habits of the adult market—a population segment thought by many to provide the greatest potential for industry growth over the next decade—may emerge with new clarity as a result of an extensive study undertaken by NARM.

The association has enlisted the research aid of its members across the country to come up with a valid national sample of as many as 5,000 responses from persons in the age group 23 to 45.

Results of the study, designed to probe the factors that motivate record/tape purchases, or militate against them, will be made public at the 10th MIDEM, which will be held in Cannes May 23-27. The 10th MIDEM opens Friday (23) with the largest ever delegation from the U.S.—nearly 100 companies represented—and heavy participation from the U.K., France and Germany.

(Continued on page 15)

Interpar's Royalty Distrib Plan Firm

By MIKE HENNESSEY

LONDON—Adrian Sterling, director of Interpar, a royalty registration agency for artists, has completed preparatory work on a system which will facilitate the international administration of royalties for artists and musicians in respect to broadcasting or public performances of their recordings.

Sterling, who established the Interpar (International Performing Artists' Recordings Limited) organization in March 1974, plans to unveil full details of the scheme at Billboard's Sixth International Music Industry Conference (IMIC) in Honolulu May 6-10.

(Continued on page 68)

Vox Paces U.S. Ork LPs

NEW YORK—Seven major American symphony orchestras figure in Vox Productions' recording plans this year, with sessions for some 25 LPs already scheduled and the likelihood of more to come.

The heavy U.S. orchestral schedule, topping that of any other company, major or independent, is an indication of the label's conviction that 1976 will continue the upswing in domestic classical record sales. In all, the firm plans to release up to 120 albums, among them many multi-record sets.

"Last year was an improvement over 1974," says George Men- (Continued on page 44)

A NIGHT AT THE OPERA (7E-1053), Queen's 4th and newest Elektra album has received unanimous acclaim from both fans and critics alike as their ascent to the top of the world's popularity polls continues unabated. Firmly established in the U.S. as a powerful FM phenomenon and a major singles force (witness the success of "Bohemian Rhapsody"), the band soon begins a major 20-city tour to further the word. And the word is Queen. A new single. A new album.

(Advertisement)

JOAN BAEZ "FROM EVERY STAGE"

A new, live collection of her first 15 years of great music.

Includes 8 songs previously unreleased and unreleased by Joan Baez.

Produced by David Kershenbaum

(Advertisement)
LONELY NIGHT
(ANGEL FACE)
(AM 1782)
The brand new single from
CAPTAIN & TENNILLE
ON A&M RECORDS
Los Angeles—Warner Bros. Music took its dispute with the American Guild of Authors & Composers (AGAC) into court in New York January 9 to en- 
roll arbitration revolving around an AGAC charge that WB Music has failed 
to pay its proper royalty for sheet music. WB is asking the court to en- 
force an agreement that the “300 to 400 songs in our catalog challenged by AGAC, only 
one still is in print.”

Golove asserts AGAC’s demands are “preposterous” and says that AGAC 
complains that the Warner books approximately one year ago “and 
found everything in order.”

Golove goes on to say that the opposite arbitration, “We feel we can obtain a 
fairer hearing in court,” he says. He also states that Warner has voluntarily 
raised the royalty paid composers and lyricists through the years as sheet 
music has increased from 50 cents a copy to $1.50.

In New York, AGAC officials ar- 
ge that Warner and its subsidiary 

Cost Of Imports To Rise 

WASHINGTON—The Supreme Court’s recent historic ruling per- 
mitting states to levy property taxes on im-
ported goods is expected to result in a retail price rise on imports of ev-
erything including consumer enter-
tainment hardware and software.

Revenues from cities like New York will be jubilant over the reversal of the long-held dictum that the Constitution permits only 
the federal government to tax im-
ports.

The Supreme Court’s Jan. 14 deci-
dion came out of a contest between a Georgia county which claimed the 
right to levy property taxes on the warehouse inventory of Michelin tire company’s imported tires. In a ruling that has opened a 
precedent for states to levy property 
taxes on imported goods.

The older opinion on import taxes 

called property taxes held that no taxes could be levied on the imported goods until they had be-
come a part of the general property 


equality of PVC which facilitates re-

cycling. (Continued on page 67)

PVC FIGURES AROUSE U.K. 

LONDON—Claims that the Brit-
ish record industry pressed a max-
imum 50 million disks from the same 
manufacturers during the last three years were greeted with caution by 
major manufacturers this week.

According to a report by the Chemical Industries Assn., the extra disks were the result of record com-
pany ingenuity and the technical su-

periority of PVC which facilitates re-
cycling. (Continued on page 27)

Memphis Judge Orders Stax Shuttered 

MEMPHIS—U.S. Bankruptcy 

Judge William B. Crogan ruled with an attorney that operating a record-
ing business is “like shooting craps in Las Vegas. If you continued to 
roll the dice, you might walk away with $2 million or leave with noth-

ing.”

Jeff LeFever agreed and signed an order closing Stax. The judge, who two weeks ago had appointed a receiver from Criminal Court Judge W. Otis 
Higgs as operating receiver, changed 

Higgs’ designation to custodial re-
closure operation. The bank has a vital interest in the case because it is suing Stax for $10.5 

million it contends Stax owes the 

firm for the benefit of creditors.

During the hearing Jim Stewart, 
president of Stax who founded the company in 1960, underscored the en-
tensive questioning about Stax’s finan-
cial condition but was unable to re-
call specific details. Stewart was on the 

stand three hours.

In his argument to the judge later, 
Bogatin contended that Higgs reported a “miserable exhibition” of the 

business knowledge Higgs would 

need from Stewart if Stax were to con-

continue operations.

After the hearing, Stewart told 

newsmen: “I’m at a loss. One minute you’re producing records and the next min-
ute you’re shut down. I don’t know 
what to say.”

One of the immediate effects of 
Judge Jeffery’s ruling was to nullify a contract established in 1969, under which Timexengland 

produced specialized art programs through tax revenue provided pri-

marily by students themselves, Paul 
Carpenter (DB-Duena Vista/West-

minster), author of the bill, says.
The proposal aims at strength-

ning art programs in elementary, 
and high school and unified school 

districts. All funds collected from the 5% tax on retail or sale of records, 

prerecorded tapes and sheet music, and from the sale of any reprocre-
tation programs in state schools has 

been introduced in the state assem-

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**New General News**

**Financial Men Due At NARM Meet**

**NEW YORK**—A new feature of this year's NARM convention is to be held in Hollywood, Florida, to be open for discussion by Wall Street analysts and industry executives of the various factors which affect public companies in the music business.

Scheduled for the March 20 luncheon meeting, the panel session will feature three Wall Street specialists on the conventions of the music business.

Participating will be Charles Klein, president of Lehman Securities; David J. Londoner, vice president of Warnor Communications, and I. Martin Pompard, vice president, Goldman, Sachs & Co. The luncheon meeting will be the third in a series of executive meetings with public companies with major interests in the music business: Emmanuel, Gerald: chief executive vice president of Warner Communications, and I. Martin Pompard, vice president, Goldman, Sachs & Co.

Moderating and representing another public company is C. Leslie, chairman of the board of Pickwick International.

The luncheon meeting for installation and awards scheduled for March 22 will feature entertainment by Johnnie Tatum, who will be making a special trip to Florida to perform.

**LAS VEGAS & N.Y.—Arista Records has signed a distribution deal involving AzoI's new label, Morning Sky Records. AzoI, president of Frontline Records, has recently signed another deal with Columbia Records for his Full Moon Productions. However, it is understood that Columbia is entitled to first refusal on any new artist signed to AzoI's management company.**

**MCA Records since 1952, has been elevated from national credit manager to Midwest regional marketing. Kent Crawford, regional marketing, Boston, moves to West Coast marketing chief. Michael Olivieri moves from New York LP promotion to Eastern regional industrial and labor relations, Warner Communications. United Sound, as vice president. Tony Price, one of the partners in the company, is now special assistant to the chairman of the board, and a new recording studio wing... ABC Record and Tape Sales Corp. promotes Bert Pockrandt to vice president, operations. He had been vice president and general manager, Magna Glide.**

** resettlement act...**

**Lyric emphasis is less. There's no great reason behind it, it's simply an...**

**distant records...**

**Data Bank 2000**

**New Talent**

**Emmanuel In Tie With Miami's TK**

**NEW YORK**—Mack Emmanuer of Criteria Records here and Henry Stone of TK Productions, both Miami-based companies, are nearing an agreement whereby Emmanuel will have his staff of in-house producers find new talent and record them on a new label for distribution through TK.

Stone will get first refusal for all of the products under the new label, which will seek talent from the area as well as the rest of the country. Emmanuel realizes that the new deal will in no way affect his service or relations with the many la...

**Emmanuel's background...**

**Ariola America Prospects After 6-Month Shakedown**

**PHILADELPHIA**—Defense motions for dropping charges against Kenny Gamble and Leon Huff, along with a number of other defendants indicted here in the government's industry probe, were filed in Federal Court here.

It's understood that the defense has challenged the constitutionality of the payola allegations, and has asked to have all the other charges, ranging from conspiracy to wire and mail fraud and to interstate travel to commit tax fraud, thrown out as well. Additional defense motions are expected shortly and, following resolution by the government's office here, a court ruling will be made. Trial date for the case is set for April 1.

**Ask Court Drop Gamble-Huff Charges**

**LOS ANGELES—**Singles on the pop and soul charts are getting a lift on the pop listings this is the highest position Ariola America finds itself in just six months after opening for business.

Two apparent reasons for the current successes (as well as several previous cuts) are willingness to combine disco and more conventional pop in new releases and the recognition of the need to expand the business.

"Disco," says Jay Lasker, label president, is an "extra area of promotion. Product still moves through conventional channels, but you have to display yourselves as well."

"The term disco, however, is a misnomer to me. What we are talking about are dance records. Melodies are more important and lyric emphasis is less. There's no great reason behind it, it's simply another cycle the record business goes through." Lasker feels audiences want to participate in a genre, and so they are not really interested in messages and that fans finally have somewhere to sit down and go to for new music.

"Another point," he continues, "is that dance records have, for the first time I can remember, provided a bridge between soul-oriented stations and the so-called good music stations, to a complete enlargement of the market and the industry's best-ever year."

Michael Geoghegan, of Irish Record Factors, says, first half of the year is a critical period. "We'll be at convention, of EMI Ireland, we know when a revival may come. Any company will be lucky to get over this period."

"The revival could come with an improvement in the tourist business this year, and that will be by good business mainly from America. Ireland should be a very good prospect for American tourists this year." Geoghegan points out, saying conflicts prevailing make any future course of action difficult to assess. "Bearing in mind high unemployment among the young, plus high interest rates on borrowing, the dealer is likely to remain cautious and not carry full stock..."

**Ariola To Distrib Morning Star Label**

**NEW YORK**—Arista Records has signed a distribution deal involving AzoI's new label, Morning Sky Records. AzoI, president of Frontline Records, has recently signed another deal with Columbia Records for his Full Moon Productions. However, it is understood that Columbia is entitled to first refusal on any new artist signed to AzoI's management company.

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**Financial Men Due At NARM Meet**

**LOS ANGELES—**The board of governors of the Academy of Motion Picture Arts & Sciences has approved two major changes in its Oscar nominations this year.

One change says a song or score must be submitted by the work's creator in order for award consideration while the second change specifies each entry must satisfy qualitative criteria for eligibility stated in the new rules.

John Green, Fred Karlin and Jeff Alexander, members of the music branch, say the changes are "an attempt to elevate the artistic criteria for selecting those achieving the most worth of consideration for nomination for outstanding contribution to film music."

The Academy is now screening preliminary Oscar selections for nominations in the music branch and five other categories. Nominations will be made from these preliminary achievements. Ballots will be mailed to Academy members after the screenings are finished.

Initial entries in the original score category include: "The Adventures Of Sherlock Homes' Smart Brother," "Birds Do It Bees Do It" by The Dave Lewis and "The Woman," "The Eiger Sanction," "The Four Musketeers," "Hurt Up, Or I'll Be 30"..."
Journey's Long Road: From Santana to Space Rock

By Tom Vickery
San Francisco—A few years after acid rock dried up in the Bay Area, the talk turned to the music of the Mission district, the blues-based heroin rock made popular by Santana. Eventually, though, Carlos Santana turned his mind toward spirituality and his group to rock made popular by Santana.

Santana, in the Seventies, has bright new bands of San Francisco in the Seventies. Journey, a Santana offspring turning the Mission and the Haight, has established itself as one of the bright new bands of San Francisco in the Seventies.

The members of Journey include organist/singer Gregg Rolie and 21-year-old guitarist Neal Schon from Santana, bassist Ross Valory played in local high school groups before joining the Steve Miller Band in 1971. Avery Dalhaus is the only non-Californian in the band: the English drummer started with John Mayall's, formed Katala, and then played with the 200 Motel versions of the Mothers and as a "spiderette" with David Bowie. Instead of heavy metal, Journey's sound can best be described as space rock. Shedding some Latin influences in favor of rock, the group utilizes the psychedelic opus of the San Francisco Beattles, Dead and Company, with their own brand of space rock.

Onstage at Winterland on a recent Saturday, Journey demonstrated their tightly contrived and powerful sound. Schol's pleading guitar leads met with Rolie's ethereal keyboard crescendos, and the band's bass and half a dozen percussionists, opening with George Harrison's "It's All Too Much." Without a second thought, they concentrated on material from their 1974 debut album, Love to the Future, and their first album, Journey, was released. "By the time we got the band together," Schon explained, "we had used all the material in rehearsing various possible members. It was hot material. We started with it in the early stages, and after playing it for over a year, we got pretty stuck on it."

Then, before Journey began their national tour, Tickner decided to leave as a full-fledged member; he continues, along with Rolie and Schon, to write material for them. With his departure, Journey entered a period of transition as "the Bay Area's Eric Clapton." "The band is still close to the band," Rolie said. "I get along with them very well. That's no excuse."

The current alignment emphasizes Schon's guitar as the motive force behind the band's sound. "My whole goal is to happen," Schon said with a grin in his eye. "I'm not happening; the band's energy gets back into it. Schon's guitar style is particularly expressive, and because Rolie is the only singer in the band, Neil considers the guitar his "voice."

Flying, now balanced by long hair, holds a dramatic tension on his playing. "It's easier to fill in bars and stick in some hot little riffs than to come up with a hot solo. But those hot little riffs don't give me the chance to express myself. I enjoy the sets. Mindless and rhythm is the key to the whole thing, man. That's what makes the people dance."

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Take a "Look Into The Future." You'll hear Journey.

PC 31904

On Columbia Records and Tapes. Produced by Journey for Spreadeagle Productions, a division of Herbert & Bramy, Inc.
NEW YORK — Caedmon Records here is out to slice the pie of the dollar per record science fiction sales in this country.

The spoken-word label has already struck a deal with a major A&R program, and has secured product representation at 38 standing-up meetings so far this year, which will contain painstakingly detailed information which will be used for the promotion to radio programmers.

Being prepared for Warner’s 28 rack units for their top 25 playlisted stations, Davis and Warner programs were started to radio programmers.

Radio programmers meet are those that Buckley was selling his records as the two major reasons, not necessarily in that order.

Artists on the label’s roster include David Geddes, Suzi Quatro, Nanette Workman, Paul Evans, Leney LeBlanc, Pete Carr, Mike Leslie, the Sam Dees/Bettye Swann duo and Jonathan King.

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The label decided to release an album by Leonard Nimoy and one by William Shatner’s “Star Trek” fame on the “Martian Chronicles,” originally a novel by Ray Bradbury.

Getting shipped in early last year, the label generated strong enough sales to land on the label’s best seller list for the entire year. Bottsford says the disc finished the year in the number 10 or 11 spot on the list.

Meanwhile, two additional LPs, another by Nimoy and one by Wil- liam Shatner (“Star Trek’s” Captain Kirk) shipped last week. The disc was on another Bradford work, “The Illustrated Man,” which was on Isaac Asimov’s “The Foundation,” considered by many to be a classic science fiction piece.

This was done last year for Neil Young’s “Zuma” LP with 10 major AM stations giving away 200 ad spots for promotion and counter boxes for the top 25 stations. The units will carry the station call letters plus pictures and the stations will have the station’s giveaway playlist books.

“What has happened in radio is that there are several different audience listening to Top 40,” says Davis. “It goes from young teens to middle-aged listeners.”

(Continued on page 15)

Research Hikes WB Promo Efficiency

By NAT FREEDLAND

Los Angeles—Warner Bros. promotion department is deep into a major research and national promotional campaign, and has in its charge a crucial task — to try to educate radio stations about the label’s best seller list for the entire year. Bottsford says the disc finished the year in the number 10 or 11 spot on the list.

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(Continued on page 15)
BETTE MIDLER'S NEW ALBUM, "SONGS FOR THE NEW DEPRESSION" ON ATLANTIC RECORDS AND TAPES.
KASS NEW OWNER

$1.25 Mil In Cash Closes Buddah Buy

NEW YORK—The sale of the Buddah Group by Viewlex to the Art Kass Media Corp. was finalized here Jan. 7.

The final linking came with a cash payment by Kass of $1.25 million and the issuance of notes for the sum of $650,000. An additional $640,000 was put up by Kass, president of the label, last September when intent papers were signed.


Meanwhile, Kass says the group of companies will continue previously set directions, or, in other words, maintain a catalog which is 60 to 70% representative of rock product, with the remaining portion

(Continued on page 73)

3 Million LPs By Denver Sold During Holidays

NEW YORK—It was a true "Rocky Mountain Christmas" for both John Denver and the RCA label, with the artist's entire catalog selling approximately 3 million LPs during the six-week holiday sales period, according to Jack Kiernan, RCA's division vice president, marketing.

Included were 1.2 million copies of the holiday album, which he claims is the first Christmas LP in industry history to ship gold; 900,000 additional copies of "Windsong," which had already sold 2 million, and the two-year-old "John Den-

(Continued on page 73)

ABKCO Shows $39,383 Profit

NEW YORK—ABKCO Industries has reported a profit of $39,383, or 3 cents a share, on revenues of $8.7 million for the year ending last Sept. 30, as compared to a loss of $1.25 million, or 32 cents a share, on revenues of $8.05 million for the prior year.

The quarter losses of $170,054 on revenues of $1.7 million were attributed by the company primarily to film developments among the group's $325,000 before tax benefit. For the comparable period in 1974, revenues were $2.5 million, with a loss of $244,816.

Litigation expenses in excess of $840,000 were incurred during the year. Rental expenses in excess of $840,000 were incurred during the year.

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(Continued on page 73)

Beatlemania To Dominate Philadelphia

By CLAUNDE HALL

LOS ANGELES—The Beatles will dominate Philadelphia later this month—in albums, sneakers, T-shirts, tin school lunch boxes, wall paper, and other paraphernalia—all courtesy of Beatles Festival.

"You'd be amazed at what came out on the Beatles," says Irwin Beer, who is partnered with Mark Lapidos of Beatles Festival. Beer says already more than 20,000 fans have made reservations for the Beatles Festival, which will be held at the Sheraton Hotel in Philadelphia Jan. 30, 31, and Feb. 1. Similar Beet-

(Continued on page 73)

When Answering Ads... Say You Saw It in Billboard

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Acts On Various Labels
Will Join In Film Album

LOS ANGELES—Lou Reizner intends to do the impossible a second time. The former Mercury A&R executive, who put together the awesome, star-studded A&M deluxe two-pocket "Tommy" LP is co-producing another album in which he intends to use top stars contracted to a variety of labels.

Reizner is currently here negotiating with artists and their labels for them to participate in a 20th Century album due in early summer.

Reizner says he has about half the necessary acts, both solo and group pacted along with their label permission.

His big selling point to labels for using their acts in cameo appearances in the "World War II" soundtrack is "Tommy's" 13 gold records (Continued on page 73)

ATTENTION PROMOTERS!

On screen and live on stage we have re-created that time when Hendrix was king, 3 day Rock Festivals were in and revolution was the thing.

It was perhaps the most fascinating decade of the century, and it now explodes on screen and on stage in a totally new kind of movie/concert show that YOU can promote for big profits in your exclusive area. We'll show you how. Our COUNTRY movie/concert is also available.

Contact Bert Tenzer, Pres., Indio-Pix Releasing Corp. 400 East 56th St., Dept.20, New York, N.Y. 10022 or call (212) 371-2480

Buddah photo

HONORARY PIP—Second drawing of the "Honorary Pip For A Day" contest marking Gladys Knight & The Pips' second anniversary with Buddah, (with LP of same name climbing chart), has label president Art Kass pick winning entries from store blanks. Looking on are Tom Cossie, vice president/director, pop promotion, and Jude Lyons, Rainbow Advertising.

Times Music Gets First Oscar Shot

NEW YORK—The New York Times Music Corp. is in contention for its first Academy Award song and score.

The song "Who Are You Now" and the score of the film in which the song appears, "Hurry Up Or I'll Be 30", are included in an Oscar eligible list of preliminary nominations (Continued on page 27)

The Peer-Southern Organization

AND ITS WORLD-WIDE MUSIC COMPANIES
SERVE THE WORLD WITH MUSIC
CURRENTLY CELEBRATING THE INTERNATIONAL SUCCESS

"SCOTCH ON THE ROCKS"
A SPARK RECORDS LTD. (LONDON) PRODUCTION
RECORDED BY
The Band Of The Black Watch
CURRENTLY TOURING THE UNITED STATES

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VISIT US AT MIDEM - BOOTH 464, PHONE, EXT. 326
DEEP PURPLE
at Radio City Music Hall?

Has this country gone crazy, or what?

Well, crazy over Deep Purple, at any rate.
A mania attributable in large part to the smash album *Come Taste the Band*, and to the Purps' first stateside tour featuring new member Tommy Bolin.

We can't vouch for their tap-dancing, but their list of venues looks great:

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>City, State</th>
</tr>
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<tbody>
<tr>
<td>Jan. 24</td>
<td>Music Hall, Boston</td>
<td>New York City</td>
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<tr>
<td>Jan. 27</td>
<td>Hershey Park Arena, Hershey, Pa.</td>
<td>Lakeland, Fla.</td>
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<tr>
<td>Jan. 28</td>
<td>War Memorial Auditorium, Rochester, N.Y.</td>
<td>Miami</td>
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<td>Jan. 30</td>
<td>Coliseum, Greensboro, N.C.</td>
<td>Miami</td>
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<tr>
<td>Jan. 31</td>
<td>Freedom Hall, Johnson City, Tenn.</td>
<td>Milwaukee, Wis.</td>
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<tr>
<td>Feb. 1</td>
<td>St. John's Arena, Columbus, Ohio</td>
<td>Madison, Wisc.</td>
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<td>Feb. 3</td>
<td>Omni, Atlanta</td>
<td>San Antonio, Tex.</td>
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<td>Feb. 6</td>
<td>Civic Center, Lakeland, Fla.</td>
<td>Columbia, Ohio</td>
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<td>Feb. 8</td>
<td>Jai Alai Fronton, Miami</td>
<td>Columbus, Ohio</td>
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<tr>
<td>Feb. 11</td>
<td>Illinois State University, Normal</td>
<td>Normal</td>
</tr>
<tr>
<td>Feb. 22</td>
<td>Sam Houston Music Hall, Houston</td>
<td>Springfield, Mass.</td>
</tr>
</tbody>
</table>

Tomorrow's Rockettes
and today's superstars are on Warner Bros.
records and tapes.
DAVID FROST, ROBERT PLANT
ARE PROUD

NEIL DIAMOND
IN CONCERT
AUSTRALIA & NEW ZEALAND
FEBRUARY 1980

PUBLICITY & PUBLIC RELATIONS
jim mahoney
& associates, inc.
JERSON & PAT CONDON

PRESENT

AMOND

CERT

NEW ZEALAND

March 9
Festivities At Billboard No. 1 Awards in L.A.

Freddy Fender and producer/manager Huey Meaux accept Fender's award as new country singles artist. Fender also won new pop singles artist overall, as well as new pop male singles artist, new pop male album artist.

Larry Goshorn and Mike Reilly (below), members of Pure Prairie League, accept for new pop album artists overall.

Bruce Lundvall, Columbia's vice president and general manager (below), accepts for top pop albums label.

Fred Mendelsohn, president of Savoy, accepts for top gospel label.

Mei Bly, WB Music vice president, accepts for top easy-listening publisher.

Robert Gandy, Jobete vice president, accepts Jobete's award for top pop publisher.

Host Flip Wilson with Atlantic's awards for Top Soul Singles and Album label are accepted by Bob Greenberg, label's West Coast general manager.

Jerry Sharrel of Elektra-Asylum accepts Linda Ronstadt's award as the top pop female singles artist.


Connie Pappas, vice president of Rocket Records and John Reid Enterprises, accepts for Elton John as pop album artist overall, pop male album artist, and for his pop album "Greatest Hits."

Billboard photos by Sam Emerson
Govt.-Industry Leaders Discuss Bicent

for bicentennial concerts around the country," he said, evoking no re-

response whatever from the AFTRA and Music Fund people to that idea.

Leonard Feist, NMFA vice presi-
dent and board chairman of the Na-

tional Music Council, said NMC

had plenty of frustrations in offering

its services to bicentennial administra-
tors in earlier years. (These were

replaced some two years ago, when

Congress set up the comparatively

small and avowedly cooperative
group of ARBA.)

Even so, Feist told of achieve-
mint by the council, including 52
bicentennial concerts, one in each
state, with Exxon money, and a
taped radio program series which is

available free to public broadcasting

stations.

Wills Myers, trustee of the Gosp
el Music Assn. and a SESAC vice

president, said the gospel music per-

sonalities have the strongest "grass-

roots reach" of all performing artists.

He said they welcome ARBA

requests because gospel music per-

formers are in action daily, and

reach "thousands of fans daily."

Jules Malamud of NARM

pledged that merchants would

come forward with whatever aid

they could give the bicentennial.

Top record company executives

present were few in number, and

seemed to prefer to let RIAA presi-

dent Gottikov act as spokesman.

Visitors who did not come included

Clive Davis (Arista), CBS's God-

vard Lieberson; Irwin Steinberg

(Phonogram); Mo Ostin (Warner

Bro.); Jerry Moss (A&M); Bhaskar

Menon (Capitol Industries) and J.K.

Maitland (MCA Records).

Music industry guests attending

the get-together included: Stanley

Gortikov and Henry Brief (RIAA);

Leonard Feist (NMFA and NM)

Edwin Cramer (BMI); Julian Mar-

dard Lieberson; Irwin Steinberg

(Phonogram); Mo Ostin (Warner

Brothers); Jerry Moss (A&M); Bhaskar

Menon (Capitol Industries) and J.K.

Maitland (MCA Records).

Menon (Capitol Industries) and J.K.

Maitland (MCA Records).

First quality reinforced back-

bone jackets FOB N.Y.C.

Type mechanical, color proof,

b/w separations & printing full

color + proof. $495.00

Complete set.

First 1,000

$495.00

Full Color Jacket

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FULL CO
El Coco all over the world...and beyond! 

El Coco
on AVI Records and Tapes
Published by Equinox Music
A Division of American Variety International, Inc.

LEFT LABEL IN 1965
Calvin Carter Back At VeeJay

LOS ANGELES—Calvin Carter, one of the record industry's leading producers and ad executives during his tenure with VeeJay from 1955 through 1965, is returning to the label in similar capacities.

During his VeeJay years, Carter brought a number of artists to the label as well as producing major hits in the pop, soul and crossover markets.

Artists he was involved with during his VeeJay years include Jerry Butler, Jimmy Reed, John Lee Hooker, Betty Everett, Dee Clark, the Dells, the Spaniels, Curtis Mayfield & the Impressions, Little Richard, the Orioles, Gene Allison, Roscoe Gordon, Wade Flemons, Priscilla Bowman, the El Dorados, the Staple Singers, the Five Blind Boys, the Harmonizing Four, Johnnie Taylor & the Highway Q.C.’s and the Swan Silvertones.

Significantly, many of the artists Carter worked with, including Butler, the Dells, Mayfield, the Impressions...

(Continued on page 71)

NARM Profiling Adults

• Continued from page 1

A special session March 21 at the upcoming NARM convention in Hollywood, Fla.

Unusual element of the survey will be the in-depth interviews with adults whose identification as record buyers can not be determined in advance. Those surveyed will be contacted in heavy-traffic public locations, but not in or near music stores where their presence might indicate a prior involvement with recorded product.

An additional number of interviews, over and above the 5,000 person-to-person contacts, will be done by telephone. As many as 50 cities will be covered in this supplemental survey to provide further input into the final statistical mix, according to Jules Malamud, NARM executive director.

The basic survey for persons who admit to having purchased at least one record during the past year, will ask numbers purchased, whether these are singles or albums, repertoire preferences, types bought most often, and the source of purchase, department store, record shop, discount store, mail-order or club, etc.

Other questions will include radio listening habits, including hours of exposure and types of music preferred. Club and concert attendance is also explored.

Another part of the questionnaire probes the influence of price and whether the respondent buys on impulse or knows in advance the item he wishes. If a change in buying habits is admitted over the prior five years, an additional group of questions seeks to pin down the reasons.

Respondents are then asked to fill in a sheet providing standard demographic information such as age, marital status, income, education, occupation, etc.

Manhattan Transfer Asks Complaint Be Transferred

NEW YORK—The current lineup of the Manhattan Transfer has asked that a complaint against them by the act’s former members be moved from the New York Supreme Court to the U.S. District Court here.

The group’s three former members filed a $1.12 million suit Dec. 12 in the State Supreme Court here alleging that the current edition of the act, and original member Tim Hauser, has illegally taken the name “Manhattan Transfer” and the reputation that went with it.

Erik Dickins, Martin Nelson and Patricia Rosalia, all former members of the quartet, went into partnership with Hauser on or about May 13, 1970, which culminated in a recording contract and album on Capitol called “Jukin.”

They allege that Hauser “willfully, knowingly, wrongfully and without permission, unlawfully appropriated and usurped unto himself the unique rights of the group, including their songs, arrangements, materials, act and name the Manhattan Transfer, by forming a new performing group” with current members Alain Paul, Laurel Masse and Ingram Siegel.

The original trio also alleges that the current group is misrepresenting itself as the “real Manhattan Transfer” and is “capitalizing upon their acclaim and popularity,” and that this severely damaged the sale of “Jukin,” thereby depriving them of royalties.

The original three ask the court for a total of $1.12 million—$1 million in punitive damages against Hauser, $750,000 in costs and $350,000 in owed payment. In addition, they also ask for the current group to be forbidden to use the group’s name “exploiting songs, musical arrangements and the act.”

