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ARTISTS DRAW BLANK

Pubs & AFM Cutout Take: 2 Mil Yearly

By IS HOROWITZ

NEW YORK—Some \$2 million is collected annually from record companies by publishers and the two musician union funds on the sale of cutouts.

But both groups are welcoming signs that cutout sources may diminish as manufacturers tighten release and production schedules because of material shortages and increased costs.

In each case, payment obligations are uncovered by periodic and often costly audits of manufacturer sales, with the amounts turned over dependent on working formulas developed over a period of years, and agreed to with reservations and oc-

casional hassles by the contracting parties.

If cutouts didn't figure so prominently in record retailing, these groups feel, more merchandise would be sold at normal price levels, with mechanical royalties and fund payments proportionately higher.

In any case, the very real cutout income now enjoyed by publishers and the funds is looked upon with envy by recording artists.

(Continued on page 20)

Trust Funds to Allocate \$50G Against Pirates

By ROBERT SOBEL

NEW YORK—The Music Performance Trust Funds will expend some \$50,000 to support the industry fight against piracy. Although details as to the specific areas involved in the allocation have not yet been revealed, it's known that the MPTF has asked its counsel to cooperate with the Recording Industry Assn. of America (RIAA) in attempting to work out a campaign formula.

The MPTF has long considered piracy a major problem, and Kenneth E. Raine, in a statement made

(Continued on page 10)

House Subgroup Lowers Maximum Piracy Sentences

By MILDRED HALL

WASHINGTON—The House Subcommittee on copyright matters last week voted unanimously to set the maximum prison terms for record piracy at one year for first offenses and two years for willful repeaters in the antipiracy bill H.R. 13364.

The original penalties in the bill

called for a maximum of three years for first offenders and up to seven years for repeaters.

The maximum fines were left as originally proposed at \$25,000 for a first offense, and \$50,000 for repeated violations.

The Subcommittee chairman, Rep. Robert W. Kastenmeier (D-Wisc.), has consistently opposed what he feels are "over kill" prison term penalties for unauthorized duplication of copyrighted recordings.

He terms piracy a "commercial" crime however serious it may be financially.

Rep. Robert Drinan (D-Mass.), carrying on his one-man war on the record industry, which he calls "a monopoly of three companies," wanted to set another expiration date on the antipiracy protection. His proposal to extend the antipiracy statute for only two years more

(Continued on page 20)

Country Music Booming In N.Y.

By JIM FISHEL

NEW YORK—Country music is taking this metropolis by storm, with significant increases in record sales, concert promotion, nightclubs, festivals and radio.

Most observers report the landslide of activity began 19 months ago, when WHN-AM switched to a country format. During this transition, the station went through some difficult times picking up new listen-

ers, according to station general manager Jack Kelly, but it all paid off when the station's ratings climbed from number 17 to 6.

Record merchandisers openly credit WHN with their rise in country sales.

Art Koch, manager of Sam

Phonodisc convention coverage appears on pages 3, 10

Goody's eastside store, states that his country record sales have climbed 35 percent in the last year and a total of 75 percent since WHN changed over. "It is still on the upswing, since a much younger element is into the music," he says.

At Korvettes, vice president David Rothfeld indicates increased promotional activities for country

(Continued on page 48)

Show Minimums Spiral In Vegas

By LAURA DENI

LAS VEGAS—The days of this city being a dollar bargain have ended: costs to attend the dinner or midnight shows have risen dramatically.

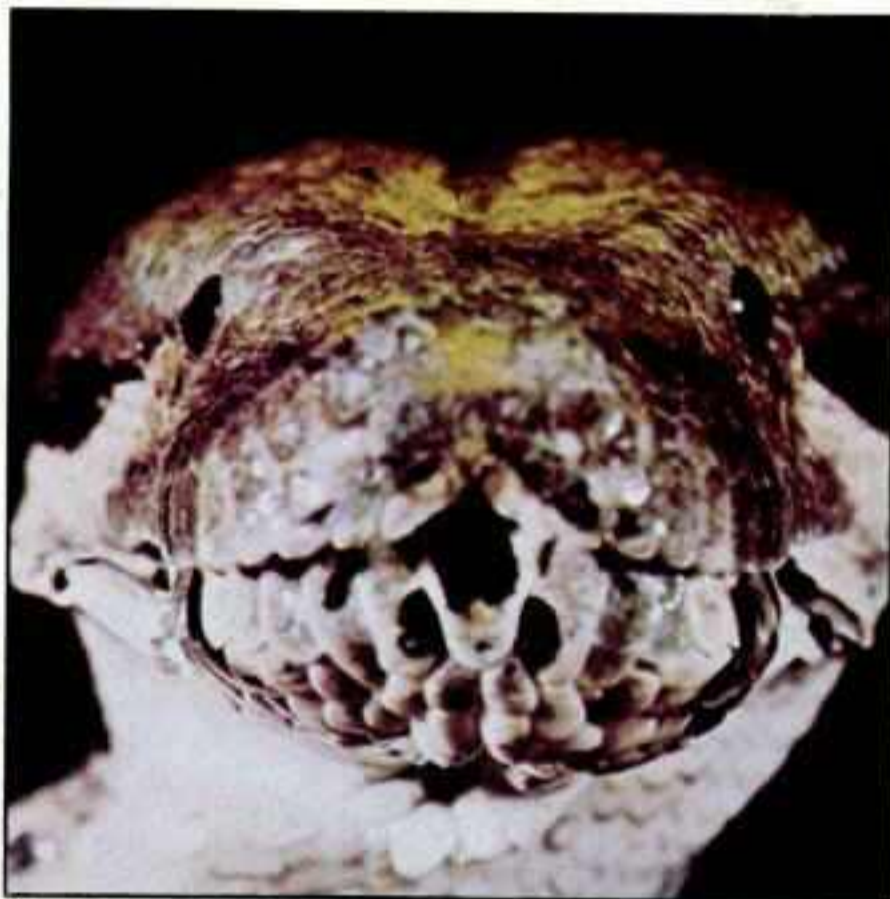
Coupled with the increased cost to the customer, business this summer is down at many hotels, putting the high cost of entertainment to the patron in sharp focus.

An average cost to see a top entertainer at a dinner show at a Strip hotel now runs around \$15 per person plus tax. Five years ago, you could see a dinner show and the food would cost \$5 and up.

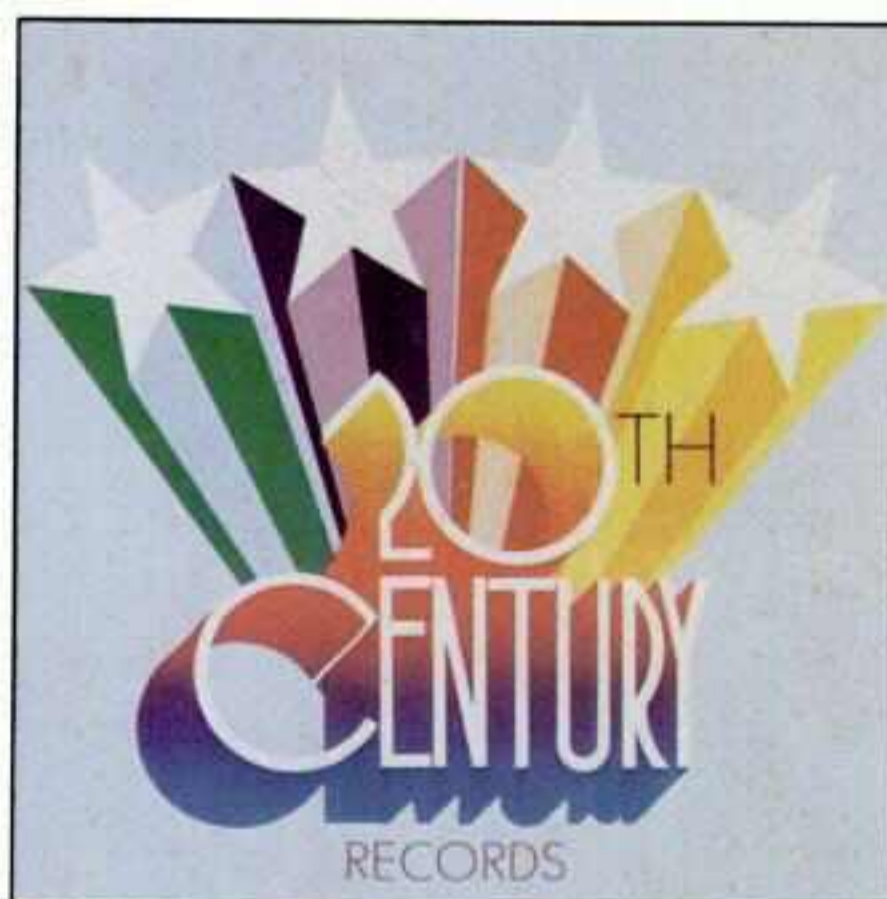
The spectacular salaries paid to the superstars—with a number receiving \$100,000 and up a week—have nothing to do with the spectacular rise in the tab for the dinner and midnight outings.

The new high rise in dinner and midnight tabs correlates to the attitude of hotel management that the showrooms have to turn a profit. Years ago, the showroom could break even with the casino the main money maker.

Today, with corporations running the hotels, all departments are profit

(Continued on page 22)

Since the tragic plane crash in which four members of the Bar-Kays died along with Otis Redding, the group has pursued a slow but steady rise to stardom and has become one of the foremost show groups in the country. Their new album is a "Coldblooded" expression of their unlimited energy, imagination, and talent. "COLD BLOODED" by the Bar-Kays. Available on Volt records and tapes, from the Stax organization. VOS-9504 (Advertisement)



For 20th Century Record's success story see center section of this issue. (Advertisement)

Black Gospel's Year of Decision

By JOHN SIPPEL

CLEVELAND—The next 12 months are a year of decision for black gospel music.

The seventh annual Convention of the Gospel Workshop of America (GWA) and its affiliated Gospel Announcers Guild (GAG) have targeted 1975 as the year black gospel

Additional gospel convention stories on page 18.

will make its re-entry into national television.

Brother Ed Smith, executive coordinator of GWA, says the organization had a full video crew taping the complete six nights of music programming at the organization's convention here last week.

This will form the basis for at least one documentary-type video spe-

(Continued on page 18)

(Advertisement)



POLYDOR RECORDS

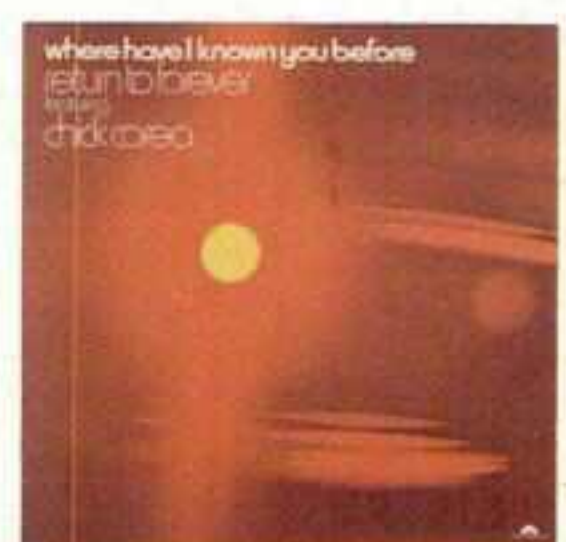
"Where The New Excitement Is."



John Mayall PD 6030



Mandrill PD 2 9002



Chick Corea PD 6509

"Clap For The Wolfman"

APBO-0324

Billboard ★

Cashbox ②4

Record World 26



APL1/APS1/APK1/APD1/APT1-0405

The second hit single from The Guess Who's smash album, "Road Food!"
Their extensive tour concludes in Anchorage, Alaska on September 2nd and 3rd.

RCA Records and Tapes

Copyrighted material

Atlantic-Elektra Asylum Merger Is Postponed

LOS ANGELES—The merger between Atlantic Records and Elektra/Asylum Records, first announced two months ago, has been postponed for a "six-month study period."
The firms will operate as separate entities, and both companies are back to answering the phones by their individual names rather than the "Atlantic/Elektra/Asylum" that was in use for several weeks.
Sources at both firms say the merger is still being studied and that reasons for the delay are executive responsibilities, office and plant planning and tax and accounting
(Continued on page 70)

We're the Challenger: Phonodisc Pres. Farr at Polygram Conclave

By NAT FREEDLAND

SAN DIEGO—With three singles in Billboard's top 10 chart slots, including the UA number one disk, Paul Anka's "(You're) Having My Baby," Phonodisc president Bill Farr opened the Polygram-owned distribution companies' first national sales convention Thursday (22) at the Sheraton Harbor Island Inn, saying: "Sure we've got a distance to go to be number one, but ask any dealer, any chain, any rack and I am confident all will agree that we are performing with a growing professional excellence and that we are the acknowledged challenger right now."
Farr then introduced to the audience of 300 representing United Artists, MGM and Polydor, Kurt Kinkele, Polygram executive vice president, representing the 35-nation corporation's German ownership.
New LP product presented by the labels on Thursday and Friday (22-23) totalled 21 UA releases, 12 MGM LPs and 22 from Polydor.

Since Phonodisc was—until last year's purchase by Polygram, United Artist's 15 branch UDC system—Kinkele concentrated on explaining the scope of Polygram's decade-long climb from comparative smallness to the third biggest worldwide record conglomerate, trailing only CBS and EMI.
Since 1962, Polygram has quintupled its sales, quadrupled its profits, and now consists of 349 separate corporations with more than 11,000 employees.
Outlining the breadth of Polygram's operation, Kinkele listed its ownership of eight European pressing plants, including the Continent's largest, 21 European TV stations, videodisk interests and five management firms.
He concluded by stressing the importance to Polygram of U.S. market penetration and pledging the total deter-
(Continued on page 10)

NARM Looks For More Pub Action Against Pirates

By STEPHEN TRAIMAN

NEW YORK—In urging even more involvement by music publishers in the tape piracy battle, National Assn. of Recording Merchandisers (NARM) executive director Jules Malamud praises the efforts of Curtom Publishing and Camad Music in their suit against Texaco (Billboard, Aug. 24).
At the same time, he strongly rejects the statement by Marv Stuart, Curtom vice president, who cited "the ineffectiveness of NARM and ... existing U.S. copyright laws in fighting bootleg records and tapes" as reasons for the legal action.
(Continued on page 14)

Blue Thumb Office Closed By ABC In Reorganization

LOS ANGELES—ABC has closed the Blue Thumb office, fired 12 persons and has taken over all functional responsibilities for the newly acquired label.
The staff was told last Monday (20) that it was no longer employed, with only minority stockholders Tommy Lipuma and Sal Licata remaining as of last week. However, both executives are undecided as to their future plans under the new ABC ownership situation.
LiPuma has been the a&r head; Licata the label president. Bob Krasnow, a founder of the label five years ago, sold his stock three weeks ago and left.
Responsibility for sales, promotion, international and production were transferred over to the ABC organization following the purchase of the Famous Music family of labels three weeks ago.
All of Blue Thumb's licensees

have been notified to work through ABC. A new ABC/Blue Thumb logo has been designed. Key to Blue Thumb's roster are the Crusaders, the Pointer Sisters and Dan Hicks.
Among those let go were Gary Rosenberg, operations manager; Richard Wagner, sales head; Jack Hakim, West Coast promotion; Barry Resnick, East Coast promotion; Larry Feder, college/FM promotion and Candy Hill, production.

