

# MIDEM Seen Vital Link For All-Trade Exchange

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Cannes already celebrated as a market for films and TV programs has now added a third string to its gilded bow as the world music business center. Never before has it been possible for so many music business people from so many countries to meet and exchange product and ideas and to discuss mutual problems. Above all, it has been a tremendous opportunity for small publishing companies and independent record producers to present their product to some of the world's major companies.

Warren A. Wiseman, president of Solid Gold Records of New York said, "I have saved my company at least \$5,000 in traveling expenses by being able to meet with so many people in one place at one time."

Another important factor is the participation of eastern European countries. MIDEM is clearly forging a vital link for the increasing exchange of product between east and west. Most people agreed that there was a definite need for such an event as MIDEM, and the general opinion was that it would eventually take its place as the most important business manifestation in the disk industry.

## Cites Importance

Sid Luciene Morisse, president of radio station Europe No. 1 and AZ Records, said, "In one week at MIDEM you can make contacts which would

## IMPULSE 78%, SAYS PICKWICK

NEW YORK—About 78 percent of the dollar volume of all record purchases are impulse sales, according to a four-month survey by Pickwick International, Inc. Cy Leslie, president of the economy record corporation, explained that the survey covered about 1,000 retailers in 15 key cities.

Leslie explained, "These results confirm that the use of point-of-purchase material is a crucial factor to a successful record retailing operation." The data came from the second part of the survey. The first part, which dealt with window displays, showed that a store window has only 11 seconds in which to capture attention.

normally take you a year. I am convinced that it will grow in importance and will attract an even bigger participation next year, now that people have seen how valuable it is."

British and American publishers and record men were probably the most skeptical section of the industry when MIDEM was proposed, were all highly enthusiastic. The evening galas staged by the record companies were used both for prestige and as a means of introducing upcoming artists to an international audience of press and industry.

For the final gala on Saturday, awards were due to be presented to the top-selling record stars, internationally and nationally, between July 1, 1965, and June 30, 1966.

Awards due to be presented were: World Trophy—Beatles; International Trophy for Continental Europe—Petula Clark; International Trophy for North and South America—Herb Alpert; International Trophy for

the United Kingdom and the rest of the world—Beatles.

National trophies — Austria, Udo Jurgens; France, Adamo; Belgium, Adamo; Brazil, Roberto Carlos; Germany, Freddy Quinn; Spain, Los Brincos; Denmark, Caesar; Finland, Katri Hellena; Hungary, Joseph Nemeth; Poland, Hanna German; Israel, the Trio Hagashash Hahiver; Italy, Gianni Morandi; Norway, Kristi Sparboe; Holland, Gert Timmerfan; Portugal, Amalia Rodriguez; Sweden, Sven Ingmars Group; Czechoslovakia, Karel Gott; Great Britain, Rolling Stones; U. S. A., the Beach Boys, Frank Sinatra, Barbra Streisand, the Supremes and Andy Williams (all five received equal awards).

All these artists, with the exception of the Beatles, Rolling Stones, Freddy Quinn, and the U. S. stars, were expected at the final gala to receive their MIDEM awards from film actress Elga Andersen.

(Additional MIDEM coverage on Page 48.)

## Copyright Revision in Senate Hands—Again

WASHINGTON—Sen. John L. McClellan (D., Ark.) last week introduced the Copyright Revision bill again in the Senate, but commented that the bill reported out of the House Judiciary Committee last session "does not necessarily represent my personal views on the many important issues involved in this legislation."

The newly numbered Senate revision bill (S. 597) is the same text as the House bill, and will be used to "provide the basis" for hearings to be held at an early date, by the Senate Subcommittee on Patents, Trademarks and Copyrights, of which McClellan is chairman.

The Senate Copyrights Subcommittee was able to hold only a few days of hearings in 1965 on the revision of copyright, while the House counterpart under Rep. Robert W. Kastenmeier (D., Wis.) held extensive hearings on H.R. 4347, which was reported out of the full House Judiciary Committee in the fall of 1966, after many executive sessions.