The current group asks for the removal of the case of the District Court because they now live in California, while the original trio lives in New York.

2 Groups To Honor Barney McDevitt

LOS ANGELES—Barney McDevitt, for more than 40 years a prominent publicist and promotion expert here, will be honored Feb. 23 at a dinner jointly planned by the Hollywood Press Club and the Los Angeles office of ASCAP.

A Philadelphia, McDevitt worked for years with Fred Waring’s Pennsylvanians and then, for two decades, handled publicity for the Masters of Maine in Portland at a time when every major name band played the spot.

The group’s three former members will participate in a music program at the fete, according to Howard Luernitz, Press Club president and a musician-writer himself.

Moore Only Writer

LOS ANGELES—Daniel Moore is the sole writer of the song “Shambala,” now B.W. Stevenson as published here Jan. 17.

'Cream' LP Leased

BURBANK—Eagle Records has leased its disco album “The Cream Of Muscle Shoals” to EMI-Toshiba in Japan and Quality Records of Canada.

(Continued from page 1)

Respondents are then asked to fill in a sheet providing standard demographic information such as age, marital status, income, education, occupation, etc.
Tony's new single is a chart climber* in the UK. Lyrics are sad and meaningful. Listen.

*Number 44 Music Week (January 17, 1976).
Brunswick Trial: Malpractices Said Common In Industry

Continued from page 3

play of the companies' recorded product.

In addition, according to the prosecutor, various artists, songwriters and publishers were cheated out of royalties on these cash sales, and performers who asked to inspect Brunswick's books were physically assaulted and threatened.

This last charge brought several defense motions for mistrial on the claim that the statements were inflammatory and were not contained in the indictments. The motions were denied.

In the matter of alleged payola, Greelish specifically named Melvin Moore, Brunswick's promotion director, as the go-between who arranged company payoffs to disk jockeys.

"This defendant," the prosecutor said, "paid cash to radio station employees because they had already played Brunswick products in the past and he wanted them to play Brunswick products in the future. In essence, they had an I.O.U."

Greelish portrayed Brunswick's president, Nat Tarnopol, as the head of the alleged conspiracy. "We will prove that he (Tarnopol) was the man who set the standard of corporate greed, avarice and corruption that was willfully and knowingly followed by all of the defendants and co-conspirators," the prosecutor said.

"Mr. Tarnopol watched his major recording artists physically assaulted because they dared to inquire about the amount of royalties they were supposed to be receiving.

Tarnopol's lawyer, Peter Parcher, in his opening statement admitted Brunswick and Dakar did have some cash sales, but claimed the proceeds went to Edward Hurley, a former Brunswick sales executive who is the chief government witness.

He added that Tarnopol and the other defendants had no criminal intent and that because Brunswick was a small company it had to compete with the "giants" in the industry.

"You're going to find out the major record companies, yes, Atlantic, CBS, RCA and MCA have spent millions of dollars trying to capture the hearts and minds of the disk jockeys and program directors and radio station employees. And I mean millions of dollars and jet airplanes and all kinds of incredibly lavish entertainment. It's mind boggling," Parcher said.

He also told the jury that "what occurred and didn't occur in respect to Nathan Tarnopol has to be viewed within the context of the recording industry."

Moore's attorney, Martin Cohen, admitted his client might have done favors for disk jockeys and other radio station personnel, but claimed it was a legitimate function of his job as promotion director.

"If doing a good job is now a criminal offense in this country then we have arrived at a very sad state of affairs indeed," Cohen said.

The other defendants were pictured by their attorneys as everyday workers earning a modest living, who were too small in the company scheme to have done any evil.

(Continued on page 86)
1975 -
What A Year
For The
Career
Launching Company!
ARRY MANILOW
"Tryin' To Get The Feeling" Album Is Gold!
"I Write The Songs" Single Is Gold!
Over 4,000,000 Singles Sold In 1975!
Over 1,600,000 Albums Sold In 1975!
#1—Top New Male Vocalist Singles—Record World and Cash Box
#1—Top New Male Vocalist Albums—Cash Box and Record World
#1—Pop Artist Of The Year—Radio & Records
"Mandy"— Grammy Nomination: Record of the Year.

MELISSA MANCHESTER
#1—Top New Female Vocalist Albums—Cash Box
#1—Top New Female Vocalist Singles—Cash Box
#1—Top New Female Artist—Music Retailer
#1—Top Easy Listening Singles Award
"Midnight Blue"—Billboard
Melissa's new album "Better Days And Happy Endings" will be released next week. It's one word: "Magnificent." Melissa Manchester is now truly a major star!

PATTI SMITH
Best New Album Of The Year—Village Voice
#2—Best Album Of The Year—New York Times
Best New Female Artist Of 1975—Cash Box Editors
"Her album is stunning and, in time, will become known as a classic!"—San Francisco Examiner
"'Horses' is an extraordinary disc and every minute of it is worth repeated hearings. It will shake you and move you as little else can do!"—New York Times
"The Wild Mustang of American Rock!"—Village Voice

GIL SCOTT-HERON
#5—Top Jazz Duo (With Brian Jackson)—Record World
#6—Male Vocalist Of The Year—Downbeat Readers Poll
#6—Top Male Vocalist Albums—Cash Box
"Gil Scott-Heron has both the onstage magic and on record originality that are the makings of stardom!"—Newsweek
"The most important figure in black pop music to surface so far in the seventies!"—Minneapolis Star

THE HEADHUNTERS
#1—Best Instrumental Combo—Playboy All-Star Jazz And Pop Poll
"A group that will help change the course of and open up the possibilities for music of the seventies!"—Concert Magazine
"An incredible powerhouse, they will leave you exhausted!"—Playboy
"They aim for the mid-point of the brain and keep it coming!"—Aquarian

MONTY PYTHON
"The best humor records available!"—The New Yorker
"Undoubtedly, the comedy disc of the year!"—Record World
"Pythomania—its six-man troupe flies to the nearest reaches of dementia!"—Newsweek
The comedy stars of 1975 will appear live in the U.S. in 1976. Their invasion will have sensational impact!
Grammy Nomination: Comedy Album of the Year.
ERIC CARMEN

"Eric Carmen has long deserved recognition as one of America's best rock minds. Now, his first solo album backs up that contention!"—Rolling Stone

"His First Solo LP puts Eric in a class by himself! It's one of the finest albums we've ever heard!"—Cleveland Press

"His musical stature remains unique in the seventies. This just may be the great Beach Boys' studio album we've all been waiting for!"—Phonograph Record

Eric Carmen will burst forth in 1976 as the industry's biggest new star!

BAY CITY ROLLERS

Their Debut Arista Album Is Gold!
Their "Saturday Night" Single, A Number One Smash Hit, Is Zooming Over 2,000,000!
#1—Top New Male Group Singles—Record World
#3—Top New Male Group Albums—Record World
#4—Top New Group Albums—Cash Box

"The Bay City Rollers are a phenomenon—this is only the beginning!"—Melody Maker

THE BRECKER BROTHERS

#5—Randy Brecker—Trumpet Star Of The Year—Downbeat Readers Poll
#6—Mike Brecker—Tenor Sax Star Of The Year—Downbeat Readers Poll

"They certainly are the most interesting band heard in years and could easily become the best!"—Soho News

"Fusion music of the highest order. You'll want to really listen. You'll want to dance. You will, in others words, want to play The Brecker Brothers over and over and over!"—Radio Free Jazz

The Brecker Brothers' debut album has received 3 Grammy nominations. Their new album "Back to Back" will be released next week and it's a powerhouse!

THE OUTLAWS

Their First Album Is Now At 400,000!
#2—Top New Male Group Albums—Record World
#2—Top New Group Albums—Cash Box

"This is the band to watch. The sky's the limit for them!"—Creem

"The concise and powerful image they produce is awesome. It's the mark of the very best kind of rock band!"—Phonograph Record

Arista Records

Where An Unprecedented Number Of Careers Were Launched In '75 ... And More Are Coming In '76!
Based on station playlists through Thursday (1/2/76)

**BOS-Chicago**
- **TOP ADD ONS:**
  - **PRIME MOVERS:**
  - **BREAKOUTS:**

**BURLINGTON**
- **APPENDIX:**
  - **ADD ONS:**
  - **BREAKOUTS:**

**PACIFIC SOUTHWEST REGION**
- **TOP ADD ONS:**
  - **BREAKOUTS:**

**NORTHWEST REGION**
- **TOP ADD ONS:**
  - **BREAKOUTS:**

**SOUTHWEST REGION**
- **TOP ADD ONS:**
  - **BREAKOUTS:**

**CENTRAL REGION**
- **TOP ADD ONS:**
  - **BREAKOUTS:**

**MIDWEST REGION**
- **TOP ADD ONS:**
  - **BREAKOUTS:**

**ADDITIONAL INFORMATION**
- **ADDENDA:**
  - **ADDITIONAL BREAKOUTS:**

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YOU'RE LOOKING AT ONE SWEET TOUR!

JANUARY
21 Chattanooga, Tennessee - Memorial Auditorium
22 Nashville, Tennessee - War Memorial
23 Terre Haute, Indiana - Hulman Civic Center
28 Columbus, Ohio - Veterans Memorial Coliseum
29 Indianapolis, Indiana - Convention Center
30 Chicago, Illinois - Aragon Ballroom
31 Cleveland, Ohio - Music Hall

FEBRUARY
1 Charleston, West Virginia - Civic Center
5 Lewiston, Maine - TBA
6 Boston, Massachusetts - Orpheum Theatre
7 Buffalo, New York - Century Theatre
8 Toronto, Ontario - Massey Hall
12 Pittsburgh, Pennsylvania - Stanley Theatre
13 Philadelphia, Pennsylvania - Tower Theatre
14 Washington, D.C. - Constitution Hall
15 Richmond, Virginia - Mosque
18 Memphis, Tennessee - Ellis Auditorium
19 Atlanta, Georgia - Fox Theatre
20 Jacksonville, Florida - Coliseum
21 Orlando, Florida - Jai Alai Fronton
22 Miami, Florida - Jai Alai Fronton
26 Akron, Ohio - Civic Theatre
27 Detroit, Michigan - Masonic Auditorium
28 Flint, Michigan - I.M.A.
29 Grand Rapids, Michigan - Grand Valley State College

MARCH
4 Green Bay, Wisconsin - Brown County Arena
5 St. Paul, Minnesota - Civic Center
6 Davenport, Iowa - RKO Orpheum
7 Kansas City, Missouri - Capri Theatre
10 La Crosse, Wisconsin - Mary Sawyer Auditorium
11 Milwaukee, Wisconsin - Riverside Theatre
12 St. Louis, Missouri - Ambassador Theatre
13 Tulsa, Oklahoma - Fairgrounds Pavilion
14 Dallas, Texas - McFarland Auditorium
17 Denver, Colorado - Regis College

WEST COAST DATES TO BE ANNOUNCED!

DESOLATION BOULEVARD (ST-1395)
includes their two smash singles
Ballroom Blitz and Fox On The Run (4157)

...watch for their new album coming in February

GIVE US A WINK!
**Billboard Singles Radio Active**

Based on station playlists through Thursday (1/2/76)

**Top Add-Ons**

- **KDKO-Strong**
- **ELTON JOHN** - Grow Some Funk Of Your Own (MCA)
- **PULP SIMON** - 50 Ways To Leave Your Lover (Columbia) 19-13
- **HOT CHOCOLATE** - You Sexy Thing (Atlantic) 18-15
- **KSDL-5t.Plume**
- **ELTON JOHN** - Grow Some Funk Of Your Own (MCA)
- **PULP SIMON** - 50 Ways To Leave Your Lover (Columbia) 20-12
- **NAZARETH** - Love Hurts (A&M) 16-26
- **WGRD-Grand Rapids**
- **WHO -Squeeze Box** (MCA)
- **ELTON JOHN** - Grow Some Funk Of Your Own (MCA)
- **BARRY WHITE** - Let The Music Play (Atlantic) 20-10
- **TOP ADD-ONS:**
- **EAGLES** - Take It To The Limit (Asylum)
- **ROXY MUSIC** - Love Machine (Part 1) (Polydor)
- **ELTON JOHN** - Grow Some Funk Of Your Own (MCA)
- **WHO -Squeeze Box** (MCA)
- **QUEEN** - Bohemian Rhapsody (Oasis)
- **V/H/S** - Do Me (Love Machine (Part 1) (Motown)
- **CAPTAIN & TENNILLE** - Lonely Night (A&M)
- **NAZARETH** - Love Hurts (A&M) 23.7
- **HIGH FIVE** - Take Me To The Limit (Asylum) 20-7
- **FOUR SEASONS** - December 1963 (ABC) 26-17
- **WHO -Squeeze Box** (MCA)
- **ELTON JOHN** - Grow Some Funk Of Your Own (MCA)
- **PAUL SIMON** - 50 Ways To Leave Your Lover (Columbia) 19-12
- **GARY WRIGHT** - Dreamweaver (W.B.) 23.18
- **NAZARETH** - Love Hurts (A&M) 24.15
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Let it be on record...

Dr. John B. Coleman and KCOH radio honor Skipper Lee Frazier with a testimonial banquet and roast January 24, 1976, 8:00 p.m. at the Shamrock Hilton in Houston, Texas.

Skipper Lee Frazier, former KCOH Disc Jockey, asks:

"If I've done anything to help your company or you as an artist in your growth during my twenty years as a radio disc jockey, please support me in a political fund raising concert at Hofheinz Pavilion, March 28, 29, 1976. Please call me at (713) 528-2889."

SKIPPER LEE FRAZIER
Soon to be Candidate for Harris County Commissioner Precinct 1
**Top Add Ons-National**

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**Billboard Album Radio Action**

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

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Album Songbook Boosts Music Sales

MIDEM, has 35,000 active copy
around the world Jan. 25
joins the list of acts to have a song-
bum, says Stewart, the songbook will
and similar cover, Stewart says.
Queen, an Elektra Records group
and even identical covers. The

CUMAX
SISTER SLEDGE
JOE SIMON
LOU REED
VAN McCOY
VAN McCOY
HERBIE MANN
KOOL a, THE GANG
LES MCCANN
BEN E. KING
RUPERT HOLMES 2
RUPERT HOLMES 1
KOOL HOLMES
BE. E. KING
NORTH SUPERMAN
HERBERT NERD
HERBERT NADEL
CARL MCCANN
CARL McGAFF
KODL & THE GANG
KODL & THE GANG
KODL & THE GANG
BARRY MANILOW
BARRY MANILOW
BARRY MANILOW
HERBIE MANN
HERBIE MANN
VAN McColey
VAN McColey
LOU REED
TODD RUNDGREN
TODD RUNDGREN
TOM RUSH
TOM RUSH
DAVID RUFFIN
DAVID RUFFIN
JOE SIMON
JOE SIMON
SISTER SLEDGE
SISTER SLEDGE
CAT STEVENS
CAT STEVENS
STYLISTICS
STYLISTICS
STYLISTICS
STYLISTICS
SYNERGY
SYNERGY
FRANKIE VALLI
FRANKIE VALLI
STEVE WONDER
STEVE WONDER

Congratulations to
Barry Manilow and David Ruffin

In an ad in last week's
Billboard,
B.W. Stevenson was
incorrectly credited
as the writer of "Shambala:"
"Shambala"
was written by Danny Moore.

Warner Bros. Records
apologizes to
Danny Moore
for the error
and for any
inconvenience
it may have caused him.

K.C. & the Sunshine Band won
two nominations, while the group's
leader-writers H.W. Casey and
Richard Finch are on three rb song
nominations.

With few really glaring omissions,
the Grammy finalists this year pretty
well represent the most artistically
impressive mainstream commercial
records of the year. As usual, the
tastes of the 4,000 voting Record
Academy members run towards the
softer and prettier sounds available.
This year's rock albums by Led
Zeppelin and the Who's aren't
finalists. And in the 45 general and
gospel finalist slot the only black acts are
Natalie Cole, the intergalactic K.C.
& the Sunshine Band and Gladys
Knight & the Pips and Van McCoy.

Ian Leading Grammy Race
LOS ANGELES—ChinniCap Mu-
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LOS ANGELES—The ninth annual International Radio Programming Forum will be held Dec. 1-4 in New Orleans and Paul Drew, vice president of programming for the RKO Radio chain, has accepted the position of forum chairman.

Making the announcement is George Wilson, past chairman of the advisory committee of the Forum that plans the program for the four-day education radio meeting and selects topics and speakers. Director of the meeting is Claude Hall, Billboard's radio-tv editor.

Wilson, executive vice president of Barcella Broadcasting, Inc., will serve this year on the advisory committee in the tradition of past chairman continuing to participate and help each year. L. David Moorhead, general manager of KLRN in San Antonio, will again serve as radio chairman and also help on the advisory committee. George Burns, president of Bruns Media Consultants, will also be on the committee and aid in the final selection of award winners (a group of preliminary award winners will be announced soon, as well as the methods for entering the annual competition).

Bruse Earle, chief engineer for the Sterling Recreation Organization, operating out of Seattle, will serve as audio engineer for the entire conference.

Drew has already selected Ralph Barnes, general manager of WOKY in Milwaukee, and Los Angeles record promotion executive Ernie Farrell to be his assistants on the advisory committee and others will be announced soon.

The speakers and chairmen who have labored on the Forum in past years represent the most outstanding men in the radio and record industries. Last year, keynote speakers were Jack G. Thayer, president of NBC Radio, and Ruis Solomon, head of the Tower Records retail operation, and Luis Bruni, chief of Radio Globo in Brazil, and Kevin O'Donell, general manager of radio station KSD in St. Louis.

As in the past, workshop sessions will cover virtually all aspects of radio programming, audience research, the air personalty, management and engineering. This year, special emphasis will be placed on the highlights of the four-day meeting.

The hotel for the meeting will be announced shortly, as well as further details.

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Bob Marshall, program director, WNG in Providence, R.I., has a non-musical note that you can really get your teeth into: "To the end of last week, we picked up an article that was in this month's Oui Magazine heralding Rhode Island the Third State of the United States. It bases our newly acquired franchise to the taped vignettes, we touted the input is there. A computer is in-put..." Professor MacNalley and two associates were spotted, we played back in short segments on our Vampire Weekend. In addition to the taped vignettes, we trusted Rhode Island as the Vampire Capital of The World and let our listeners put the bite on us for "Welcome To My Abode All Week-end." Ah, yes, always knew there was something odd about Providence broadcasters. But I have my silver cross handy.

* * *

"We do jazz on Saturday night and our first mention is to the weekend of the future, we are an adult contemporary just in case anyone reading this is realizing we are reading this and would like to send us some product," says Larry Furr, music director of WIBM in Jackson, N.C. The lineup at the station features Joe Blevins 5:30-9 a.m., program director and master of the phone, Ken Swiss noon-3 p.m., Furr 3-7 p.m., and Max Black 7-11 p.m. Charles Absher and Gary Fitzer pick on weekend. Furr adds: "Thanks for the little town where I grew up. Called Gede is doing now. Took me back a few years ago, when I was a teenager in Charlotte." He praises Bob Sesse in Raleigh, CBS Records, for being "the best record promotion man in the area.

* * *

Here we go again! You think I'd learn by now never to say first thing about anything. George Wilson of Bartell, operations manager at WIBM in Jackson, Mich., writes: "Just a note to help clear up something that surfaced recently. In the Bicentennial Hands Across America project. It is my understanding the idea of giving telephone numbers to homes, to Mary Rosenblum, national chairman of the project, not the KGB radio station in the area."

H: My God, the program director at WIBM co-sponsored the trial runs of Hands Across American in Michigan, which involved some 1,500 people. Rosenblum attended this event, giving me a chance to ask about RKO's involvement. He said, at that time, they had no plans to go with this with his understanding of programming, he has been able to sell advertising time, especially for KGB -FM. Why would a client want to buy time on KCBQ, an AM in the market, when they can buy time on both KGB-FM and KGB -AM? The two stations together are a hell of a package. Jim Price fired up his salesmen with this concept. And, as a result, Price broke the B.B.0 and heading for a two sided deal. It Started in London. England, On Capitol

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AND WE

FIE'S A

But we put together just recently a situation where we can do the logs, traffic, billing ... we can even find out, virtually immediately, if the FCB should ask, how we're doing in terms of new versus percent of music or percent of public service announcements. I could give you other examples of things that we've done in San Diego that I feel are important and which I believe will be valuable for the station for a long time to come. If the computer situation works out in San Diego, it'll be the first time a station is totally wired to a computer ... I mean, you can push a button and the payoffs, send out affidavits with billings about when an ad schedule ran, choose between two clients who're getting a particular spot in favor of the client who has bought the most time on the station over the past year, inform you that you should raise the power on the transmitter because of the sun-sets regulations, see you at 4:45 a.m. and wake the morning man so he can get out of bed and get to the station in time to start his show. We spend hundreds of hours with a computer firm; they virtually lived at the radio station in order to learn what is it that we can make less profit in the long run. We've never been sure what the broadcast techniques are not being able to push the button and do the job have been because someone was out to sell equipment-not out to get the job done easier by computer.

If nothing else happens with KGB, at least I feel that I will have achieved something because of the computer operation that was installed during my tenure as program director. Gary Fitzer, who owned the station are the kind of people who understand that noth-thing good happens without a great deal of intellectual curiosity, they supported our search for something new in radio. So, we did a whole re- search project on music and radio ... on personal tastes in music.

And the conclusions that we came up with were certainly not my con- clusions ... they were the facts we discovered when we talk to people. We found that people don't necessarily want to be yelled at and that they relate to a person shrieking at them from an echo chamber. That was just before Watergate, maybe, right? So, that was true before Watergate ... with all of the crap we went through, I can see why people don't want to be yelled at. And I can see that, for sure, people don't want to be yelled at. I mean, if you can't trust your clock radio, what else is left?

The American people have seen they're not going down the drain their vice president go. And every time you look around there's a governor or congressman going. So, at least, you think people should have credibility.

HALL: But you achieved more than just that in San Diego ... you've said the stations (WGBM-AM-FM) were financially successful and you thought the station's artistic successes? J: Oh sure they were artistic suc- cesses. No doubt about that. The area only where you might say that the stations didn't have a grand slam home run is that they each haven't been No. 1 in every time slot. With Jim Price as I recall, our way to go with this with his understanding of programming, he has been able to sell advertising time, especially for KGB -FM. Why would a client want to buy time on KCBQ, an AM in the market, when they can buy time on both KGB-FM and KGB -AM? The two stations together are a hell of a package. Jim Price fired up his salesmen with this concept. And, as a result, Price broke the B.B.0 and heading for a two sided deal. It Started in London. England, On Capitol...
Radio-TV Programming

Capabilities Not Yet Used
On The Way. Jacobs Asserts

Continued from page 29

then we’ll be able to completely use the computer.

If you were only programming the playlist of a Top 40 station, you could use your computer. But try programming 3,000 songs — try programming 6,000 songs — try putting together a Top 40 station for a week. It’s a fantastic job that you can do with a computer.

But it gets spooky when you consider that a man might be a total radio disc jockey that will be obsolete a year from now — better be few behind the times. But in the Top 40 world, other owners have not been concerned about having quality equipment. Look at KBLG in Anchorage, this nation you can walk into and find outmoded, crumbling equipment.

Radio has traditional been not about the people. It’s about the music itself — can be done with the system at KGB.

Right now, the record itself is the most economical method of storing music — you have 3,000, 4,000 songs. You can use the computer to store only a four-cylinder album, and you put those songs on the computer. We did a test of what that book portended.

What is the answer to the role of the air personality in the world of the computer? Well, what is the role of the human being in society? If you and I, in 1984, sit together on some computer-directed, high technology, low pollution surface vehicle, we might drive to Los Angeles airport, we’d still have the responsibility as human beings to communicate with each other, to subconsciously say: I don’t want to buy that brand of cigarettes ... I don’t want to buy that brand of drink, etc. But it gets spooky when you consider the idea that something might happen since the book came out that are weirdly in the vein of what that book portended.

But what we react to is changing. Consider the situation in Hawaii where there are no billboards. By law, and Los Angeles, where there are a lot of guys. A guy driving 15 minutes in Hawaii is not going to have to compensate for or tuneout all of those inputs. It doesn’t have to say: I don’t want to buy that brand of cigarettes ... I don’t need that brand of panama hose. We have to turn off all of these images that we see. There’s nothing new about this concept.

Do you realize that 1984 is only nine years away? And that idea is spooky. Remember when the book came out? People said that science fiction books are the things that have happened since the book came out that are weirdly in the vein of what that book portended.

I mean to be vague, but I really mean what the answer to what we are talking is elusive.

The disk jockey’s role in 1984 is going to be a major thing. What is the idea that something might happen since the book came out that are weirdly in the vein of what that book portended.

Beavers

January 24, 1976. Billboard

H: But what will be the role of the air personality in the computer world?

J: Communication. The computer has yet to be invented that can truly communicate with people. That’s not so to say that we won’t have to exist to make computers talk.

Communicating has to do with emotions. Communicating is a human characteristic, and you can’t exist without a feeling, such as: I love you. Or: I hate you.

And that human communication may be the one thing that we’ll have left in a highly technical society. But then, it’s all we had to start with ... going back to the days when we couldn’t even communicate and getting out of the cage of light of day. Basic human emotions are not something coming from watching Col. Parker—up close—for a couple of years when he came to Hawaii, and that’s how you refer...everything else that human emotion is basically very, very consistent.

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Chi-Lites Work As Usual While Awaiting Sentence

LOS ANGELES—What do contemporary music stars do while they’re awaiting sentence from a Federal Court after pleading guilty to not filing income taxes? For the Chi-Lites, Chicago-based soul/pop foursome on Brunswick, it is business as usual. The group is booking on as many TV shows as possible, setting aside their income taxes without the management overlooked paying them. "It was a very easy decision," the group's manager says. "We had planned on not filing income taxes?"

Lead singer and writer Eugene "Squirrel" Lester of the Chi-Lites asserts his certainty that the guilty plea of the three group founders involved will result in payment of a fine and the back taxes, rather than possible jail time of up to one year.

He describes the Chi-Lites as musicians who have not been able to oversee every detail of their business affairs due to heavy touring and recording schedules.

The Chi-Lites' management contract is held by Carl Davis, who is also a Brunswick Records executive under multiple indictment along with label president Nat Tarnopol. (See Billboard page one Jan. 17 for full details.)

The Chi-Lites have been in existence 17 years and have recorded for Brunswick for the last seven. Its agency is Queen Booking. Among its big hits have been "Have You Seen Her?" and "Hey Girl." It’s current "The Devil Is Doing His Work" is 30 after two weeks on the soul chart.

LOS ANGELES—Tom Field Associates, which started in Boston, then expanded into New York and later into Hollywood, has been providing staging for such major tours as Elton John, Chicago, Bruce Springsteen, the Beach Boys, Poco; Emerson, Lake & Palmer; and Earth, Wind & Fire. It has worked with Clare Gannon, Lee Bonamy, Joe Dox and others. It has worked with Clare Broihers on many engagements, and does some concert tours with other lighting designers and companies.

The firm has been associated with such diversified attractions as the Rolling Stones, Ballet Folklorico of Mexico, Milwaukee Summerfest, National Entertainment Convention, Woodstock, Boston Ballet Company and the Delaware State Fair.

TFA was started as a small lighting company in Boston, then added a New York office three years ago and the Hollywood offices less than a year ago.

The firm designs most of its own stage equipment. Its Boston quarters has its own scene shop, capable of building every type stage structure, including sets for television shows. Now being built there is a control console for tours by designer Mark Brickman.

Sixton says the company will do more major outdoor shows this summer, and continue to do such major tours as Elton John, Chicago, Bruce Springsteen, the Beach Boys, Poco, Emerson, Lake & Palmer; and Earth, Wind & Fire.

The company has worked with other firms and individuals, including Jules Fisher, Chip Monck, Joe Gannon, Lee Bonamy, Joe Dox and others. It has worked with Clare Broihers on many engagements, and does some concert tours with other lighting designers and companies.

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"Nightmare" Movie Lacks Appeal Of Live Show

By NAT FREEDLAND

LOS ANGELES—The film of "Welcome To My Nightmare" is a classic example of the power of a live rock performance as compared with the dimmed-down images possible in films of concerts.

The movie clearly conveys the prodigious energies put forth by Alice Cooper during a performance of his recent "Nightmare" touring extravaganza. (Billboard list reviewed)

"Nightmare" during its Sahara Tahoe engagement, in the Dec. 27 issue.

However, producer-director-cho-

craper David Winters was apparently harried to pad the 70-minute stage show into a more acceptable film length and once the movie got under way, it was obvious that all the overcrowded corners at London’s Wembley Auditorium, where the concert was filmed, suddenly the camera was roaming outside the hall and self-conscious English kids were muttering about how they thought Alice was real boss.

This jarring shift to pedestrian re-


toration International is distributing the visuals.

The first time I saw Kenny Rankin at the Roxy it was about 18 months ago. He was opening for another act and the audience talked right through his set. On Oct. 8 he headlined, the house was oversold by about 125 we heard, and the place was packed. What has made the difference is apparently sheer persistence by Rankin, who has been touring practically nonstop for at least three years, and his determined small, Monte Kay & Flip Wilson’s Little David.

Rankin, after that 1,900 personal appearances and 150 night shots, since overcoming his drug problem, has had that just turn a string suddenly into the distinctive for his bossa nova influenced folk rock. It’s not that Rankin is doing anything particular differently from his debut at the Troubadour around 1973. But now he’s got even more assurance and skill with his words. His acoustic guitar fleet-fingered picking, his sweet tenor voice and his bursts of fast-scat singing work to
generate a unique sound instrument.

Another hallmark of Rankin’s individuality in performance is the effortless range of songs which now include blues in his repert. Old standards like “Sunday Kind Of Love” and obscure Top 40 oldies. But it’s his Lady’s blend remarkably well with Rankin’s impressive collection of his own original material.

Kenny Rankin
Francis Kay Able

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William Smith, a Rankin writing partner, was most impressive in a brief guest appearance singing and playing piano with the star and his jazz-album drummer Roy McCurdy and stand- bustaz Peter Matalan.

Corky Laing has found a perfect tech- nique to captivate a sit-down party. First, he gets the house to its feet, and then he,

This Island -based Columbia Records duo is

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With only a few disco artists on our roster, we managed great success in 1975. Earth, Wind & Fire, Herbie Hancock and Ramsey Lewis all had giant disco hits, and who ever thought of Herbie and Ramsey as disco artists?