Tri-City Shuttles

PITTSBURGH—Nick Cenci has closed his Tri-City Distributing after losing his main Tamla/Motown line. He will return to doing independent promotion—the area he first got involved in years ago here. Tamla/Motown has been given to Merit Music in Detroit which will handle the line here and in Cleveland.

Chess/Janus Looks to Europe For Rock Talent

NEW YORK—Chess/Janus Records is stepping up its interest in European progressive rock bands with the signing of Eloy (Germany), Peter Barden's Camel and The Seventh Wave (both England). These new signings are in addition to already signed and established acts including Al Stewart (England) and Tasavalian Presidenti (Finland).
Chess/Janus president Marvin Schlachter says the label was only involved in black music until two years ago, and it dominated 90 percent of its product.
"We aren't trying to phase out any kind of music with this progressive music move," he says. "We are only trying to broaden our base and become a complete label with interests in rock, jazz, country, r&b and blues."
(Continued on page 70)

Bill Graham Org Sets New Series With Local Groups

SAN FRANCISCO—The Bill Graham concert organization inaugurates a series of Tuesday night shows at Winterland Oct. 1 featuring exclusively local rock talent.
There has been, since the closing of Fillmore West, no forum for local bands to display their wares in concert. The weekend Winterland shows are dominated heavily by English bands and by American bands which have already broken big nationally.
The impetus for the Tuesday series is to provide such a forum again and to recharge the energy cells of the San Francisco rock scene.
A local band that draws well at a Tuesday show will then be in a position to negotiate for an opening-act slot on the bigger Graham bills and to promote themselves nationally.
"There hasn't been much happening in San Francisco lately," com-

ments Graham spokesman Jerry Pompili, who will administrate the Tuesday series as well as the regular Winterland shows. "We've only broken a few acts out of here lately. Everyone is exactly where they were when the Fillmores closed. This used to be Rock and Roll City. I hope these Tuesday shows can help make it that again."
The Oct. 1 bill will be headlined by Earth Quake, "which I feel," says Pompili, "is the strongest local band right now." The Rubinoos will share that bill. Alice Stuart will headline October 8, backed by Clover. Journey, the new band featuring ex-Santans Gregg Rolie and Neal Schon and also English drummer Aynsley Dunbar, will headline Oct. 1, with Rodwing sharing the bill. Third acts will be added to each of these shows; among the possibilities are Steamy Freeman, Link Wray, and the new Frank Biner Band.

The Consumer:

NEW YORK—In the summertime when things slow down, the record retailer has a chance to study the people who walk through his doors from morning until the closing hours.
There are customers who know what they want, there are customers who don't know what they want, there are browsers who merely price and sometimes make unexpected purchases ... and then there are the record store "characters." These are the type of persons you don't need but have to live with. This is an off the cuff non-chronological list of characters record shop owners meet practically every week of a normal business year.
The Mouse—So-called because of his peculiar style of browsing. He enters the store, ignores the salesmen, ignores the browser bins and heads for the back of the store where the remainder of the stock is stored. He then bends down to get a good view of the lowest shelf and remains that way for several minutes. To an outsider it would appear that he is taking inventory. To a salesman's question as to what he is looking for, his answer is simply, "Oh, I don't know ... I just want to see what you

A Mouse, a Tout, an Artist, Inspector, Librarian Customers Come In Numerous Guises & Moods

By FRED PERRI

Some Place Music Shop, NYC

"yet" and is "just about ready" to get one. That is, as soon as "they" come out with the follow-up to the Quad System.
The Advance Release Pest—Two weeks before a new LP is scheduled he begins his appearances. Although told to come back in two weeks he pops in every other day with a quick

"Ya got it yet?" Of course, when the LP does come out and the dealer has double ordered due to the many requests, you know who never shows up for his copy.
The pricer—This one asks "How much are you charging for 'Cabaret'?" "There is a strong emphasis on the word "you." Also implied is that

no matter what you say, you are way out of line. The "Pricer" has a blood relative called The "Shopper." The "Shopper" merely asks, "What are you getting for 'Cabaret'?" often returns and purchases the album. The "Pricer" doesn't buy, doesn't return but occasionally let's off a big blast like, "You got some nerve charging so much!" The "Shopper" will make his purchase, grumbling, "The guy down the street charges \$4.70 for 'Cabaret' and you're charging me \$4.98."
The Tout—This one is rarely seen entering a store. He enters like a sneak thief. He is only noticed when a "cash customer" seems undecided about a certain recording. Just as this customer is about to plunk down his money the "Tout" appears out of nowhere and tells the customer why he must get a different album and why he dare not get the one originally looked at. His specialty is switching customers from buying the Soundtracks to Original Casts.
The Lost Soul—Usually in a record department for the first time in his life, this character is potentially a cash customer but rarely makes "the purchase" in "your"
(Continued on page 20)



The "Mouse," "Home Librarian," "Collector," "Lost Soul" and "Advance Release Pest" all frequent record shops.

AUGUST 31, 1974, BILLBOARD

15-MARKET TEST

A&M Seeks Proof of TV's Promo Power With 5 LPs

By NAT FREEDLAND

LOS ANGELES—A&M Records has embarked on what may be the most comprehensive and thorough television advertising campaign study ever made by a major label.

The five-album push in some 15 markets is designed not only to sell records but to provide a mass of detailed information about the best way to use TV for record merchandising, according to A&M merchandising director Barry Grieff.

"We are using a wide variety of TV spot placement approaches in the campaign and we are working five totally different types of albums," says Grieff.

"But the key element will be our close follow-up surveys with the participating retailers and other main stores in each market about the effects of the TV on sales for at least three weeks afterward."

The spots began appearing in specific markets Aug. 18 and will end by early September. Time buys are being made by A&M in consultation with Doug Spellman of Vitt Media International in Los Angeles. A 30-second TV commercial for each album was created by A&M's creative services department for the campaign.

Each album chosen represents a different marketing situation. Cat Stevens' "Buddah & The Chocolate

Box" is gold and selling steadily on a high plateau. Bandleader Quincy Jones' "Body Heat" has climbed to Billboard's top 10 with a minimum of national advertising.

Rick Wakeman's "Journey To The Center Of The Earth" is a hot title in the top 20. "The Ozark Mountain Daredevils" did well for a rock group debut and is still hanging on in the top 100. Both Wakeman and the Daredevils are on concert tours and the TV coverage is coordinated with their dates.

The final campaign album, Rita Coolidge's "Fall Into Spring," just dropped into the bottom quarter of the 200 Top LPs after 14 weeks on the chart.

"We're going with saturation advertising in some markets for some albums; in other situations we're taking the 'Midnight Special,' 'In Concert' and 'Rock Concert' route," says Grieff. "In still other instances we're picking specific programs and time slots for the messages. By the end of September, we expect to have a great deal more information about measuring the relationship of television advertising to record sales."

The conclusions from the current experimental campaign will guide A&M's TV planning for at least the next two years.



WEA photo

TOPS—Mitch Huffman (left) receives the Warner/Elektra/Atlantic Corp.'s "Sales Manager Of The Year" Award from WEA President Joel Friedman. Presentation was made at the firm's annual sales managers meeting at La Costa, Calif.

Traffic to Asylum: U.S., Canada Pact

NEW YORK—Under a special U.S. and Canadian distribution agreement with U.K.-based Island Records, Asylum Records is setting a promotional and marketing campaign to back the group Traffic's "When The Eagle Flies" LP now slated for release Sept. 7.

The campaign will coincide with the band's first U.S. tour in 13 months which begins Sept. 13 and covers some 35 dates in 33 cities.

Asylum will also release a single, "Walking In The Wind" marking the first time in a number of years that the group has had a single on the market as they have been an LP oriented group.

Traffic's last three LPs in the U.S. were distributed by Capitol.

New Pub Firm Set By New York Times

NEW YORK—The New York Times Music Publishing Corp. has formed a company with songwriters Mandel & Sachs to be known as Dorchester Publishing. Mandel & Sachs have just completed the music and lyrics for "Gambler's Paradise," a musical to star Alfred Drake and scheduled to open in Toronto in October. They are also working on a musical film for young audiences with Weintraub-Heller Associates, an opera to be presented at the 1976 Madewood Arts Festival, and the musical score for "Great Expectations."

Executive Turntable

Four men are involved in the realignment of the a&r division of Capitol Records in Hollywood. Rupert Perry has been appointed general manager, Bob Buziak is executive assistant to senior vice president Al Coury, Stu Yahn moves up to executive producer and director of Capitol artist development, and Chan Daniels now is director of a&r operations.



WICKHAM



ROSICA



STEINER

Andrew Wickham is the new director of country music for Warner Brothers Records. Wickham will be based in Burbank and will commute to Tennessee regularly. He's had seven years with the WB firm and has produced Goldie Hawn, Nancy Sinatra, Doug Kershaw and the Mighty Sparrow. . . . James Frey has been appointed vice president and general manager of Polydor's classical division. He is a former president of Ampex Records. Polydor produces the Deutsche Grammophon label.

* * *

John Rosica is performing two roles in his new job with ABC Records, New York. As vice president and general manager of ABC/Impulse Records, Rosica will be in charge of introducing new merchandising, promotion, advertising and marketing approaches to the company's jazz line. As manager of the firm's East Coast operations, he will devise the administrative groundwork and guide the staff in its day to day functions. He most recently was in charge of marketing at CTI Records.

* * *

After eight years with A&M Records in Los Angeles, Lance Freed moves up to executive director of Irving/Almo Music with the firm. Freed succeeds the resigned Artie Wayne. . . . Peter Sale is new vice president of Four Star Music in Nashville. He started as an accountant; his new title includes general manager rank. . . . Herbert Couf, president of Royal Music of Michigan, accepts board of directors position with Experience Group, Ltd. . . . Far Out Productions names Irwin Pincus director of its music publishing subsidiary, Far Out Music, in Los Angeles.

* * *

Wooden Nickel Records adds Dave Vaughn as national promotion director. He formerly worked with MCA and Paramount Records. . . . New London Records' national promotion manager is Brian Interland, a 10-year veteran. . . . Coordinating national promotion for Third World Promotions is Richard Chemel. . . . Folding his own firm, Dave Swaney swings over to McFadden, Strauss & Irwin Inc., to guide the public relations company's music department. He's an ex-Columbia Records man.

* * *

Stan Goldstein is now affiliated with Magna Artists in Los Angeles after almost five years with the Agency of the Performing Arts. . . . Rick Bloom has departed CMA and is setting up his own production-management operation in Los Angeles.

* * *

Raymond J. Steiner, a Sony Corp. of America senior vice president, has been assigned marketing responsibility for all products. Also at Sony, Joe Lagore is a new vice president, sales. . . . Roger W. Ponto has been promoted to national sales manager and Charles L. McCabe is made special markets manager at Shure Brothers Inc., in Evanston, Ill.

* * *



WEINSTEIN



BRADLEY



STANTON



DAHL

Peter K. Siegel has been appointed president of Pye Records Group in the U.S. He was previously an Elektra Records executive and for the last three years was national a&r director of Polydor in New York (see separate story in international section). . . . Beverly Weinstein has been named vice president in charge of production at Private Stock Records Ltd. Prior to this, she worked for 10 years at Bell Records as a production executive, earning a vice presidency in 1971.

Jerry Bradley has been appointed division vice president of Nashville operations for RCA Records. He joined the company in 1970 as an executive producer and as Chet Atkins' personal assistant. . . . Allen Stanton has been appointed division vice president and general manager of Sunbury Music, Dunbar Music and Sunbar Productions. Prior to joining RCA as general manager of music publishing, he resigned as vice president and general manager of the recently-formed Warner Bros.-Phil Spector joint venture. . . . Steve Dahl has joined Stone Country, and he will work in the college area for the Denver firm.

* * *

Scepter Records has assigned Maye James the responsibility for bossing artist relations in addition to her r&b promotion chores in New York. . . . Diane Gardiner rejoins Rogers & Cowan, Inc., in Los Angeles as an account executive in the R&C music division. She has worked previously with Atlantic, Elektra, Grunt and Buddah Records on both coasts.

(Continued on page 17)

Movie or Not? Fem Author Ponders Paramount Put-Off

LOS ANGELES—Plans for filming "No. 1 With A Bullet" have run into a "mysterious" snag. Producer Al Ruddy, who was supposed to have Paramount involved in the project, doesn't. And this has the book's author Elaine Jessmer puzzled.

She's puzzled because of Paramount's turnaround attitude. The film company has distribution ties with Motown and since the book is about a black-owned record company, Ms. Jessmer feels this may have something to do with Paramount's change of heart.

Motown has expressed concern over the story with lawsuits mentioned. Ms. Jessmer now wants to get out of her pact with Ruddy, she says, so she can legally take the property

to some other film studio.

She has obtained a lawyer and hopes to exercise a turnaround clause in her contract with Ruddy in which if she gives him back \$50,000 she can have the film rights back. If Ruddy refuses and wishes to retain film rights, he has to pay her an additional \$25,000, according to Ms. Jessmer.

The book came out in June. It took her four years to write the fictional account of a black, family-owned record company.

A former local publicist who handled several artists on Motown as well as several clubs which booked black acts like PJs and Ciro's, she admits the story is patterned after experiences which happened to her based on her associations with record companies, artists and night-clubs.

Atlantic Sees Singles Surging: 3 Get Big Push

NEW YORK—Atlantic Records, continuing its singles sales surge, has scheduled strong promotional pushes on "Honey, Honey" by ABBA, "Harem Scarem" by Focus and "I Don't Want To Be President" by Percy Mayfield.

The label recently came off the biggest week for singles sales in its 26-year history when, for the week ending Aug. 2, a total of 1.5 million singles were sold, according to label executives.

The week's activity included RIAA gold certification of Roberta Flack's "Feel Like Makin' Love" and "Sideshow" by Blue Magic. In addition, other Atlantic-family singles figuring on the Billboard Hot 100 chart included entries by Eric Clapton, Dionne Warwick and the Spinners, Fancy, Lobo, Betty Wright, Margie Joseph, ABBA and Bad Company.