## Leans to Writers

During the brief Senate Subcommittee hearings in August

1965, McClellan said he felt songwriters were entitled to some royalty on jukebox performance of copyrighted music. He also seemed to lean toward the educators' plea for freer use of copyrighted materials for performance and copying than the amended copyright bill proposes. In 1966, acting for McClellan, Sen. Quentin Burdick (D., N. D.) chaired a week of hearings by the subcommittee on special provisos dealing with copyright liability of Community Antenna Television (CATV) systems.

The most controversial issues to be threshed out in the Senate hearings included the proposed raise in mechanical royalties for record manufacturers, the jukebox exemption, the CATV liability and the educators' expected fight for retention of the 1908 sweeping exemption for nonprofit performances. Senator McClellan has already given warning in his manner of introducing the bill that he does not agree with all of the compromises reached by the House side on these complex and explosive issues between users and creators in copyright. His own highly individualistic approach invariably adds color and drama to his chairmanship of hearings.

## Pickwick Sales Top \$4 Million in 6 Mos.

LONG ISLAND CITY, N.Y.—Pickwick International, Inc., reported its sales for a six-month period ending Oct. 31, 1966 topped \$4 million for the first time in its history. The figure was incorrectly reported last week as representing earnings. During the period, sales were \$4,037,917; pre-tax income, \$459,644; and net income, \$243,251.

## Dove Album

NEW YORK — Diamond Records' album "The Best of Ronnie Dove" is numbered 5005 for mono and S 5005 for stereo, not 5002 and S 5002 as previously reported.



AUTOGRAPHING COPIES of his latest Mercury LP "Psychedelic Lollipop" at the Minuteman Radio Store, Harvard Square, Cambridge, Mass., recently are the Blues Magoos. The group touched down in Boston for a day on their promotion plane that brought them on a 22-city tour.

## RECORD REVIEW

### Powell's 'Keep Faith, Baby'; Publicity Hard Act to Follow

NEW YORK — Jubilee Records has parlayed its Adam Clayton Powell album, "Keep the Faith, Baby" (JGM 2062) into a top publicity item which should help it meet the extravagant sales claims with which it went into market. The newspaper, magazine and radio-TV spotlight of the album in the coverage of the Congressman's problems with his colleagues in Washington and his debts in Harlem created an unusual amount of interest in the LP and sales will undoubtedly perk because of it.

The album, however, falls short of the hooplah which heralded it. It gives Powell a platform for his varied controversial sentiments and he voices them in a pulpit rhetoric that has some winning points. Powell partisans will find it all quite stimulating while others may find their curiosity waning quickly.

Roulette Records is also trying to cash in on the Powell headlines with a reissue of its six-year-old LP, "The Gospel in Words and Music." There's more of Powell's pulpitering here with some spiritual help from vocals by Joe Williams and the Stamps Baxter Quartet. It's the Jubilee congregation, though, that gets the pertinent message. **MIKE GROSS**

## ATCO GETS 2 SOUNDTRACKS

NEW YORK—Atco Records has acquired two soundtracks: "The Game Is Over" starring Jane Fonda and Peter McEnery, and "The Trap" with Rita Tushingham and Oliver Reed. "The Game is Over" with music by Jean-Pierre Bourtyre and Jean Bouchety will be out in early February.

Atco plans special promotional emphasis with point of sale merchandise being made up for dealers and distributors. Heavy trade and consumer advertising also is being prepared. "The Trap," which will open in the United States late this month, has a score by Ron Goodwin.

## Col. Buys 'That Girl' Disk by New Lime

NEW YORK—Columbia Records has bought a single, "That Girl," by the New Lime. The recording was initially released on the Counterpart label.

Columbia's acquisition of the record is an example of the label's efforts to encourage independent producers to submit masters for consideration. The single was acquired by Columbia a&r man Gene Weiss from Shad O'Shea of Counterpart after the disk broke out in Ohio. Ray Allen produced the record.

KNACK,  
KNACK.

WHO ARE  
THERE?