This year we're issuing singles with special disco sleeves and longer disco versions to be serviced to Disco DJ's and radio stations.

Our success last year was only a glimmer of what's to come in '76.

Earth, Wind & Fire have a smash with "Singasong," Herbie is back with "Hang Up Your Hang Ups," and Ramsey's "What's the Name of This Funk (Spider Man)" is becoming a major hit.

Barbra Streisand has released "Shake Me, Wake Me When It's Over," and Taj Mahal's entry is "Why....And We Repeat." Both are receiving strong disco response.

Columbia has also signed the incredible Johnnie Taylor, whose first single for Columbia is "Disco Lady."

And Boby Franklin, a complete artist—writer, performer, arranger, producer—with a string of local hits, makes his Columbia debut with "Mutha's Love."

"No Flops!" On Columbia Records.
Discos

FOND DU LAC, Wis.—A dress code for club patrons can strongly intimate the type of customer and the eventual financial success of an operation, believes Bert Hauer, local attorney and principal in an expanding central Wisconsin disco chain.

"I saw it first in a St. Petersburg, Fla., disco I visited maybe six years ago. Long before we got into our first venture, I could see where a lenient dress code drew a younger, less affluent customer.

"We now have two discos in Sheboygan. The one requiring the strictest dress code did a 24-40-10 crowd that spends more money. Of course, that operation, the Lamp Post, begun recently, is more opulent internally," Hauer adds.

The Lamp Post, begun recently, is more opulent and catering to a crowd that spends more money. Of course, that operation, the Lamp Post, begun recently, is more opulent internally," Hauer adds.

Ariola America Prospects

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**Continued from page 4**

Lasker believes, may be the change in the record business that people have been watching for over the past few years.

"I'm not saying it's like a new Beattles or Stones," he says, "but it is a new trend. It's not a fad and the disco of the '60s were. People used to say, 'let's bring back the dance bands.' Well, we have what are today's dance bands. The sound is different but there is still that active involvement. I'm even willing to bet touch dancing will be back in the disco soon.

"I can't say for sure the discos in their present form will last a long time," he continues, "but I think the trend in music has been established. Dancing itself is not a fad."

Lasker also believes there is substantial difference between the discos of today and those that cropped up in the '60s and quickly faded. (Continued on page 41)

18 miles from here. Wayside II, like the other discos, has a capacity up to 300. All the Bowling Enterprise spots use local radio personalities as DJs. "We're still undecided as to how to select the important DJ. We like to give him some direction as to music. Not too much, we let him know the music we don't want more than anything else," Hauer notes.

"We have to buy all our records. No labels are servicing us. We buy modestly singles at around $1 each. It's our most important ingredient. We're far enough along that we now have our own crew for installing our audio systems. Our DJ has a console very much like a good recording studio. He must engineer particular sounds from particular records."

All the Bowling Enterprise discos open about 4 p.m. for cocktails, with the DJ starting the music about 9 p.m. Winter closing time is 1 a.m., while an hour is added during the summer. Only alcoholic and non-alcoholic beverages are served in the disco. Cover charge or admission is added only on major holidays and on a rare occasion, when a disco uses live talent.

In midsummer, a first disco will be opened here in conjunction with the opening of a 24-lane alley. It will require strict dress code. Hauer says, Bowling Enterprises is eyeing Michigan and more Wisconsin openings in the future, Hauer states.

### Melody Song Shops

**Melody Song Shops**

*Retail Sales*

(Brooklyn, Queens, Long Island)

This Week

1. I FEEL A GROOVE—Bobby Womack—UA
2. SPANISH HUSTLE—The Fat Back Band—Event (LP)
3. MOVING—Brass Construction—UA
4. TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—UA (LP)
5. LET'S GROOVE—Archie Bell & the Drells—TDSF (LP)
6. EXTRA, EXTRA (Read All About It) —Ralph Carter—Harry Ainley—UA (LP)
7. MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)

**Top Audience Response Records In D.C. Discos**

This Week

1. EXTRA, EXTRA (Read All About It)—Ralph Carter—Harry Ainley—UA (LP)
2. LADY BUMP/LADY BUMPS ON—Penny McLean—UA (LP)
3. MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
4. THAT OLD BLACK MAGIC—the Softones—Ariola
5. I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (LP)
6. SALSOUL—Salsoul Orch.—Salsoul (LP)
7. I COULD HAVE DANCED ALL NIGHT—Bobby Orb—Epix
8. AFRICAN SYMPHONY—Henry Mancini—Columbia (LP)
9. MORE, MORE, MORE—Andrea True Connection—Buddah (LP)
10. BOWLING—Bobby Orb—Epix

**Top Audience Response Records In Los Angeles/San Diego Discos**

This Week

1. DO WHAT YOU FEEL/BUCKHEAD—Atlanta Disco Band—Brown Sound (LP)
2. SING A SONG—Earth, Wind & Fire—Columbia (LP)
3. MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
4. SALSOUL—Salsoul Orch.—Salsoul (LP)
5. MASADA—Joe Thomas—Groove Merchant (LP)
6. INSIDE AMERICA—Juggy Murray Jones—Jupiter
7. AFRICAN SYMPHONY—Henry Mancini—Columbia (LP)
8. JUMP FOR JOY—I FEEL A GROOVE—Bobby Orb—Epix
9. MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
10. BOWLING—Bobby Orb—Epix

**Downstairs Records (New York)**

*Retail Sales*

1. THAT OLD BLACK MAGIC—the Softones—Ariola
2. SPANISH HUSTLE—The Fat Back Band—Event (LP)
3. JUMP FOR JOY—I COULD HAVE DANCED ALL NIGHT—Bobby Orb—Epix
4. BUCK HEAD—Atlanta Disco Band—Brown Sound (LP)
5. TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
6. THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Grove (LP)
7. MY LOVE SUPREME—Wilt Hamilton—IR
8. BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
9. UNION MAN—Cate Bros.—Acucry
10. JOYCE—Papa John Creach—Buddah
11. SALSOUL—Salsoul Orch.—Salsoul (LP)
12. MASADA—Joe Thomas—Groove Merchant (LP)
13. INSIDE AMERICA—Juggy Murray Jones—Jupiter
14. EXTRA, EXTRA (Read All About It)—Ralph Carter—Harry Ainley—UA (LP)
15. HEN'T A FRIEND—Eddie Hendricks—Tamla (LP)
Sound Unlimited Systems
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COMPLETE DISCO AND PROFESSIONAL P.A. SOUND EQUIPMENT

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"MUSIC IS MAGIC"

Our Mixer's Switch will make you Switch Mixers

The Mixer is the brand new Cerwin-Vega DM-1, and the Switch is its incredible "Autofade" control. Together they give you perfectly smooth, repeatable segues between up to four program sources—completely automatically, with a flick of the finger! What’s more, you can adjust the cross-fade time from 2 to 10 seconds—or segue manually whenever you want!

The DM-1 has so many exciting features that spending five minutes with one will make it hard for you to go back to using anything else. (Fortunately, it’s priced so attractively that you won’t have to!)

With the DM-1, Cerwin-Vega now has the hottest disco lineup going, with ultra-rugged poweramps, a new graphic equalizer, and speakers of every size (including the original and still the only real EARTHQUAKE bass systems). Our dealers have all the details, or write us for your free copy of our informative booklet "Discotheque Sound Systems."

See the DM-1 in action in the Cerwin-Vega room at the New York Disco Forum Jan. 20-23, Roosevelt Hotel.

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and
Thursday evening, January 22nd
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10:00 pm
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($3.00 with this ad)
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Billboard Disco Forum Opening Wednesday

Continued from page 1

Thirty record labels will also be on hand to pass on their disco stories.
A new addition to the forum seminars, a discotheque will operate each night in the grand ballroom of the hotel run by Joe Zamore and Richard Long, owners of Disco Sound in New York.
The firm will present for the dancing pleasure of forum registrants a computerized lighted dance floor with overhead light shows.
Video projections will also be a special feature plus neon sculptures and advent video beams.
As the result of the 10 panel sessions consisting of 68 speakers, Bill Wardlow, forum director, feels the event will be the birthplace of different types of discos that will lend themselves to every musical taste.
"The forum will not only be a launching pad for persons interested in putting discos in areas where these swinging nightspots are foreign entities, but will give added exposure to music that is conducive to particular markets," declares Wardlow.
He explains that the disco is set up to expedite the growth of discos across country. He points out that discos have proven to the industry that a record can sell 150,000 copies in a given market with only disco exposure.
Entertaining the audience on Wednesday (21) from 6-8 p.m. will be the Reflections, Capitol Records; Hidden Strength, UA Records, with the New York City "Hustle On Up" contest winners and Bimbo Jet of Scepter Records.
Thursday's entertainment will be provided by the SalSoul Orchestra, SalSoul Records; the Trammps, Atlantic Records and a "Happy Birthday America" show presented by 2001 Clubs.
Other record labels are offering noted disco artists as special added attractions.
Billboard's first disco awards dinner will be held Friday (23) with awards given in the following categories:

Disco record of the year, album of the year, record company of the year, artist of the year, most promising new artist of the year, producers of the year, orchestra of the year, international deejay of the year, disco specialist company of the year, consumer publication of the year, consultant of the year, and regional deejay awards.

Club Dialog

By TOM MOUTLON

NEW YORK - The new Esther Phillips LP ships in two weeks. The title cut, "For All We Know," comes out as a single this week. Though the album has seven cats, and they're all disco-directed. "Caravan" and "Goin' Out Of My Head" are the two strongest, while close behind are "Unforgettable," "Fever" and "Pure Perfect Love." Another cut, "Frosty On Ice," is similar to "What A Difference A Day Makes."

JCA has released "Heaven's Here On Earth" by Hudson County. The record is primarily an instrumental, but does have some vocals. The group sounds a lot like MFPS.

Bob Crewe, crowned King of the Discos last year, is hosting a party here at the Record Pool Thursday (22), from 6-9 p.m. Crewe is in town for the Musical Forum, and he wants to meet many of the local spinners on a one-to-one basis. All local players and anyone attending the convention are invited to the party.

While in town, Crewe will also be introducing the BCG's new "Street Talk" single (20th Century). Word is that attempts are being made to have test pressings to give all the spinners coming to the fete.

The song is medium tempo and, while mostly instrumental, does have vocal tracks. The LP version will run 9:22 and will be used on one side of a 12-inch pressing; while a long (6:08) and short (4:22) single version will be used on the flip side.

The move marks a first time that both LP and single versions are included on the same 12-inch. The disk will also be serviced to radio stations.

Boston Disc and Nightclub magazine are presenting their best '75 disco packs of the Mirage disco there Sunday (25), from 9 p.m. to 2 a.m. Among the award categories are: best LP, "Silver Convention;" best single, "Dreaming A Dream;" best disco act, "the Trammps;" best male disco act, Frankie Valli; and best female disco act, Donna Summer.

UA has just released "Socked Up," a single by Fantabara. The group is out of Washington, D.C. As for the disk, it has a rhythm track which is

(Continued on page 43)
We’re quietly famous for our

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Disco Sounds Permeate Winter CES Exhibits & Suites

By STEPHEN TRAIMAN

Discotheques represent one of the most grueling professional situations for a pickup that can be imagined. Not only must the cartridge achieve a particular high level of sound excellence, it must do so in the "live" environment of back cueing, slip cueing, heavy trackling forces, vibration and potential mishandling...where a damaged stylus means much more than lost music, it means lost business. The Discotheque is a commercial venture. It must have as little "down time" as possible...leading forces...stabilization, vibration and potential mishandling...that's why Stanton is the overwhelming first choice of disco pros.

Stanton has two cartridges eminently suited to Discotheques, both designed with optimum ratios of vertical stylus force, compliance, stylus shank strength...the calibrated 681SE, which possesses superb audio performance, and the more modest 500AL. Both are tough. Both perform beautifully, and dependably. And that's what a Discotheque needs. Whether your usage involves recording...broadcasting...disco or home entertainment, your choice should be the choice of the Professionals...STANTON.

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452 Broadway, New York, NY 10013
**Variety At McNally’s Disco**

PHILADELPHIA—Persons are becoming weary of simply sitting and listening to music by one group in bars and concerts, according to Mike Gormley, a local disk jockey, in explaining the success of the disco scene at McNally’s in suburban Warmister.

Gormley, who selects the tunes and spins the platters at McNally’s, says, “People can relate to the music. If you hear something on the radio, and it goes to a club and hear it, too. And spins the platters at McNally’s in suburban Warmister in explaining the success of the disco scene. Mike Gormley, a local disk jockey, in bars and concerts, according to the local radio stations to keep him abreast of new disco disks.

Although the popularity of the disco means that the club owner is receiving service from record labels. He explains that Grand Forks has not in the past given its ear to disco type music, and he feels that it will be rejected if not administered properly.

Therefore, he plays records from the ’50s, country music and current product.

He further explains that for current product, he looks to Billboard and local radio stations to keep him abreast of new disco disks.

He admits that although he deals with a wide selection of music, he is not receiving service from record labels.

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**NORTH DAKOTA’S DISCO 76**

**Mobile Unit Perks Grand Forks**

By JEAN WILLIAMS

Olmstead is presently in negotiation with several nightclubs to display his lists of records each night during disco sessions. His idea is to have table napkins printed on a regular basis listing his records. As his records change, so do the napkins. He explains the napkins will be placed or given to customers whenever drinks are purchased. Not only will this make the customers aware of what’s in store, but it’s a new promotional vehicle for Disco 76.

Olmstead travels up to 400 miles in his mobile home spreading disco cheer.

Private parties and school functions are also his specialty, and on these occasions, he gives his customers flashing lights, eight speakers and powerful amplifiers while setting a disco party mood.

**EXPANSION CONTINUES**

**3 Bay Area Spots Adopt New Formats**

By JACK McDOUGHL

SAN FRANCISCO—The disco scene continues to expand in the San Francisco Bay area, with the conversion to disco of two clubs that formerly offered live dance music, plus a slight change in image for an already-established club.

The newest disco is the 660 On Broadway Club, known formerly as the Peppermint Tree, located on San Francisco’s famous neon toplight strip. As the Tree the club was an in-town establishment.

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PHOENIX—Motivative Programming is a disco service center here specializing in disco nightclub programming.

Motivative boss Dave Lucas says his method of programming a disco is to first pin down the club owner asking him to define the market he wants to reach. Then Lucas goes to the drawing board to come up with the rhythms and sounds that will send patrons to the dance floor.

He points out that his programmed music comes in formats to suit youngsters who prefer their rock and roll and disco music comes in formats to send patrons to the dance floor. The rhythms and sounds that will suit the guests. Then Lucas goes to the drawing board to come up with the club owner's programming requirements.

Lucas says he goes all the way into the extraordinary new video-sound systems that Omnitronics is a division of Beta/Sigma Electronics Equipment, Phoenix.

Simultaneously Cooper and company put their electronic techniques together to give the special sounds and controls that Omnitronics has developed into a sophisticated technology.

"It isn't just loud," says Cooper. "It's the music mood that fits the guests. Each club is individually programmed and custom equipped according to its own operational criteria." Although Lucas and Cooper work separately, they frequently collaborate to make discos popular and profitable.

Omnitronics systems and Motivative's programming concept can be found in Anchorage, Alaska, at the Mining Company and in the Club Morocco and the Boccacco, both in Los Machia, Mexico.

(Continued on page 43)
The people with the best sound in New York can give you the best sound in your town.

New York has more discos than any other city, and the competition's tough. That's why DiscoSound is so proud of this trophy we just won for the sound system at the SoHo Place. DiscoSound's own showroom, that's used as a private discotheque on weekends. The knowledge and experience that created our award-winning sound can work for your disco, too. We specialize in complete design services, from site selection to architecture and electronics.

We're franchised dealers for every important maker of sound, light, and special effects equipment. And we make a few things in our own shop that no other manufacturer can match.

DiscoSound is the oldest and most successful company in the field. So when you deal with us you'll be working with professionals, instead of risking your profits on someone who's still learning the business. If you want to listen, call us at Booth 28 at the Billboard Disco Forum at the Hotel Roosevelt. If you want to check out the sound system we've installed in the Grand Ballroom.

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1975

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As Bojangles the club had a solidly established gay, black clientele, and the name change and the effort to draw in a larger proportion of straight and white trade alienated the regulars. But during the process of the temporary name switch, some changes were made in decor, mainly the addition of bi-cennial-themed red, white and blue bunting and panels.

Uncle Sam’s/Bojangles has a capacity of 500 who are accommodated on three different levels and food is available in the club. In contrast to Pierce Street Annex, owner Ross is concerned about attention from record companies, who, he says, do not stay in close enough contact.

"We don't get enough contact," says Ross, "particularly from the companies, the quality of the songs, which of course we play heavy, heavily. We're also about the only disco to play some jazz and our style of playing the music is geared to help sell it.

"Our disc jockey Rosanne usually announces who made the record, who produced it, what city it might have come from, because people here always seem to want to know those things anyway. So we can give record companies immediate feedback on how their records are doing, and radio stations here like to have our hit list, which lists weekly the top five songs, the top LP plus a few breaking songs."

They should also service more than one copy. Records get played a lot and get scratched, and sometimes we'll get a song from the floor into the same song on another turntable to make it last longer—sometimes we have "Loop Machines" going for 20 minutes—and you can't do that with just one copy.

Bobbie Man In Utah Goes International

SALT LAKE CITY—Bobbie Man Disco Service here, handling talent, records and maintenance of equipment in addition to designing equipment, has moved into the international market. As disco coordinators and consultants, the firm has installed discos in the Nuo-Nila Surf Hotel in Rio, Hawaii, with plans to move into the Kauai Surf Hotel on the island of Kauai. Bobbie Man also installed the Brass Banana disco in Salt Lake City in which the firm is now co-owner. Mark Van Wagener, owner of Bobbie Man, also spins records at the Brass Banana.

Wagener explains the reason for the success of his operation thusly: "We deal with Meeer lighting products, and a unique combination of a Spectra-Sonics bi-amplification system. We also use Bose 901 speakers and JBL 4340 base horns."

Wagener points out that everything above 200 cycles going to the Bose 901's and everything below goes to the JBL's produces a superior disco effect, particularly on disco produced records.

He says the system is built specifically to the size of the room with the bulk of the sound aimed directly at the dance floor which permits the customers to either talk or do the hustle.

C'est La Vie Opens in N.Y.

NEW YORK—Club C'est La Vie, the newest addition to the disco scene here, opened Thursday (15). The club, which features nightly dance shows by radio personality Murray the K and a troupe of dancers, will be open Tuesday through Sunday evening each week, 9 p.m. to 4 a.m.

Other lures for the dance crowd are free Sunday buffets and showings of rock films from the 50s and 60s and Tuesday appearances by disco recording acts. Admission, which includes two drinks, is $6 on Tuesdays and Sundays, $8 on Wednesdays and Thursdays and $10 on Fridays and Saturdays.

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Discos

Ready, Action: is the word at the 12 West disco in Greenwich Village, following setup for the Digital/Lighting/ Harvey Sound/Projectivision showcase.

Present Digital Showcase

NEW YORK—Digital Lighting Corp. teams with Harvey Sound and Projectivision for a three-day product showcase at the 12 West disco here Tuesday (20) through Thursday (22).

The multi-media affair, planned to coincide with Billboard’s disco convention at the Hotel Roosevelt, will begin each night at 10 p.m., and will carry an admission price of $4. Registrants to the convention will be admitted free.

Ariola America Prosper

According to a Digital spokesman, the showcase is designed to introduce new hardware and to underscore multi-level entertainment possibilities for discos.

Each night a number of video programs will be shown by Projectivision on large over-hanging screens. The shows will be coordinated with disco music and light shows. DJ of the 12 West is Tom Savarese.

Ariola also has a man working on disco product (Mark Kreiner) as well as promotion men in 10 cities. "We're now covered in Seattle, San Francisco, Los Angeles, Washington, Detroit, Chicago, Atlanta, Nashville and Dallas and we still plan expansion," Lasker says.

Artists on the roster include the Atlanta Disco Band, John Paul Young (currently on the pop singles chart with "Yesterday's Hero"), Nicki Barclay, Wayne Parker, La Seine, Alexander's Disco Band, the Love Committee, Dana, Fox, Sons Of Champlin, Polly Brown and several new groups.

"While studio bands are cutting disco product," Lasker says, "I feel sure these will develop into real bands. And this brings up another offshoot of the disco situation. We will find a lot of excellent talent coming from disco, and much of it progressing far beyond disco."

Several albums will be released by Ariola America in the next few months, and the label will also continue its production deal with GTO in the U.S.

"Discos have really become events," Lasker says. "Look at the Madison Square Garden thing in New York, with Gloria Gaynor as queen of the discs. She's just like one of the big band singers of the '30s and '40s."

Arizona Firm

Also at the Interchange in Detroit, the new Sign Of The Dove in Denver, the Red Garter in Milwaukee and two clubs in Phoenix, the Renaissance Cabaret and the S.O.B. (Son Of The Boss) Room.

The two firms are putting a disco together in the Orient, with contracts for 15 new clubs in the U.S. and Canada.

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

Bass, Middle & Treble Controls giving 12 dB of cut or boost so a pre-amp is not required.

Twin Phono Inputs so both turntables can be played together & professional fade-ins achieved.

Set your voice level with its own Volume Slider.

The Tape Input allows special effects and tapes to be added.

A Master Volume Slicer to set overall system level.

Pre-Cue play one turntable while cueing up the other or the tape.

Headphone Output from 400 to 10K impedance.

Mic Input accepts any impedance microphone.

Talkover Button with its auto fade recovery makes voice talk-over easy.

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January 24, 1973, Billboard
Classical Vocal Sessions Stress Domestic Orchestras

NEW YORK—Three symphony orchestras, the National, the Baltimore and the Indianapolis, have launched funding drives.

The National Symphony Orches- tra Assn., seeking to meet in 1976 its largest single fund-raising goal, $1,000,000, bowed its drive last week. The figure represents a 14% increase over the amount raised last year. Of the Fund's seven divisions, the board of directors has assigned the largest quota, $430,000.

The Indianapolis Symphony Orches- tra Assn.'s fund drive is called a Threshold of Greatness. It will be in two parts. The first part aims to raise $3.4 million over a three-year period. The second part is a five-year plan to raise $6 million in endowment.

The Indianapolis Symphony Orches- tra has set a goal of $500,000 to be raised through the operating fund campaign plus the addition of $100,000 through Women's Com- mittee project. The campaign started in January, 1976. The total budget for the 1975-76 season is $2,118,700.

Twin Drive Set For Tomita LP

NEW YORK—Tomita's new elec- tronically created album, "Firebird," is due for two merchandising tie-ins. In addition to both the pop-ballad and classical-orchestra categories.

The LP, to be released this week, is the artist's third for RCA Records and will be backed by extensive promotion and advertising, including as radio spots and dealers' point-of-sale aids. As with the past two Tomita discs, once a basic level of sales has been achieved (100,000, according to the label), the crossover effort will shift to a more intensive via stronger use of radio promotion.

A special mailing of the quad ver- sion will be made to audio stores. In addition to the title work by Stravinsky, the album contains perfor- mances of Moog error's "A Night on Bare Mountain," and Debussy's "Prelude to the Afternoon of a Faun."
ROGER WHITTAKER

THANK YOU, CANADA!
MERCI, CANADA!
SENSATIONAL FALL TOUR 1975

*SOLD OUT EVERYWHERE!

Special thanks to......

RCA RECORDS    TEMBO (CANADA)    MICHEL GELINAS INC. (PROMOTION)

Personal Manager: IRENE COLLINS, 15, Harley House, Regents Park,
Among representatives of the music industries of nearly 300 countries and the Palais Des Festivals, setting for this year’s 10th MIDEM.

Bernard Chevry, MIDEM founder, is flanked by colorful building adorned with flags of many countries and the Palais Des Festivals, setting for this year’s 10th MIDEM.

**From the Start MIDEM Formula Was Right**

BY MICHAEL WAY

Says Bernard Chevry, looking back on ten years of what remains a unique convention: “On the first day of the first MIDEM in 1967, I knew I had struck on the right formula for the music industry...

Since then the MIDEM empire has expanded into the field of television programming (MIP-TV), audiovisual (VIDCA), film industry equipment (CISCC), first held in 1975) and a planned entry into educational films (MIP-FORM).

And Chevry the organizer, while admitting he would prefer not to go back directly into the entertainment business, has gained most of his success from it, ranging from MIDEM itself to film production, notably the full-length feature on pianist Arthur Rubinstein, directed by Francois Beuchet.

There have been setbacks, too, such as the venture into classical music at an extended two-week MIDEM a few years back. Though bringing together such artists as Soviet cellist Mstislav Rostropovich and Indian musician Ravi Shankar, it had been a disaster for MIDEM.

“On the subject of general refinements, Chevry insists that midem must become more sophisticated to enable participants to work together for a week without the slightest bother. "But that would have been a disaster for MIDEM."

And he says: “Equally important, I have the blessing of the Syndicat, the French industry organization, and I think that basically is the secret of the success of MIDEM.”

The success has drawn a number of would-be Chevrys to his office. The former French state radio and television corporation ORTF offered him a lot of money for MIP-TV, but he turned it down.

On top of that, a British concern, four years ago, made a hefty offer for MIDEM. Chevry refuses to identify the organization concerned but says: "I saw them, of course, but the answer was still a firm no."

He is particularly pleased with two aspects revealed over the past few years—that MIDEM has not been hit by the basic economic recession, and now his other conventions; and foreign participation continues to increase.

**MIDEM’s 10th**

By MIKE HENNESSEY

That was the editorial which appeared in Billboard’s International section, Feb. 11, 1977, after the inaugural MIDEM in Cannes.

This week MIDEM celebrates its 10th anniversary and Bill- board salutes it and its perceptive and energetic organizer, Bernard Chevry—already honored for his services to the international music industry by receiving a Billboard Trendsetter Award last year.

From that inaugural event, MIDEM has progressed to become an international industry institution. As Hans Beierlein has observed: “If MIDEM did not exist today, Bernard Chevry would simply have to invent it.”

There have been many problems, miscalculations, misunderstandings, errors of judgment—in fact, all the multiple hazards which beset any international event conceived with the scope and breadth of a MIDEM. But despite all the problems, despite the fairly constant barrage of criticism, MIDEM’s statistics speak for themselves—349 companies and 900 people in 1967; more than 500 companies (from more than 40 countries) and in excess of 5,500 participants in 1976. The international music industry needs MIDEM—and Billboard gladly pays tribute to Bernard Chevry for so ably fulfilling that need over the last nine years.
Notwithstanding the massive contingents from the U.S., France and Germany, the U.K. will have the biggest representation at MIDEM this year, with more than 130 companies participating—30% of the total attendance.

The U.K. music industry, benefiting from a subsidy from the department of trade and industry, has been one of the most active countries at the Cannes event since its inception in 1967. Most of the British companies will have stands in the Palais Des Festivals and the businesses represented include record manufacture, music publishing, recording studios, insurance brokerage, promotion, artist management, television merchandising and import and export.

Geoffrey Bridge, director general of the British phonographic industry, and a member of the international sponsorship committee of MIDEM, says: "There is no doubt that MIDEM has established itself over the last nine years as an indispensable meeting place for the international music industry. There is probably only room for one such manifestation and MIDEM must be it."

One at the new companies is Panache Music, set up by Malcolm Forrester, Tony Prior and Bob Newey, and which already has deals set up with the sensational Alex Harvey Band, the song has Springsteen for the U.K., France and Scandinavia.

Adrian Rudge, managing director of Intersong, U.K., goes to Cannes, all cut by Springsteen himself, but not commercially recorded. Intersong's managing director of the U.K. company, is an AIM in MIDEM with Sam Trust, president of ATV Music Corp., U.S., and the idea is to set up separate offices in the major territories.

Songwriting duo Bill Martin and Phil Coulter are in MIDEM with a hit song, "Baby Blue" sung by Nicky North, and produced by his son, Stephen Shane. It is possible to meet, in Cannes, all kinds of record companies which are seeking to complete their overseas deals. "It is possible to meet the whole world without having the trouble of traveling thousands of miles."

Cyril Shane, independent publisher, who has been to every MIDEM, will be there again, armed with new copyrights by Doug Taylor. Says Shane: "He seems able to write potent hits to order for whatever artist. "He has high hopes for "Baby Blue" sung by Nicky North, and produced by his son, Stephen Shane."

Hit songwriting team Tony Macaulay and Roger Greenaway attend MIDEM with their newly set Target Records, taking a stand. And a new company involved is Eckersley Hicks & Co., a firm of insurance brokers dealing specially with the music industry.

But whatever the individual requirements from MIDEM, the huge U.K. contingent is basically there just to talk music in industry, talk, create new contacts, and make plans for future business.

**UK Participants '76**

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<td>A.P. Creative Services</td>
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<td>Champagne Entertainments</td>
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<td>E.M.I. Ltd.</td>
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(Continued on page M-16)
"Indian Summer (Africa)" is coming to the United States.

Joe Dassin, one of France’s biggest stars, recorded "Indian Summer (Africa)" in German, English, Italian, Spanish and French. The song has catapulted to the top spot on the charts of Belgium, Switzerland, France, Canada and Israel, and is running up the best-seller lists in England, Argentina, Germany, Holland, Spain and Sweden, too.

Now this poignant, romantic remembrance of the heat of love is available in the United States and destined for the same reception it has gotten throughout the world. "Indian Summer (Africa)," by Joe Dassin. In any language, it's a hit.

P.S.
Happy 10th Birthday, MIDEM from CBS Disques, France.
there are several automatic yardsticks which determine the value of an event such as MIDEM. The number of returnees, growth in attendance, and business—and social—ties, are important ones.

Using the U.S. contingent as an example, to show the importance of MIDEM, the measurements, careful monitoring in the midst of the number of U.S. returnees is between 85-90%. Certainly a very high figure. Even more important, the figure represents longevity—both in faith and in trust of MIDEM as an international marketplace.

As to attendance growth, U.S. participation continues to reach all new peaks, according to John Nathan, MIDEM's U.S. representative. "More people from the U.S. are participating every year," he says. With such a high returnee factor, ann the fact that new people register make the total figures increase every year. He attributes the annual U.S. rise as some 10% in total attendance. As a matter of fact, the U.S. now represents about 12-13% of all registrants. Of the 902 companies represented at the 1975 MIDEM, about 100 came from the U.S., according to Nathan. Counting the Canadian group, the figure is about 15%, he says. "The U.S. is the second largest contingent, and could total 120 companies."