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AUGUST 31, 1974, BILLBOARD

SCEPTER TO WEST COAST

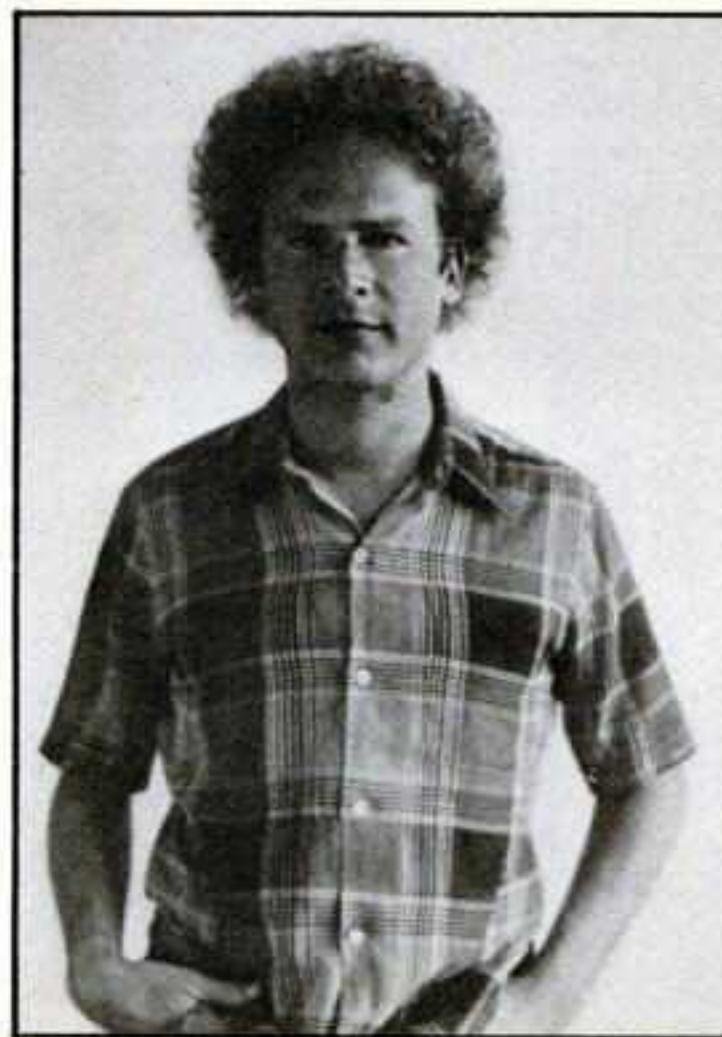
NEW YORK—Scepter Records has restructured its executive alignment and established a West Coast office as part of general expansion move to increase its market strength and attract new artists to the label.

President Florence Greenberg will divide her time between head-quarter offices here and the company's new facility in Los Angeles, where Stanley Greenberg, vice president of a&r, will be located. Ed Kushins remains here in the role of vice president, sales and marketing, and Jack Hauptman continues as vice president, finance.

Fred Frank is the new director of national promotion and East Coast a&r. He recently brought his Road Show label into the Scepter family, which also includes Wand and Hob.

Top current Scepter talent includes the Independents, General Crook, and the B.T. Express. Kushins says: "a major effort will be made to build the firm's artist roster."

GARFUNKEL SECOND AVENUE



"Second Avenue"³⁻¹⁰⁰²⁰
is Garfunkel's
spectacular
new single
On Columbia Records

Produced by Garfunkel and Roy Halee

"AMAZING!"
-Phonograph
Record Magazine

"INCREDIBLE!"
-New Ithaca Times

**"BRILLIANT
ROCK AND ROLL
BAND!"**
-Creem

**"ENERGY...COMPLEX...
EXTRAORDINARY."**
-Rolling Stone

**"LOWELL GEORGE
IS THE CLOSEST THING
TO DYLAN WE HAVE!"**

-Fusion

**"THE BEST ROCK BAND
IN AMERICA!"**

-Record Rag



Warner Bros. presents

LITTLE FEAT *in*

**FEATS DON'T FAIL ME NOW
THEIR FOURTH AND FINEST ALBUM**

BS-2784

**"ENORMOUS POWER...
TIGHT... EXPLOSIVE!"**

-Billboard

**"THEY EXPAND THE
PERIMETERS OF ROCK."**

-Washington Post

**FEATS DON'T FAIL ME NOW
LITTLE FEAT**

Includes: Rock and Roll Doctor
Spanish Moon/Skin It Back/The Fan



This One



1JZS-R4S-R6A0

Copyrighted material

SEX

IS NOT THE ANSWER
TO EVERYTHING

"LOVE IS THE ANSWER"

AV 4639

by

Van McCoy & The Soul City Symphony

TOM McLAINE, Program Director, CKGM/Montreal: "That horn intro carries it all the way. It's a total smash—number four after only four weeks of airplay."

JOHN BETTENCOURT, Program Director, KLIV/San Jose: "Record reached top ten. Heavy phones and wide demographics."

DEAN TYLER, Program Director, WIP/Philadelphia: "Excellent listener response. Sounds great on the air. Very good sales reports."

RON VANCE, Program Director, WING/Dayton: "Have had very strong phone requests....It has reached top ten here in just two weeks."

AVCO

300 at Polygram Conclave

• Continued from page 3

mination of Polygram to win the major share of this market.

"We estimate that Polygram labels presently have at best a 5 percent share of the U.S. market, whereas in other major nations our share approaches 30 percent," said Kinkele.

"Although dollar de-evaluation has brought the U.S. share of total world's recording sales down in the past 10 years from 53 percent to 40 percent, it is still the world's biggest single market, as well as the most important single source of new trends, which is perhaps equally vital to a worldwide music corporation such as ours."

Don England, Phonodisc vice president for sales, said, "Sometimes I think we'd be a lot better off if we

didn't have these crazy identifications; sales, merchandising, promotion. Maybe we should eliminate these time-worn old tags and all be called record marketing specialists.

"The days are over when a salesman's entire catalog checklist was probably on one 8 1/2 x 11 sheet. Today's record salesman has got to be a merchandiser, an advertiser, an inventory expert and aware of musical trends," said England.

"The days of the finger popper and shades are over. A promo man must be aware of every marketing nuance which can be employed to generate sales."

England cited four areas for special attention to his fieldmen:

"I know only too well it's a natural tendency to go after the easy billing of big accounts. But there's also a lot of business out there in smaller accounts which can be the difference in hitting or missing your monthly targets. I want that broad base of smaller account representation.

• "Sell the product line. Tape now represents nearly 25 percent of our LP business and up to 50 percent in the soul category. And the DCC line is a great catalog of the most distinguished classical product in the world. It should be sold as a line that accounts cannot be without. I am not concerned about whether you can pronounce the composer's name as long as you can sell it.

• "Sell catalog. Take inventories, bring up the levels and fill in the holes.

• "Support artist tours. When an artist is in your territory his product should be pre-sold, advertising plans laid and merchandising and promotional tie-ins consummated well in advance of the performance dates."

Polydor Inc. president Gil Beltran, introducing his division's product presentation at the convention, said, "The most crucial decisions in a record company are very subjective decisions. There is no such thing as a sure hit. We're dealing with intangibles, gambling and taking calculated risks every time a decision is made. The only way to succeed is to increase the efficiency of allocating resources to potential hits—before we know in actuality what they are."

Beltran hailed the distributors as an integral part of the system, saying, "You are our arms and as such, you must not only take our product to the consumer but also return to us with the facts and figures that represent both positive and negative reactions of that complex demographic, so that we can make a timely shift in our efforts if necessary."

55 UA, MGM, Polydor LPs In Presentation

SAN DIEGO—The 1974 Phonodisc convention showcased 55 albums from United Artists and Polygram-owned MGM and Polydor. These counts include all subsidiary and custom labels.

The UA LPs are from Paul Anka, Bonzo Dog Band, Vernon Burch, Cornelius Brothers & Sister Rose, Bobby Goldsboro (a 10th anniversary set), Ferrante & Teicher, Electric Light Orchestra, Hawkwind, Don McLean, Ike and Tina Turner, Roy Wood's Wizzard and country artists Charlie Louvin and Slim Whitman.

Releases on UA's Blue Note jazz line represent Clifford Brown, Lou Donaldson, Ronnie Foster, Gene Harris, Bobby Hutcherson, Duke Pearson, Moacir Santos and Wayne Shorter.

Bob Cato, UA's creative service director, designed the audio/visual program.

MGM's fall lineup has LPs from the Osmonds, plus the new duo of Marie and Donny Osmond, Sammy Davis Jr., Jim Stafford, Johnny Bristol and the Sylars.

MGM country boasts Sami Jo, Hank Williams Jr., Eddy Arnold and Sherry Bryce.

Wesley Rose's Hickory label will release LPs by Roy Acuff Jr., Redd Stewart and the Plainsmen. The multimedia product show was designed by Soto Productions.

Polydor releases showcased are by Mandrill, Chick Corea, James Brown, John Mayall, Lighthouse, Richie Havens, Roy Ayers, Arthur Fiedler and the Boston Pops, Power of Attorney, Barclay James Harvest, Link Wray, Rory Gallagher, Sweet Charles, Rare Bird, Joe Simon and the Atlanta Rhythm Section.

The ECM jazz line from Germany is going with Gary Burton, Stanly Cowell, Benny Maupin and Jan Garbarek-Bobo Stevenson quartet.

DGG's John Frey, during his presentation, covered active catalog and reissues.

Trust Will Give Funds

• Continued from page 1

recently by the trustee to the New York state attorney general, declared that piracy was draining the MPTF of \$1 million annually (Billboard, Aug. 24), which represents about 11 percent of MPTF's yearly take.

One of the snags facing the Fund in its fight against piracy is the fact that it is a public trust and as such cannot be a lobbying group. Therefore, any antipiracy campaign must be conducted in other ways.

An MPTF report issued last week states that it received \$9,572,781 during the 10 months ending April 30 from contract signatories as compared to \$8,519,596 received for the year ended June 30, 1973. Disbursements based on musical performances in the 10 months ending April 30, 1974 were \$7,786,297 as compared to the year-end June 30, 1973 figure of \$8,390,337.

Other figures of significance show that total receipts, which include monies from co-sponsors, interest, etc., were \$11,823,879 for the 10-month period ending April 30, 1974. Receipts for the year ending June 30, 1973 totaled \$12,272,284. Total disbursements in the 10-month period ending April 30, 1974 were \$10,402,100; in the year ended June 30, 1973, disbursements totaled \$12,433,089.

Country Music Rates Top Parley Attention

SAN DIEGO—An outspoken country music panel at the Phonodisc convention hammered home the point that country product is a lucrative and booming 16 percent of total U.S. record sales and deserves more active merchandising support than it has as a rule received in the past.

On the dias were Jimmy Bowen, MGM's president; Bob Alou, MGM's national country promotion manager; Larry Butler, UA's country a&r director; Jack Messler, UA's country sales director; Lynn Schults, UA's national country promotion director; Wesley Rose, president of Hickory Records and Dan McKinnon, owner of San Diego's top country station KSON-AM. Chairman was Jim Wilson, Phonodisc country marketing vice president.

Messler said: "Country product should be able to pay the rent for a label because of its unique staying power. The sales of LPs and tapes are getting almost equal in this field. Some LPs sell as much tape as LPs and country bootlegging is a particularly active branch of piracy."

Rose said: "A country artist doesn't depend on his next single to keep the catalog moving. It's not uncommon today for a country record to sell 600,000 units without any cross-over. Hickory has seven full-time promotion men covering the entire country, not just chart reporting stations."

Bowen said: "Country should be the bedrock of every label. Before Capitol got the Beatles, it was paying the bills with its country line and the same thing holds for MCA before

Elton John. Also, a hit country LP that sells as many units as a rock LP probably cost in the studio less than one-fourth of the \$85,000-\$90,000 a rock star is likely to spend."

Schults said: "Country radio demographics are exploding. In some of the smaller major markets like Houston, in a given month the top country station has beaten out all the rock stations for the number one city ratings. A station like KLAC-AM in Los Angeles is sold out in advertising availability 60 days in advance."

McKinnon told how KSON-AM in the early 1960s was a bankrupt station whose previous owner had committed suicide. Since eventually settling on a country format it now holds San Diego's highest adult ratings, though still trailing rockers for the teen audience.

Butler said: "United Artists country has hit artists who should be consistently selling two to three times more than they do. I'm going to work strong independent producers and go for a wider commercial sound."

Alou said: "Mel Tillis sells more records at his own concerts than in stores and that's a shame. Too many promotion men ignore the country stations in their territory simply because of fear of the unknown. They're not familiar with the artists or the program director or music director. We also need to be more insistent about getting into the racks. In lower population areas, like Arkansas or Idaho, most of the customers pick up records along with their groceries."

BACK TO RETAILERS

New Merchandising Trend?

SAN DIEGO—John Shire, second in command at the high volume six-store Tower Records California retail chain, told the Phonodisc convention that the forefront of aggressive merchandising is passing back from rackjobbers to retailers.

"This is good for the record labels because retailers help sell your entire catalog," said Shire. "We do not dictate record product policy as do the racks who will only stock top hits on their restricted shelf space, in order to get the yearly turns they must have."

He maintained that the taste of the young consumer has broadened extensively in recent years, "it's cool for a kid to buy the kind of music he likes himself not just whatever hap-

pens to be in with his peer group," said Shire.

He attributed a large part of Tower's success to discounting current hits and maintaining full catalog stock.

"Rock hits bring in the kids, but it takes both hits and catalog to bring in the adults," he said.

Shire called it a primary responsibility to music for major labels to maintain in stock outstanding older recordings.

He particularly singled out MGM with its Verve jazz catalog in the vaults. "All the Verve titles are still being pressed in Japan so we may just import them as we do with important new European new releases.

"Keeping specialty titles active, whether blues, classical, folk or spoken word, should not be left solely to the poverty labels which are constantly struggling to stay alive."

At some locations, Tower has found it can increase black product sales by combining the shelving of pop and soul records in one area.

Tower grossed \$15 million last year with 10 percent returns, he said. Shire cited as particularly effective the Russ Solomon chain's "cardboard box sales" promotions. A specific product selection is discounted, in coordination with strong co-op advertising support, and displayed in cardboard boxes with hand crayon signs to suggest the atmosphere of a bargain basement sale.

One such recent month-long cardboard box sale disposed of all but \$20,000 of a \$140,000 label purchase covering some 200 catalog titles. The leftovers were simply transferred back to regular stock.

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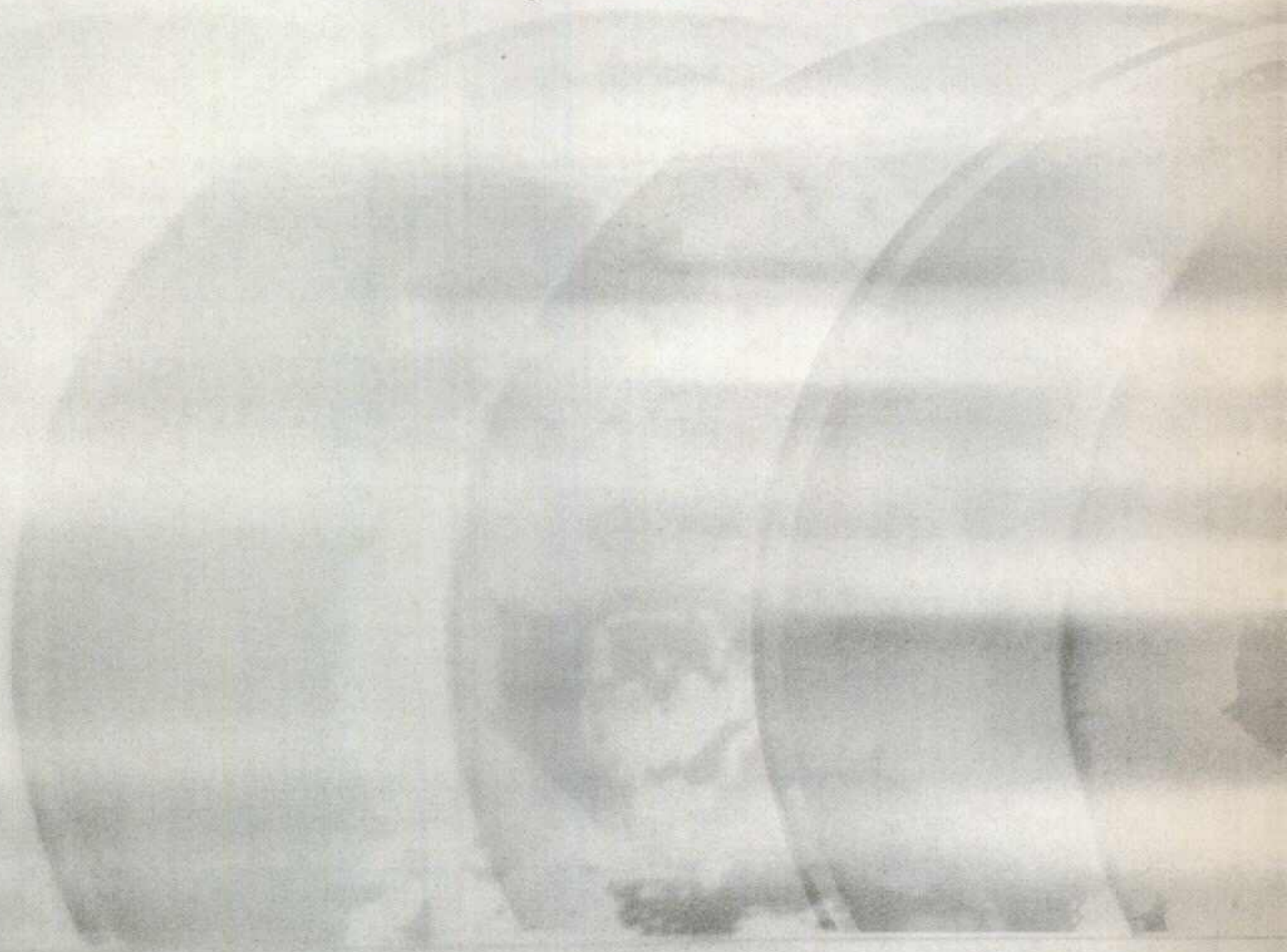
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Disk-Tape No Longer Loss Leader, Mercury VP Avers

By ANNE DUSTON

CHICAGO—The record/tape department has become a profit center for retailers, and is treated as a first class merchandising department rather than as a loss leader, claims Lou Simon, senior vice president, marketing, Mercury Records.

Simon attributes this change to a greater maturity in the record industry that started about five years ago and has accelerated in the last year.

The change, he says, centers on the industry as a whole accepting price increases without a negative or fearful outlook on consumer response.

"The industry no longer automatically fights discussion of increasing prices. It seems to be over the hurdle of overly defending itself in the area of pricing. 'Depress the price' is no longer a way of life," Simon claims.

He believes that the industry, from manufacturer, to marketer, distributor, sub-distributor, one-stop,

rackjobber and retailer, recognizes the requirement of making a reasonable profit over cost.

Another effect of this new maturity is a stronger, more stable management in the various industry segments. "The industry, in aiming to be profitable, recognizes a need for better management. It takes good management to sell for profit. The spasmodic view of the past has been replaced by the key concept of aiming to be profitable."

Simon recognizes that stronger management results in higher batting averages, better controls in budgeting, more information flow on inventories, royalties, etc., better use of computers than ever before, smaller artist roster, and a tighter nucleus of management people with a more professional approach. "The business is still great fun, but the kicks come in being creative and profitable."

New Companies

Velvet Productions has been formed in Los Angeles to operate in the areas of song placement, promotion and public relations, Claudia Rossetti is president of the firm, with Donald Tegeler handling song placement, Claire Silverman is vice president and comptroller and Victor Rappoport is senior legal counsel. The firm is a division of Rossetti Enterprises, and initial clients include singers Michael Allen and Harold Dumont and September Music.

★ ★ ★

Ron Terry opens Eagle Artists in Los Angeles and is working with Leon Russell, Isis, Sons of Champlin, Trapeze and Babe Ruth. He was formerly with Pinnacle Artists. Marty Otelsberg heads business affairs for the company.

★ ★ ★

You & Me Management Inc. has been formed in New York by Dan Henderson, John Carter and Cecilia Foster. The firm starts with three artists under contract—Gil Scott-Heron, Brian Jackson and Frank Foster. Principles of the company have been involved in music publishing, management and promotion in past industry associations.

★ ★ ★

Burnett Bynum has formed Cargo Records and Bynum Music Publishing in Philadelphia. Musician/arranger Burnett Bynum heads the firm and is preparing his first record for release in October.

★ ★ ★

A newly-formed corporate entity to be known as Don Kirshner Productions has been launched by Kirshner with Merrill Grant, a former vice president of Viacom Enterprises, assuming the presidency of the new firm. DKP will concentrate on television productions.

★ ★ ★

Sutom Music has been formed in Hollywood by singer Sue Thompson. Jerry Barber is vice president and writer Leland Lawrence is being published by Sutom.

★ ★ ★

In Philadelphia, Molly Records is launched by Tommy Monte and Danny Luciano of Monte-Luciano Productions. They are rushing out their first single by The Three of Us, a Philly group.

★ ★ ★

Former lead singer with the Platters, Sonny Turner, starts his own Sonny label in Atlanta.

★ ★ ★

Don Dortch, a former officer and co-founder of Continental Artists Inc. in Memphis, has left that firm and formed his own booking and management firm, Don Dortch International Inc. Other principals are Eddie Davis, vice president, and Jewell Holder, secretary. Arranger-producer Steve Waltner has formed Utopia Records. The Santa Ana, Calif., label will deal primarily with pop and country recordings, and the publishing wing is Early Bird Music affiliated with BMI.

Ash, Pianist, Dies

LOS ANGELES—Requiem mass for Marvin Ash, 59, jazz pianist who had recorded as a soloist for Capitol and other labels, was held Saturday (24) following his death of a heart attack. Born in Kansas City, Ash had worked with Jack Teagarden, Wingy Manone and the Bob Crosby bands.



Pam Mahi photo

SURPRISE RIDER—Stevie Wonder surprises the Supremes during their rendition of "Love Train" while performing at Magic Mountain outside Los Angeles.

NARM Looks For Action

• Continued from page 3

The suit seeks to establish the important precedent of corporate responsibility for the actions of its agents (franchised stations) that sell alleged pirate product.

Malamud welcomes similar and more concerted action by other music publishers, since he claims their efforts to date, while important (Marks Music vs. Colorado Magnetics, Dutchess Music vs. Stern, etc.), have been far less extensive than those of record companies.

He points out that for years NARM, the Recording Industry Assn. of America and the Country Music Assn. have been fighting piracy 365 days a year. "The cooperative efforts of the industry organizations are responsible for producing the Federal bill and laws in more than half the states," he notes.

Malamud feels that Federal authorities (the FBI) and most state law enforcement agencies have been extremely cooperative with industry efforts. He recapped how NARM Shoppers Reports, utilized by thousands of employees of NARM member companies and other dealers throughout the country, have provided invaluable information to the FBI and state legal officials.

As proof of the recent success of law enforcement efforts, Malamud points to the sentencing on Aug. 16 of Richard Taxe (Billboard, Aug. 24), the man who has been referred

to as "the nation's biggest tape bootlegger."

He also notes that in addition to the associations' joint efforts, many individual record companies have been spending huge amounts of time and money in lawsuits against bootleggers, mentioning Columbia, A&M, WEA and Mercury, among others.

Malamud states that on a recent cross-country trip he personally witnessed the "flagrant sales of pirated product in gas stations and truck stops from California to the East Coast."

He also relates a new gimmick—some sellers of illegal tapes are mixing them with a small quantity of legitimate label cutouts. At a Standard Oil company owned station, the manager claimed he wasn't aware he was selling bootleg product, and pulled out several legit cutouts, pointing out the company logos and other legal identification. "But 90 percent of the tapes were pirated," Malamud says, "and the great majority was P product and subject to the Federal Copyright Act.

"It would seem to me," Malamud concludes, "that rather than disparage any efforts in the fight against pirated product, the various industry segments should seek every opportunity to augment and support each other's efforts. We know what intra-industry cooperation has done so far... and welcome more music publishers into the battle."

MOVIE REVIEW

Old British Pink Floyd Flick Not One of Season's Best

SAN FRANCISCO — "Pink Floyd," being billed as "More than a movie! An Explosive Cinema Concert!" has opened at theaters around the country.

Produced by Adrian Maben, the movie was done about two years ago and has been showing in England.

The film is not particularly explosive and certainly not "more than a movie." It is, in fact, rather dull, unimaginative and hokey and does not do justice to the Pink Floyd vision.

Most of the film was shot while the band played a lonely set in a ruined amphitheatre in Pompeii, the city south of Naples.

Other film was shot in the studio, and much of the movie seems to swivel around scenes in a greasy spoon where we watch the boys eat close up and hear them do clever things like ordering apple pie without the crust.

Some of the scenes from Pompeii are enchanting but the idea is overworked. The footage of the band is spliced with floaty film of ancient statues and artifacts, sunstruck shots of the boys cavorting carelessly over the hills, and cheap psychedelic-atmospheric stuff that looks leftover from the mid-sixties mixed-media show.

In short, the movie does not do what any good movie must—it does not make a statement of its own.

The tunes performed include: "Echoes I and II," "Dark Side Of The Moon," "Careful With That Axe, Eugene," "Saucerful Of Secrets," "One Of These Days I'm Going To Cut You Up Into Little Pieces," "Set The Controls For The Heart Of The Sun," and a bit of "Us And Them"—mostly older stuff that does not focus on the ongoing Floyd vision. **JACK McDONOUGH**



MCA photo

COOL IDEA—MCA offers free Phoebe snow cones to patrons at Tower Records in Los Angeles to help promote the group's new Shelter single, "Let The Good Times Roll." The snow cone machine with its plug for the group will move around to Warehouse and Licorice Pizza locations this month. Receiving their goodies are from the left: Dennis Morngan, MCA's national LP promotion director; Wayne Tappin, sales manager for the Los Angeles branch; Don McGregor, local promotion manager; Dino Airali, Phoebe's manager and Ron Henry, Shelter's general manager.

NARAS Adds 3 to Committee

LOS ANGELES—Bill Lowery, national president of NARAS, has named three more record executives, David Geffen, Ken Glancy and Russ Regan, to posts on his president's advisory council, bringing the total membership of this committee to 18.

Other members include Ahmet Ertegun, Berry Gordy, Jay Lasker, Goddard Lieberman, Mike Maitland, Tony Martell, Bhaskar Menon, Jerry Moss, Mo Ostin, Marvin Schlachter, Jerry Schoenbaum, Joe Smith, Irwin Steinberg, Jim Stewart and Michael Stewart.

The council was created two years ago to form a closer working relationship between the Academy and the industry, and to make available to NARAS the benefits of top industry leaders' advice and counsel regarding Academy matters.

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PB-10056

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You'll get it, play it and sell it. Or we'll eat it.

RCA Records and Tapes

W. Va. Federal Attorney Wages A Personal Antipiracy Campaign

By RAY BRACK

CHARLESTON, W. Va.—The youthful U.S. attorney for the West Virginia southern district confides that a bad personal experience with bootleg tapes first alerted him to the piracy problem. And he's been after pirates ever since.

"I bought four cheap tapes around Christmas, 1972," recalls John A. Field III. "The quality of tapes these bootleggers put out is awful. Three of the tapes went bad in two weeks. I took the tapes back to the dealer and he said he couldn't be responsible. I asked who made them. He wouldn't answer my question."

Field, unlike the thousands of common customers who have been similarly burned in the music market, had recourse. And the result has been the most aggressive and effective enforcement of federal copyright law outside the major music markets.

With "extraordinary" investigative assistance from FBI agents from Pittsburgh, informed cooperation of local legit retailers and industry liaison through the Justice Dept. criminal division, Field built a series of key cases over a period of several months in 1973.

A grand jury returned tape piracy indictments against a wholesaler, a 40-store discount retail chain and a local "make-a-tape" operation, and Field announced a major crackdown on illegal music trafficking in the district.

The firms were subsequently convicted in U.S. District Court and fined.

While in at least one case Field considers the sentence a mere slap on the wrist, he understands the perspective of the Federal judges in viewing copyright crime with much less gravity than kidnaping, bank robbery and drug dealing.

In his personal legal view (not to be construed as that of the Justice Dept.), copyright violations under provisions of the current federal law, are properly a misdemeanor. In this regard he differs with the proposed Kastenmeier Antipiracy Bill, which would make unauthorized duplication a felony.

Field says he favors "stiffening the misdemeanor penalties, particularly for larger firms and repeat violators. I'd favor fines up to \$25,000 so that somebody big would know they've been penalized."

Federal law could also be improved, Field suggests, by "putting into statute a presumption that whoever possesses five or more of the same illegal sound recording has the intention of violating the copyright law. Right now you have to prove that violators are willfully using the recording for profit."

Both Rep. Robert W. Kastenmeier, Chairman of the House Copyright Subcommittee, and Rep. Jerome R. Waldie, the California Democrat who is concerned about losses to a major constituent industry, have called for correction of "serious deficiencies" in the current law, which expires December 31.

In "dealing with" enforcement of the existing law, Field, a self-confessed music fan ("In high school I was on top of all the hits"), has on occasion made purchases himself. It was his purchase of an illicit copy of James Taylor's "One Man Dog" LP which led to the successful prosecution of one of the largest and fastest growing discount chains in the Mid South. Gathering evidence against a "make-a-tape" operator, Field conducted a buy-duplication transaction himself and wound up on the stand in the trial at the insistence of the defense.

Though Field pores over the Dept. of Justice computer readouts on protested product, he relies heavily on local retailers such as Max Turner for accurate advice when he runs across suspect tapes. He estimates there are "hundreds" of outlets for illegal tapes in his district, and he refuses to accept the notion that a lot of such dealers are naive about the legitimacy of their stock.