Nathan notes that a noticeable increase in the number of lawyers each year at MIDEM is the U.S. rise, and he attributes this for the most part to their increased responsibility in both legal and business matters. He says through MIDEM is not necessarily where the deals are made, the lawyer involved with a company can lay the legal groundwork there. Also, he says, some independent lawyers represent foreign clients using any way possible to contact points for future ties with foreign companies.

Richard Roemer of Roemer & Nadler, law firm, agrees. "I strongly support the idea of having a representative, such as MIDEM. Musexcept and IMIC, serves a fundamental need in affording the opportunity to all attending to establish new contacts, whether with large or small companies, re-establishing contacts previously made, closing of agreements, and acting as catalysts for the introduction to possible licenses of new materials."

Although constant communication with licensees must be maintained throughout the year, my experience, in representing both American and foreign clients, has been that the face-to-face contact and the verbal interchange conducted at MIDEM and other international music gatherings have proved very worthwhile. I personally have been involved in concluding agreements at these gatherings, on behalf of clients, when negotiations were commenced prior to the actual meeting of the principals, as well as closing agreements later based upon new contacts made and negotiations held at these gatherings.

As an example, the relationship with MIDEM in January 1975, Bob Reno of Midland International Records and I were able to conclude an agreement with Jupiter Records of Munich, Germany. The record company is a publishing group in acquiring the rights for Midland to the group known as Silver Convention. "This relationship with MIDEM helped to make us international. We as also made some contacts for a distribution firm, which MIDEM helped to set up, and we were able to secure the assistance of a French firm for the distribution of Silver Convention records in the French market."

As people in the music business know today, the role of the attorney in the business is one that has greatly expanded throughout the years, since the attorney plays the role not only of protecting the client's rights but also of negotiating the various business aspects of a particular deal, thus freeing the client from the headache of those details and allowing the client to concentrate on his work as he sees fit. For example, for a record company, publishing company, artist, manager, etc.

I have attended MIDEM since its inception and was one of the two American attorneys serving on the International Law Committee, established at MIDEM a few years ago, to give free legal advice to countries available to them at that time or who were for the first time becoming involved in international deals.

I also attended the first and only two American attorneys invited to attend a panel formed two years ago at MIDEM, headed by Yves Alain Grand of Paris. This panel explored various international copyright and royalty matters and the music business as a whole. Serving on the panel also were other attorneys from Italy, France, Germany and England.

"Unfortunately, neither the International Law Committee nor the panel of two years ago has continued, and I do believe that some forum must be re-established at these international music gatherings in order to explore and examine various legal, and practical, business problems that exist from the music industry to conclude agreements at these gatherings, on behalf of clients, when negotiations were commenced prior to the actual meeting of the principals, as well as closing agreements later based upon new contacts made and negotiations

As to business and social ties developed at MIDEM, Nathan and the U.S. companies canvassed agree quite readily. MIDEM has been immeasurably in both areas. Social relationships often lead to business ones, they maintain, and sometimes business arrangements are discussed during one of the social activities.

Mario Conti, Peer-Southern's international professional manager, says that some of the seeds of some of "biggest deals ever made" were sown at MIDEM, as well as a rapport with the foreign publishers and bond that is established at MIDEM. We are worldwide and must be represented there. You cannot go there since the beginning. And we also use MIDEM to hold our international meeting to discuss future policies, and it's good for our managers to renew old friendships.

Some of the P-S deals which evolved from MIDEM include "Rock Your Baby, " "Get Down Tonight" and all the Kaycee. The Gorman said that she will be interested in seeing if she can get new deals. Last year, we concluded a deal for "Rock Your Baby."

Another very important aspect is that of the radio and television side, it remains a buyers’ market rather than one for sellers. The reason is that the "outside world" is not as ready to buy French product at the same level as the French are buying American product. And, besides, the south of France, most people know there, so MIDEM is the place for small companies to meet. She also says the MIDEM makes other trips to international areas unnecessary. "All the people who might have seen in a given year are there, there's no need for me to go to South Africa or other places."

"My latest distribution in France, Carrere, for Silver Convention, was begun there." Gorman says she will follow more of the same pattern this year, "keeping new contacts in territories where we already have deals or are looking for new deals. Last year, we concluded a deal for subpublishing with Gallo for South Africa. It's a remarkable marketplace. Before we were selling and now we are starting to buy a little. We're interested in looking for masters from overseas and in publishing catalogs from overseas."

"I have attended MIDEM since its inception and was one of the two American attorneys serving on the International Law Committee, established at MIDEM a few years ago, to give free legal advice to countries available to them at that time or who were for the first time becoming involved in international deals."

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"Unfortunately, neither the International Law Committee nor the panel of two years ago has continued, and I do believe that some forum must be re-established at these international music gatherings in order to explore and examine various legal
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Adriano Celentano, who had a stand there representing his vakia. And, of course, plan deals to bring foreign artists into various conditions which save both time and space.

The contact is vital. Long-term deals are worked out, but unfortunately, we are not in such an era, consequently some mixed feelings about the benefits it can afford," he states.

However, there should be some good attendance by Mexican representatives this year in France, basically from the major lines. Although inflationary costs and orders falling behind could cut that figure down.

A survey of the top labels:

Louis Drouthenc, president of RCA: "I personally have found MIDEM has had many informative moments, and to exchange ideas today is most important for the future of the industry. It has helped us a lot here in Mexico. Of course, everything about the convention today. But unfortunately, we are not in such an era, consequently some mixed feelings about the benefits it can afford," he states.

Heinz Klinkwort, president of Peerless: "We've been there in the past, but I have observed that Mexico or, for that matter, any other Latin American country has very little international contact and experience gained from last year, we now know what the world wants of us and what we want of the world."

E&M's display will highlight their roster of black artists, which includes Richard Jon Smith and two very successful teenybopper acts in the Osmonds/Jackson Five mold. E&M wants to move "concept albums" into the African Black Market. Simon is confident his material will do well in Nigeria, Ghana and Kenya.

"In the past, South African companies have tried to push conventional western pop music onto a world market already glutted with a similar product. And very few have been successful," he says.

"But this year fresh material is going on display at MIDEM—including black artists who appeal across racial and national barriers and might break very big overseas."

"We will also be on the lookout for anything attractive in the way of publishing rights, copyrights and labels," says Simon. "We will also be looking for anything interesting in the way of publish- ing rights, copyrights and labels," says Simon. "We will also be looking for anything interesting in the way of publishing rights, copyrights and labels."

"We got a lot of mileage from the last MIDEM exhibition," says Simon, "and we are looking forward to renewing old contacts."

"The sampler will showcase our eight hottest proper-
tional and organizing for all, but to promote my line there is very difficult. I don't feel I will have the time nor the inclination to attend this year."

"We feel that to attend every other year has much more importance, many more benefits and in the way of making contacts."

(Continued on page M-15)

MIDEM Vital Entre For Eastern Europe

By OCTAVIAN URSULESCU

For ten years MIDEM has provided Electrecord of Romania with a useful and steady contact with the rest of the music industry world. For the tenth MIDEM, the company is represented by lexim, a foreign trade company. Electrecord director Teodor Cartis, who has personally attended five MIDEMs confirms the importance of the annual get-together of trade representa-
tives.

"Really it is a unique opportunity for representatives of dis-
cographic industries, including publishing, to talk business. The contact is vital. Long-term deals are worked out, but under conditions which save both time and space.

"Bernard Chevry's brainchild develops year by year. Not only do Electrecord people meet top singers, managers and recording chiefs from many countries, but we also have the chance of showing our own product on our stand—records, posters, record sleeves, even in providing auditions.

"And representatives of the Romanian Agency for Artistic Management, ARRIA, can finalize tours abroad of our artists— notably to the Soviet Union, East Germany and Czechoslo-
vakia. And, of course, plan deals to bring foreign artists into Romania for tours.

At MIDEM we have, over the years, met many top artists Adriano Celentano, who had a stand there representing his record company Clan, and Mireille Mathieu, Maurice Chevalier and Dalida. (Continued on page M-16)
Please call us also in '76

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Switzerland
Musikvertrieb AG
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ARIOLA Scharfplatten Ges. m.b.H.
A 1120 Wien 12
Medlinger Hauptstr. 63

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ARIOLA AMERICA INC.
8971 Wilshire Boulevard
Beverly Hills, Calif. 90211

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Haarlem

France
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18, rue Belfroy
92200 Neuilly/S. Seine

Spain
ARIOLA EURODISC S.A.
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Introducing Windsong. A new record label formed by three of the most successful men in music—John Denver, Jerry Weintraub and Milt Okun—the same team that produced, managed and merchandised The Colorado Sound to success.

Featured in the first Windsong release are three new albums by three new artists, Starwood, Lee Holdridge and The Starland Vocal Band. And they represent only the beginning of the music to come.

Windsong Records. A new label with a proven team of hitmakers behind it. And a roster of artists in touch with what the people of America want to hear. Don't pass up the opportunity to share in The Windsong rewards.
Russian Involvement Growing Steadily

By BOB MILLER

Russia's recording music companies' participation in MIDEM began several years ago. As far back as 1969 three Soviet companies: V/O Mezhdunarodnaya Kniga (MK), Melodiya Records and Goskonsert (Talent booking agency) sent their representative to Cannes. In fact, MK, which recently celebrated a 50-year anniversary of its activities, is the only national trading firm dealing with exports and imports of Russian and foreign music products, including sheet music, musical literature, records and tapes. MK offers products of the three national music publishers, Muzyka, Sovetsky Kompozitor and Muzychna Ukraina. The company also distributes (or finds distributors abroad) or sells Melodiya's records and tapes. According to Melodiya's Director General Vassily Pakhomov, the record company's 1975 output may be estimated as about 190 million units, the catalogue currently containing 1,400 titles and export sales amounting to four million units, mainly to European countries.

MIDEM's activities are the company's vice-president Raisa F. Kalianko, M. Chmelev, Igor Prefferansky (record operation). MK's delegation for the current MIDEM may include other executives as well. Along with official delegations from the companies some of the Russian talents were presented sporadically at MIDEM through the combined efforts of Melodiya Records and Goskonsert agency. Among the acts featured at various MIDEM's galas (without copyrights), there have been singers Muslim Magomayev, Edita Piekha, Maria Pakhomenko, gypsy songstress Valentina Baglaenko, to name just a few. All of them sold millions of disks during their stay in Russia.

Incidentally, MIDEM Classiquie, which was run several years ago by Melodiya Records and Goskonsert, is still in operation. This includes highlights of its pop repertoire in English because the Finnish language is useless outside national boundaries. The basic selection is small, and includes samples of serious music as well as pop.

In hard business terms, the results achieved by Musiikki Fazer/Finnlevy are positive. Finnish songs like "Kuulen Sydämen Aanta" and "Poing-Poing-Poing" have been released as far away as Japan, the latter also being a big continental hit for Frank Valdor (Europa set). And, thanks to MIDEM attendance, Musiikki Fazer has made some interesting song acquisitions for the Finnish market, though the Scandinavian rights are usually granted to publishing houses in Sweden or Denmark.

Such songs have included "Delta Queen," "Mariana," "Le Petit Femme" and "Young (Continued on page M-18)"

Scandinavia Companies Like MIDEM's Growing Diversification

By KARI HELOPALTIO

Musiikki Fazer, with its sister company Finnlevy, has attended each MIDEM since the series started. In early years, the two companies were represented by Osmo Ruuskanen, now group director of a&r, promotion and publicity. Then, in 1972, when the two companies took their own stand for the first time, the Finnish representation was strengthened, notably by managing director John-Eric Westo and a&r man Arto Alaspaa.

According to Alaspaa, both companies see MIDEM as a well-organized meeting place for industry people from all over the world, representatives spending many hours talking business matters. But the indirect influences are also important, he says, with deals started at MIDEM "ripening" through following months or even years.

Musiikki Fazer is making a concentrated attack on the international market and has compiled a special selection of tapes and sheet music, a kind of "greatest hits" compilation, for presentation at MIDEM.

This includes highlights of its pop repertoire in English because the Finnish language is useless outside national boundaries. The basic selection is small, and includes samples of serious music as well as pop.

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Such songs have included "Delta Queen," "Mariana," "Le Petit Femme" and "Young (Continued on page M-16)"

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German Boosters
By WOLFGANG SPAHR

After several years of fence-sitting evaluation, Germany's record men and music publishers are today among the most enthusiastic visitors to MIDEM. In the early years many managers thought that the event was simply an occasion to sell copyrights which had failed to make it in the previous year. Today the top repertoire of German music makers is handled in Cannes. It was at MIDEM that artists like Joy Fleming and Udo Juergens got their first international recognition. Jupiter Records started its international success for Silver Convention and Penny McLean with "Lady Bump" after deals at MIDEM.

Medium-sized firms like Metronome, Intercord and Bellaphon were able to negotiate single deals for a title or for small special catalogs, which, without MIDEM, they could never have concluded.

Metronome director Dr. Gerhard Weber said: "For me MIDEM is the only chance to meet representatives of the smaller catalogs."

Intercord manager Ingo Kleinhammer reported that the company was able to secure international releases for the German group Kraan through deals at MIDEM. Although it can cost German companies up to $12,000 to be represented at MIDEM, most see it as a good investment. Says Ariola director Egmont Lueftner: "For us MIDEM is the annual meeting point for all of our international partners."

Says Nobby Varenholz, international manager, Ariola, Munich, "Heraklit of Ephesos (540-480 B.C.) said: 'everything flows.' This Greek philosopher's wise saying describes particularly the record throughout the world. Here everything flows and moves indeed.

A high point of the manifold activities of our fascinating music business is the annual MIDEM in Cannes, which celebrates its 10th anniversary in 1976—and we are proud to be able to state that we have participated from the very beginning.

"We have experienced all its early mistakes and difficulties, but here on the Cote d'Azur we have made valuable contacts, every year and consolidated existing connections. We saw in the galas the artists of other countries and evaluated them. In innumerable discussions we collected new opinions, developed ideas, found new ways of doing business. We acquired new partners and, last but not least, new friends.

"We say thank you to all of them for their friendship and cooperation. We look forward to meeting them again at MIDEM's 10th anniversary."

Peter Meisel of Edition Intro believes in sending all his major executives to Cannes so that they can meet their international counterparts in companies with which Intro does business. Says Meisel: "MIDEM will run for a very long time."

(Continued on page M-19)
Swedish Firms See MIDEM Link
By LEIF SCHULMAN

"You don't make so many deals nowadays, but MIDEM is still a must." That comment sums up the common feeling among Swedish record and music publishing companies.

Record companies say that in the early years of MIDEM they were able to negotiate a number of deals, but the personal contact with international industry representatives is still deemed invaluable.

As far as music publishers are concerned, MIDEM has always been productive in terms of single copyrights or small catalog deals—and in recent years Swedish publishers have also noted an increasing international interest in Swedish copyrights. Swedish composers and artists are attracting considerably more interest as a result of the international success of ABBA and Blue Swede.

Sig Anderson, president of Sweden Music and Polar Records, will be attending his 10th MIDEM this year. He says: "I don't make any deals during a MIDEM week, but it is most important for me to meet the people I’m working with from all over the world. MIDEM has, increasingly, become an international meeting place—and, as such, is invaluable."

As a link in the chain of events which leads to the concluding of a deal, MIDEM is still very important for some companies. (One of the major deals concluded last year, however, had nothing to do with music—it was a contract for private accommodation during future MIDEMs signed by a Swedish record company?)

Swedish companies represented at MIDEM this year in addition to Sweden Music include the Metronome publishing affiliate, Multitone AB, Sonet (with a party of 25 people from the Scandinavian territories and the U.K.), Air Music Scandinavia and Record Trading AB.

See Roles Changing

These are the kind of contacts Carrere likes. With some top artists in his catalog, he has the product. MIDEM, for him, opens the doors—and the traffic is two-way.

But it would be wrong to suggest that all is well and that nothing at MIDEM could be improved.

Vogue is always present at MIDEM but admits it is rather a "party operation." Contact is made with people not met for years. The spirit is there more than the substance. In fact, MIDEM remains something of a fairground, though that is no real cause for criticism.

On the other hand, Vogue would like the general equipment to be improved. Obviously the important companies bring their own electronic equipment but, bearing in mind that some companies consider MIDEM an investment, and the journey there may have been long and expensive, the equipment available should be the best. Magnetophones, for example, should replace cassettes. There are other areas of weakness.

MIDEM is international, another big point in its favor. Paul de Senneville, of Disc A2 likes making contacts, and MIDEM helps him make them. He is one of the few who have product to sell rather than buy. He offers good music and he says good music sells by the catalog. The Argentina, Australia and Spain deals are MIDEM sparked contacts which de Senneville might otherwise have missed.

Asked why France has so few groups to sell to the "outside world," de Senneville has a ready answer. "Because we have the international musicians."

For Jacques Ferrari of Sonopresse/ Gerard Tournier MIDEM is important but he says there are many ways of using MIDEM and reckons it is not always necessary to rent a stand and wave a flag.

Most of the people involved enjoy the general hub-bub which gives MIDEM its heart. For Ferrari, there are rather too many people in Cannes to provide the right setting for really serious business.

And so the general opinions vary. For Labrador Music, MIDEM is international and the business is two-way. That suits the company fine.

For Trema, meeting people is "as necessary as breathing air." Paul Ebrard is not interested in catalogs but in people, preferably top people, so there can be plenty of profitable business talk.

Tufi believes MIDEM is making a contribution towards the general development of music—that is sheet music. Today, music is a school subject. Not only do the youngsters listen to it, they want to make music for themselves.

And Lucien Aides, president of the Syndicate in France, says MIDEM is necessary because music is truly international and music must have its world meeting place. He says setting up such a center is a very difficult job but it has succeeded beyond the wildest hopes thanks to Bernard Chevry.

And finally a return to Maurice Buisson of Lido Music: "MIDEM is really no place for a retailer, of course. I return from the Bahamas, though, specially for MIDEM because I have a stand there. This is my way of saying 'thank-you' to all my friends, generally over lunch or dinner."
Continued from page M-8

for us. But don't get us wrong, we are definitely not knocking the overall importance of it. It's just that we personally won't be there, however it is most likely our publishing head (Alfredo Gil, Jr.) will go. Thus, Muser will not be absent from represen-
tation.'

Carlos Camacho, director general of Gamma: "I have gone for eight consecutive years, and this year will be no different. As a person-to-person meeting place, it is one of the most im-
portant events of the year as far as myself and my company are concerned.

"The year-by-year contacts one develops from this affair cannot really be measured; but I do know there is a perma-
nent relationship developed with many which always makes it a must for me and Gamma." (The wholly-owned Mexican label is one of the top two in independent importation of prod-
ut.)

Luis Baston, director general of Polydor: "Since it is a com-
pany policy, I have very little to do with attending the yearly gatherings of MIDEM. (Most of the executives from Hamburg are represented there.) But from an outsider looking in on something like this, I would have to say there is great merit in what is accomplished there in France each year."

Rogerio Azcarraga, president of Orfeon (Discos Mexicanos): "There is very little reason for me personally to attend, and the only way I would find it beneficial again is if I could put on a presentation in a grand manner. However, cost factors of taking over four or five executives plus some artists prevent me from doing such this time."

"But I certainly won't be without some representation there, and one of my executives, Jose Angel Rota, will be the one to go in my place. From the product standpoint, it pro-
vides very little interest. However, from the publishing out-
look, I can candidly say it is a must."

Manuel Villareal, president and director of Latin American Operations for CBS: "Although we have substantial inter-
change as it is amongst our companies, I feel (MIDEM) is suf-
ficiently important enough to attend. I have been there sev-
eral times in the past—and will certainly try to arrange my itinerary to attend again when I make my trip to Europe in January."

"Of course, there is no immediate benefit for us. Never-
theless, for the development of product via the independents, I would say it has great bearing on the industry worldwide. For this it has good use in registering great returns in Latin Amer-
ica."

"And one can never, over the years, discount the invaluable importance of the swift, direct personal contacts made there. It definitely has the positive aspects one finds most beneficial

Continued from page M-8

for improving productivity. I would have to summarize, there is good derived from MIDEM in relation to Mexico and the rest of Latin America."" 

Federico Riojas, president of Discos Coro: "I've never at-
tended one convention, however someday I plan to do so. Nevertheless, I have followed the activities of the various gath-
erings over the past decade, and from all reports I do see the tremendous value it has in the area of trading catalogs." (Coro only this past year has started to put out new product; they have always been active in re-issues and local catalog dis-
tribution.)

Robert Ascott, general director of EMI-Capitol De Mexico: "Since we have all we can do to handle our present repertoire, I don't feel it is necessary to attend. We're just not looking for any additional lines at present."

"I do, though, see MIDEM as an essentially very important meeting place of the world, especially for the small independ-
ent company. There's no doubt it puts many individuals in touch with each other, and what better way is to make the con-
tacts necessary than by doing it 'all in one place.' "(Any im-
portant aspects of the MIDEM conference will be forwarded

Among some of the other company executives questioned, but who find it impossible to attend this year's conclave for one of a number of reasons ranging from an overload of pend-
ing business at home to costs factors include: Luis Arturo Gil, president of Discos Rex; Jose Luengo Macias, vice president of Discos Melody; Guillermo Acosta, president of Discos Gas; Mario Friedberg, president of Audio Vision De Mexico.

Black Involvement

Continued from page M-8

According to a reliable source, the SABC is searching for material in the easy listening/middle of the road spectrum. There are also unconfirmed rumors that the SABC is inter-
ested in acquiring rights to the King Biscuit rock show tapes for its pop offshoot, Radio Five.

South Africa's involvement in MIDEM is pitched lower this year than it has been in the past—perhaps a reflection of the dismal economic climate. But many of the record companies not taking part actively will send representatives to the exhibition.

Most record company executives here are enthusiastic about the opportunity MIDEM gives them to keep abreast of world trends.

Peter Gallo summed it up best: "South Africa is isolated from the mainstream of the music business—that's why Gallo feels it is essential to take part in MIDEM."
Scandinavia Companies

Continued from page M-12

Lovers,” with recordings by Kai Hyttinen, Tapani Kansa and others.

The fact that MIDEM is becoming more diversified through firms dealing with video hardware and software, racks and other supplies is welcomed by Musikki Fazer/Finnlevy, because it adds to the festival’s versatility and makes it even more useful to big business complexes like itself—companies involved in many different fields of entertainment.

Love Records from Finland made its debut at MIDEM a few years back and rate the event high in the annual business calendar. Company director Atte Blom recalls: “When I first visited MIDEM, I got a terrible headache, because the place was so intensively active. Now it is fine—we know what to do, and what to expect.”

In recent months, Love Records has found international success with acts like Wigwam, Tolonen, Pohjola and the Hurrganes and, according to Blom, much of this can be credited to MIDEM. Tolonen now has a recording contract with Chess/Janus, while Wigwam, Pohjola and the Hurrganes are with Virgin in the U.K. Top rock band, the Hurrganes, are involved in other important Continental European deals.

Love Records is essentially a rock and jazz-oriented company, more interested in artists and the catalog than a hit song. The company is also interested in good international rock, jazz and folk labels, and has captured representation of Amigo (Sweden) and Steeple Chase (Denmark) from the 1975 MIDEM.

Jukka Kuopamaki, head of Satsanga, cannot attend MIDEM this year because of television commitments in Poland. But he says last year’s visit was very productive in terms of his own compositions being bought for overseas. They included “Nain Savel Soi” and “Pieni Mies,” released in France and Spain respectively.

Included "Nain Savel Soi" and "Pieni Mies," released in France of his own compositions being bought for overseas. They in-

The company is also interested in good international rock, jazz and folk labels, and has captured representation of Amigo (Sweden) and Steeple Chase (Denmark) from the 1975 MIDEM.

Amigo (Sweden) and Steeple Chase (Denmark) from the 1975 MIDEM.

Eastern Europe

Continued from page M-8

“We can prove the value. One direct consequence was a contract with Dalida which produced two albums issued, under license, in Romania by Electrecord. And also from MIDEM, a series of albums ‘English Hits,’ rather similar to ‘Top Of The Pops,’ have been issued.”

“In essence, MIDEM is both an exhibition and a show, and it is a fair, and it is also a fashionable party. And very important to our country is that a couple of Romanian artists have been afforded the opportunity to assert themselves on the world stage.

“That represents a great cultural gain for us, and a commercial one. too. Of course. Today, thanks to MIDEM, our art-

ists and recordings are listened to all over Europe, in America and Asia. RCA Victor in Japan acquired 12 of our albums, along with George Enescu’s ‘Rhapsodies,’ ‘Romanian Tangos’ and a record featuring violinist Silvia Marcovici, accompanied by the Bucharest State Philharmonic Orchestra, conducted by Mirece Cristescu.

“Also from MIDEM contacts, records featuring Gheorghe Zamfir, Radu Simion, Ion Drago (folk music), George Enescu’s compositions, the Bizantin Oratory of Paul Constantinescu, the piano music of Valentin Lipatti, the opera singing of Elena Ceerei and Nicolae Herlea, and conductor George Georgescu’s works have all been on sale in many countries abroad.”

Carlist adds that the concerts conducted by Iosif Conța have been recorded and released in Canada, and the Madrigal Choir has produced records in Canada, the U.K., France and Japan.

Among the Romanian artists to appear at past MIDEMs were Margareta Pislaru, pop singer who enjoyed the largest sales in Romania that same year, and pan-pipe player Gheorghe Zamfir, invited to play at the public galas. The aim now is to spread further Romanian music and art, using MIDEM 1976 as a launching pad.

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U.S. Companies Among Most Regular Boosters

Ron Solleveld, Chappell Music's international manager, says that MIDEM has many advantages for the company. “Since we are such a large company, we use the MIDEM setting as an annual meeting for both.interior and Chappell.” Solleveld feels that MIDEM is more beneficial to small publishers when it comes to actual business. "It's more of a public relations action for us, although we use it to see foreign publishers we take care of in the U.S. and to iron out some little problems that might have occurred previously."

Recoton Corp’s president, Robert Borchardt, sees MIDEM as having great value, both on the social and on the business end. "It's certainly important for meeting people allied to our business. On the business side we have gotten representation of quite a number of important companies throughout the world because of MIDEM. I don't want to go into the specific deals but we have made them for South America, the Far East, Europe, Canada, Asia, such as CBS, WEA and so on, will use the international booth of parent companies."

In past years, the Canadian government was very heavily involved in the sponsoring of any Canadian activity at MIDEM. But this year, they have backed out for budget reasons, and an incentive program is being launched. "This year, the Canadian Recording Industry Assn.sponsoring a booth with 12 companies booked. Those companies are: GRT of Canada, Ltd., Quality Music, Music World Creations, Ross Records, Ken McKee's Sounds Write Productions, Attic Records, Franco Disque, Musique Steur, Axe Records, Boot Records, Gama Records, B.C. Music Management. Many of the multinational companies, with offices in Canada, such as CBS, WEA and so on, will use the international booth of parent companies."

Says Brian Robertson of CRIA: "Basically it is a shared cost project. We are doing all the coordination but still working with the government. The Department of Industry Trade & Commerce has a program for export market development, which is an incentive program for Canadian companies. Companies that qualify under this plan have half their airfare costs, half of any construction cost paid. In addition they get an allowance of $70 per diem. That is the basic scheme. The Canadian booth will be quite large with a conference area and three listening rooms all with playback facilities.”

"The deals represented a wide range of our product, from new and record accessories, carrying cases.” Recoton has been a participant for five years. "Our attendance there is sort of a freak. There aren't too many companies like us there, but we have found it an excellent sounding board to find out what is available in various countries and how to handle our export distribution."

Stacy Mills, head of September Music, finds MIDEM ideal for the independent publisher and has obtained successful songs there. Much of his catalog is based on getting foreign material recorded in the U.S. He makes deals on a country-to-country, song-by-song basis, rather than on a catalog level. He's obtained tunes there which became popular by Chet Atkins, Bobby Vinton, among others. "Everybody Needs a Rainbow" by Peters & Lee, was picked up by Lees Music in England, he says. Mills placed a song in the U.S. with Mainstream which made the chart last year. It was "Aye" by an act called Black Blood. Seymour Steen of Sire/Blue Horizon Records says: "After 10 years, MIDEM has become an annual ritual and one that I look forward to. Although, I am in Europe six to eight times a year, there are some places like Spain, Italy and certain of the Scandinavian countries, I rarely get to visit. Then, of course, there are countries like Japan and Australia that are even more far removed. Hence, there are some people I get to see only once a year at MIDEM."

"You can always be assured of a strong international turnout. The spectrum runs from heads of major international record companies to independent producers and what ensues is a week-long period of non-stop marketeering. "One should not expect to come to MIDEM to finalize major licensing or sub-publishing agreements unless prior discussions have already taken place. Usually one has to have follow up discussions to conclude a deal of that magnitude."

"The Nektar agreement with Bellaphon Records of Germany was signed there in 1973. Focus had their first performance outside Holland at MIDEM in 1971. This appearance started the ball rolling for them internationally."

George Pincus, publisher, says MIDEM's value is in getting a chance to see other music publishers from around the globe. "It saves you wear and tear. In the case of G/Pincus and the Amstrong group, Ltd. in London, John Brecher, my ad ministerator there, goes to MIDEM, or sometimes 100.

"At present MIDEM for me is an exchange of convivialities. You make personal contacts, and MIDEM creates a nice relationship. You can't put your finger on the business it is indirect and doesn't happen while you're there."
Russian Involvement

It is to VAAP's credit that now artistic representatives for MIDEM galas and other artistic events have been sought among younger and fresher national pop or rock-oriented talent (with potentials for the current international top market).

Earlier, there were conventional presenting acts traditionally successful on the local record/show market, but with almost no perspectives sales-wise internationally. Bernard Chevry who visited the USSR last October was shown a line of currently popular artists of the fresh echelon. (In fact that has been the first visit to Russia by the MIDEM top executive.)

Among acts that may reportedly be considered participants in the MIDEM events:

Jeanne Bitchevskaya is a songstress who performs Russian kind of folk/country, the old and contemporary Russian songs and romances, slightly in the style of Joan Baez. Bitchevskaya has recently received wide exposure on concert platforms, in radio shows and tv. She also released an album on Melodiya, after success at the National Talent Competition in 1974.

If Bitchevskaya cannot appear, it's expected that Pesnyary, vocal & instrumental ensemble, led by Vladimir Mulavin, will come. It is one of the Russia's top pop acts. The group was formed some five years ago in Minsk, Byelorussia, and since then it has attained strong popularity. It is a rock-oriented group, with much of the Byelorussian folk material in its repertory. The group also performs many Soviet songwriters' songs. The group has released several albums on Melodiya, which has sold several millions up to this date, it also released many flexible disks and little LPs. Pesnyary had several tours abroad, in the East European countries. Its name the group took from Byelorussian word "pesnyary"—singers, songsters, wanderers.