"They know what tapes should cost, but it's the old story. There's a little larceny in everybody."

In his zeal to curb the moonshine music racket, Field loses no opportunity to identify himself and issue warnings to dealers. Not long ago a truck stop owner was accosted by a young man with longish hair, wear-

ing dungarees and an old shirt, who had driven up in an old van sporting window curtains. To his astonishment, the owner was authoritatively informed that he was dealing bootleg tapes in violation of federal law and informed brusquely what the penalty would be if he continued in violation.

"I'd forgotten how I was dressed," Field laughs. "So I had to show him my Justice Department Identification."

Field is concerned what West Virginia "seems to be a manufacturing and distribution center" for illegal music. Asked if his investigations have turned up evidence of organized criminal activity in these areas, the 36-year-old prosecutor, while acknowledging "it would be a fertile field for organized crime," says he has no knowledge of such activity.

West Virginia's legitimate music dealers, while applauding Field's efforts, feel his campaign was undermined seriously by the failure of the West Virginia legislature in a recent session to pass a strong anti-piracy law. Field admits to surprise at the legislature's failure to act following effective industry testimony, including appearances by ex-West Virginians Tom T. Hall and Billy Edd Wheeler.

In the debate over the bill, the legislature was troubled by an argument that Field says he's "getting all the time" from opponents in tape piracy cases. It's the price gouge argument, and it's one Field thinks people listen closely to in these days of heightened consumer consciousness.

Some West Virginia legislators accused major record companies of over-charging for 8-track tapes, drawing analogies with major oil companies on the cost of gasoline. Pirates were equated with consumer advocacy.

Field observes, "There may be another side to this. That is the idea the legitimate industry is holding up the public on prices. I get this argument all the time. So there may be some room for introspection here on the part of the industry."

Meanwhile, Field continues active in prosecution of copyright law violators, with emphasis on repeat offenders. "I plan to go back now and see how many of the retailers we've prosecuted are complying. They've been put on notice," he says.

For while the courts and most other federal prosecutors may view copyright crime as a lesser violation, Field disdains such distinctions. "I intend to prosecute everything that comes across my desk," he insists.

Faces' Ron Wood on Road Exploiting LP

NEW YORK—Ron Wood, a member of the Faces, is embarking on a national promotion tour to push his first solo album, "I've Got My Own Album To Do," on Warner Bros. Records. The tour encompasses New York, Philadelphia, Washington, Cleveland, Detroit, Chicago, Denver, San Francisco and Los Angeles.

The album, which is being made available next week, includes guest artists such as Mick Jagger, George Harrison, Rod Stewart and ex-Sly and the Family Stone drummer Andy Newmark.



Ken Veeder photo

KINGS SIGN—It takes a big pencil for the King Family to sign a contract. This one is for a TV promotion Christmas album being produced for Longines Symphonette by Concept Marketing International. Longines' Bill Bell is below Kings at the left.

NARAS 'Fame' Ballots Mailed

NEW YORK—Members of NARAS will be receiving their initial nomination forms for entries into the NARAS Hall of Fame this week. All recordings released prior to the start of the Grammy Awards in 1958 are eligible, and entries will compose the initial nominated recordings submitted to the 90-man Elections Committee. Their votes will pare down the list to 25 final

nominations and then a second round of voting will determine next year's five entries into the Hall of Fame.

A Hall of Fame committee has been formed to further develop the NARAS Hall of Fame concept and its voting procedures, and to assist co-chairmen Paul Weston and Frank Jones. Members include Murray Allen, Brooks Arthur, Jay Cooper, Bill Denny, Lew Green, John Hammond, Goddard Lieberman, Lincoln Mayorga, Wesley Rose, F.M. Scott III and John Scott Trotter.

Junks Mail Orders; Mojo Signs Distribs

LOS ANGELES—Although he launched his Mojo Records as a mail-order venture originally, organizer Jimmy Smith this week switched channels and now is setting up a skein of national distributors because of the inquiries he's getting for his "Paid In Full," LP.

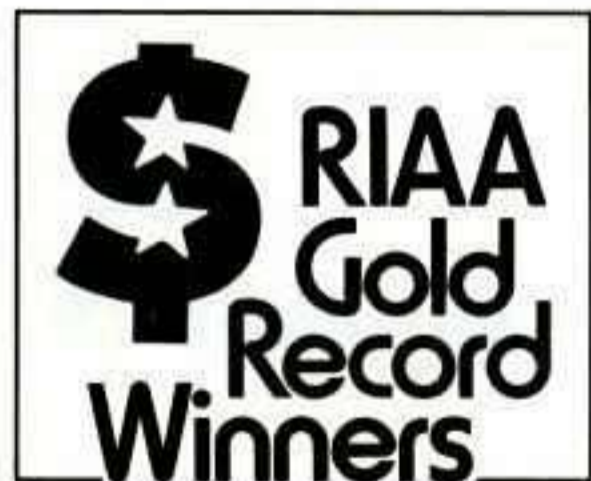
Buyers insist on waiting until an album is available in discount shops," says Smith. "With our coming distribution network we'll be able to accommodate them."

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CANADA



Albums

Beach Boys' "Endless Summer" on Capitol; disk is group's tenth for the label although they no longer record there.

Stylistics' "Let's Put It All Together" on Avco.

Eric Clapton's "461 Ocean Boulevard" on RSO.

Singles

Roberta Flack's "Feel Like Makin' Love" on Atlantic.

The Hollies' "The Air That I Breathe" on Epic.

Blue Magic's "Sideshow" on Atco.

Paul Anka's "You're Having My Baby" on UA.

Paperlace's "The Night Chicago Died" on Mercury.

Christian Solos Basis For New Tony Rizzi Unit

LOS ANGELES—Tony Rizzi and four other guitarists unveiled a new septet last week at Donte's built around the legendary guitar wizardry of the late Charlie Christian. The solos are carefully transcribed from original disks made a quarter-century ago when Christian was featured with the Benny Goodman Sextet.

Bob Cooper on tenor sax and Charlie Shoemaker's vibraphone also are part of the Rizzi unit, which returns to Donte's Aug. 30-31.

The act, patterning its music on solos by a well known jazz performer, follows a similar path taken by Supersax which uses Charlie Parker solos as the foundation for its ensemble sound.

Both Parker and Christian were pioneers in jazz. Supersax, of course, has become a prominent act in person and on Capitol where it has done two albums.

No record affiliation has been firmed yet for the new guitar group.





Emerson-Loew Photo

THEY'VE GOT RHYTHM—Polydor Records holds a party to promote the Atlanta Rhythm Section, new group, that began with a short stop at Atlanta Gov. Jimmy Park Carter's office. Left to right are Buddy Buie, Atlanta Rhythm Section producer; Jerry Schoenbaum, head of Polydor Records; Bill Lowrey and Carter. Group's first LP is "Third Annual Pipe Dream." Promotion continues during date in New York Wednesday to Sunday (14-18) at Max's Kansas City.

Graeme Edge Promo

NEW YORK—London Records is backing the Graeme Edge Band debut single "We Like To Do It" with a major marketing and promotional campaign.

Coinciding with the campaign, the group will kick off a promotional visit to the U.S. Monday (26), and will visit such markets as New York, Los Angeles and San Francisco.

London, meanwhile, recently held a mini-meeting involving all sales and promotional personnel from the eight Northeastern states serviced out of the label's New Jersey ware-

Libra Goes With 'People' Promo

NEW YORK—Libra Records has set a national 12-distributor net to handle its original cast album of the off-Broadway sex musical "Let My People Come." The label is also making easel displays available for dealers, and has shortened and "cleaned up" several tunes from the album for release as singles.

The show, written by Earl Wilson Jr., is also due for a series of concurrent satellite runs. It opens in London Aug. 29, and other showings will be held in Paris and several U.S. cities.

Libra distributors include Alpha in New York, All-South in New Orleans, Universal in Philadelphia, MS in Chicago, Bib in Charlotte, N.C., Tone in Miami, Arc-Jay-Kay in Detroit, Eric Mainland in San Francisco, Action Music in Cleveland, Big State in Dallas, Supreme in Cincinnati, and Joseph M. Zamoiski in Baltimore.

house and shipping depot.

Herb Goldfarb, vice president of marketing and sales, says that the firm will continue to hold this type of meeting in all of the company's major sales/promotion centers to "strengthen and consolidate" the label's sales and promotion efforts.

Chuck Goldstein of Modernaires Dead

FORT LEE, N.J.—Charles "Chuck" Goldstein, 59, founder of the Modernaires singing group and president of Chuck Goldstein Productions, died here Aug. 18. The group was formed by him while he was still in high school and it went on to perform with Paul Whiteman, Fred Waring and Glenn Miller in the heyday of the big bands.

Goldstein is survived by the widow, Ruth; a daughter, a son, two sisters and four grandchildren.

College Prof Issues 'Silent Music' Disk

NEW YORK—Jerry Cammarata, the New York college professor who recently broke the world's record for the longest time spent singing in the shower, has released auditory Memory, an LP record described as the longest silent musical composition ever written.

The composition, 52 minutes, 10 seconds long, has already been entered into the Guinness Book of World Records, and, according to Cammarata, is available in cassette, 8-track and open reel configurations.

Monopoly Plea Out, Court Says

ALBUQUERQUE, N.M. — A Federal District Court here has ruled that an unlicensed duplicator being sued for unfair competition cannot use as his defense the claim that the legitimate company is attempting to monopolize the business and is therefore in violation of anti-trust laws.

The court also held that unlicensed duplicating violates the common law of New Mexico, and that the compulsory license provision of the Federal Copyright Act does not give anyone a right to copy the recordings of others.

U.S. District Court Judge Howard Bratten rendered that decision in dismissing a counterclaim by Copy Rite Recordings Inc., and its head, Herbert "Speedy" Newman in a suit brought against them by CBS Inc.

Croce Tribute Available Free

LOS ANGELES—A Canadian radio station is offering a 90-minute tribute to the late Jim Croce free to any American station interested.

The show features 22 of his songs and actual interviews with the performer plus comments from people who reportedly witnessed the crash of the private plane the singer was in at the time of his death.

Interested stations should contact Chuck Mitchell, CJON, Box 2020, St. John's, Newfoundland, Canada. The Canadian outlet airs the special Sept. 21.

Saxie Dowell Dies; Was Musician-DJ

SCOTTSDALE, Ariz.—Saxie Dowell, long featured with the late Hal Kemp's dance orchestra and a former WGN-AM disk spinner in Chicago, died here last month. He was 70. It was Dowell's Navy band which was playing on the U.S.S. Franklin in the South Pacific when it was critically damaged in 1945, but the crippled ship somehow made its way back to Philadelphia and none of the band members perished.

Dowell, a singer and composer, was the writer of "Three Little Fishies," "Playmates" and a dozen other tunes recorded by name bands of the swing era.

Youth Orchestra Set At Schoenberg Gala

LOS ANGELES—Although plans are not yet complete for the Arnold Schoenberg Centennial at the University of Southern California in mid-September, the Debut Orchestra of the Young Musicians Foundation will perform in concert on the final day. Gerhard Samuel will baton.

The California Arts Commission is granting the university money to present the tribute to the late composer, who once taught music on the USC campus.

Twice the Space For Colo. Firm

DENVER—Record Sales of Colorado and the associated Musical Isle of America rackjobbing and one-stop branch have moved into new quarters which will give them twice the working space.

Record Sales has acquired distribution of Island, Playboy and GRC, and it also handles Motown, 20th Century, Chess/Janus, Buddah, Scepter, Famous, BASF, Sussex, Vanguard, Mainstream, Savoy, All-Platinum and Delite.



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AUGUST 31, 1974, BILLBOARD

Executive Turntable

• Continued from page 4

New president of Audio Dynamics Corp. (ADC), subsidiary of BSR, is Victor Amador, former president of Acoustic Research. He succeeds Peter Pritchard, who resigned effective Sept. 13. John Bubbers, former AR vice president, engineering, is now ADC vice president and general manager, a new post.

Frank Dolik, formerly with Richard Drew Associates, has been named national advertising and public relations managers of Aiko Corp., distributor of home and auto cassette players... Mel Hunger has the new post of vice president, sales, for C. Itoh Electronics, Inc. He had been vice president, marketing and new products, for Benjamin Electronic Sound, duties taken over by Paul Gonzalez, national sales manager.

At Arvin Consumer Products, two new posts have gone to J. Pat Ellis, now vice president, consumer electronics sales, and Eugene Hittle, named vice president, consumer electronics product planning... Christopher Wright, former CBS Records director of marketing, planning, operations and budget, has been named marketing and sales manager for Advent Corp.'s Video Beam projection TV system.

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Gospel Workshop Looks to New Talent Era

CLEVELAND—The dynamic founder of the nine-year-old Gospel Music Workshop of America, the Rev. James Cleveland, asked members of the Gospel Announcers' Guild (GAG) to get behind the newcomer recording act, in order to strengthen black gospel music.

Cleveland, long considered the most dynamic force in black gospel, recalled how in the early 50s, he sat in the waiting room of VeeJay Records for 32 straight working days trying to audition.

He was unsuccessful, eventually being signed by Savoy. Six years later, VeeJay sought him. "I'm glad I am with Savoy; VeeJay went out of business. Many a precious gem is thrown away because of lack of recognition. We must be able to recognize and polish the nugget."

At the GAG luncheon, sponsored by Savoy's Fred Mendelson and assisted by John

Daniels, Bishop Al Hobbs, WTCL-FM, Indianapolis, President of GAG, pledged GAG would go all out to span the gap between record labels and the ultimate consumer.

Mary Peake, head of Gospel Truth, stressed that outstanding talents like Clarence Smith, Rance Allen, and Henry Jackson chose God's music rather than commercial soul. She asked the gospel announcers to expose more of the good new talent.

First foreign visitor to a black gospel national convention, San Scott, who has one hour weekly on British Capitol Radio, testified to the strength of the repertoire. He noted the difficulty he has in getting gospel music samples for English airplay.

He said he had to buy much product through Joe Bostic's Gospel One-Stop, New York City. He has no records by outstanding newcomers like Andre Crouch and Allen, he

stated. "Send me only your good albums, please," he asked.

Other label representatives who spoke included Mel Herman, Glori; Ron Henry, Shelter Records; Steve Washington, BeeGee; and Walter Combs, Schwartz Bros. Distributing, Washington, D.C.

Michael Charles asked for sample records in that he is a religious syndicated columnist circulating through the black press.

Bertha Harris, Detroit gospel announcer, suggested that manufacturers get accurate lists of gospel announcers' home addresses so that new product would not be lost. She said r&b program directors get the records, don't consider them important and never relay them to the gospel announcer. She told of many personal calls made to labels to get new records.

Meeting representatives told of efforts to get more gospel programming in St. Louis and in

Houston, where new black stations are within striking distance of receiving FCC approval.

Vernon Lee, WIKI-AM, Richmond, Va., provoked comment when he said that he often stopped playing a record when his listeners could not get it. Brother Al, WPBF-AM and FM, Dayton/Middletown, Ohio, said he now has 33 hours weekly because he got it all together—he tracked down distributors and labels so he could play good new numbers on the air.

He recommended gospel announcers take all product home and listen to every cut. He said he had stood up for gospel music to station management and made them realize why he should have 33 hours weekly. He prints a professional survey and mails it to all regional record stores. He is the only black talent on a totally white station.

Youthful Black BeeGee Label Credits Its Localized Distribution For Success

CLEVELAND—BeeGee Records, an all-black-backed label, which began two and half years ago in Los Angeles pointing toward a general catalog is now in its seventh month as a purely black gospel label with localized distribution as its current number one marketing tool.

Dr. Byron Spears, DDS, president of the West Coast label, and Steve Washington, executive vice-president, met here (20) with six new-to-the-record-industry distributor groups and their salesmen working out distributing policies.

Washington, a senior theological student at Oakwood College, Huntsville, Ala., who is less than a year with the label, has worked out a system of novice distribution targeted to cover a far larger perimeter than the traditional record distributor.

Washington feels the first seven distributorships located in Chicago, Louisville, Huntsville, Alabama, Denver, Nashville, Milwaukee and here will have to work many more possible avenues for specialized black gospel LP and tape sales.

He has already instructed distributors to make regular calls on churches during their periods of

weekend worship, actual door-to-door selling in black neighborhoods and calls on Bible bookstores.

Washington zeroes in on two week-old releases, the Lady's of Song, with Billy Preston on the organ, and Rodena Preston, Billy's sister, with the Voices of Deliverance, as typical examples of what such vertical distribution efforts can produce. Both albums are over 10,000 units.

BeeGee is attempting a new A&R policy for black gospel, with a triumvirate, Victor Brooks, Huntsville; David Peay, Chicago; and Dr. Spears acting in union for three different portions of the country in producing talent.

Pianist Van Cliburn Gives Scholarships

CINCINNATI—Danny Riddle, Tim Edwards and Suzanne Lahmann are winners of \$1,500 music scholarships to the University of Cincinnati given by RCA pianist Van Cliburn. His mother, Rildia Bee O'Bryan Cliburn, is a graduate of the school.

Sylvia Morgan Aims For Major Denver Concert

CLEVELAND—Sylvia "Syl" Morgan, veteran Denver radio and TV personality, is aiming toward a star-studded black gospel line-up for a possible Denver Auditorium show, Nov. 22, 23 or 24 in conjunction with the midwest GAG convention.

Miss Morgan, who recently was named a Municipal Commissioner in that city, would like to present a full evening black gospel show in the 10,000-seat auditorium proceeds from which would benefit the Gospel Workshop of America and the Gospel Announcers' Guild.

She asks all personal managers and labels to write her at 8271 Solana Drive, Denver, regarding artists who would appear at the benefit.

All speakers at the gospel convention consistently referred to the helpful impact of Billboard's black gospel monthly LP survey.

This Week's Legal Action

Scepter Sued By Ampex Corporation

NEW YORK—Ampex Corp. has filed a civil suit against Scepter Records in U.S. District Court here, alleging non-payment of \$78,059.11 due for merchandise delivered and to correct an "erroneous" royalty credit.

Midneters Sue For \$3 Million

LOS ANGELES—Eddy Torres, personal manager of the Three Midneters and Romeo Prado, Danny Lamont, Larry Rendon and George Dominguez, who compose that Latin recording group, have filed a damage suit for \$3 million against Nehi Record Dist. Corp. here, claiming their product was pirated.

The complaint alleges that Nehi bootlegged Midneters' records and tapes and counterfeited Midneters'

labels. The suit lists 18 different tunes which it claims were pirated.

The suit seeks an accounting of profits from the alleged sales; an order to halt manufacture of the Midneters' product by the defendants; deletion of the availability of Midneter product from the Nehi catalog; recall of tape and records from racks; and turning over to the plaintiffs of all finished product, and masters.

Island Sets Quality As Canada Distrib

LOS ANGELES—Island Records here and Quality Records of Canada this week reached accord for the distribution of the Island label throughout Canada.

Island president Charley Nuccio declares the first artists to benefit by Canadian issue will include Sparks, Jim Cepalpe and Eno. More will follow.

Year of Decision Seen for Black Gospel

• Continued from page 1

cial, which it is hoped will be syndicated or aired as an hour-long network special.

In addition, the 1974 Convention, which fell off to approximately 8,500 registrants from a top of 10,000 last year, is a prelude to what is projected as the largest black gospel meeting yet. The '75 conclave will be held in mid-August at Madison Square Garden, utilizing Felt Forum for nightly concerts and Madison Square Garden for its finale. In addition, the black gospel industry expects the sale of its long-time label, Savoy, to a major independent or conglomerate.

Jack Cohen, attorney for the Herman Lubinsky estate, said that Columbia Pictures has joined the list of bidders, which includes Motown and ABC/Dunhill. Savoy, now headed by Fred Mendelsohn, long-time Savoy executive, does perhaps 50 percent or more of the total black gospel record and tape sales.

This year's convention had the largest participation labelwise yet. Actively participating were Savoy, Glori, Word, Gospel Truth, Hob, Jewel, MB, Nashboro and ASI.

Recording artists who participated in the concerts at the Music Hall and the Public Auditorium included the Rev. Isaac Douglas, Ster-

ling Glass and the Metropolitan Singers, Voices Supreme, the Savannah Massed Choir, Bernard Johnson, Eddie Robinson, Andre Crouch and the Disciples, the Victor Choral Ensemble, the Savettes, the Howard Lemon Singers, Gloster Williams and the St. James Version, Betty Perkins, the O'Neal Twins, the Gospel Leaders and Hulah Gene, Sounds of the Gospel, Beverly Glenn, the Troubadours, the Voices of Cleveland, the Rev. James Cleveland and the Southern California Community Choir, Donald Vails, Sarah Jordan Powell, Marvin Jenkins, Rodena Preston & the Voices of Deliverance, and Inez Andrews.

Smith estimates that over 5,000 different individual singers worked during the concerts. Most were backed by piano and/or organ.

Black gospel music received substantial additional support when Fr. Moultrie, black Roman Catholic Cleveland diocesan priest presented GWA founder and president Rev. James Cleveland, with a copy of the first Roman Catholic black gospel mass recording, which has been approved for Catholic liturgy, during the Wednesday night performance.

An anticipated registration well over 10,000 is expected for the New York Convention. This would be a remarkable increase in eight years.

In March of 1968, 200-300 registrants marked the first Gospel Workshop Convention. The GWA originally was formed by Rev. Cleveland when a rift between Cleveland and more modern interpreters of black gospel music occurred.

Up to that time, the Thomas A. Dorsey-influenced national convention of choirs and choruses had been the primary black gospel organization. GWA is today an organization of gospel innovators, whose primary participant and fan is in his mid-20s.

GWA and GAG go a step farther than any other music industry group, in that their convention includes five-six days of musical workshops. Approximately 33 different workshops, ranging from piano instruction to gospel announcing to choral harmony, were held simultaneously each day.

Unlike other industry gatherings, this one is highly religiously motivated. There is a constant religious tone.

Brother Smith this year inaugurated a daily 7 a.m. prayer meeting and there were consistent testimonials to the upgrading resulting from participation in black gospel music activities.

GAG unanimously agreed to support Billboard's monthly Gospel Chart.

Gospelers Seek New Disk Sales Avenues

CLEVELAND—The Gospel Workshop of America and its affiliated Gospel Announcers' Guild (GAG) are banking on specialized one-stops and retailers to produce the necessary expansion in this specialized field, a round-up of leaders at the annual convention here last week indicated.

Typical of the type of quasi-distributor/retail operation which would bridge the gap between consumer and label is Ernie's One-Stop #2 in Memphis, which has produced substantial sales gains for black gospel in a 25-state area in the past year.

The gospel department in the one-stop, established by Clarence Smith, Gospel Truth recording artist, in Memphis, has shown a 130 percent gain in its second six months. What constituted a 400-title LP, 120-title single, and very little 8-track tape inventory, under Smith's supervision has grown into 1,800 LP titles, 600 singles, and 200 different 8-track tapes.

Other one-stops which have been extremely helpful across the United States according to label and GAG representatives include David Rosen, Philadelphia; Patomac, Washington, D.C.; Your Records,

Baltimore; Ernie's #1, Chicago; Joe's One-Stop, Charlotte and Atlanta; Stan's, Shreveport; Musical Isle of Denver; Joe's, St. Louis; Record Shack One-Stop, New York City and Atlanta.

Smith attributes the burgeoning gospel sales to a numerical catalog which he monthly supplements. Over 250 new retail accounts in the 25-state area are being constantly sold.

Gospel leaders point to retail outlets like Elma Kendricks, Detroit; and Grace Music Shop, Louisville; as the kind of specialized retail accounts which provide the wide breadth of inventory needed to back up long hours of gospel radio play. Mrs. Wilma Clayborn, who operates the four-year-old Louisville store, stated that she is doing business already in a seven-state area and has over 150 consistent mail customers.

Backer to Bell

NEW YORK—Steve Backer has been signed to a long-term, exclusive agreement to produce jazz for Bell Records in the first major production pact announced by Clive Davis. Backer was formerly general manager of Impulse Records.

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abc Records

WE'RE MOVING UP FAST!

The Consumer: A Mouse, a Tout, an Artist, Inspector: Customers Come In Numerous Guises

• Continued from page 3

store. His purpose, to buy an album as a gift or for a person not feeling too well, is well meant. His method, however, is maddening. He refuses the initial "May I help you?" offer, desiring to "Just look around." After many minutes of looking and looking at covers and covers, the following comment is expressed just loud enough to be overheard: "I just don't know."

The Inspector—This one also doesn't answer the conventional, "May I help you, sir?" He heads for a particular section, picks out a particular record, takes the record out of the LP jacket, takes the manufacturer's sealed plastic cover off, and... "inspects." He inspects it until he finds a flaw, invisible to the naked eye, invisible to the dealer, but visible to the "Inspector."

The Collector—List in hand, wallet bulging, his initial entrance puts

the owner into a false, happy, frame of mind; a \$20 sale possibility, a \$10 sale for sure. This ecstatic feeling remains while the "Collector" browses and until he places his list in the dealer's hands. Suddenly the store becomes quite chilly as the dealer discovers that he doesn't have one of the dozen or so items. Past experience has shown that even the dealer who does find a "discontinued item" in his stock fails to make a sale. The "Collector's" comment to an unexpected discovery varies from, "Gee, I didn't think anybody had that one left. Hold onto it, I'll check with mother and be back tomorrow!" to "Yes, it's the same selections with the same singer and the same catalog number but the jacket is just a little different."

The Psychologist—This one is a tricky one. Very polite, well dressed and exceptionally articulate. Always answers the customary, "May I help

you, sir?" with a smiling, "No, thank you, just browsing." He commences to do just that, at the same time analyzing the other customers in the store. He is no man to be rushed. He waits patiently until making his move, generally in the direction of someone looking or listening to a new release. After a casual "fellow music lover" self introduction, he describes what effect the music "should" have on the mind and proceeds to disrupt the normal salesmen-customer relationship. He is usually effective in reducing a possible multiple sale to a minimum purchase.

The Home Librarian—This one sticks out not only because he never buys but because he never even browses. Once a month he faithfully makes his appearance, courteously asking for "the latest catalogs." Dealers who became annoyed at his regularity and lack of buying, de-

cid to charge for the catalogs and end the relationship. It didn't. He pays for this catalog with a sincere smile and still doesn't buy.

The Artist—Of all the characters this one handles the stock much more than his fellow associates. The "Artist," a frustrated painter, is only interested in the album cover. The type of music and the actual performers are completely ignored. Good covers are silently admired; bad or unsatisfactory ones are criticized with low but audible murmurs. Somewhere along the line the "Artist" decides to rearrange a whole browser section by the dominant colors of the LP jackets. This is quite a project. It takes a good "Artist" close to an hour to accomplish his mission. It takes a dealer two hours to straighten it out afterwards and a whole day to try to figure it all out.

The Musician—A character with an inferiority complex who feels

obliged to tell the dealer, confidentially of course, that another musician told him that so and so had to do 23 takes before the record was finally cut. The "Musician" always makes one of two ancient remarks while listening to a solo; for the majority, "Boy, how he ever got a recording contract is beyond me!"

The Hooked Hobbyist—This character doesn't belong to the rest of this group at all. He is a good cash customer who buys records as a hobby. Some to listen to, but most, just to have. He is usually a married man who requests that his purchase be wrapped in such a manner that his wife won't recognize that he has bought another record. This is no easy task. Some of these hobbyists just try to sneak the records home while others ask for a \$1.98 sales slip for an album they actually paid \$4 or \$5 for. This is a cover for the "But at that price I just had to get it" story.



COLUMBIA SALES AWARD—Jack Craig, left, vice president, sales and distribution, CBS Records, congratulates members of the CBS sales branch in Los Angeles on being named the Columbia Sales Office of the Year. Holding the award is Frank Mooney, Los Angeles branch manager.



COUNTRY AWARD—Gene Ferguson, left, regional promotional manager, country, Columbia Records, presents the Columbia Country Promotion Manager of the Year Award to Roy Wunsch, local promotion manager, St. Louis branch, at the recent CBS convention in Los Angeles.



EPIC/CUSTOM AWARD—Ron Alexenburg, left, vice president, sales and distribution, Epic and Columbia custom labels, presents the Epic/Custom Labels Sales Office of the Year Award to Dallas branch manager Jay Jensen, second from left, while Dallas branch members join together on-stage for the occasion during the CBS Records convention in Los Angeles.

AUGUST 31, 1974, BILLBOARD

Disk Cutouts Are Watched

• Continued from page 1

Standard artist contracts specifically exempt royalties on cutouts, and most artists are not about to challenge this situation for fear that it would inhibit the widespread distribution of their product.

Al Berman, head of the Harry Fox Agency, points out that mechanical license agreements with manufacturers make no provision for outlets. The full rate can be demanded. But publishers, in effect, "cooperate" with the record companies in their efforts to cut losses by selling off distress merchandise.

Berman notes that more tapes, both 8-track and cassette, are appearing as cutouts in company audits.

The Harry Fox Agency receives 12 percent of the dollar value of cutout sales by producers when these transactions are uncovered by audits. Company books usually show these as bulk sales without title breakdowns.

"There is no guarantee this policy will continue," says Berman. At any time publishers might instruct him to request the full rate, either the statutory 2-cent rate, or a lesser amount if written into the license granted.

From another source it learned that the agency is receiving more than \$1 million a year from cutout mechanicals. Total collections by the agency run about \$50 million annually.