The second act is ROMEN gypsy vocal trio, starred by ex-jazz singer Velentina Panomariova, who had good practice in several major jazz orchestras here and participated in many national jazz festivals. Panomariova is still considered to be one of the best female jazz singers in Russia. For several years she has emigrated in the Roman gypsy theater in Moscow as an actress. She joined forces with two other actors-singers and appeared successfully at a talent competition several years ago, after which the group attained wide national recognition due to radio and television dates and later they released their album on Melodiya which has enjoyed very strong sales. The trio presents a program of exquisitely arranged and performed gypsy and Russian songs and romances, and are always SRO events when giving stage performances.

Alla Pugatchiova is a new name on the national top pop singers' chart. She received the main prize at the Golden Orpheus International Song Festival in June 1975 and immediately received great popularity at the national pop song scene as well. She is currently featured in Veseliy Rebatiya vocal and instrumental ensemble.

Pugatchiova will be accompanied by the Raimond Pauls band. It is a Latvian band, Pauls himself has been one of the best jazz pianists in the USSR. He is also a band leader, composer, singer and arranger. His current band is one of the laureates at the National Talent Competition in Moscow, in 1974. Pauls is well known also as a recording artist, who released both jazz and pop format albums, his records have been sold at the national market since the early '60s. (The acts listed are just a preliminary selection, some may be dropped and some added unexpectedly just to the event.)

It is unfortunate that two of the most recent interesting works in the Soviet contemporary pop music will not be fully and appropriately exposed (if at all presented) at this year's MIDEM. They well might have been of interest to the international market. One is Alexander Gradsky's music to soundtrack of "A Lovers' Romance" film, released in 1974 (Gradsky received U.K. magazine Music Week's award Star of the Year for 1974), another—"Orpheus and Eurydice" Songe Opera (music by Alexander Zhurbin, the play by Yuri Dmitrin) produced by Anatoli Vasilieff. The production was premiered last summer in Leningrad, performed by Vasilieff's Singing Guitars quartet.

"Orpheus and Eurydice" is a Russian kind of rock-opera, the first ever production of this genre here and it has been SRO show for several months so far, presented in several cities in a row. With the recent encouraging developments in the Soviet pop music it is quite possible that the contemporary product will soon find its way to the wider international market, with proper exposure provided by VAAP and other music companies in Russia (At press time it was not known who will be in VAAP's delegation for MIDEM, it will probably be led by one of VAAP's vice-residents, Y. Zharov or M. Mukhailoff.)

Alexander Lebedev, head of External Relations Dept., VAAP, Moscow, says, "The Copyright Agency of the USSR congratulates MIDEM on the occasion of its 10th anniversary and highly appreciates its role as the most important international event of the music world.

"We think that MIDEM offers favorable opportunities for the promotion of cooperation between various countries in the field of music, as well as for establishing business contacts and carrying out negotiations.

"MIDEM became the real birthplace of many new great names in the field of popular music, it brought major success to quite a number of composers and performers.

"We wish MIDEM further success in its activities and look forward to further fruitful cooperation in the interests of developing cultural exchanges. We equally hope that Soviet participation in MIDEM will promote better mutual understanding and musical collaboration on an international level."

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Keep your fingers crossed for us in '76
Tel International manager Garry Kieves, "MIDEM will be profitable for many years to come," says Tel International manager Garry Kieves. Rudolf Slezak says: "We make many good deals at MIDEM."

Dr. Josef Bamberger of UPA, the Munich publishing company, reports good contacts made at the event. Since the existence of MIDEM, Melodie der Welt has been represented. Director Johann Michel says: "Being an independent publishing company we not only maintain and consolidate contacts with our business partners throughout the world but also acquire international copyrights and catalogs for exploitation in German-speaking territories and offer German copyrights for international exploitation. In the past we have been very successful in this respect."

However, Michel believes that in the future the possibilities of acquiring interesting material will diminish as the most important catalogs are now fully tied up internationally. Michel praises the "excellent timing" of MIDEM as well as its good organization.

For RCA Schallplatten MIDEM means reunion with business partners of all countries, establishing new relations and negotiating sales of local productions and acquisition of foreign productions. Says director Hans Georg Baum: "MIDEM gives us, as members of a world-wide company, the invaluable opportunity to meet our own colleagues from all over the world. Due to the excellent organization of Bernard Chevry and his staff, MIDEM has become the world communications center of our business."

WEA-director Siegfried E. Loch says: "One has to salute Bernard Chevry for his energy and talent in building MIDEM into a true international meeting place for our industry. The event is not of particularly great benefit to international corporations such as WEA, because there is not that much we can sell and I don't think that international superstars can be bought in Cannes during MIDEM. However, being involved in music-publishing, I find it most interesting and useful to meet many of my associates within a relatively short period of time."

"I believe that many things could be done to increase the attraction of MIDEM, such as better quality galas. This has always been a weak point at MIDEM and consequently the concerts have not been of great interest to press and TV representatives."

Chappell manager George Hildebrand says: "I think MIDEM is a good thing, even though it is true that very few really big deals are concluded in Cannes. On the one hand MIDEM gives me the possibility to meet my international partners in person and on the other hand to meet up with all my friends and colleagues in the general music business." Beyond that Chappell has its annual international meeting at MIDEM each year.

For Helmar Kunte, director of Jupiter Records, MIDEM is the greatest innovation in the record industry since the introduction of cassettes. It is not only that MIDEM eliminates the necessity of several trips every year but it also offers the possibility of reviewing the latest developments on the international music scene.

Kunte: "With respect to the expense involved in attending MIDEM, I would say that all the investments I have ever made in the event have been fully justified. Therefore I consider the future of MIDEM to be completely assured at least until such time as the music industry comes up with its own international event."

"Undoubtedly MIDEM has become an institution which means that participation has almost become a must," says music publisher Dr. Hans Sikorski. "MIDEM has outstripped the once competitive San Remo festival in its capacity as an international event, and other music conventions or music fairs, such as the Las Vegas Musiexpo, do not seem to be able to do any harm to the successful development of Bernard Chevry's creation. Cannes is an excellent meeting place in January and if its hotel accommodation were of the same standard as in Las Vegas it would be the almost perfect place to do business at that time of the year."

Being a participant from the beginning, Musikverlage Hans Sikorski has made many contacts and concluded innumerable deals as a result of MIDEM.

For the United Artists organization in Munich, MIDEM is the best opportunity to have general and separate meetings with its representatives in the various territories. As far as the companies in countries like Japan, Australia and South Africa are concerned, MIDEM is the only chance to get everybody together for an exchange of news and views and the coordination of future projects. "We are convinced that despite all the criticisms, MIDEM will remain the most important opportunity for music people from all over the world to do business," said UA manager Gabi O'Riordan.

Francis Day & Hunter publishing manager Lilo Bornmann says: "What seems to us most important is the chance for personal contacts to be made with overseas partners. It is also a great opportunity for young producers, artists and publishers to make themselves known internationally."

The Peer Southern Organization has made some valuable catalog deals at MIDEM over the last three years, acquiring representation, for example, of the Sheryl and Gambi catalogs. Director Michael Karrstadt says: "In addition, we were able to make independent master deals for product which in some cases—achieved international success."

Bellaphon chief Bramco Zivanovic reports: "When MIDEM first opened, I was representing Bellaphon records by myself and without a booth. Even at that time I recognized that MIDEM was essential for the record business. Since then Bellaphon has been represented at each MIDEM and on every occasion we have finalized deals and started new negotiations. For us, every MIDEM has been successful."

For music publisher Alfred K. Schacht MIDEM is the business event of the year. "And it seems to me waste of time and money to create another MIDEM, be it in Las Vegas or any other place," says Schacht.

This year the Global Music Group will be at MIDEM for the tenth time. "Our company has been lucky enough to have had the opportunity to present two artists—Peter Horton and Joy Fleming—in the MIDEM galas," says Global chief Peter Kirsten. "We will participate at MIDEM in the future regularly because it has become essential to be there in January to meet business friends from all over the world."

Music publisher Hans R. Seerven of Montana in Munich says: "I was one of the very first to participate in MIDEM, and I think this event is an invaluable means of communication among the partners in the international showbusiness. If MIDEM did not already exist, Mr. Chevry would just have to invent it."

Ireland Autonomy

O'Riordan says that the vital experience gained in gauging the requirements of other countries should lead to Irish music greatly increasing its share of the world market at MIDEM '76. "Irish publishers, in relation to country music, can generate more covers than anyone else in Europe. International music makers should bear in mind that to get the full potential from their product they should treat Ireland as a separate territory, not part of anything else."

Ireland is separate in that it has its own manufacturing, marketing, publishing and licensing associations. "In Ireland, as a member of the EEC, is a valuable base for entering European markets through the incentive schemes offered by the Government."

CREDITS


The Dick James Organisation would like to congratulate MIDEM ON ITS 10TH ANNIVERSARY and will be pleased to welcome you on STAND M426 Telephone 517
baby is opening the doors of success
Los Angeles--In keeping with its strict jazz-only policy, the Parisian Room here will go with its house band as opposed to hiring any other than jazz acts to fill in, according to its manager, Erwin France.

France contends that people are beginning to go back to jazz acts that were popular during the '50s and even earlier. Therefore in 1976, the club is planning its own resurgence of all older acts.

Howard Rumsey, owner of Concerts in Redondo Beach says: "I do not use the word jazz with my club because there is too much cross-over product now, and artists have become allergic to the word jazz.

"My main objective is to keep my doors open," he continues, "and I must protect myself by presenting acts with current selling product.

"I try not to present acts that I like but I'm not selling records, because when I do this I tend to lose $4,000-$5,000."

In fact, the Rumsey says that in North Hollywood and Rumsey agree that in 1976 a large contingent of new jazz talent will emerge.

"I see new players coming into the field who are going to try to do traditional jazz and add their special sound to come with a new form of jazz," says Rumsey.

On the other hand, Rumsey says, "Enthusiasm and education will come into the business in 1976 through young people.

"They are more knowledgeable, because they are studying it in colleges. Young people between the ages 18-25 comprise the bulk of new faces in jazz," he adds.

Stanley Erwin, assistant manager of the Parisian Room, claims young people were into rock 10 years ago but today young people are going to jazz. "They are just tired of what they get from rock," he says.

He explains that the Parisian Room's jazz-only policy also eliminates jazz-rock acts.

Because he feels there is a resurgence of older acts, the Parisian Room is currently searching the country for more.

Erwin also feels that because of the new interest by the youth market to jazz, 1976 will be the year that will find jazz clubs "flooding the country," he adds. That clubs will give jazz a giant boost. Another boost will come through the schools, according to Rumsey. "This year, the entertainment dollar will be funneled our way through education.

"Educators are requiring students to attend concerts where certain acts are appearing. And this naturally broadens the knowledge of the students, plus it will bring many of these students professionally into the field," he says.

The club owners all agree that the biennial will be overdone, and jazz will not bother with it," says Rumsey.

Underway contends "jazz will continue to be popular, and with a more musical approach," he adds. Rumsey adds that in the past, many acts used electronic instruments merely to create a loud sound.

"The rooms will now live up to the jazz policy because these groups are breaking into a more sensible overall sound. And this year will see a big advancement in this area," says Rumsey.

He adds that acts will now take electronic instruments and combine them with the jazz sound that was popular during the '50s.

For the other side of the coin, Rudy Underwayer, owner of the Lighthouse, in Hermosa Beach contends that the trend in jazz is changing. "The audiences are changing with the acts," he says. He further contends that there is an absolutely no resurgence in jazz, "It has been steady for the past 10 years."

Underwayer also feels that schools are the reason for young people turning to jazz. "They are more knowledgeable, because they are studying it in colleges. Young people between the ages 18-25 comprise the bulk of new faces in jazz," he adds.

The club owners all agree that the Parisian Room's jazz-only policy also eliminates jazz-rock acts.

Because he feels there is a resurgence of older acts, the Parisian Room is currently searching the country for more.

Erwin also feels that because of the new interest by the youth market to jazz, 1976 will be the year that will find jazz clubs "flooding the country," he adds. That clubs will give jazz a giant boost. Another boost will come through the schools, according to Rumsey. "This year, the entertainment dollar will be funneled our way through education.

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Stanley Erwin, assistant manager of the Parisian Room, claims young people were into rock 10 years ago but today young people are going to jazz. "They are just tired of what they get from rock," he says.

He explains that the Parisian Room's jazz-only policy also eliminates jazz-rock acts.

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LOS ANGELES—Winter has apparently been busy at Criteria Recording Studios as it is in the rest of Miami, with several major names and new names stopping by. The Bee Gees arrive soon for three months of recording. Their last session at Criteria produced two top singles and a third currently moving up the charts. Firelight is finishing up sessions and Brad Shapiro is supervising some Millie Jackson overdubs. Steinbro is also busy with string overdubs for Kokomo. Steve Klein is engineer on both projects. Local group Impact Of Brass arrives for LP work shortly. Tom Dowd is mixing Bill Wyman’s (Stones’ bassist) next solo set and producer Jack Adams and engineer Harvey Avenue are busy with Latin projects.

From overseas, Mountain Recording Studios in Switzerland, Sweden, opens its doors officially Jan. 21. The studio actually opened last July, 1975, in time for the Montreux Jazz Festival. The facility was built by Westlake Audio under Tom Hilley and is managed by Anita Kerr and Alex Grob. Mountain handled all recording work for the Jazz Festival and, even before they officially opened, played host to the Rolling Stones, Jethro Tull and Ian Gillan (ex-Deep Purple lead voice). Mountain’s 24-out Neve custom console, eight Studer tape machines, 32 Dolby’s and other equipment, the studio offers a limousine pickup and delivery service from Geneva Airport and other personal services.

At RCA’s Hollywood Studios, California Music has been cutting with producer Bruce Johnson. Heartbreaker Kent Tusks, while Kelly Garrett is working with Bones Howe and engineer Pete Abbott. Joe Reisman and Mickey Crawford have been handling some projects together, while Harvey Marshall is building up to produce a demo for United Artists. The Hues Corp. has also been in, working with the Manhattan Transfer and Groove Helsley. Charles Drain is producing with Carl Maltsby and engineer Grover Helsley. RCA’s studio market here is very strong.

In notes from around the country, De-Lite Recorded Sound, owned by the people at De-Lite Records, has opened its doors in Philadelphia. Frankie Avalon recently wrapped up some sessions with Billy Terrell. One of the sessions was for a new album, "Venus," a million seller for Avalon in the ’60s. Kool & The Gang are cutting four songs for their new LP. The Kay Gees are also due in, with the Gang producing. Ronnie Bell is director of music at the studio.

In Studio C, new equipment includes a 24-track Neve console, a custom designed monitoring system and a specially made acoustic system. The studio was completed Dec. 22.

“Now we are 24-track in all three studios,” Pruzansky says. "There are technical reasons, but there are also obvious competitive reasons. All the equipment was built by Jack Edwards and George Auppeer, and we are particularly happy with the acoustics.

"The ideal conditions find a situation in which someone starts a project in the studio, continues to the mixing and mastering processes and bears the same sounds at a similar volume all along the way. We feel we have something fairly close to a homogenous sound.”

Pruzansky believes there is a trend among label owned studios to be a bit more flexible in the past. "We operate, much like an independent, and offer the same type of services that studios have to the creative needs of artists, producers and engineers, in order to be successful.”

"We have increased our volume and, along with the Nashville and New York facilities, become a very important facet of the overall RCA operation,” says Charles Pruzansky, manager of recording in Los Angeles.

We must keep abreast of the state of the art,” he continues, “so we have elected to act in such a way that we will maintain and enhance our position and remain in a competitive position.”

The studio employs 17 full-time here, and Pruzansky feels it operates with a homogenous sound. "Haven’t any problems here. We’ve got the people, the facilities, the equipment. We’re always interested in. And we always go up shortly as a result of the increased business. But that leaves many of them out.

“S"o the answer,” he continues, “is that we never stop thinking in terms of expansion, modification and improvements be it equipment, de- vices, acoustics or people. You can never afford to sit still, because the state of the art, sophistication and technology is always changing.”

Pruzansky adds that the economic problems did not hurt the studios much, at least in terms of people saying they weren’t coming in because they couldn’t afford studio time. "Close tabs were kept on budgets during the real crunch,” he says, "particularly compared to the old days and the structures and jingles. We have a certain place for records, and they are still our primary business. But that leaves many of our projects. One complements the other.

"The studios are also physically diversified. We may have 100 people in for a McDonald’s commercial and the next day have one person in that room.”


Pruzansky says rates will probably go up shortly as a result of the in-

(Continued on page 57)
On July 3rd 1975, in time for the famed Montreux Jazz Festival, a new sound facility, Mountain Recording Studio S.A., opened its doors. Located in Montreux, Switzerland, inside the newly-constructed, ultra-modern Casino building, the studio faces some of the most spectacular mountain and lake scenery to be found in Europe, a peaceful environment so necessary to the inspiration of musical talent.

Designed by Westlake Audio Inc. of Los Angeles, under the direct supervision of Tom Hidley and co-managed by Anita Kerr and Alex Grob, two personalities deeply involved in both the creative art and business side of music, the studio is without question the most modern, sophisticated and best-equipped sound facility in Europe today.

From the day of its opening the studio has enjoyed singular success. After being assigned all recording work for the Jazz Festival practically within 24 hours of completion, the studio has prospered, without any publicity, by word of mouth alone. By the time of the official opening on January 21st 1976 the studio will have provided recording facilities for the latest work of some of the most important musical groups in the world today, such as the Rolling Stones, Jethro Tull, Ian Gillan and others.

Beyond pure technical perfection and beautiful surroundings, Mountain Recording Studio is intent on offering artists all the facilities necessary for a smooth and painless working/recording session. There is a limousine pick-up and delivery service from Geneva Airport, a 45-minute ride away, and arrangements have been made with a private air-taxi company to provide planes from Falcon Mystère 20 jets to twin-engine Pipers. Hotel reservations, rental of chalets at reasonable prices, and other personal services such as ski-ing trips and unforgettable excursions into the beautiful Swiss mountains can be arranged through the studio's offices across the street from the studio. The Casino itself boasts one of the finest restaurants in the area and also has some of the most enjoyable bars and clubs for relaxation. Room service to the studio from refreshments to full-fledged meals will be provided from the premises and, most important, Alex Grob, with his vast knowledge of the recording business is willing and able to assist the studio's clients with their every need.

You are cordially invited to stay in Montreux for the night of 21st January 1976, at the Hotel Eden, one minute from the Casino, for the official studio opening. This will give you a chance to visit the studio and then join us for dinner and some entertainment.

We look forward to introducing you to the pleasures of lakeside recording at Mountain Studio.

"Address: Mountain Recording Studio S.A.
8 rue du Théâtre, P.O. Box 170
1820 Montreux, Switzerland

Tel: (021) 62 56 56/62 56 57/62 15 91

Studio Managers: Anita Kerr and Alex Grob
Chief Engineer: John Timperley
Secretaries: Carole and Danielle."
CBS Sends 'First Team' On the Road

By JEAN WILLIAMS

LOS ANGELES--Lebanon Taylor, vice president of special markets for CBS Records, has convinced the company to abandon its traditionally cautious approach for the first time. "Every marketing executive is on the road promoting the label's product. Also in the field are heads of merchandising, special events, national accounts and Columbia promotions," says Taylor.

In the past, the LPs have been distributed to record stores in large quantities, but this time we have attempted to do this, but we have so much product, and we are reaching so many markets, we had our staff return early from vacation to undertake this project.

Taylor explains that in addition to the new product on Columbia and Epic being released during the first quarter of 1976, CBS is redoubling promotionally all Philadelphia International products.

He points out that CBS is not a guessing company when dealing with markets. "And we have developed a marketing plan for each of our releases," he declares.

We are prepared for emergencies in the marketplace," he continues, citing Ramsey Lewis "The Goddess" and Herbie Hancock's "Head Hunters" albums as examples of LPs the label not only excelled in receiving the masses. "But when the albums broke, we were prepared to handle it," says Taylor.

"This is the type of plan CBS is putting together for 1976, but on a larger scale," he adds.

***

According to Kitty Broady, presi-
dent of NATRA, the organization is changing its image by not only launching itself into the business world, but by giving its members added incentive to work for the betterment of the organization.

She explains that NATRA will now provide its members with special discounts which certain products may be purchased throughout the country at a discount rate.

Pension and welfare plans are also being worked out for participating members.

Concert promotion is another area under the microscope, according to Broady. Al Gee, executive director of NATRA, has been involved in the planning of concerts on a national level, which will fall under the NATRA banner.

Broady said that the major deviation from the organization's convention theme, set for the first week in August, at Antiqua Bay, West Indies, several new products and other proposed business ventures will be in effect.

Broady, formerly of WCBM, Baltimore, has left her post to devote full time to NATRA.

She has selected "Operation Uni-
ty" as its theme this year.

***

Former Atlantic Records pro-
ducer turned independent producer, Joel Dorn, has formed his own record label, Wolf Records, which is being distributed by TK Records.

Also saxophonist Kenny Guitayna, also from the Atlantic family, has signed with Wolf, with a new album set to be released in February. The LP is produced by Dorn.

(Continued on page 49)
**General News**

**CHEQUER & BASSOON**

**Oddities Spur Mongo’s Music**

By JEAN WILLIAMS

LOS ANGELES—In attempt to strengthen his sound through different instruments, Mongo Santamaria has added the chequere, which sounds like a giant maraca covered with beads.

Another permanent fixture with the group is the bassoon which Santamaria says is unusual in Latin music.

An electric piano not previously used by Santamaria has also been added.

He says, “My sound is now Latin/Jazz with an Afro-Cuban base.”

Armen Donelian, an Armenian, plays electric piano; Roger Rosenberg, Jewish, and formerly with the Buddy Rich band, on alto saxophone and flute; Al Williams, black, tenor saxophone and bassoon; Mike D’Amaro, Italian, trumpet; Eddie Waiva Rivero, Puerto Rican, bass; Dave Bretos, Puerto Rican, drums and timbales and Greg Jarmon, black, bongos and percussion, are the Santamaria group.

Among the many noted musicians who are Santamaria’s alumni are Hubert Laws, Chick Corea and Sonny Fortune.

The soothingly exploratory LP “Afro-Indio” is his first on a Latin label. The move from Impulse to an attempt to broaden horizons, says Santamaria, who feels that the new album is in itself a statement that explains the move. “This LP is a coming together of all the influences in my life and music so far, and there’s an audience out there that will hear the things it is looking to hear on a record.”

“In the 60s a lot of jazz artists felt they could play anything, irrespective of what the audience wanted. Now there’s a greater awareness of the audience. And record companies are just starting to understand how to deal with a jazz LP, to let the music rise to where it’s going to rise to by itself.”

“Here jazz has now found an audience who are interested in the musical content. Klemmer, who says he has been influenced by John Coltrane and Sonny Rollins, cites Miles Davis’ ‘Bitches Brew’ as a prime example of the new synthesis and also points to his own ‘Blowin’ Gold’ album done some years ago for Cadet. The Cadet label has just been sold into new hands and Klemmer thinks it likely that ‘Blowin’ Gold’ may be (Continued on page 37)

**16TH ALBUM A BIGGIE**

**Klemmer Saxophone Has a Gold ‘Touch’**

By JACK McDONOUGH

SAN FRANCISCO—After 15 albums for a number of labels in a career that led him from Chicago to Los Angeles, saxophonist John Klemmer has come up with an album, “Touch,” that seems finally to have hit the right commercial nerve with the new jazz public.

Music Hall and sales response were so good that ABC arranged a one-day visit to San Francisco for Klemmer in November when he did interviews with KSAN, KSFX and KRE.

The move from Impulse to ABC was an attempt to broaden horizons, says Klemmer, who feels that the new album is in itself a statement that explains the move. “This LP is a coming together of all the influences in my life and music so far, and there’s an audience out there that will hear the things it is looking to hear on a record.”

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Country

A YEAR TO MAKE

Bicentennial Spurs Complex James LP

BY COLLEEN CLARK

NASHVILLE—More than a year in the planning and making, the new concept album just released by Sonny James may be the longest, drawn-out undertaking in the country music field.

Keeping with the bicentennial theme, or perhaps even a bicentennial tribute, "200 Years Of Country Music" on Columbia is a reflective history of the various sounds and styles that has brought country music to the successful status it maintains today.

James, striving for perfection, recorded the album one song at a time, in between road dates and a busy schedule since resuming his work after an illness last year.

He utilized as many of the original band members as could be located, giving each song as much authenticity as possible. For instance, Bashful Band members as could be located, giving each song as much authenticity as possible. For instance, Bashful

(Continued on page 56)

Melodyland Exit Merely Temporary?

LOS ANGELES—The closing of Melodyland's Nashville office is only a temporary measure based on the label's new emphasis on full-time, full-staff promotion, says Herb Belkin, Motown vice president of creative operations.

Belkin says the roster size does not warrant a full-time Nashville business office. He adds that the major commitment is to break current artists rather than sign new ones. Product is to be worked primarily on the road at station level, and a business office will be created again in the near future.

The Melodyland staff is three regional promotion men. John Fisher is based in Nashville and covers the

(Continued on page 56)

$15,000 Raised For Kids' Walden House

NASHVILLE—Ronnie Milsap, Johnny Rodriguez, Waylon Jennings and Jessi Colter raised more than $15,000 for the Walden House

(Continued on page 56)

Waylon & Willie Sing In New Year

HOUSTON—Waylon Jennings and Willie Nelson took up where their single "Good Hearted Woman" leaves off when they got together for Willie And Waylon's New Year's Eve Party at the Summit, with more than 17,000 fans turning out for the affair.

"I wanted to just pick a little and have a good time on New Year's Eve," commented the newly shaven Nelson, prior to the show. "I called Waylon up and said we ought to get together, so we did."

"I was out in Phoenix with my family over the holidays," says Jennings, "when Willie asked me about doing a show together, and it sounded like fun. So I told Willie I'd bring Jessi (Colter) and we'd kick off 1976 right."

Jennings opened the show with her usual professional stage presence to warm up the audience. The crowd consisted of the young and old, dressed in everything from formal attire to blue jeans.

Jennings followed Colter and his fast driving style was effective in stirring up the dancers in the crowd. The highlight of the show took place at this time, when all the lights were off except a lone spotlight on Jennings, center stage.

The audience at the side of the stage began enthusiastic cheering that could be heard over the other applause throughout the building, which soon spread to the whole audience, as the diminutive figure came from the side of the stage up to the microphone. The two embraced each other while acknowledging the audience reception.

It was several minutes before the music could be heard over the roar as the two began "Good Hearted Woman," a song they co-wrote several years ago while traveling together in Texas. Nelson left the stage while Jen-

(Continued on page 56)

FARON YOUNG

FEEL AGAIN

Mercury 73731

by FARON YOUNG

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1302 Division St. / Nashville, Tenn. 37203
(615) 244-4269
There's no stoppin' us now.

"Love Lifted Me" by Kenny Rogers, "Somebody Loves You" by Crystal Gayle and "Mammas, Don't Let Your Babies Grow Up To Be Cowboys" by Ed Bruce. Already country hits, now aiming to cross over the bridge.

It's full speed ahead for three great tunes by three great artists from one great place: United Artists Records. Nashville.

(Step aside, please.)
By COLLEEN CLARK

**Stewart 45 Stirs Action**

**NASHVILLE—**When Wynn Stewart released his new Playboys Records single, "I'm Gonna Kill You," (the lament of a wronged husband), neither he nor his Playboys executive, Tony Sorrell, thought it literally.

However, an unidentified man walked into radio station KFD in Wichita, Kan., and said he was going to kill his wife and then himself. Station KFDW in Amarillo had a visit from local ladies, protesting the song. KENR and KJKK in Texas report mixed reactions.

WWVA-Woobly, Wheeling, W. Va., which recently published a report it would not air songs with suggestive or profane lyrics is airing the song.

The stations listed above have not pulled the song from their playlist, however, as was the case of C. W. McCall's "Convoy" recently at WHO in Des Moines. Safety Dept. officials claimed the song was created having for its 55 mph speed limit.

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OVER A YEAR IN THE MAKING!
SONNY JAMES 200 YEARS of COUNTRY MUSIC
Recreating The Authentic Country Music Styles With The Help Of Many Of The Original Band Musicians.

I'M SO LONESOME I COULD CRY
BACK IN THE SADDLE AGAIN
SAN ANTONIO ROSE
WILDFLOWER
WAITING FOR A TRAIN
HARD TO PLEASE
THE PRISONER'S SONG
BLUE MOON OF KENTUCKY
GREAT SCAPED BIRD
A CLOSER WALK WITH THEE IF THE SUN DON'T SHINE

Including His Next #1 Hit!
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Supplements...

Available. Updates the "Country" charts through 1974. Check coupon for books you'll want. Overseas orders add $1.00 per supplement.

**Country**

*Continued from page 6*

The latest Moms Mabley hit plus seven other singles for $3.74. Only on WLAC. And only in Buckley's.

The economics were staggering, and would have sent a Harvard Business School professor into nirvana. Some record companies, craving the high-power airtime, would ship Buckley hit records at a lower cost before the "Next Top LP's Falls" by them. And he was receiving some 2,700 free records a month. These were snuffed into the specials, giving the customers about $8 worth of records for $3.74, while costing Buckley sometimes as little as 50 cents.

A profitable offshoot for this man who always surfaces on the black side of the profit ledger will be the sale of more than 100,000 vintage 78's and an even larger amount of 45's from the vintage days of Buckley. Buckley was contemplating giving away the old 45's until his wife suggested he sell the 98-cent records as collector's items for $1.50. "I told her she was crazy," Buckley admits. "But they've been selling like hot cakes."

Buckley is charging "no less than $2" for any of the 78's which some collectors would drool over. The labels include Bullet, Apollo, Okeh, Decca, Bluebird, Coral, RCA Victor, King, Columbia, Columbia, Capitol and Kent.

Artists run the gamut from Smiley Burnette, Red Foley, Eddy Arnold and Hank Williams to Sam Cooke, Russ Morgan, Louis Armstrong.

**Few Surprises In KLAC Phone Poll**

LOS ANGELES—Loretta Lynn, Merle Haggard and Freddy Fender won top honors in KLAC's telephone poll for the most popular country entertainers and song of the year in 1975.