Similar manufacturer audits are

run on a regular basis by accountants representing the Music Performance Trust Fund, and the Phonograph Record Manufacturers Special Payment Fund. A fund spokesman estimates that 4 to 5 percent of the \$20 million collected each year from record companies is attributable to cutouts.

Here again, it is said, the full rate is not demanded as being "too punitive" for labels who might have "taken a beating" on overproduction. But the source characterizes the concession as "voluntary," implying it can be withdrawn at the funds' option.

The funds each normally receive 0.58 percent of the price of records listing at \$3.79 or more, and 0.6 percent on lower-priced disks. On tape they receive 0.5 percent of list. In all cases there is a packaging deduction: 15 percent in the case of records and 25 percent on tapes.

When audits disclose cutout movement, usually by virtue of a "negative sale" entry, the funds accept payment according to a formula which multiplies the dollar value of the cutout sale by 100, with this figure then divided by 47.5.

One prominent music attorney tags the exclusion of artists from participating in cutout income as "just another case of the artist being screwed." But beefs are not pressed, he says, because the artist would more often want the record company "to fully inventory his product around the country," even if a sizeable number of records eventually surface as returns.

Atlantic-Elektra Asylum Merger Is Questionable

NEW YORK—It's an open question now as to when, and if, the actual implementation of the announced merger of Atlantic and Elektra/Asylum Records will take place, with the reorganization of the two Warner firms reportedly running into a number of delaying snags.

Speculation that the merger has fallen through is being denied at both companies.

The merger, announced almost two months ago, with Ahmet Ertegun and David Geffen named as co-chairmen of Atlantic/Elektra/Asylum Records (Billboard, July 6), is still being studied, according to insiders at both Atlantic and E/A. They say that an actual timetable for complete merger has not been set, but that the final joining of the two companies could become effective in the fall.

The logistics of such a merger, they state, will still take some time to iron out. Among the reported delays are executive responsibilities, office and plant planning, tax and accounting procedures under the merger, and overall direction for the labels' field forces.

Meanwhile, both labels are still operating autonomously.

Piracy Sentences

• Continued from page 1

was unanimously rejected, in favor of establishing the recording copyright protection as a permanent part of the U.S. copyright law.

With the exception of Rep. Drinan, all Subcommittee members at the markup hearing Wednesday (21) voted to report the amended bill out to the full Judiciary Committee.

The full committee will not get to the bill until after the Labor Day recess.

Members present in addition to the chairman and Rep. Drinan, were: Reps. Edward Mezvinsky (D-Iowa), Thomas Railsback (R-Ill.), Henry P. Smith (R-N.Y.) and William S. Cohen (R-Me.).

Absent were Reps. George Danielson (D-Calif.), Wayne Owens (D-Utah) and Charles W. Sandman (R-N.J.).

Rep. Kastenmeier pointed out to the members that the Subcommittee had not heard a thing from the unauthorized tape duplicators during the June hearings on this bill.

The duplicators had made a strong plea during the original 1971 antipiracy bill hearings for compulsory licensing of recordings, promising cheaper tape recordings for the public.

Rep. Drinan wanted to give them more time to prove their case, but in view of the duplicators' silence, and in view of the present estimates of piracy as a \$120 million a year business, chairman Kastenmeier did not agree.

By way of emphasis, the chairman read a news clipping about the recent sentencing of Richard Taxe to four years and \$26,000 in fines by a federal district court judge for a massive piracy operation in Los Angeles.

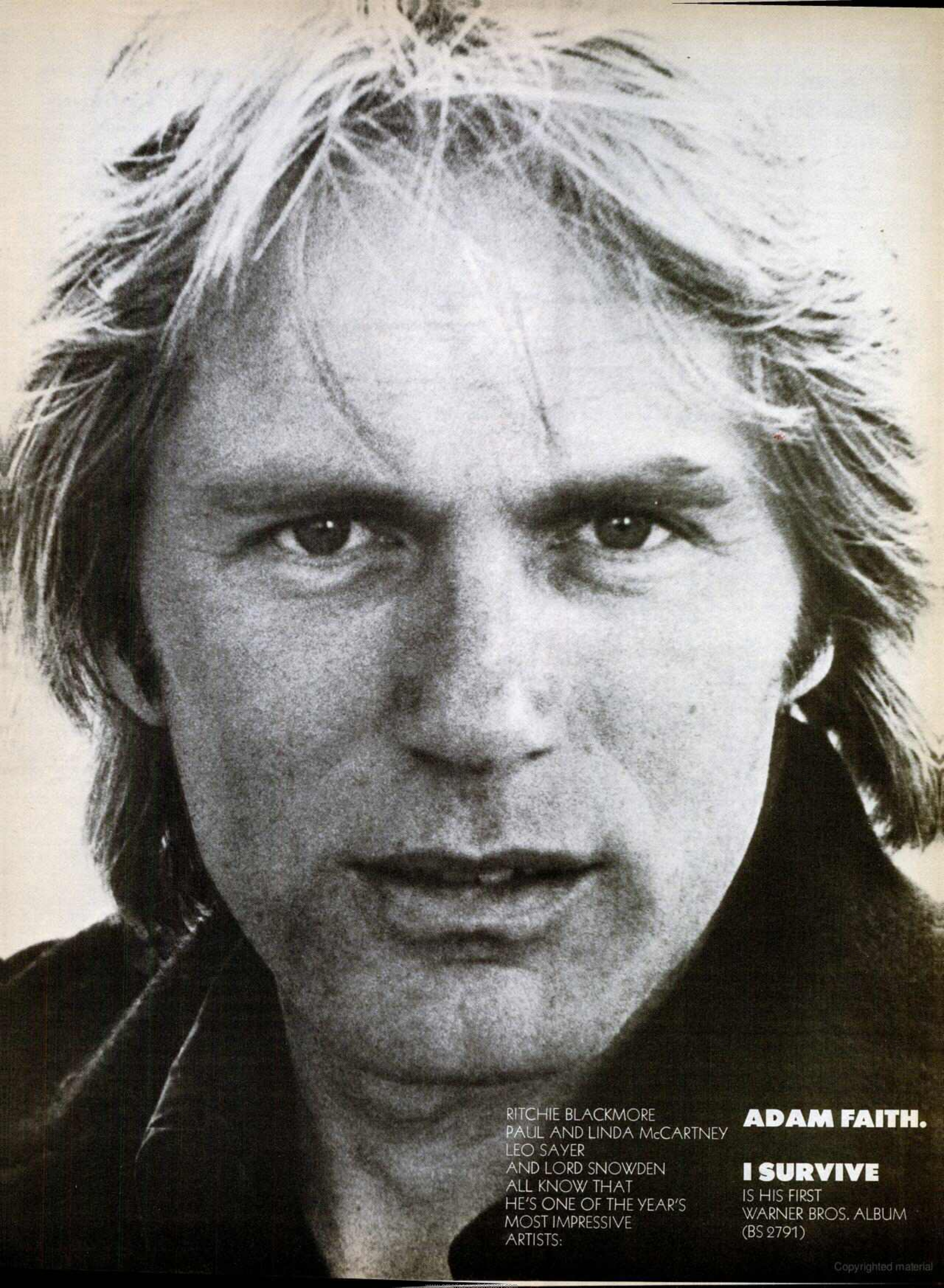
Rep. Kastenmeier said the story also illustrated that even under the present low maximum penalties in the 1909 copyright law (and also in the 1971 antipiracy amendment) of \$1,000 and/or one year imprisonment, courts can impose stiff sentences for multiple willful piracy.

Rep. Kastenmeier felt this was another reason to set lower prison sentences in the law, but he approved the steep fines as a legitimate deterrent. The Justice Dept., which has the job of policing record piracy under federal law, has endorsed both the high fines and the longer felony sentences.

After a vote by the full Judiciary Committee, the bill must get approval from the House Rules Committee, a floor vote and then go over to the Senate side.

If the Senate prefers the steeper penalties in the antipiracy law, which parallel those in the general revision bill S. 1361, a compromise would have to be worked out between the two Houses.

The Senate's general revision bill, offered and managed by Sen. John L. McClellan (D-Ark.), is to be voted on after the Labor Day recess, but has no expectations of House action in this 93rd Congress.



RITCHIE BLACKMORE
PAUL AND LINDA McCARTNEY
LEO SAYER
AND LORD SNOWDEN
ALL KNOW THAT
HE'S ONE OF THE YEAR'S
MOST IMPRESSIVE
ARTISTS:

ADAM FAITH.

I SURVIVE

IS HIS FIRST
WARNER BROS. ALBUM
(BS 2791)

855-Seat Dallas Club Going Big

DALLAS—The Travis Street Electric Co. here is making strong claim to being the hottest combination discotheque-rock nitery in Texas. The 855-capacity club has moved as many as 1,200 customers in and out its doors on a big weekend night.

The club is branching out from its discotheque base to book record artists into the club each Thursday evening with a talent budget of \$4,000 weekly.

As a direct result of a July 22 Billboard talent piece, club president Ron Crockett and talent booker Randy Shelton contacted the booker for J.J.'s San Diego nitery, Tom Brannon, and have begun a touring circuit from San Diego across the Southwest to Dallas.

The club co-sponsors the Thursday concerts with KZEW-FM, which will shortly begin live location broadcasts of each artist at the club.

Firm boasts the largest computer-lit dance floor in Dallas and offers a discotheque light and sound design service to other clubs.

Checkmates In Corp. Expansion

LOS ANGELES—The Checkmates Ltd., consistent Las Vegas lounge headliners for a decade, have formed a new entertainment corporate complex here. Their future product will be released on the Checkmates' own Rustic Label and they have also founded Charisme Public Relations and Associated Video Artists.

Checkmates Bobby Stevens, Sonny Charles and Marvin "Sweet Louie" Smith are booking a national tour through their new office. The TV production arm is preparing a program on the lives of rock stars.

Lecture Tour For Chip Monck

LOS ANGELES—Rock concert sound-lighting specialist Chip Monck will be on a college lecture tour for four months, beginning in September. Each week's four dates are being booked by the Heller-Fischel Agency here.

Monck will speak on physical planning of college concerts and show films from events he has done stagecraft for, including Rolling Stones tours, Woodstock and Bangla Desh. He is to appear at February's NEC convention.



Capitol photo

STILL SELLING—The three Lettermen, after 13 years together, still regularly sell about 200,000 of each Capitol LP and perform steadily at Las Vegas.

Lettermen Seek New Songs; Ding Covers

By ELIOT TIEGEL

LAS VEGAS—The Lettermen have intensified their efforts to have original tunes come their way so as to avoid being typed as an act which re-records other people's hits.

The singing trio, with 13 years in the business and some 30 LPs in the Capitol catalog, has a fulltime staffer, Billy Delbert, assisting manager Jess Rand, scout for new material.

After finding success in recent years by making medleys out of past hits, the group's main concentration is to secure freshly written material.

The effort is starting to bear results: the act's just released "Now and Then" package includes several new tunes.

In a sense, the Lettermen represent some middle-of-the-road acts which are "taken for granted" because they've been around so long.

"We don't want to be typed as an oldies or medleys group," notes Tony Butala, who along with Gary Pike and brother Donny Pike comprise the act.

Gary says the act is taken for granted "because people expect us to sell," which prompts manager Rand to interject that a Lettermen LP will sell 200,000 copies without any promotion. A major rack like Handleman will order 25,000 or 30,000 copies and easily disburse them among its accounts, according to Rand.

The act's distinct soft vocal blend is its calling card and its efforts over the past several years to contemporize its sound have not hurt its artistic ability.

In fact, during its 40-minute presentation here at the Hilton, the trio offers a smooth, steadily paced act which has a solid rock rhythmic base and plenty of modern guitar runs in its supporting instrumental arrangements.

These energized arrangements don't affect the trio's singing style or

its ability to be sensitive and intimate—when that's called for. But Butala notes that they are not singing the same as in past years. "We're not using a straight block pattern, but we are using close harmony in tune."

The act doesn't sing as many ballads as before but its soft tunes are still as breathy.

What keeps this act busy with concerts in major locations?

Las Vegas in a sense represents the answer. The audience is in its 30s and up. It responds to the group's past hits ("Summer Place," "When I Fall In Love," "The Way You Look Tonight," "Shangri-la," "Goin' Out Of My Head/Can't Take My Eyes Off Of You") and one realizes that many of these people first saw the act on some college campus and now have the money to see them in a club situation.

The audience has grown up with the act, which gives it a built-in nucleus of listeners.

In order to assert a new image to today's young consumers, the act has modified its name and now calls itself Lettermen, dropping the "the."

All agree the name has a negative connotation. But Lettermen could be a family and not a reference to three collegians, which was the original intention.

On stage the group works in such current titles as "Listen To The Music," "Day After Day," "Top Of The World" and a haunting melody of "Touch Me In The Morning/The Way We Were" in which lines criss-cross from one song to the other, producing a hybrid gem.

The three singers are in accord that love songs are their type of material (despite the jump tunes in the show).

The first thing Bill Cosby says when Lettermen have exited and he's in the spotlight is "They're a hip Osmonds."

Bell Chairman Of Continental

MEMPHIS—Stax artist William Bell was elected board chairman of Continental Artists, one of the largest talent agencies in the U.S. and prime purveyor of the Memphis Sound.

Bettye Berger continues as president of the eight-year-old agency. Expansion of Continental to new branches on the West Coast and Atlanta was announced at the agency's annual board meeting.

Seven Acts for Hip Trip at Sea

NEW YORK—An unprecedented jazz all-star line-up of seven acts is firmed to perform on an eight-day cruise to Nassau and Bermuda Dec. 7-14 on the S. S. Rotterdam of the Holland America steamship line.

Count Basie, Lionel Hampton and their orchestras along with the Cannonball Adderley Quintet and Joe Williams, Sarah Vaughan, James Moody and Carl Warwick are billed for the hip trip at sea.

Two New Rock Arenas Bow On Outskirts of Chicago

CHICAGO—Rock is extending out of the city and into the suburbs with the opening this month of Oakbrook Forum, a 7,000-seat arena, and the planned opening in October of the Villa Park Arena, with 6,000 seats.

Oakbrook Forum, 25 minutes from downtown via expressway, opened August 16 with Bachman-Turner Overdrive and Brownsville Station, to a sold-out crowd. According to partners Bob Destocki and Ed J. Abdo, of Oakbrook Forum Productions, a recent survey of downtown rock audiences showed that 65 percent of the audience was suburban kids. "Bigger grosses, up to \$50,000 potential, are possible in the suburbs," Destocki notes.

Oakbrook Forum Productions plans two major rock concerts a

month, interlaced with other special events, throughout the year. Destocki previously managed and produced Chase and The Ides of March. Abdo, also part-owner of the Forum, is a promoter of outdoor concerts.

Frank Fried, Triangle Productions, plans to hold 50 shows a year at the Villa Park Arena, with ticket prices comparable to downtown. Triangle Productions now produces MOR, rock and legitimate shows at the 3,800-seat Auditorium, the 4,400-seat Aire Crown, and the 11,000-seat Amphitheater.