Lynn was voted Female Vocalist of the Year while Haggard was selected as the top Male Vocalist. "Be Cool" by Gene Nelson was voted Song of the Year by Fender was voted Song of the Year.

Haggard will receive his award on stage when KLAC presents him in concert at the American Convention Center Arena Jan. 31.

Lynn will be honored during her Los Angeles stay for the Academy of Country Music Awards at the Hollywood Palladium Feb. 19.

Fats Waller and the older Carter Family with Mother Maybelle. Losing his lease on the floors where these records are stored, Buckley wants them to sell within two months.

Recalling the years when Buck- ley's sold more than 300,000 records compared to other stores in the South, Buckley comments, "There ain't no sense in trying to outdo what's been done. You've got a lot of people out there who just want to buy your record." Another trend Buckley cites is the growth of tapes, especially among the black buyers. "Tapes are selling better than ever. They've knocked the hell out of albums. Blacks are buying more tapes than LPs."

Buckley entered the amusement business when he was 18 and was offered some jukebox routes in Nash-ville in 1929. He serviced mainly black clubs and also houses of ill repute—the main users of jukebox tapes in the early Nashville days, as Buckley recalls.

When he started getting consumer requests for the records he was stocking for the boxes, he set up a retail outlet, and when this outlet be- came successful, he started buying time on WLAC and became one of the first record retailers in the nation actively seeking black action.

Jim Ward of WLAC notes that Gene Nelson was getting huge amounts of fan mail requesting black artists, and adds, "We realized that there was no other station out West playing the South playing r&b music late at night." It was a bonanza for WLAC and for Buckley's.

One Buckley Nashville store serv- iced mainly r&b while another loca- tion, on Broadway, was later opened near the Grand Ole Opry's Ryman Auditorium, and concentrated primarily on country. He also supplied other stores before the department store operations discovered how profitable record sales could be. "In just one downtown location in just one month—December—we once did $400,000 in sales."

"I tried to sell country, but r&b was the main thing we could sell on the air. The biggest sellers we had on our show were by Moms Mabley, Pigmeat Markham and preacher C. L. Franklin.

"We were selling $3.98 albums for $2.98. Other big sellers were B. B. King, Little Junior Parker, Muddy Waters, John Lee Hooker, Chuck Berry, Fats Domino and Jimmy Reed. We played the same records every night and the audience bought what they heard. And Leonard Chuis gave me my first deal. That was back in the days when Buckley's was fighting tooth and toenail for the mail-order business on WLAC with Randy's Record Shop and Ernie's."

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**Country LP's**

CB KINGS—Cleodus Maggard (left) of "The White Knight" fame and C.W. McCall (second from right) of "Convoy" fame take to the stage in Atlanta with their "Rocky the Bull Dog" (second from left) at the annual "Rocky the Bull Dog" foursome headed out on an eight-mile long citizen band radio convoy sponsored by WPLD. Containing some 1,500 vehicles—antique cars, hearses, trucks, buses, motorcycles and bikes—the convoy began in Marietta, Ga., and terminated in Buford.
1976 IS TOM T. HALL YEAR!!!
and to prove it, here's a brand new hit that will get'cha faster than a boot full of barbwire!

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(The Cowboy and The Poet)

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Mercury Records
Distributed by Phonogram, Inc.
Nashville & Warner Bros.

• Continued from page 3

athletic stars, there is no such thing with Pat. He has worked with us before and was fantastic. And everybody loves him.

Product is also due in the first quarter of this year from Donna Fargo and Ray Stevens, two major names recently signed by the label. "We made what we feel are marvelous inroads last year with Em-milou Harris, among others," Dennis says, "and we had 11 singles on the charts. We're also pleased with the overall presence will be better in Nashville," he says, "particularly with Norro able to make an immedi ate decision.

"We also have a strong balance between established stars like Fargo, Stevens, Kenkah and Harris and people with very good star potential like Rex Allen Jr., Larry Kingston, Hawkins, King and a number of others."

Wisham will continue to work closely with independent producers in Nashville, and will sign more talented in the future, Wickham says. The country division push for the upcoming year marks the strongest moves yet for the two-year-old division. Both Wisham and Dennis say the Nashville commitment is an ongoing one and that Warmers has no intention of making country a short-term venture.

Melodyland

• Continued from page 50

South and Southeast, Peter Svendsen is in Texas handling the South west and Midwest, and John Curb is in Motown's Los Angeles office. The present roster includes T.G. Sheppard, Dorsey Burnette, Pat Boone, Ronnie Dove, Darla Foster, Jerry Naylor, Ernie Payne, Kenny Surratt and Jud Strunk.

Country

Radio Seminar

• Continued from page 3

seminar is designed to provide newer methods of accomplishing this goal in every facet.

The committee includes Lee Philipkins, WNYN, Canton; Jim Clemens, WPLO, Atlanta; Mike Berger, WHO, Orlando; Bob Pittman, WMAQ, Chicago; Terry Wood, WONE, Dayton; Jim Dunigan, Ra dio and Records; Jim Phillips, KHED, El Paso; Don Nelson, WIRE, Indianapolis; Jack Creese, KVOM, Tulsa; Cliff Haynes, KNKW, Oakland; Bob Young, WMCI, Memphis; Mike King, WPDX, Clarksburg, W.Va.; Mac Allen, KJIK, Houston, Dave Donahue, KHAK, Cedar Rapids; Ric Libby, KENV, Houston, Hal Smith, KLAC, Los Angeles; Bob Hoo per, WERE, Greenville, S.C.

The seminar begins at 9 a.m. March 19. Since attendance is limited, officials urge registration as soon as possible.

Forms and information can be obtained by writing Country Radio Seminar, P.O. Box 12617, Nashville, Tenn. 37212.

'Bombooree' Returns To L.A. Station

LOS ANGELES—Cliffie Stone and his "Hometown Jamboree" re turn to the airways in Southern California via KLAK radio Satur day nights from 6:05 til 9:30, with his special mix of country music, interviews and nostalgic recollections. "Hometown Jamboree" was a regular fixture on local television, enjoying the highest ratings of the mid-fifties and originated from such landmarks as the old El Monte Le gion Stadium.

Regular members included such entertainers as Tennessee Ernie Ford, Molly Bee, Merle Travis, Sammy Masters, Joanie O'Brian, Harold Hensley, Billie Lierbeit, Bucky Tiba, Dallas Fraizer, Geno Quinn, and Matt, Marilyn and Wes-

Bicentennial Spurs

• Continued from page 50

Brother Oswald plays dobro on "The Great Speckled Bird," Onie Wheeler is on harmonica on "Hard To Please," and several members of the original Cheatin' Hearts, Hank Williams' band, perform on "I'm So Lonesome I Could Cry."

James even went so far as to grow a full beard for the cover picture, adding yet another touch of yesteryear and realism. "Today's music is a combination of all these sounds," comments James. "I haven't tried to imitate anyone, but rather to phrase the songs in such a manner that people will recall each particular artist and his style and what an important role each one has played in the progress of country music and in making it what it is today.

Beginning with a 2 1/2-minute intro ductionary narrative, written by Carrol Smith, James' co-writer for many years, the album consists of 11 cuts. Each song selected represents the sounds and styles of artists who have had the greatest influence and im pact on music through the years. Both historic and nostalgic, the songs range from Jimmie Rodgers' yodeling blues, Bob Wills' Western swing and Gene Autry's ballads to Elvis Presley's rock-a-billy.

Today, eight of the 11 artists cov ered are members of the Country Music Hall of Fame.

Waylon-Willie New Year

• Continued from page 50

rium on another New Year's Eve show, was also there. Nelson stopped mid-song and wished everyone a Happy New Year and the entire audience rose to a standing ovation and joined him in singing 'Auld Lange Syne,' as mem bers of his band, the Family, hugged and kissed the New Year in.

Asked whether he would make New Year's Eve another institution for performing like he has done with his picnic each year on the Fourth of July, Nelson said, "I think Guy Lombardo has the corner on that market. I'm happy with the Fourth of July thing, though this may be the last year for it."

"I started doing the Fourth of July picnic because I felt the exposure would be good and people wanted to get together and find out what they were coming from. I accom plished all I wanted to when the re dyne sat down next to the hippies for one reason only, to listen to mu sic. They began to talk to one an other and they found they weren't scared anymore."

"The thing has about gotten out of hand now, however. Last year we had more than 100,000 persons show up and that's a lot of people. This will probably be the last. We'll cele bra te the 20th anniversary of this country's being. What a way to fade into this goal in every facet."

Out Building

For Nationwide

NASHVILLE— Nationwide Sound Distributors, four years old Monday (12), celebrated with the purchase of a new 5,000-square-foot building. The new facility features its own warehouse and loading dock and will house Music City Mailing Serv ice and a promotion and sales de partment. Separate from the distribution hub, located in the building also are Soundwaves, Phono and Brand X Records, Music Craftshop, Hikit Music and Phono Music, headed by Noel Gibson.

All firms are owned and operated by Joe and Betty Gibson.

A Brand New Star is Born... And he has a new smash single...

ALBERT YOUNG EAGLE "Congratulations"

b/w "It's All Over Now" on Little Richie Records

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ALL THE WORLD'S A STAGE

CI 113

"BREAKER BREAKER BREAKER BREAKER BROKE"

BY JOY FORD

Country International Records

353 West 57th St., New York, N.Y. 10019

JANUARY 24, 1976, BILLBOARD
Jukebox Programming

Good Sound Appeals To Youth Crowd

By ANNE DUNTON

CHICAGO—"The kids are moving back to the jukebox, and I believe it's going to be very good for us," says Minneapolis-based Norman Pink, vice president of the jukebox division of Advance-Carter, Co. of the disc jockey.

Pink is taking full advantage of the trend by tying the disco sound system to the jukebox, and in some cases, providing a multimillion-dollar sound system free to a location in return for a large guarantee.

"The sound is the big thing with kids, and if a phonograph can provide the sophistication, as dark rock falls up to additional amplifiers, preamps and speakers, the revenue from the jukebox even in its simplest form will be good," says Pink, referring to sound enhancement as the key to the investment for the greatest return.

In one disco club, Pink has installed 56 speakers, six different jukebox manufacturers and tied the jukebox sound system to the jukebox. The jukebox is used as the music selection device and the jukebox manufacturer is the one who will hear the same sound during the day and night.

"A club that had live bands and a jukebox and then switched to disco and jukebox combination, is doing better," says Pink, adding his faith in the future of entertainment, "Pink states.

"Adding a jukebox to the disco operation is an additional source of revenue. The jukebox is a 24-hour, eight-channel jukebox, the package, and if disco deejays become as expensive as live bands, our system is already in place and ready to take over," Pink adds.

The disco movement is benefiting music programming as well, Pink points out. "Once the jukebox is in use, the music program will be switched over and over without fatigue."

Jukebox Programming is becoming easier, Pink asserts, as music categories mold, and both country and pop locations in the combination rural locations in the Chicago, Illinois area use the same records.

All locations are on 24/25 cent play, with all equipment out on minimum. "Until we can move to 1/25 cent play, this is the only way to go in order to provide proper service to locations," reports Pink. The company has a full fleet of radio dispatched service vehicles on duty 24 hours a day.

"The jukebox manufacturer has done a great job in opening locations by designing a jukebox that can be used in various situations, and once the location gets a taste of the profit from coin operation, that taste will add and upgrade," Pink notes.

Video games, for example, are opening in jukebox locations. Wurlitzer 1050 opened locations simply on its design advantages; the company has also been successful in advertising and the brighter, a design of many jukebox manufacturers in the new boxes is now replacing equipment in some of these locations.

"Once you get the confidence of the account, he says, "One of the attractions. Besides the box, is the..."

(Continued on page 73)

L.A. Jazz Venues In Varying Conditions

Continued from page 45

not be exposed through the bicultur- ential, because jazz has been no- ticeably excluded from its program, and I do not see any tie between jazz and the bicultur- ential."

And Legero claims that "Jazz is just not related to the bicultur- ential." Legero, who has owned Concerts for four years, but has more than 25 years of experience in the business, claims that his club is booked through the first quarter of the year. And he has addi- tionally stationed one of his own.

He is in the process of setting up new talent rosters which he says will include new artists. He further ex- amines the trend by tying the disco sound scene.

"The jukebox manufacturer has a much quicker response to the..."

(Continued on page 46)

Waycross Way

Shifts To MOR

WAYCROSS, Ga.—Way, owned by Pioneer Communications Corporations, has changed format to an MOR sound, according to Mark Self, and the AM and the FM operations there. There should be a restructuring of the FM format within the month, he says.

The air personality roster features Don Lewis, 5:7 a.m. the show of Mark Self and Dave Calla- way 7:9 a.m. Mark Self by himself 11 a.m.-1 p.m. Sef again 1:30-3 p.m. Rizh- ards 3-7 p.m. and James Moore again 7-9 p.m.

KWST Teas A Talent Contest

LOS ANGELES—K WST, local progressive rock station managed by John Dettz, is launching a talent contest and will program the best. Disks, tapes, or cassettes submitted as well as release an album. All pro- duced from your promotion will go to Public Radio.

The LP will be called "The LA Soundtrack." The songs should be original and about the Southern Cali- fornia area, according to the announcement and presentation of the grand prize.

Avco Sets Rights

NEW YORK—Avco's music pub- lishing firms have assigned subpub- lication rights in the U.S. and a num- ber of foreign speaking territories in Africa, the Mid East and Far East, to Radio Music International. Ivan Klemmer is also presently "fulfill- ing a life-long ambition to write songs." The tune "Lost In Love," on the only survivors, Ellis would come..."n"...

(Continued on page 46)

A Gold Touch

Continued from page 49

re-released to take advantage of his..."

(Continued on page 46)

General News

D. F. Sledge and a number of others, according to France, he has no..."n"..."n"..."n"..."n"...

(Continued on page 73)

L.A. Jazz Venues In Varying Conditions

Continued from page 45

new acts are moving into the clubs to take their places," he says.

Onderwyzer adds, "Known acts are playing their set list because they can make more money than in nightclubs."

Legero, who recently purchased his 10-year-old club from his former part- ners, says Don's usual policy is to have music that is popular with the audience, regardless of its sources.

Bob Kirsch

Studio Talk

Carolyn Students Sign Up For Radio Meet

BY JIM FISHEL

NEW YORK—A record number of Carolyn students signed up for this year's three-day Intercollegiate Broadcasting Convention, "Inter- college Radio Meet," hosted by Philadelphia's Benjamin Franklin Hotel.

According to Bob Tarleton, con- venion chairman, the response to this confab has been overwhelming with registrations requests over before.

"We're not sure if it's the location change from Chicago last year, but we have had a much quicker response to the convention and industry participation interest is also very keen," he says. "A lot of planning has gone into Interdependence '76 and we expect at least 200 more sessions than in the past."

More than 25 micro sessions, when students and industry profes- sionals break down into small discus- sion groups, are planned, as well as six macro (large resource) ses- sions.

Unlike many other conventions, the IBS Micro sessions will be immedi- ately at the IBS. Macro sessions scheduled include "intra-depen- dent" sessions, "know-how" sessions featur- ing the participation of a program director, station manager, news di- rector, disc jockey, engineer, "Carrier Current Engineering," fea- turing a corps of experts on the subject, "A Comprehensive Program," featuring a spokesperson from the areas of Top 40, jazz, classical and program director to serve as "mem- ory," with the sales director and general manager of both a large and small station participating, "Airing Your Signal," with input from a chief engineer, director of engineering, and design engineer.

Micro sessions always draw an overflow audience and this year's offer- ing a large number of sessions for programming all types of music, carrier current engineering, music li- censing and production. In addition, of the IBS, women in broadcasting, jazz, progressive radio, small and large market stations, FM, music charts, college radio as it competes in a large market, promo- tion, the law, and responsive pro- gramming.

In addition there will be several meetings of interest to Carolyn students, including a legal session, a general caucus featur- ing a network head and an FCC Commissioner and a record industry forum. The last-named featured some of the most spirited discussion of the meeting, with representatives from numerous companies in attendance.

In fact, IBS conventions have brought together 500-900 college broadcasters from as many as 250 stations—both large and small, as well as professional broadcasters, educators, government leaders and industry leaders.

"Our purpose is to provide a for- um for new ideas; to expose college broadcasters to the ideas of their professional counterparts; and to provide technical expertise useful in the professional job market—" Tarleton states. "By bringing so many college broadcasters together in one location, we have provided a marketplace for those industries asso- ciated with these stations."

For the record industry the IBS offers a place to discuss product with music and program directors, while..."n"

(Continued on page 73)
Disco: Above left, Al Bukala, Sounds Good, gets demo of Lab Sound Monitor from Larry Artz, PeaceTime Communications (Magnum Opus); above right, Maytronics' Mega-Strobe and Controller are topic for firm's Mony Thompson and Bob Edgerlon of Edmund Scientific; below left, American Acoustic Labs' Loyd Ivey shows off new Studio 5 to reps Steve Miller, Cambridge, Mass., and Berni Bernstein, RPI, Port Chester, N.Y.; below right, Ken Rotter of Marantz points out some of firm's new high end components that are getting more attention from disco and broadcasters. Among other firms showing "pro" hardware at CES: Sansui, Cerwin-Vega, Sony, KLH, Rotel, Technics.

Diversification: Boost For Accessory Firms

By Anne Duson

CHICAGO—Manufacturers of tape and hi fi accessory items are continuing to diversify their lines, broadening the concept of accessories to include CB items, speakers, headphones, record care products, and in one case, the addition of an imported amplifier line, as evidenced at the Winter CES.

Big ticket items have dropped in profit margins, and dealers are leaning to accessories as "bread and butter" items, says Mike Fenber, No. mark national sales manager, whose expanded product line includes audio and CB accessories on a revolving peg board stand, and a line of speakers for the mass merchandising market.

The three speaker models are two-way, three-way and four-way air suspension speakers at $39.95, $59.95 and $89.95 list. "Speakers fit into our 'aftermarket' philosophy and are easily marketed through our existing distribution channels," Fenber reports.

CB accessories are a new product for Recoton which has 75 items available for a floor display stand. CB appeared in the lines of Mura for the first time, and Fidelitone added an assortment of 24 top selling CB accessories with free display and hook up service.

Superex is adding two CB headphone models to its headphone line, the new Model 20 manual operated Vox model, retailing at $100, and a switching model at $49.

Superex added the English imported Harrison amplifier to its line, to be marketed through hi fi dealers at $990 list. Another firm considering adding a turntable line to its accessories is Fidelitone, but no definite decision has been made.

Le-Bo introduced a new quality record care line in black and silver packaging, including combination kits for record and stylus cleaning. Prices are competitive, according to AI Alexander, vice president.

Memorex, which introduced cleaning accessories last summer, plans to broaden its line at the June CES, says Jake Rohrer, marketing manager, audio. New packaging for Fidelitone's record care kits #3051 and #3052 feature flocked interior and removable lid. The firm was also showing its optional bilingual packaging in French and English directed toward the Canadian market.

The emphasis on headphones at the show was on stereo dynamic models in the low and mid price range. Quad headphones were conspicuous by their absence.

Jensen, which bought the Scinetics headphone division from Sony, introduced three stereo headphones at the show with delivery promised for late February, with the Jensen brand name. The models are pegged at retail for $29.95, $49.95 and $59.95. More models in the stereo mode are being developed, says Chuck Fitzgerald.

(Continued on page 60)

Supreme达到了线形输入的放大器到它的线,要被通过通过hi fi经销商,零售价为$990列表。另一家公司正在考虑添加转盘线到它的附件是Fidelitone,但没有正式决策已作出。

Le-Bo引入了新质量的唱片保线黑和银包装,包括组合套件为记录和笔尖清洁。价格是竞争性的,根据AI Alexander, vice president。

Memorex,which introduced 清洁附件在去年夏天,计划在六月CES扩大其线,用Jake Rohrer,营销经理,音频。新的包装对Fidelitone的记录附件#3051和#3052特色绒毛内饰和可移除的盖子。该公司的其它产品包括可购买-两个-一个-一个-一个-一个-一个-一个,零售价分别为$60s和$70s。

Memorex是回到其主题为"它是生活还是记忆"的线,和的公司:"我们正在看在在的板作为通讯中心,同时在在的没有它在后挡风玻璃下的一个在汽车立体上,这将保持真实在CB。"

Craigtself没有真正地被结婚,但Walsh觉得"多重的组合单位"对市场是非常有用的。公司正在考虑为它的初步CB线,包括"希望在我们的经销商会议上在春天。"

While it's been mostly car stereo for autosound, for almost 1976,"there is even more appeal for this booming sector of the industry."

Jon Lenfest, J.H.L. and Far Eastern Research Lab's (Xtal) is becoming a far more viable "marriage" for in-dash potential by both major autosound and CB firms. With the announcement at the recent Winter CES audio/CB conference that the FCC will approve expansion of CB radio channels from the existing 23 to 50 "easily by mid-1976," there is even more appeal for such combination units, along with AM/FM/MPX radio.

Ed Walsh of Craig, on the CB panel that heard the FCC's Dick Smith make the expansion promise, notes the "people are looking at the dashboard as a communications center, and just as in-dash hasn't escaped under-dash in car stereo, the same will hold true in CB."

Craig itself is not really a part of the marriage, but Walsh feels "people are looking at the dashboard as a communications center, and just as in-dash hasn't escaped under-dash in car stereo, the same will hold true in CB."

Walsh is "currently very interested in the growth of this market and also believe that service is a vital key, which is why we use electronics distributors," he notes.

RCA Distributor & Special Products division will definitely have a CB/tape combo by year end, reports Bill Gore, advertising administrator with a single sideband unit due first by mid-year to follow the CES intro of its initial CB units. Both new 23-channel mobile units have an automatic noise limiter, with the step-up 14T200 also switchable, to minimize the effect of noise in-terference and bring in more distant stations. Service is a major concern at RCA, with indications that about 10% of RCA Mobile Communications' 3,000 stations across the U.S. will be used for CB.

Panasonic also bowed its first CB models at CES, with both Clark Jones of Automotive Products (in-dash) and Ray Gates of Home Electronics (under-dash) pleased by the (Continued on page 60)
HIGHLIGHTS

**Rep Rap**

Manufacturers, reps and distributors of industrial and consumer electronic products will join together in a series of in-the-field seminars to be held in geographically strategic locations during January, February and March. The seminars, called the Institute for Electronic Distribution, were planned through the coordination of the National Electronic Distributors Assn., the Electronic Industries Assn. Distributors Products Division, and the Electronic Representatives Assn.

Featured are broad interest programs as well as concurrent separate sessions for management and sales personnel, and on industrial and consumer products. Included in the consumer products will be updates on CB and security systems.

The first session will be held at the Sheraton O'Hare, Chicago, Jan. 31-Feb. 3; followed by San Francisco Hilton, San Francisco, Feb. 6-7, Marriott, Dallas, Feb. 13-14, Executive Park, Atlanta, Feb. 20-21; and Holiday Inn, Saddle Brook, N.J., March 19-20.

Kluckoff reports that members of MCA, Philips and Zeiss will be visiting Japan this month to negotiate licensing agreements with Japanese manufacturers. It's MCA's third trip to Japan.

**Vidisk Reps Visit Japan**

LOS ANGELES—Ten representatives of MCA, Philips, and Zeiss will be visiting Japan this month to discuss videodisk presentations and licensing agreements with Japanese manufacturers. At the same time, the representatives will be examining hardware and software to the leading potential manufacturers. There are an estimated 10 firms large enough to engulf the videodisk system.

This trip is just the latest of many trips along the East Coast south to Virginia, including independents and members of the locally based Keystone chapter of the National Electronic Distributors Assn. (NEDA).

Participating in the program, put together by chairman Joe Austin, Fort Austin Assns., Milford, N.J., were guests of honor Al Kass, Kass Electronics, Drexel Hill, Pa., and NEIDA national president, Robert Stiebold, Siemens Electronic Inc., Philadelphia, and Frederich Sae, president of the Philadelphia chapter of the National Assn. of Business Economists, who gave a forecast of the business outlook for 1976.

Each letter was pointedly accompanied by a synopsis of "relevant" FTC decisions, together with the full text. Respondents were warned that "in order to avert possible action by the commission," they had better make sure they are not violating the rules.

**WASHINGTON—**The FTC has issued a warning to businessmen that when it puts out a cease and desist order against unlawful practices by one firm, it expects all others to avoid or drop the offending practice.

In what the commission calls a "vindictive program of enforcement," the FTC has sent out letters notifying more than 80 selected business firms throughout the country, that the government can seek a penalty of $10,000 for violations for ignoring prior decisions management knows to be unlawful. (The Moss-Magnuson warranty act permits suit directly by the FTC in Federal District courts in these cases.)

Each letter was pointedly accompanied by a synopsis of "relevant" FTC decisions, together with the full text. Respondents were warned that "in order to avert possible action by the commission," they had better make sure they are not violating the rules.

The main targets of the pilot enforcement program are listed as: advertising goals not available for sales, bait and switch tactics; selling damaged or defective merchandise, or substituting poorer or different items for those ordered, and failing to refund money to customers for defective goods.

Also, selling used or rebuilt merchandise as new; failing to comply with Truth in Lending Act requirements re consumer credit advertising; using deceptive demonstrations, testimonials or endorsements, and advertising blue-sky business opportunities by misrepresenting possible earnings.

FTC Commissioner Stephen Nye dissent from the program, because a number of cease and desist orders and decisions had been issued by administration law judges, and not reviewed by the full commission. Nye feels the program should apply only to precedent orders that have been given approval by the commission.

**Tape Duplicator**

Electric Sound has introduced a new bias generator for high speed tape duplications, with new design improvements noted by marketing manager Bob Gochan. Included are more output power, simpler construction, higher electrical efficiency and easier maintenance.

**Electro Tape**

Above left, Fidelitone's Dave Lund and Leslie Neff display new West German Schweizer De-

Accessories: Above left, Fidelitone's Gordon Oakes with new OB Center, bilingual packaging; above right, Devon Design's Len Marshall, Clive Rumble offer new attachable tape case; right, Kraeco's George Janssens shows Robins' Jack Fried-

Gordon Oakes with new OB Center, bilingual packaging; above right, Devon Design's Len Marshall, Clive Rumble offer new attachable tape case; right, kraeco's George Janssens shows Robins' Jack Friedland new 8-track cleaner; below left, David Lund and Leslie Neff display new West German Schweizer Design line; below right, LeBo's Howie Aronson shows off new LP tape rolltop storage cabinets.

Entry fee is $10 for ITV members, $15 for non-members, with information from Mike Koebel, manager, AV-TV Programming, Suits Kleine Corp., Box 579, Philadelphia, Pa. 19101.

Worldwide: the complete supplier of tape and record production equipment and raw materials

Combination CB/Car Stereo Units Seen ‘More Viable’

Continued from page 58

reception. Jones also had Panasonic's first hi-fi car stereo unit, 15 watts RMS per channel with 8-track that bowed at the recent APAA (Billboard, Nov. 22), and promises a cassette version, possibly ready for the January 1977 CES. "In-dash CB, that's where the market's going," he maintains, affirming that Panasonic is taking a close look at CB/tape combos here.

Metro Sound will hopefully have a prototype of an AM/FM/ CB/cassette combo for the June CES, notes Jerry Rome, competitive with current products in price, after thorough testing by the firm, which designs and manufactures its own units. At CES here, big splash was made by its MS-7560 in-dash "auto ject" AM/FM/MPX cassette player with a 20-second faster re wind and a solenoid that raises the cassette mechanism after it stops, then automatically ejects. "The after markert is even more important today," he notes, "with/install interest in a more OEM-type piece."

Tenna found a better reaction to its "Double Play" units that take a cassette or 8-track through the same slot at its recent APAA intro than at CES, Al Luiz notes. "It was more CB-oriented here, but we're satisfied with initial response and will be de livering the player in late May, with the AM/FM combo several months later. Tenna feels an AM/FM/ MPX/CB combo is likely, but not with tape included.

Kraco has its own version of cassette/8-track combo, but KS-980 is a mini-under-dash unit with separate units for each, with 40 dB S/N ratio and 1/2 watts RMS per channel, at a suggested $69.55 list for March delivery, according to George Jansens. Kraco also is plan ning for spring delivery of two CB/ tape/cassette, a CB/tape, and a CB/AM/FM/MPX unit, he reports. Firm bowed its first accessory, a "boxer," in a "Klasa Ma chine" 8-track head/capstan cleaner cartridge, at suggested $2.95. It may be packed with every 8-track shipment to dealers, Jansens says, and Kraco is looking hard at the en tire accessory side of the business.

Clarion and Altair made joint news with their announcement to "re-market" a new line of high perform ance auto speakers with the initial model shown at CES — a 4-inch driver with a black, padded foam grille and mouting frame. Altace is designing and manufacturing the new line, finishing a 6 by 9-inch model, while Clarion is packaging and marketing the product through its existing dealer network at a suggested $49.95 to $99.95 a pair.

Clarion also bowed a new power booster/equalizer, combining a 6-watt RMS per-channel booster amp with a 5-stage graphic equalizer section.

Combination CB/Car Stereo Units Seen ‘More Viable’

Continued from page 58

That's right, that's what a letter to find out how you can save hundreds, even thousands of DOLLARS off Prices you are now paying! Don't wait, write today!

Diversification: Boost For Accessory Firms

Continued from page 58

 Cassidy Tape Loaders with Automatic Cassette Feeder

- Highest throughput per operator.
- No adjustment for tape thickness.
- Upgradable to cassette duplicator.
- No need for external air or vacuum.
- Handles pancakes of all sizes.
- Fully automated operation.
- Field proven world-wide.
- Minimum maintenance.

The new automatic cassette feeder is a simple add-on to any Recorte Combination CB Tape Loader. Our current customers may adapt their present loader to take advantage of this feature.

Cassette tape loaders for digital cassettes and U-matic video cassettes also are available.

Cassette Tape Loader with Automatic Cassette Feeder

- High throughput per operator.
- No adjustment for tape thickness.
- Upgradable to cassette duplicator.
- No need for external air or vacuum.
- Handles pancakes of all sizes.
- Fully automated operation.
- Field proven world-wide.
- Minimum maintenance.

The new automatic cassette feeder is a simple add-on to any Recorte Combination CB Tape Loader. Our current customers may adapt their present loader to take advantage of this feature.

Cassette tape loaders for digital cassettes and U-matic video cassettes also are available.
Blank Tape Promos Key Sales

- Continued from page 58
despite, although Rohrer says "we are working on a super high end tape with a high price tag. We like to keep things honest, simple and straightforward and give the consumer only two or three things to remember, rather than confuse them with five or six variations." Rohrer reports a trend to C-90s and C-120s, and an 8-track, towards C-40s.

3M Company has prepared an extensive promotion to introduce the new Master line that features an expanded high frequency range, and replaces the High Energy line. The Master line features a newly designed cassette shell for critical mechanical performance and three-head recorder performance.

Promotions include a two-pack offer, with one C-90 Master tape and one empty push-button storage box, for $2.99 retail. Dealer support includes a two-month 10% off dealer offer, counter card with sticker, pocket and index labels, poster, technical data sheets and reprints. Advertising through the first quarter is directed to trade and consumer in high energy line and King Biscuit Flower Hour college radio network.

Also introduced with this line is a stackable and interlocking storage case for cassettes with a push button drawer and label for front identification. Interlocked units can be wall mounted or carried with a special handle. Prepackaged with C-60 and C-90 Scotch Classic tape or C-60 and C-90 Scotch Classic tape and the King Biscuit Flower Hour college radio network.

The accessory line is expanded with new packaging for the UDXL line of cartridges, which is the main reason for extending the display. TDK was pushing its new Audus 8-track in promotion packages to expand sales of both formats. Bob Dunlap, promotion manager, reports the sales of 8-track blank tape doubled in 1975, with a greater growth expected for the first quarter of this year. He expects a growth figure of 15-18% for cassette in 1976, and in 8-track growth at a rate of 18-25%.

Cecron promotions involved the firm's low noise ferric oxide tape. The most popular promotions with dealers were the Profit Maker pack-

dealers and reps, and the continuation of the successful tape clinics begun in October and extending to the West Coast through the first quarter of this year.

Capitol Magnetic sales at the show of its single element ferric oxide tape equaled half of the sales forecast for the entire year, according to Jack Ricci, director, marketing services.

"We hadn't intended to introduce the new tape but because of popular demand, decided to include it in our line. Despite the fact that there hasn't been much of a market for the type of tape, it's considerably more reliable and sales exceeded anything we expected," Ricci says.

The new Master line features a new open reel professional series featuring a non-conductive backing and mastering quality tape. Introduced at the show was the seven-inch size with metal reel, complementing the 10 1/2-inch, 3,600 ft. size.

There were no new introductions in the cassette and cartridge areas, and Berberian expresses disappointment in the amount of traffic at the show. The microcassette is not being considered at this time, he says.

A new super premium cassette tape, the UDXL from Maxell, was introduced in 60 and 90-minute lengths to take advantage of the new, more sophisticated tape decks on the market, says Gene LaBrice, national sales manager. The tape is a combination of gamma-hematite and cobalt-ferite.

New packaging for the UDXL line is clear plastic for high visibility and ease in recognizing the amount of expended and unexpended tape in the cassette. Removable pressure sensitive labels, tape direction indicators, A/S marking, five second cueing line and five second non-abrasive head cleaning leader are a few of the features of the totally retooled and re-engineered box.

TDM was pushing in new Audus cassette and open reel high end line which replaces its ED line. The formulation is gamma ferric oxide, and is said to produce improved high end linearity while eliminating distortion, slippage, wow and flutter. The accessory line is expanded with a 36-cassette home storage unit featuring wood cabinet and molded plastic pullout drawers, at $29.95 suggested list.

Promotion plans include tv ads on local level, new co-op programs for dealers and reps, and the continuation of the successful tape clinics begun in October and extending to the West Coast through the first quarter of this year.
John Harmon will continue his af-slot, is back in contra'. . . Bob Hol-

In any case, I've got the numbers posted on what's going on in classi-
sed vehicle.

Cyberdynamics  
Continued from page 28

Continued from page 29

Houston—In theme and temperament. Not tra-
ditional Hawaiian, the performers were.

It was quite appropriate for Cicale & Kapos to
go out with its end in an early-career favor-
ute, "Summer in the City," to the opening of the show. Just about every song had a sin-
dy warmth and glow, and spoke of some
necessity to it. No singer, from "Hula Girl" or a

MARIAN McPARTLAND  
Hotel Carlyle, New York

Performing is only one side of Marian McPartland; this lady teaches, composition, and even runs her own Halcyon Records. Several
time each year she descends upon the city and takes up temporary residence at the Semen-
ter Bar's of this Hotel.

During her Dec. 22 show, she totally de-
lighted the audience with a program of
across a section of material running the gamut from Elington to Cale; even runs her own Halcyon Rec"

"Love is a Sweet Thing," some organic/spiritual

Wallace, his special at-

Marian McPartland  

Barrett Media.

‘Austin Sound’  
Continued from page 58

Harmon canceled the program may be ready to move

** JANUARY 24, 1978  

BILLBOARD

MOR FORMAT

‘Rowan Brothers’  
Continued from page 11

Vox Jox

Rodgers

‘Nightmare Movie’  
Continued from page 12

record of one of the more pioneering rock presentations, but little more than that. The ABC-TVT Night-

first hour before the latter started was a taping of the same number songs in a series. 

Field Fimm  
Continued from page 11

managers. He also hopes to develop more production people out of the Los Angeles offices eventually.

"It was a different kind of gig, " said one of the artists, "in that we do everything, including providing all the crew, service en-
ange, in the shop, and on the road. We've done lighting rentals and in-
allations, provided the scenery, and done service on the road. Now we would like to expand into other areas, such as the nightcab "fares."

Modele and Marius were capable of shining on their own, the combined talents of the group added another dimension deemed sufficient to captivate audiences.

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BILLBOARD

MOR FORMAT
Live-Pop Shows Hit By London Authorities

Tight Safety Law Due Later In Year

Elektra Rejoins WE&A, Ends EMI Deal In U.K.

Phonogram 1975 Sales Up 70%

New labels Flood U.K.

Programs Mark 50 Year Of Eire Station

Elektra Rejoins WE&A, Ends EMI Deal In U.K.

**LONDON**—The off-shore future affiliation in the U.K. of the Elektra/Asylum labels was finally settled last week when it was noted that they become part of the WE&A lineup as of February 1.

The decision of newly-appointed Elektra/Asylum president Joe Smith ends a three-year association with EMI which, for a time, the British major expected to extend.

The transfer means a loss to EMI of about 4% of its business, but gives a substantial boost to the repertoire of the WE&A group, at full strength here for the first time with the addition of such best-selling artists as the Eagles, Joni Mitchell and Charles Si-mon. EMI has a six-month sell-off period for the labels.

Asylum’s association with EMI dates back some four years to the point when the label was formed by David Geffen and Joe Smith, when the activities of Asylum were merged with Elektra in the U.S. The label was brought into the EMI fold under license.

Geffen was the driving force to preserve the label, but the summer there was continued speculation as to its eventual U.K. affiliation.

At one point it was expected that EMI would switch the label to Island, but it was not clear how much ownership would be abandoned at the time WE&A’s takeover bid for Island fell through.

Because of this Island negotia- tions, no releases for the fall were scheduled and EMI was invited to continue handling the label for at least three months, but declined. Later the British company agreed to a six-month extension in exchange for being considered for a new long-term contract could be concluded.

However, before the deal could be settled, Geffen had moved to a new position on the film side of the Warner company and Joe Smith, president of WB, was transferred to run Elektra/Asylum. Outcome of the change at the top was that Elektra/Asylum predictably chose to move the labels back to WE&A in this country.

EMI managing director Tony Morris said that the move was always in the best interest of the artists. 

He added: “They ask us to give them three months notice of what we plan to do, which in this business is impossible.”

John Curd, of Straight Music, is another promoter concerned by the change of ownership. “They want to apply the regulations which are necessary for acts like the Bay City Rollers and the Osmonds, which attract hysteric girls, to artists like EmmyLou Harris.”

But Victoria Promoter Danny O’Donovan is not so worried. He says it is true that the GLC decides which acts are classified as attracting teeny-bopper fans, but even so most of the safety recommendations were rea-sonable and involved warning, lighting and emollient, apart from just crowd control.

Councillor John Brannigan, vice-chairman of the public services committee of the GLC that pop shows had been treated differ-en tly from other concerts ever since the death of Cassiopeia Kasprzak, an 11-year old who, by the way, was a regular at the general development of the Irish Recording industry.

According to “50 Years Of Irish Radio” being held in the Bank of Ireland Exhibition Hall, Baggot Street, Dublin, and ends Feb. 8.

**Melody Output Hits 190 Mil**

**MOSCOW**—Melodya, the Russian record company, moves into 1975 with an estimated yearly output for the first time of more than 190 million units.

With exports sales of some four mil-lion, mainly from eastern European countries.

Melodya operates inside Russia through 17 record distribution cen-ters and two branch offices.

Catalogs of current releases and re-issues are sent to wholesalers and retailers four times a year and the distribution centers collect orders from them. The Melodya catalog for current releases in March period of 1976 includes some 190 titles, half in stereo, of which 80 are albums.

Fifty titles are the so-called “es-tuda,” a term which embraces pop, easy listening, rock and jazz. Forty are classical, all of which are now re-leashed in stereo. Folk material takes up 34 titles, and the rest are con-cerned with literature, children’s records, drama and historical recordings.

However, the statistics do not in-clude the considerable output of flexible singles, all of pop material, and which are sometimes admitted to be 25% of the overall output.

There are 36 titles in cassette format, and 21 are stereo. National tal-ent dominates the ad hoc repertoire. Currently, Melodya offers new product from 34 national pop acts and only five records from foreign sources.

**Phonogram 1975 Sales Up 70%**

**LONDON**—Phonogram had its most successful year ever in the U.K. in 1975, with sales up 70% over the previous 12 months, in-cluding the television-promoted albums.

And that figure represents an in-crease in budget of more than 41%, again including the tv promotions. However, says managing director Tony Morris he looked for a 30% increase again in 1976, this time over the same television promotions, for there are no plans for nationally-promoted tv albums this year from Phonogram.

He told the staff that 1975 had been “marvelous” for all concerned. “We are right up against the leaders now. We are a small team by some standards but I’m sure the best in the business.”

Phonogram’s lack of plans for na-tionally-promoted tv albums in 1976 was explained by advertising man-ager Brian Baird. He said: “In the October-December period of 1975, there were two highly successful.”

(Continued on page 68)

**Royal Clark To Tour Soviet**

**NEW YORK**—Country music per-former Royal Clark will headline his own show for an 18-day tour of the U.S.S.R., sponsored by the U.S. State Department as part of its cultural exchange agreement.

The official invitation came from the U.S. Embassy in Moscow, bureau of education and cultural af-fairs and is the result of an informal initiative by David Geffen, who, along with 14 other Soviet dig-nitaries, was hosted by Clark in Las Vegas in June 1974. At the time, Alexi Stepinuk, secretary general of the Institute of Soviet/American relations, was on tour of the states and much to see Clark in concert in the U.S.S.R.

There will be included ban-dit Bob Treut; the eight-member Oak Ridge Boys and Sugar, a trio of female backup singers as well as Jojo Bui and Birdie Nest in Riga, Latvia (20); Leningrad (24) and Moscow (28) where the tour will end.

LONDON—In the past year, dealers in the U.K. have had to try to re-marketing of such best-selling artists as the Rolling Stones and ELP will soon be out of the question.

They add: “They ask us to give them three months notice of what we plan to do, which in this business is impossible.”

John Curd, of Straight Music, is another promoter concerned by the change of ownership. “They want to apply the regulations which are necessary for acts like the Bay City Rollers and the Osmonds, which attract hysteric girls, to artists like EmmyLou Harris.”

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According to “50 Years Of Irish Radio” being held in the Bank of Ireland Exhibition Hall, Baggot Street, Dublin, and ends Feb. 8.

**Programs Mark 50 Year Of Eire Station**

**DUBLIN**—This year, Radio Tele-fis Eireann, the Irish national radio and television broadcasting author-ity, is celebrating the golden anniversary of the first Irish radio with a series of commemorative pro-grams which will document the growth of broadcasting in the field of news, music, sport, education and drama, as well as bio-graphical features on some famous past-and-present broadcasters.

The program included a two-part documentary on the development of symphonic and traditional music. It included description of the original programme of the NIRN of 1926 and onwards to the present RTE Symphony Orchestra and RTE Concert Orchestra. It is the station’s general policy towards Irish art musicians, and the formation of the RTE Singers and Quartet.

On Jan. 25, RTE Radio broad-casts a program about the late Sean O’Donovan, the traditional composer and musician.

And on Feb. 29, RTE Radio looks at the future of radio, a program covering a wide spectrum, from the early saloon and dance music to the present RTE Symphony Orchestra and the growth of pop.

This show includes reminiscences from representatives of the old music broadcasters and traces the development of sponsored programs and ex-plains the role of the commercial radio and broadcasting in the general development of the Irish Recording industry.
For a ten year old you've got one of the most outstanding bodies we've ever seen.

We are proud to be a part of MIDEM. We salute your organization on a decade of extraordinary public service in the international music forum.

**RCA** Records International
LONDON

Thompson Bethel, a new management company set up by former CUBE general manager Barry Bethel and film company boss Fred Thompson, is to manage Angie Bowie, but her recording future will not be with RCA, and David Bowie does not want to share a label with her husband David Bowie.

...Chloé Records boss Wes Farrow is in town for talks with new managing director Chris Webb.

...Britain's 10,000-meter world record-holder David Bedford starting a new career as disk jockey at Jimmy Saville's Le Cardinale club on the south coast. ...Queen's million-selling "Beecham Rhapsody" first U.K. million mark single since Gary "I Love You Love Me" two years ago.

New label being set up by disk jockey Alan Freeman and his manager John Stanley, the latter also U.K. representative of U.S. promoter Sid Bernstein....Joint publishing venture set up between Cyril Shan and entertainers Des O'Connor, the company being called Kingsize Songs; first copyright an O'Connor penned "So Close."...EMI introducing a new promotion logo for its slanted releases. It is a "DiscoBreaker" sticker, used only for promo copies and planned to help disk jockeys to differentiate as a glance between those EMI disks suitable for disco airplay.

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Recycling Of U.K. Labels Aids In Product Creation

Continued from page 3

First of all, there is the recycling of certain materials used in the production of records. This is a technique that has been used by several companies, including RCA, which has produced a number of records, and Decca, which has produced a number of albums, in the past year. We have also had discussions with the companies who supply PVC to the record industry and found that, whereas we had expected sales of PVC resin to have increased, they had, in fact, remained static.

MacMillan claims that the natural conclusion must be that more records are being pressed from the same amount of PVC, underlining the technical superiority of PVC and also demonstrating record company ingenuity which included recycling product.

Bill MacMillan, a director of CIA, says: "The figures for records manufactured in the U.K. have increased by 5% over the past year. We have also had discussions with the companies which supply PVC to the record industry and found that, whereas we had expected sales of PVC resin to have increased, they had, in fact, remained static.

"It is true that at EMI we have been conserving on raw materials, mainly due to new moulding techniques, but certainly nowhere near in the proportion suggested by these figures. Another company which has either reduced the volume of raw material by so much, or was so wasteful before."

He adds that EMI's methods for saving PVC include cutbacks on waste and more efficient use of raw materials. "Even we, however, are more careful with PVC supplies during the last year or so, but I have never heard of 50 million extra disks being pressed."

Decca works manager Norman Harper is also adamant that there have been no cuts in PVC as far as his company was concerned. "I know some companies have used a system which cuts down significantly on the quantity of raw materials but at Decca we have had no PVC reduction in records for three years."

"In any case, there are certain international standards which must be observed when manufacturing records and if too little PVC is used, there is a higher risk of faulty product." A Pye spokesman describes the chemical figures as being "perhaps rather overstated." He adds: "Pye has tried to be more economical with the use of PVC but this has been done by recycling the product. We feel that the figures suggest that any increase in the number of records pressed is a reflection of what we have been trying to do."

Illegal Cassettes

95% Of Greek Sales

ATHENS—According to a report published in the leading Greek daily newspaper Vredy, of every 100 cassettes or cartridges sold in the country, 95 are illegal.

While a legal tape, cassette or 8-track, costs almost $6, pirated tapes are sold at around the $1 mark.

There are certain record shops, especially in the suburbs of Athens, which tape blank cassettes or cartridges with any songs from any label, according to customer requests.

Nikos Anitas, Phonogram managing director, says: "Those guilty of the illegal taping simply pick the hits of each company and make a really special product. Why shouldn't the public buy it? But an even bigger loser, apart from record companies and artists' interests, is the Government itself, which loses more than $8,500 in revenue each day."

"We have been told that most of the pirate-tape industry is situated in basements around the Aghia Barbara and Egaleo communities of Athens. There they tape around 10,000 cassettes or cartridges daily. Only 5% of the tapes sold daily in the Greek market are legal."
HAMBURG—A news piece published here which analyses the German record rating charts since 1969 shows that the year 1970 (Ariola) had the longest-running hit during that time with the song “Schoene Marie” which was still זע in 1971. Other highly successful singles were “Mama,” by Heintje (Ariola) in 1968 and “Schwagolado,” by Maurice Jarvis (Ariola) which also ran for 52 weeks on the German charts last year. Artists with the largest number of singles hitting the charts during that time were Tony Marshall, (Ariola) and Peter exander (40) and Res Gido (34). The book is titled “Hit Bilanz” and was put together by Guenter Ehler at Gramex, and will be published next month.

ATHENS—Marina Koch, who records for the Melis label, will represent Greece in the 1976 Eurovision Contest held in Hague, April 3, according to ERT, the national broadcasting institute of Greece. The song selected is called “Panaghia Mou, Panaghia Mou” which is based on an old folk song originating from Epiros, a region in western Greece. It is the second Greek entry in the contest, the first having been in 1974.

ATHENS—A radio show which was based on the top selling international singles of 1975 as developed by market research was broadcast by deejay John Peridis on the ERT network. Top rated records included: “Kung Fu Fighting,” Carl Douglas (Py); “You Make Me Feel Like A Natural Woman,” Aretha Franklin (CBS); and “You’re Having My Baby,” Paul Anka (Mercury). Two singles imported from the U.S. did well in Greece, but which did well in Europe were also included: “Nessano’ Va”, Mancini (CBS) and “Oh! Wee and Dori Ghezzi (Durium).”

HILVERSUM—Heavy disco and pop hits released recently have contributed to major success for WEH-Holland in their less than two year existence here, Ben Bunder reports. Indication of success lies in fact that seven WEH singles reached Top 30 charts and nine albums were chosen among top twenty albums of the year by Dutch music paper Oor. WEH artist Maggie MacNeil finished second as Female Singer of the Year in same poll.

LONDON—The Wilde Rock record promotion company plans to put out in the U.K. in addition to their weekly syndicated tapes featuring new tunes and music information, to include negotiations with various record promotion agencies. The filmstrip is expected to be 30-45 minutes duration.

PARIS—U.S. music groups are an article book offering to expose French youth to various jazz genre’s with which they are not familiar. French jazz appearances were guitarists Hubert Sumlin and Luther Johnson, who spotted recently; Mac Simmons, put on a “Chicago Blues Festival” in Nantes and Biggs, a suburb of Paris.

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Clive Stanhope, founder and for four years managing director of Dart Records, has left the company and is setting up a new record promotion firm to join B&C/Trojan as general manager.

Tony Satchell, formerly director responsible for promotions, becomes managing director at Dart.

Stanhope says the year ahead will see a large increase in Dart's catalogue, which is due to be re-launched. He is also looking for contemporary artists to expand the company's catalogue and for new labels on a licensing basis to expand the company. U.K. rights to U.S. catalogues will also be considered.

Following the arrival of Fred Marks as international director of Dart Records in London, Nick Hampton has left for a new position as business co-ordinator at DJM, following the appointment of Geoffrey Ellis to John Reid Enterprises.

Hampton's responsibilities include the international record distribution operation, particularly in the U.S., Canada and Europe, and music publishing in Japan, Australia, the U.S. and Europe.

As a result of this change, further moves have been made within the DJM organization, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department.

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Clive Stanhope, founder and four years managing director of Dart Records, has left the company and is setting up a new record promotion firm to join B&C/Trojan as general manager.

Tony Satchell, formerly director responsible for promotions, becomes managing director at Dart.

Stanhope says the year ahead will see a large increase in Dart's catalogue, which is due to be re-launched. He is also looking for contemporary artists to expand the company's catalogue and for new labels on a licensing basis to expand the company. U.K. rights to U.S. catalogues will also be considered.

Following the arrival of Fred Marks as international director of Dart Records in London, Nick Hampton has left for a new position as business co-ordinator at DJM, following the appointment of Geoffrey Ellis to John Reid Enterprises.

Hampton's responsibilities include the international record distribution operation, particularly in the U.S., Canada and Europe, and music publishing in Japan, Australia, the U.S. and Europe.

As a result of this change, further moves have been made within the DJM organization, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department, particularly in the marketing department.
Check out Mark Diamond and Frankie Dante’s “Bebop V” album. The Brecker Brothers take smokin’ solos throughout. T.R. Records will be releasing an LP of Tito Rodriguez Jr., who is auditioning musicians for a new band he will front. It’s all happening in South Amboy, N.J.

“The Classic Style Of The Latin-American Guitar” by Peter Kraus and Mark Bird may spawn a foundation organized by Discos Latin International, Inc. which would underwrite concerts and recordings by young Latin-American classical artists and students residing in the U.S.

Steve ’n’ Eydie In Coco Records Deal

NEW YORK—Steve Lawrence and Eydie Gorme have entered into a long-term partnership agreement with Coco Records for the formation of a new label to produce and distribute Spanish and Portuguese recorded product featuring the two singers. The new label name is tentatively set as Gala Records, pending clearance of the corporate designation.

The deal was negotiated by Coco co-owner Harvey Averne through a mutual friend and was concluded in California.

Gorme, of Spanish ancestry, has had several highly successful Spanish language LPs, notably two with the Mexican Trio Los Panchos.

Plans are for immediate release of a single by Gorme titled “Tomeo O Dejame,” which was a minor hit a year ago as done by the Spanish group Mocedades of “Eres Tu” fame. It will be followed by February release of a Gorme album.

Sam Goff, Coco’s other co-owner, says plans include a future album by Gorme and Danny Rivera, top rated Puerto Rican singers who recently entered into similar agreement with Coco on the new label, Graffiti.

“The Gorme-Lawrence production team is highly professional and will include arrangements by such heavyweights as Don Costa and Nelson Riddle,” according to Stan Steinhaus, who produces for the new label.

In all of its 15 years of existence, Coco has has been able to reach Eduardo Riojas (who has upped its production year after year at a good profit. "But I feel it was time we joined our company with the other labels," says Federico Riojas, Coco’s founder and president, "by expanding not only within our own boundaries of Mexico but internationally as well.

"In fact, I think it was a way to make inroads for establishing a distribution of music to the other side of the world.""
Special Survey

dios, disco, talent and the Latin scene

Complete coverage of distribution,

Closing for advertising: March 1, 1976

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IN TEXAS

1  LATIN BREED 8  ROYAL JESTERS
Morristown, G.C. 318

2  LITTLE JOE 9  FREDDY FENDER
Brown St., Jewish Sooner 3554

3  FREDDY FENDER 10  TONY DE LA ROSA
Gatia, G.C. 3027

4  LATIN BREED 11  JULIO IGLESIAS
U.S.A. GC 125

5  TORTILLA FACTORY 12  MEXICAN REVOLUTION
Made in America, TFL 4001

6  COSTA AZUL 13  JOSE A. JIMENEZ
Gema de Cumbia Con El NYL 369

7  LOS HUMILDES 14  FREDDY FENDER
Mas Mas Humildes, Fama 579

8  CONJUNTO UNIVERSAL 15  VICTOR FERNANDEZ
Papa Guay Pepe, Fama 504

9  CONJUNTO UNIVERSAL 16  LOUIS VELASQUEZ
Papa Guay Pepe, Fama 504

10 CELIA CRUZ-JOHNNY PACHECO 17  JOE LUGO
Freemont, New 27

11 JOSE ANTONIO 18  EDDIE PALMIERI
Papa Cataro El Conquista, G.C. 1036

12 EMILIO JOSE 19  YOLANDITA MONGE
Mi Rumba, Alhambra 6002

13 HECTOR LAGOS 20  EDGAR RAMIREZ
La Voz, Fama 588

14 SOPHY 21  RUPERTO GARCIA
Sentimientos, Veta 694

15 YOLANDITA MONGE 22  JOSE ANTONIO
Yolanda Monge, Cojo 104

16 CARLOS GUZMAN 23  JULIO IGLESIAS
Dorado A La Noche, G.C. 1023

17 LUIS CRUZ 24  CAMILO SESTO
Rumbero, Puma 507

18 JOSE ANTONIO 25  RUDY GARCIA
Puerto Rico (809) 726-5205

19 JOSE CRUZ 26  JOSE ANTONIO
Miguelito, Fama 502

20 JOE LUGO 27  JOSE ANTONIO
Papa Guay Pepe, Fama 504

21 SOPHY 28  JOSE CRUZ
Sentimientos, Veta 694

22 YOLANDITA MONGE 29  JOSE CRUZ
Yolanda Monge, Cojo 104

IN MIAMI

1 PUPI LEGARRETA 8 YOLANDITA MONGE
Papi El Chingon, Vivo 508

2 CONJUNTO UNIVERSAL 9 MORRIS ALBERT
Robas, Yeltos 1935

3 CELIA CRUZ-JOHNNY PACHECO 10 JOSE ANTONIO
Freemont, New 27

4 JOSE ANTONIO 11 RUDY GARCIA
Para Carnar el Conquista, G.C. 1036

5 EMILIO JOSE 12 EDDIE PALMIERI
Mi Rumba, Alhambra 6002

6 HECTOR LAVOG 13 EDGAR RAMIREZ
La Voz, Fama 588

7 SOPHY 14 RUPERTO GARCIA
Sentimientos, Veta 694

WE'RE TAKING INVENTORY

MARCH 27

Be there as Billboard takes stock of the music business in FLORIDA

Complete coverage of distribution, independent production, studios, radios, disco, talent and the Latin scene

Closing for advertising: March 1, 1976

For complete details, contact: Ron Willman (212) 764-7350

Latin Scene

Continued from page 70

both shows will be Bobby Rodriguez (Fania) and his orchestra.

Pedro Alvarez of Casino distributors, happy with new 10th Ave. location after moving from 23rd St. Increase in sales of Alhambra label stars Julio Iglesias, Nydia Caro and Charyn Gaygo made move necessary. Word has it that Fania staffers Iris and Sharon of promotion and publicity departments will accompany All-Stars to the MIDEM conference in Cannes where they will perform as dancers. That should really liven up the show.

RUDY GARCIA

TEXAS

During his stay in Corpus Christi recently, Freddy Fender welcomed friends, fans and well-wishers at Freddy Martine recording studio. Station KCC-T of Houston broadcast it live.

A strong group coming out of Houston calls itself Renacimiento '74.

It follows the tradition of El Costa Azul, now one of the hottest groups in Mexico, but which started in Houston back in 1973. Renacimiento's latest album is getting good airplay across the state. The group records for the Rames label.

1976 could be a tremendous year for Mel Villarreal and his staff at Uniko Records. Los Unicos and Los Kinimos, the label's double acts, had two highly successful albums each during the past year. Currently gaining in sales is Los Unicos' recently released album titled "Todavia." In addition to recording these two strong groups, Uniko has started to amplify its catalog with recordings by other good-sounding Texas groups.

Little Joe Y La Familia's latest album is good all the way from the jacket to the last drop of PVC. The LP is titled "Brown Stuff" and is a good example of the group's versatility.

It features good doses of salsa, English pop, as well as sentimental Mexican rancheras and ballads with vocals by Little Joe and Johnny Hernandez. The group's latest album is getting good airplay across the state. The group records for the Rames label.

Juan Antonio El Remolino has a new LP on Johnny Gonzalez' El Zara tape. Label. The album includes a well-done rendition of the song "Barrio Pobre" as indicated by the vast airplay given the song over several Texas stations. Another group which is selling strong for the El Zara label is Los Tremendos Gaviotas. Their latest effort is "De Esta Sierra A La Otra Sierra," and includes the hit single by the same name. The same label is also now distributing Rene Antonio Sifuentes' JAS Records. Sifuentes' latest is titled "Que Mieta De Pata." He has started to amplify its catalog with recordings by other good-sounding Texas groups.

Alfredo Sifuentes' JAS Records. Sifuentes' latest is titled "Que Mieta De Pata."

Mel Moron has a new recording studio in San Antonio. Engineers for Moron's Soundtrack Studio, equipped with multi-track full stereo, are Fred Salas, Jay Fletcher and Moron. Moron is also producing for Hoy Lee's Teardrop label. One of the first to use Moron's studio was Tony "The Top" Hernandez, who cut a new 45 for BSR in England. Carlos Guzman has another LP out on Falcon. He is backed on this one by Sergio Munoz and Los Joncenes and includes the singles "Devuel- veme La Sonrisa" and "Yo Lo Comprendo."

Johnny Pacheco

El Maestro

Johnny Pacheco

also available on stereo

8 track cartridges & cassettes

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Allied Wholesale: Calle Cerra, 810 Sanitucro, P.R. 00827 (809) 725-9255

Latin

The Latin Music Company

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Salsoul Orchestra

Sandra

The Newest from Latin America's Idol!

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Featuring the single "Paloma" from the hit T.V. Series

Roberto Torres

Super Salsa!

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"The Latin Music Company"

WINNER OF THE 1975 OTI SONG FESTIVAL "LA FELICIDAD"

Gualberto Castro

The Salsoul Orchestra

Salsoul Orchestra Featuring the New Hit Single "Tangerine"

SANDRO

MEXICAN REVOLUTION

El Costa Azul

Beto Patino, Johnny Rodriguez, Bobby Rodriguez, Bobby Toxic, Bobby G.

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CAYTRONICS CORPORATION

260 Madison Avenue
New York, New York (212) 893-0004
OTTAWA—Harvey Glatt, head of the Toronto-based company here, believes his firm’s music labels are unique because “I don’t know of any other company in Canada that touches the music business as we do.” He may have a point, because Treble Clef’s operations currently encompass four record companies, three retail outlets, four studio stores and two franchise record stores. The company also runs in Ontario and the other in Pembroke, Ontario.

An early partner of Glatt’s, when the company was formed, was Arnold Gosewich, who is currently the president of Capitol Records-EMI of Canada Ltd.

One of the more adventurous enterprises by Treble Clef in the past few years was the establishment of a division which handles distribution and sales of records and related products. Responsibility for the administration of this division is Michel J. Therault who has been instrumental in setting it up two years ago.

Therault had spent some time in the music business working with Non-Stop distributors exporting selected records to the Canadian market. He came to Treble Clef in 1971 and joined the company’s lineup of record retailers in Canada. When Therault returned to Canada he went to work for Treble Clef as a sales executive and set up the import department.

“Those days were selling at $5.98,” he remembers. “They are now selling for $7.98. Initially I just developed my contacts and built up the business. There was a time when we had a first major act that we did a lot of import business with. We had an import deal with Capitol until it was bought by Capitol before Capitol released it in this country.”

Generally the number of accounts purchasing imports from Treble Clef grew until today they are selling to a number of retailers and those with the major chains, such as Sam’s, Sherman’s A&A, Kelly LeFevre and Sound Reportedly the company’s dollar sales volume almost matches that of the Al- canada Record Corporation, a leading Montreal based importing concern.

As a natural outgrowth of the record import business came the development of the company’s record retail outlets. When the company opened, Treble Clef now distributes Transatlantic, Syncro Records and the Antilles labels exclusively in Canada.

A further development has been the pressing of their own and foreign product. Decameron, a Transatlantic label, became the first to release an album in Canada in the first quarter of this year. When the Treble Clef label comes out with a single it will be a new pressing of a previous release.

The logistics for the setting up and eventual distribution of Capitol’s disc-pressing plant which is now under construction is expected to be operated by the fall of 1976. Joining Capitol, Klopfer was plant manager at the Columbia pressing and tape plant in Toronto.

Lorie Lee has taken on the duties of station manager for CHOM-FM in Montreal. Sol Price comes from the Radio Canada television network. The only exceptions are found in programs which are available to the licensed radio and television stations. Ads which concern elections may also be broadcast over CBC stations.

Similar advertising restrictions were also put on French and English language CBC television network stations.

All Staffers Quit at Dixon-Propas

TORONTO—the entire staff of Dixon-Propas Productions Inc. has quit en masse, the company says. Dixon-Propas has resigned.

Letters of resignation were tendered to the owners, publisher and production manager. The company has been in operation for several years.


The president, two vice presidents and all the other members of the executive for the 1976-77 term will be elected from the list of directors at the board’s annual general meeting for the first time to be held in Toronto on Saturday (24) and Sunday (25).
Join In Film LP
graphics and time slots.

Research For WB Promo

Join In Film LP

Data supporting the effectiveness of

Research For WB Promo

in English-speaking countries worldwide. "None of the major

in Various Acts To Join In Film LP

We have had to learn how to ef-

in Various Acts To Join In Film LP

important factors in bringing this off

in Research For WB Promo

di did anything but enrich their repu-

in Research For WB Promo

Marketing overseas sales. "None of the major

in Research For WB Promo

worldwide. "None of the major

in Research For WB Promo

marketing overseas sales. "None of the major

in Research For WB Promo

But until it is proven in-

in Research For WB Promo

... But until it is proven in-

in Research For WB Promo

tative and meaningful special.

in Research For WB Promo

For record profits, get the Aragon story. It swings.
LOU RODD—Conway Island Baby, RCA APL-1915. Lou Rodd and basic rock up to one of the better projects he’s done. Perhaps for the first time, Rodd is veering away from the rather depressing topics he always has been known for and this may be the most adventurous project of his career. His love of writing and performing has been shown to really be something not only for his devoted fans but for the rest of America as well. Rodd’s ability to write about topics that are meaningful to him and the listener is what makes him such a successful artist. Rodd’s talent truly shines through in this record. His voice, along with the backing musicians, creates a sound that is both familiar and new. This record is a must for fans of Rodd’s and a great addition to any music collection.

CAROLE KING—Thoroughly, Ode SP 7104 (A&M). When Carrie King sets to work on an album of pop songs, the result is usually a masterpiece. She knows how to turn a superfluous execrated like listenable conversation with one of the most dynamic and best performances in pop. Return here to some of the simplicity and skill of her early A&M albums, including material cut with just her piano and voice. Her current backing includes ladies Taylor, David Crosby, Graham Nash and John David Souther, but King is the obvious focal point. Singing is stronger but at the same time more subdued, but the band is exceptionally well-mixed and balanced, and the results are a superlative blend of gentle pop and lush, warm arrangements that are a joy to listen to. These tunes are not the best, but they are still quite good. Best cuts: “Strange Ways,” “Lover Of Light,” “Only Love Is Real,” “There’s A Space Between Us,” “I’d Like To Know You Better,” “Still Here Thinking Of You.”

LOUISE HALL—Here’s Louise, RCA APL-1915. Louise Hall is one of the most talented and versatile musicians in the business. She has a voice that is both beautiful and unique, and her ability to adapt to different genres of music is truly remarkable. On this album, she showcases her versatility through a collection of pop, rock, and country songs that are all expertly arranged and performed. Her voice stands out as both soothing and captivating, and the overall sound of the album is a delightful mix of musical styles. This is an album that is sure to please fans of Louise Hall and anyone who appreciates great music. Best cuts: “Ladies’ Night,” “Take Me Home,” “Leave It All Behind.”

DEAN KENDRICKS—Him’s A Friend, Tama TS 3435 (Motor). Routine set from Kendricks, featuring his patented starring role, a few surprising twists and turns, and a set of cuts that are much more adventurous than usual. Good deep good form from producer Norman Harris with singing and production by Kenny Vance and Jim Ed Brown. T.G. Conway and Vince Montana. Certainly a good album and one that will appeal to Kendricks’ many fans. Cult at Philadelphia没关系, I mean. Here the individuality only serves to bring about more cohesion. Overall, this is a good album that stands up well against Kendricks’ previous recordings.

JESSI COLTER—Jessi, Capitol ST -11477. Follow to the lady’s top 50 !”Jessi Colter” is, in many ways, a better album. Songs here are much more evenly balanced in quality, and the album’s themes tend to reflect this. With help from Klaus Voorman, Jim Keltner, and others, Colter joins the ranks of those appealing to several different audiences. Good production from Ken Nelson and Tom Dowd, though Midler, Arif Mardin and John Hammond are also on board. With all these jazz greats and others, Colter has a very strong supporting cast. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting voice.
Queen
Invites you to
A Night At The Opera

World Tour 76'

Jan 27 Palace Theatre, Waterbury, Conn. Special Guests: Cate Bros.
Jan 29 & 30 Music Hall, Boston, Mass. Special Guests: Cate Bros.
Jan 31 Tower Theatre, Philadelphia, Pa. Special Guests: Cate Bros.
Feb 1 & 2 Tower Theatre, Philadelphia, Pa. Special Guests: Cate Bros.
Feb 5 Beacon Theatre, New York City Special Guests: Cate Bros.
Feb 11 & 12 Masonic Temple, Detroit, Mich. Feb 13 Riverfront Coliseum, Cinn., Ohio
Feb 14 Public Hall, Cleveland, Ohio Feb 15 Sports Arena, Toledo, Ohio
Feb 18 Civic Center, Saginaw, Mich. Feb 19 Veterans Mem. Aud., Columbus, Ohio
Feb 26 Kiel Aud., St. Louis, Mo. Feb 27 Indiana Convention Ctr., Indianapolis, Ind.
Feb 28 Dane County Col., Madison, Wisc. Feb 29 Coliseum, Fort Wayne, Ind.
Mar 7 Berkeley Comm., Berkeley, Ca. Special Guests: Cate Bros.
Mar 9—11 Civic Aud., Santa Monica, Ca. Special Guests: Cate Bros.
Mar 12 Sports Arena, San Diego, Ca.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Description</th>
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<tbody>
<tr>
<td>Lou Reed</td>
<td>&quot;CONEY ISLAND BABY&quot;</td>
<td>APL1/APS1/APK1-0915</td>
<td>Back on the wild side in clear and simple rock and roll.</td>
</tr>
<tr>
<td>David Bowie</td>
<td>&quot;STATION TO STATION&quot;</td>
<td>APL1/APS1/APK1-1327</td>
<td>Superstar and super-seller, in his most advanced, broadest appeal.</td>
</tr>
<tr>
<td>Pure Prairie League</td>
<td>&quot;IF THE SHOE FITS&quot;</td>
<td>APL1/APS1/APK1-1047</td>
<td>The country and pop sensation with a new album timed to a coast-to-coast tour.</td>
</tr>
<tr>
<td>Gil Evans</td>
<td>&quot;THERE COMES A TIME&quot;</td>
<td>APL1/APS1/APK1-1057</td>
<td>He whips the best of rock and jazz instrumentalists into a band that swings like a mother.</td>
</tr>
<tr>
<td>Nilsson</td>
<td>&quot;SANDMAN&quot;</td>
<td>APL1/APS1/APK1-1031</td>
<td>Genius all the way, augmented by sidemen like Ringo Starr, Leon Russell and Joe Cocker.</td>
</tr>
<tr>
<td>Charlie Rich</td>
<td>&quot;THE WORLD OF CHARLIE RICH&quot;</td>
<td>APL1/APS1/APK1-1242</td>
<td>Classic Silver Fox in a new collection that includes his latest hit, &quot;Now Everybody Knows.&quot;</td>
</tr>
<tr>
<td>Gary Stewart</td>
<td>&quot;STEPPIN' OUT&quot;</td>
<td>APL1/APS1/APK1-1225</td>
<td>One of the highest energy acts in country music. Includes &quot;Flat Natural Born Good-Timin' Man.&quot;</td>
</tr>
<tr>
<td>Scorpions</td>
<td>&quot;FLY TO THE RAINBOW&quot;</td>
<td>PPL1/PPS1/APK1-1025</td>
<td>The exciting German group that hit N.Y. and L.A. is ready to take on the entire U.S.A.</td>
</tr>
<tr>
<td>Jim Reeves</td>
<td>&quot;I LOVE YOU BECAUSE&quot;</td>
<td>APL1/APS1/APK1-1224</td>
<td>Standards and originals, and a new single (title song) and a poster.</td>
</tr>
<tr>
<td>Shawne Jackson</td>
<td></td>
<td></td>
<td>Debuted a Canadian lady with sure-fire appeal to Progress, Top 40 and R&amp;B.</td>
</tr>
<tr>
<td>Waylon Jennings;</td>
<td>&quot;THE OUTLAWS&quot;</td>
<td>APL1/APS1/APK1-1321</td>
<td>Four desperados, out to break laws and other records.</td>
</tr>
<tr>
<td>Willie Nelson;</td>
<td></td>
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</tr>
<tr>
<td>Jessi Colter; Tompall Glaser</td>
<td>&quot;THE OUTLAWS&quot;</td>
<td>APL1/APS1/APK1-1321</td>
<td></td>
</tr>
</tbody>
</table>
The Tymes
"TYMES UP"
APL1/APS1/APX1-1072
For discos and living rooms, their sextet harmony blends with strings and horns.

Tomita
"FIREBIRD"
ARQ1/ARL1/ART1/ARK1-1312
A new one by the electronic wiz who jumps from classical to pop charts.

Cleo Laine
"BORN ON A FRIDAY"
APS1/LPS1/LPK1-5113
The TV and concert star teams with George Martin, who produced classics for the Beatles.

Cy Coleman
"THE PARTY'S ON ME"
APL1/APS1/APX1-1252
The songwriter's songwriter, on piano (and vocals). Repertoire includes disco hit, "Chloe."

Bo Diddley
"20TH ANNIVERSARY OF ROCK AND ROLL"
APS1/APX1-1229
The first with the most, celebrates with today's superstars as his sidemen.

Starland Vocal Band
"HOME BREW"
BHL1/BHS1-1125
The new Aspen-based country-rock group with fresh material and a tight sound.

Lee Holdridge
"THE MUSIC OF JOHN DENVER"
BHL1/BR51-1326
John Denver's arranger-conductor is the man for the instrumentals of John's songs.
Many of you are asking if we have ever looked at all, indeed this is good expressive singing and writing. Best cuts: "The Brakes," "Music, You All." 

CHARLIE DANIELS BAND — Trees (3:52); producer: Charlie Daniels; writer: Charlie Daniels; publishers: Kama Sutra/Ben Peters, BMI. WARNER BROS. 8175. In keeping with his traditional country sound, Charlie Daniels' latest effort is a musical departure. The band's sound is still country, but the CD varies from traditional country to country rock.

DON WILLIAMS — Till The Rivers All Run Dry (3:27); producer: Russ Balderson; writer: L. Williams; publisher: Joniker/Julep, BMI. COLUMBIA 3-10277. Shades of the Everly Brothers as Connie delivers a good country ray piece that will reaffirm her as one of the country Ray Griff pieces.

JOHNNY TAYLOR — Disco Lady (3:50); producer: Don Davis; writer: F. Walls; publisher: Eighty Foe, BMI. WARNER BROS. 12226. The first time around. Best cuts: "The Brakes," "Music, You All." 

LARRY GRAMM — Central Station — The Jam (3:22); producer: Larry Graham; writer: Larry Graham; publisher: Nineteen Fifty Five, BMI. WARNER BROS. 8175. Larry Gramm's first solo effort is a musical departure. The band's sound is still country, but the CD varies from traditional country to country rock.

JOHN BARRY — All Night Rain (2:52); producer: Mickey Thomas; writer: J. Tex; publisher: Tree, BMI. SCEPTER 12419. A change of pace for Freddie he features his sensitive singing of a powerful ballad. With real vocal and instrumental work on several hit songs.

BILLY JOE ROYAL — All Night Rain (2:52); producer: Mickey Thomas; writer: J. Tex; publisher: Tree, BMI. SCEPTER 12419. A change of pace for Freddie he features his sensitive singing of a powerful ballad. With real vocal and instrumental work on several hit songs.

DON WILLIAMS — Till The Rivers All Run Dry (3:27); producer: Russ Balderson; writer: L. Williams; publisher: Joniker/Julep, BMI. COLUMBIA 3-10277. Shades of the Everly Brothers as Connie delivers a good country ray piece that will reaffirm her as one of the country Ray Griff pieces.

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**18TH ANNUAL GRAMMY AWARDS  FINAL NOMINATIONS**

**RECORD OF THE YEAR**
- "You Belong To Me" - Stevie Wonder (Motown)
- "Morning Has Broken" - Judy Collins (Angel)
- "It's Not Right, But It's Okay" - Janis Ian (A&M)
- "(Sittin' On) The Dock Of The Bay" - Otis Redding (Stax)
- "阶战的回报" - Kitaro (Epic)

**BEST INTERNATIONAL PERFORMANCE**
- "O Grande Amor" - Ednita Nazario (Epic/Livingstone)
- "Another Day In Paradise" - Phil Collins (A&M)
- "The End Of The World" - Tom Waits (RCA)
- "Summer Of '69" - Bryan Adams (A&M)
- "You Are Not Alone" - Michael Jackson (Deja Vu)

**BEST POP INSTRUMENTAL PERFORMANCE**
- "The Best Is Yet To Come" - Frank Sinatra (Capitol)
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" - Four Tops (Motown)
- "What Becomes Of The Broken Hearted" - Al Green (Columbia)
- "In the Still of the Night" - Englebert Humperdinck (Columbia)
- "RX: 79203.4" - David Byrne (CBS)

**BEST COUNTRY INSTRUMENTAL PERFORMANCE**
- "I'll Be Your Baby Tonight" - Jerry Reed (Capitol)
- "The Night Has A Thousand Eyes" - Joe Walsh (Capitol)
- "Fancy" - Alice Cooper (RCA)
- "The Flipside" - Carl Perkins (RCA)
- "The Best Of The suitcase Band" - The Suitcase Band (Columbia)

**BEST POP VOCAL PERFORMANCE**
- "The Power Of Love" - Gloria Estefan (Wang)
- "Take Me Home, Country Roads" - John Denver (Capitol)
- "Kiss" - Tom Jones (Mercury)
- "It's Over Now" - Buffalo Springfield (Columbia)
- "Ev'rybody's Cryin' Me Blues" - John Lee Hooker (Columbia)

**BEST R&B VOCAL PERFORMANCE**
- "You Make Me Feel Like A Natural" - Marvin Gaye (Tamla/Motown)
- "The Stone" - Al Green (Dunhill)
- "Knock On Wood" - Otis Redding (Stax)
- "It's Still There" - Ike Turner (Dunhill)
- "Sittin' On Top Of The World" - Bobby Womack (Tamla/Motown)

**BEST SPoken WORD RECORD**
- "Niels Bohr's Solvay Lecture, 1929" - Nils Bohr (Philips)
- "The Promise" - Audra McDonald (Columbia)
- "The Essential Cal Tjader" - Cal Tjader (Verve)
- "The Album Of The Year" - David Diamond (Columbia)
- "The Equator" - The Equator (Capitol)

**BEST INSTRUMENTAL GROUP OF THE YEAR**
- "The Beach Boys" - The Beach Boys (Capitol)
- "The Jackson Five" - The Jackson Five (Motown)
- "The Bee Gees" - The Bee Gees (MGM)
- "The Rolling Stones" - The Rolling Stones (Decca)
- "The Who" - The Who (A&M)

**BEST ACOUSTIC INSTRUMENTAL PERFORMANCE**
- "Prelude" - Oscar Peterson (ABC)
- "Suite For Calvin Coolidge" - Oscar Peterson (ABC)
- "Country Roads" - John Denver (Capitol)
- "Cochise" - The Who (A&M)
- "Green River" - Creedence Clearwater Revival (Capitol)

**BEST ACOUSTIC GUITAR PERFORMANCE**
- "The Night Has A Thousand Eyes" - Joe Walsh (Capitol)
- "The Night Has A Thousand Eyes" - Joe Walsh (Capitol)
- "The Night Has A Thousand Eyes" - Joe Walsh (Capitol)
- "The Night Has A Thousand Eyes" - Joe Walsh (Capitol)
- "The Night Has A Thousand Eyes" - Joe Walsh (Capitol)

**BEST ROCK INSTRUMENTAL PERFORMANCE**
- "Boogie Woogie" - Chuck Berry (Chess)
- "If I Were A Carpenter" - The Statler Brothers (Kapp)
- "The Last Waltz" - The Band (CBS)
- "The Last Waltz" - The Band (CBS)
- "The Last Waltz" - The Band (CBS)

**BEST POP INSTRUMENTAL GROUP OF THE YEAR**
- "The Beach Boys" - The Beach Boys (Capitol)
- "The Rolling Stones" - The Rolling Stones (Decca)
- "The Who" - The Who (A&M)
- "The Who" - The Who (A&M)
- "The Who" - The Who (A&M)

**BEST CLASSICAL INSTRUMENTAL PERFORMANCE**
- "Scarlatti Sonatas" - Sviatoslav Richter (CBS)
- "Brahms: The Complete Piano Concertos" - Leonard Bernstein (DG)
- "Mozart: The Complete Piano Concertos" - Leonard Bernstein (DG)
- "Mozart: The Complete Piano Concertos" - Leonard Bernstein (DG)
- "Mozart: The Complete Piano Concertos" - Leonard Bernstein (DG)

**BEST CLASSICAL ORCHESTRAL PERFORMANCE**
- "Beethoven: Symphony No. 5" - Leonard Bernstein (DG)
- "Beethoven: Symphony No. 5" - Leonard Bernstein (DG)
- "Beethoven: Symphony No. 5" - Leonard Bernstein (DG)
- "Beethoven: Symphony No. 5" - Leonard Bernstein (DG)
- "Beethoven: Symphony No. 5" - Leonard Bernstein (DG)

**BEST CHORAL PERFORMANCE**
- "Handel: Messiah" - Leonard Bernstein (DG)
- "Handel: Messiah" - Leonard Bernstein (DG)
- "Handel: Messiah" - Leonard Bernstein (DG)
- "Handel: Messiah" - Leonard Bernstein (DG)
- "Handel: Messiah" - Leonard Bernstein (DG)
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<thead>
<tr>
<th>TITLE-ARTIST</th>
<th>(Producer/Writer, Label &amp; Number (Distributing Label)</th>
<th>WEEK #</th>
<th>CHART</th>
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<tr>
<td>SLOW RIDE—Eagles</td>
<td>(Eagles, Asylum 15258)</td>
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<td>THAT'S THE WAY I LIKE IT—K.C. &amp; the Sunshine Band</td>
<td>(Harry Wayne Cabot, EMI America)</td>
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<td>DEEP PURPLE—Burn Knave and C. Magazine</td>
<td>(Burn Knave, United Artists)</td>
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<td>TRACKS OF MY TEARS—Donny Osmond</td>
<td>(Donny Osmond, Republic Records)</td>
<td>7</td>
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<td>YOU SEXY THING—Charlie (Charles Stone, CBS/CBS, Atlantic 9048)</td>
<td>(Charles Stone, CBS/CBS, Atlantic 9048)</td>
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<td>CONVOY—a la Don McLean</td>
<td>(Don McLean, C.R. McLean, B. Brown)</td>
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<td>TIMES OF YOUR LIFE—Paul Anka</td>
<td>(Paul Anka, B. Cohn, United Artists 1877)</td>
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<td>WALK AWAY FROM LOVE—David Ruffin</td>
<td>(David Ruffin, EMI America)</td>
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<td>SING A SONG—Land &amp; Fred &amp; Mac (Mac McGuire, Stephen Stills)</td>
<td>(Land &amp; Fred &amp; Mac, ABC/ABC, Atlantic 772)</td>
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<td>COUNTRY BOY (You Got Your Feet In LA)</td>
<td>(Lance Comfort, Atlantic 2043)</td>
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<td>LOVE MACHINE Pt. 1—Warlock</td>
<td>(Warlock, Atlantic 2043)</td>
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<td>BREAKING UP IS HARD TO DO—No Exit (No Exit, Atlantic 2043)</td>
<td>(No Exit, Atlantic 2043)</td>
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<td>LOVE ON THE RUN—Jesse (Jesse, Epic/RCA Records)</td>
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<td>LOVE HURT—Dion (Dion, United Artists)</td>
<td>(Dion, United Artists)</td>
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<td>THEME FROM “S.W.A.T.”—John/reportage (John/reportage, ABC/ABC, Atlantic 772)</td>
<td>(John/reportage, ABC/ABC, Atlantic 772)</td>
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<tr>
<td>WINNER WINNER—John &amp; the Hiding Place</td>
<td>(John &amp; the Hiding Place, Epic/RCA Records)</td>
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<td>BABY FACE—a la Dionne Warwick</td>
<td>(Dionne Warwick, Atlantic 2043)</td>
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<td>SOMEWHERE IN THE NIGHT—Frank Sinatra</td>
<td>(Frank Sinatra, United Artists)</td>
<td>28</td>
<td>58</td>
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<td>SUGAR PIE—Donny Osmond</td>
<td>(Donny Osmond, Republic Records)</td>
<td>29</td>
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<td>PALOMA BLANCA—George Baker Selection</td>
<td>(George Baker Selection, CBS/CBS, CBS, ABU 30134)</td>
<td>32</td>
<td>61</td>
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<td>TAKE IT TO THE LIMIT—Eagles</td>
<td>(Eagles, Asylum 15258)</td>
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<td>OVER MY HEAD—Fleetwood Mac</td>
<td>(Bill Swami, tracks, D. Henley, G. Frey, Asylum 15293)</td>
<td>40</td>
<td>78</td>
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<td>SWEET THING—Rufus Featuring Chaka Khan</td>
<td>(Chaka Khan, Warner Bros. 8153)</td>
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<td>WAKE UP EVERYBODY—Kool &amp; the Gang</td>
<td>(Kool &amp; the Gang, Polydor 8115)</td>
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<td>LET'S LIVE TOGETHER—Road Apples</td>
<td>(Road Apples, Warner Bros. 8153)</td>
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<td>OH LADY BE—Millie Nelson</td>
<td>(Millie Nelson, Polydor 8153)</td>
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<td>91</td>
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<td>TRACKS OF MY TEARS—Linda Ronstadt</td>
<td>(Linda Ronstadt, Warner Bros. 8153)</td>
<td>72</td>
<td>99</td>
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<tr>
<td>LOVE OR LEAVE—Spanners (Manchester Spanners, Atlantic 772)</td>
<td>(Manchester Spanners, Atlantic 772)</td>
<td>74</td>
<td>100</td>
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**FOR WEEK ENDING JANUARY 24, 1976**

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart percentages, based on the following upward movements: 10-19% strong increase in sales / 10-20% upward movement of 4 positions / 21-30% upward movement of 6 positions. Each star represents a song that moves 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 of certification as "miller's label." (Seal indicated by Outlet.)


**HOT 100 A-Z (Publisher Licensee)**

A reflection of National sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.
THE BRITISH ARE COMING!... to salute America's 200 years of Independence.

Royal Marines and The Black Watch

On record.

On Tour.

THE BEST OF THE ROYAL MARINES

The Band of Her Majesty's Royal Marines, Commandos Forces

Conducted by

Captain W. W. Studdart

PHILADELPHIA, PENNA

PITTSBURGH, PENNA

NEW YORK, N. Y.

NEW HAVEN, CONN.

BOSTON, MASS.

PROVIDENCE, R. I.

HAMPTON, VIRGINIA

GREENSBORO, N. CAROLINA

RALEIGH, N. C.

COLUMBIA, S. CAROLINA

ATLANTA, GEORGIA

MONTGOMERY, ALA.

NEW ORLEANS, LA.

Huntsville, Texas

EL PASO, TEXAS

TUCSON, ARIZONA

TEMPE, ARIZONA

SAN DIEGO, CALIF

LOS ANGELES, CALIF

Anaheim, CALIF

FRESNO, CALIF

SACRAMENTO, CALIF

SAN FRANCISCO, CALIF

PORTLAND, OREGON

SEATTLE, WASHINGTON

BOISE, IDAHO

MILWAUKEE, WIS

CHICAGO, ILL.

CHAMPAIGN, ILLINOIS

INDIANAPOLIS, INDIANA

CINCINNATI, OHIO

COLUMBUS, O. H.

Cleveland, Ohio

TORONTO, CANADA

BUFFALO, NEW YORK

SYRACUSE, NEW YORK

PITTSBURGH, PENNA.

UNIONDALE, NEW YORK

WASHINGTON, D.C.

Spectrum

Mechanics Bank

Grove Arena

Kalamazoo Civic Center

Civic Memorial Stadium

Gateway Center

Grove Center

Derby Arena

Grove Center

Chappell Woods Coliseum

Greenville Coliseum

Memorial Auditorium, Cbj.

Crest Center

Grove Center

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Grove Center

Chappell Woods Coliseum

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<table>
<thead>
<tr>
<th>WEEK ENDED January 24, 1976</th>
<th>SUGGESTED LIST PRICE</th>
<th>STAR PERFORMANCE: LP's are a reporting, generalization concept and will not always be in position.</th>
<th>SUGGESTED LIST PRICE</th>
<th>SUGGESTED LIST PRICE</th>
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<tbody>
<tr>
<td>ARTIST</td>
<td>TITLE</td>
<td>LABEL, NUMBER (Dist. Label)</td>
<td>ARTIST</td>
<td>TITLE</td>
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<tr>
<td>1  8</td>
<td>BARRY MANILOW</td>
<td>&quot;Don't Go In The Rain&quot;</td>
<td>Atlantic 7E1039</td>
<td>37  25</td>
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<tr>
<td>2  9</td>
<td>CHICAGO</td>
<td>&quot;Heat L'Em Up&quot;</td>
<td>Capricorn PC 33691</td>
<td>39  19</td>
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<td>3  10</td>
<td>ALFA RECORDS</td>
<td>&quot;Soul Survivor&quot;</td>
<td>Mercury 861112</td>
<td>39  15</td>
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<td>4  11</td>
<td>JERRY SINGLETON</td>
<td>&quot;Squeaky Clean&quot;</td>
<td>ABC-Paramount 15165</td>
<td>40  34</td>
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<td>5  12</td>
<td>HUNTER</td>
<td>&quot;Unbelievable&quot;</td>
<td>Atlantic 7E1039</td>
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<td>6  13</td>
<td>DONNA SUMMER</td>
<td>&quot;Let's Keep The Faith&quot;</td>
<td>Motown 261115</td>
<td>40  40</td>
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<td>7  14</td>
<td>THE STRANDS</td>
<td>&quot;Real Love&quot;</td>
<td>A&amp;M 3G 5102</td>
<td>40  50</td>
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<td>8  15</td>
<td>THE ROLLING STONES</td>
<td>&quot;Let's Spend The Night Together&quot;</td>
<td>Decca 206905</td>
<td>40  53</td>
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<td>9  16</td>
<td>JIMI Hendrix</td>
<td>&quot;Hey Joe&quot;</td>
<td>Liberty 861112</td>
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<tr>
<td>10 17</td>
<td>THE BEATLES</td>
<td>&quot;Penny Lane&quot;</td>
<td>Capitol 261101</td>
<td>40  60</td>
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<tr>
<td>11 18</td>
<td>THE FOUR TOPS</td>
<td>&quot;Baby I Need Your Lovin'&quot;</td>
<td>Motown 187101</td>
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<td>12 19</td>
<td>THE SUPREMES</td>
<td>&quot;I Hear A Symphony&quot;</td>
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<td>14 21</td>
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<td>Decca 206905</td>
<td>40  68</td>
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**STARR PERFORMANCE:** LP's are a reporting, generalization concept and will not always be in position. **SUGGESTED LIST PRICE:** LP's are a reporting, generalization concept and will not always be in position. **SUGGESTED LIST PRICE:** LP's are a reporting, generalization concept and will not always be in position. **SUGGESTED LIST PRICE:** LP's are a reporting, generalization concept and will not always be in position.
The time for Henry Gross has come. His career has been building to this special moment. Already a star in many key markets, Henry's debut Lifesong album, RELEASE, will make him a nationwide phenomenon. RELEASE follows two successful chart albums and brings home the same hard-driving, good-time rock and roll that has thrilled audiences throughout the land. Produced by Terry Cashman and Tommy West, RELEASE is an album without a wasted second, jam-packed with the kind of exciting music that sails and soars and takes you where you want to go. Every track on RELEASE will contribute to Henry Gross' emergence as one of the most versatile and complete stars of the 1970's.
<table>
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<tr>
<th>ARTIST</th>
<th>Title/Number</th>
<th>Label</th>
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<td>Abba</td>
<td>Knowing Me, Loving Me</td>
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<td>abc</td>
<td>Bar</td>
<td>ABC</td>
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<tr>
<td>ABC</td>
<td>If You Really Love Me</td>
<td>ABC</td>
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<td>Ace</td>
<td>Have a Joyful Life</td>
<td>EMI</td>
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<td>One Night in Bangkok</td>
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Every care for the accuracy of suggested lost prices has been taken, but Billboard assumes responsibility for errors or omissions.
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