"We want to take the shows where the people are, and there are a lot of people out here who don't come into the city," says spokesman, Gary Zullo.

Dollar Shrivels In Vegas

• Continued from page 1

oriented and the artist's draw is the key factor in determining what the public will be charged for the dinner and midnight shows.

The average cost to see a midnight show today is \$10 with the cost even higher in some instances. These are record prices for a non-food situation.

The price charged the public for a dinner show has almost doubled in five years. Frank Sinatra's recent Caesars Palace stint cost the patron \$30 a person plus tax—the highest cost to the public ever. Elvis Presley's current Hilton engagement runs \$17.50 a person plus tax.

Generally the Hilton and Hilton-Flamingo stick to minimums ranging from \$12.50 to \$15 for a dinner show. "The minimum is tied more to the draw than to the artist's salary," explains Greg Waddilove of the Hilton Hotels. "If they are a big draw, management will kick up the minimum."

"The entertainers really don't have anything to say about it," says a Riviera spokesman concerning the hotel's minimums. "The minimum is decided on how much business the entertainer has. Liza Minnelli is the most expensive because she does the most business."

Standard Riviera minimums are \$15 for a dinner show and \$13.50 at midnight.

"There are three exceptions to that," relates the spokesman. "Liza at \$22.50 for a dinner show. Engelbert Humperdinck and Don Rickles are both at \$17.50 for dinner and \$15 for midnight."

"We did have some complaints from customers regarding Liza's \$22.50 prices," the source confides. "The ultimate decision on price is made by Ed Torres."

Caesars World owns both Caesars Palace and the Thunderbird Hotels.

"Minimums at the Thunderbird are decided by Caesars World," says executive Jim Seagrave.

Patrons this summer could enjoy the Bobby Goldsboro dinner show for a \$7.50 minimum. Goldsboro broke attendance records at the resort. Next time in the Goldsboro minimum will be \$9.50.

"We can't let artists control our prices," says Seagrave. "No artist has ever complained to us about the minimums. If they had a good case management would listen."

"We don't have tremendous overhead," he continues. "We don't pay the entertainers \$125,000 a week.

Our philosophy is we don't like to leave the customers penniless by the time they get to the casino.

"We've been forced to raise menu prices due to the cost of labor and the cost of wholesale food. They are the determining factors," emphasizes Seagrave.

The Hilton Hotels have also jumped menu prices tremendously. They cover themselves from patron wrath by simply destroying old menus and printing new ones.

Along the Strip this is the price structure: the Hughes Hotels \$15 and up for dinner; Tropicana \$15 for a drinks only show in the Superstar Theatre, Sahara \$10 and up for dinner; MGM-Grand \$10 and up for dinner and the Dunes \$9 and up for its production spectacular.

Either the artists aren't aware of the skyrocketing minimums on their entertainment, or they don't care. An exception is Steve Lawrence, who proved he has enough clout to run his own show.

Steve and Eydie came into Caesars Palace in June with a strong show.

Caesars World set the dinner minimum at \$17.50. It was a \$15 minimum at midnight for drinks. Patrons gasped and there were some empty seats. Lawrence complained. Prices were dropped to \$15 for dinner. The rest of the engagement was sold out.

Lawrence-Gorme opened the following week at the Sahara-Tahoe with their entire engagement completely sold out in advance.

The Tahoe area is following the high price minimum trend with

(Continued on page 26)

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New on the Charts



Asylum photo

THE SOUTHER, HILLMAN, FURAY BAND "Fallin' In Love" — ★

A bouncy, syncopated melody that peaks effortlessly into soaring harmonies is the hallmark of this much-heralded new group's rocking Hot 100 debut. SHF organization was nurtured by David Geffen for his Asylum label. The three writer-singer principals have heavyweight past credits from no less than the Byrds, Buffalo Springfield, Manassas, Poco, Flying Burrito Brothers and Longbranch Pennywhistle. Elliot Roberts' Lookout Management and IFA booking are the business contacts.

Who/Where/When

(All entries for Who-Where-When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

Campus appearances by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.

EAST

- BLUE OYSTER CULT** (Columbia): Gardens, Boston, Aug. 30; Raceway Park, Englishtown, N.J. (31).
ROY CLARK (Dot): New York State Fair, Syracuse, N.Y. Aug. 27-28; Reading Fair, Pa. (29).
DEEP PURPLE (Warner Bros.): Dillion Stadium, Hartford, Conn. Aug. 26.
DOBBIE BROS. (Warner Bros.): Farm Show Arena, Harrisburg, Pa. Aug. 26; Country Coliseum, Erie, Pa. (27); Dillion Stadium, Hartford, Conn. (29); Three Rivers Stadium, Pittsburgh, Pa. (31).
EAGLES (Asylum): Performing Arts Center, Saratoga Springs, N.Y. Aug. 30.
TOM T. HALL (Mercury): Fair, Redding, Pa. Aug. 28.
HERBIE HANCOCK (Columbia): Trenton State Prison, N.J. Aug. 28; Convention Center, Asbury Park, N.J. (30); Music Inn, Lenox, Mass. (31).
INCREDIBLE STRING BAND (Reprise): Bottom Line, N.Y. Aug. 26.
MILLIE JACKSON (Spring): B G's Manor, Queens, N.Y. Aug. 30-31.
KISS (Casablanca): Raceway Park, Englishtown, N.J. Aug. 31.
LYNYRD SKYNYRD (MCA): Three Rivers Stadium, Pittsburgh, Pa. Aug. 31.

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- JONI MITCHELL** (Asylum): Tanglewood, Lennox, Mass. Aug. 26; Coliseum, Nassau, N.Y. (28).
NEW BIRTH (RCA): Latin Casino, Cherry Hill, N.J. Aug. 29-Sept. 2.
TONY ORLANDO & DAWN (Bell): Memorial Auditorium, Binghamton, N.Y. Aug. 30; New York State Fair, Syracuse (31).
MARTHA REEVES (MCA): Paul's Mall, Boston, Aug. 26-Sept. 1.
SHA NA NA (Buddah): Performing Arts Center, Saratoga, N.Y. Aug. 28; Bangor Auditorium, Maine (27).
DIANA TRASK (Dot): New York State Fair, Syracuse, Aug. 27.
EDGAR WINTER (Epic): Poconos Festival, Pa. Aug. 31.

WEST

- HOYT AXTON** (A&M): Berkeley Community Theater, Calif. Aug. 31.
ELVIN BISHOP (Capricorn): Marine World, Jungle Theater, Redwood City, Calif. Aug. 30-31.
BLUE OYSTER CULT (Columbia): Oakland Coliseum or Cow Palace, San Francisco, Calif., Aug. 27.
JAMES BROWN (Polydor): Memorial Coliseum, Portland, Oregon, Aug. 30; Arena, Seattle, Wash., (31).
COLD BLOOD (Reprise): Gordon Creek Festival Grounds, Portland, Oregon, Aug. 31.
FOGHAT (Bearsville): Paramount Theater, Portland, Oregon, Aug. 27; Paramount Theater, Seattle, Wash. (28).
JONI MITCHELL (Asylum): Red Rocks, Denver, Colo. Aug. 31-Sept. 1.
NITTY GRITTY DIRT BAND (United Artist): Celebrity Theater, Phoenix, Ariz. Aug. 31.
TONY ORLANDO & DAWN (Bell): Colorado State Fair, Pueblo, Aug. 27.
REDBONE (Epic): Riverside Raceway, Calif. Aug. 31.
DIANA TRASK (Dot): Antelope Valley, Lancaster, Calif. Aug. 30.

MID-WEST

- PAUL ANKA** (United Artist): Music Carnival, Cleveland, Ohio, Aug. 26-31.
BOBBY "BLUE" BLAND (ABC): Phelp's Lounge, Detroit, Aug. 30-Sept. 2.
WILMA BURGESS (Shannon): Marion, Ind., Aug. 28.
ROY CLARK (Dot): Minn. State Fair, St. Paul, Aug. 31.
DEEP PURPLE (Warner Bros.): Arrowhead Stadium, Kansas City, Mo. Aug. 29.
ROY DRUSKY (Capitol): Millersport, Ohio Aug. 31.
TOM T. HALL (Mercury): Fair, Mt. Pleasant, Iowa Aug. 31.

(Continued on page 31)

Tompall Glaser Goes Out on His Own; Still a Stubborn Renegade

By BOB KIRSCH

LOS ANGELES—"When I got to Nashville 12 years ago, I just couldn't go along with the way things were being handled. I did want to make it in the business, but I couldn't see things like giving a guy a pair of cowboy boots for half interest in a song."

So says Tompall Glaser, for more than a decade a third of one of the most successful country music groups in history, the Tompall & Glaser Brothers, and now set to carve a solo career for himself.

Glaser earned a "renegade" reputation for himself back in 1962, when he produced himself, formed a production company, began watching his own booking and thinking about the studio he and his brothers were soon to build—all things that artists in country traditionally stayed away from. Nevertheless, he did make it in a big way.

Glaser says, "When I got to Nashville, everything was sewed up by a few people and I didn't like that idea. Consequently, my brothers and I were never on the inside circle.

"I respected and do respect most of the people in Nashville," he continues. "What I really resented were those in power not allowing things to be done any way but theirs. Working away from that was and is like any other liberation movement. The older ones say 'no way' and the younger ones can't see any other way but the new way."

Citing an example of how the system worked, Glaser points out that he once wanted to produce himself. "That wasn't cool with people, so I formed a production company. Then they weren't talking to me, they were talking to a company, and that fit into the structure. That was cool."

About a year ago, Glaser released a critically acclaimed LP, "Charlie," with a wide variety of material ranging from religious to cowboy to ballads to pure country. Shortly afterward, the brother act split up.

"We just got too heavy for each other," Glaser says. "We were in business together 15 years, and all our individuality had gone into the group. Each of us was only a third of our identity, which is necessary if you want to be a good group. You can't impose all of yourself on the others. But we decided to hang it up and move on."

"Now," Glaser continues, "I feel like a new artist and, in reality, I'm starting all over again. I have to come up with my own sound, because who wants to buy a third of the Glaser Brothers?"

He's now getting set to score a country musical film which he says will be "realistic and have some representative songs" for producer John Hancock. Working with him will be Shel Silverstein (who wrote all the material for his next LP), Waylon Jennings, Willie Fong Young, Kinky Friedman and Billy Joe Shavers.

He's also continuing his producing and his business interests, and will be writing more. "I don't write that much," Glaser says. "What I respect in a song is somebody saying something they really have to say. A song should be something you know, but haven't heard put that exact way before. As for being commercial, I want to reach people, and I can't imagine creating something just for your own amusement and unleashing it on the world. You can't do things just for yourself, because if you are an entertainer your



MGM photo

Tompall Glaser: A Country Music "bad boy" makes hits his own way.

identity is how a lot of others find entertainment or solace or whatever.

Glaser will work with as many as five producers on an LP because "I want a producer to bring me a feel along with a song. And you never learn anything unless you allow yourself to get inside someone else's head and vice versa. A couple of producers can add variety to an LP, and when I work with a producer, we work on everything together. You can't think of everything yourself and you end up in a shell if you don't get involved with other creative people."

Glaser works in his own Nashville facility, and is not adverse to spending a good deal of money on an LP. "A lot of people say the country industry can't survive with \$50,000 LPs," he says. "I say it can't survive without them, if the album merits it."

Tompall, as he soon may be calling himself minus the Glaser, says, "I don't like it when concert audiences are surprised over how good an artist sounds compared to his records. The record should be every bit as good as the performance. Things should be natural in the sessions, too. The ideal thing is one take. Have the singer and the pickers learn the song together and then tape that take. It's something that only happens once and it's better than artificial perfection. It's the creation of a feel and a mood."

Glaser's studio is busy, with Way-

Signings

David Ruffin re-signed to Motown. The former member of the Temptations next LP, "Me And Rock And Roll (Are Here To Stay)" will be released next month and was produced by Norman Whitfield. It is his fourth solo LP.

Eddie Reeves to GRC. As a writer for other artists, he's had 150 songs recorded by the likes of Charlie Rich, Lobo, Ray Charles, Sonny & Cher. ... Trace, new Dutch group, to Sire Records for U.S. and Canada. The label plans the release of an album here in late fall. The group will tour the U.S. early next year. ... The Braid to ABC Dunhill Records.

Singer/guitarist Danny Constantino to Domestic Records. The pact calls for two albums and an unlimited number of singles during three-year period. His first album, "The City Life Is Wrong," is scheduled for release in October.

Amy Rosenberg, composer, singer, pianist, set by Lee Magid for personal management. Magid also has signed Judy and Danny Rose Redwood, folk duo, for Magid's LMI Records in Los Angeles.

lon Jennings and Kinky Friedman cutting there as well as material for the Heart Warming gospel label and a number of commercials.

"A few years ago," he says, "we needed to get away from the strictly three-chord honky tonk things and Hartford's 'Gentle On My Mind' did that. Then better budgets were needed and we got that. The industry will not grow unless those with the information start to share it, and this is happening. There will be more changes, and those who were not heroes to the old crowd will be heroes to the new ones."

Talent In Action

HELEN REDDY

MGM Grand Hotel, Las Vegas

Helen Reddy returned to Las Vegas Aug. 7 in her warmest stage presentation thus far. Unlike most singers playing the Strip, she ignores standards and sings songs which are totally identifiable with her. She is extremely aware of new material; is the first to cut it and make the hit. In three years she has achieved enough recording status to put together a complete show of 98 percent her own recordings.

The Capitol artist is first and foremost a recording artist. What the nightclub audience sees is a concert performer. What they hear is what they get on records.

She has a cute vaudeville dance number. Her patter regarding her nun's role in the new "Airport" movie is warm. The rattle stage drops are new. The arrangements are strictly contemporary 1974 instrumentations. LAURA DENI

THE O'JAYS THE MIRACLES

Avery Fisher Hall, New York

After years of struggling to the top of the charts, The O'Jays have finally made it to where they should have been all along. Instead of being just another slick soul act, they achieve a vibrating live performance, punctuated by the lead singing of Eddie Levert. He has the ability to turn audiences on and displayed this at their Aug. 11 show.

All of the group's hits were performed in either medley form or individually and their current rocking "For The Love Of Money" had the audience up and dancing. "Love Train" also had the crowd shouting for more and this group helped bring back the show business flash of the past by using a strobe light on the former song.

Their band was on the money throughout the evening and they continually cooked. Harmonies play an integral part in the group's over-all sound, but it is the raw vocal strength of Levert that makes them stand out.

The Miracles opened the show and dazzled the audience with their trademarked sound. They have been previously reviewed (Billboard, Aug. 17). JIM FISHEL

(Continued on page 31)

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By BOB KIRSCH

Things have been hopping at Gilfof Sound Studios, Inc. in Bloomington, Ind., showing that not all recording activity takes place on the two coasts.

The studio moved into a new 16-track facility last January, and has since cut rock, pop, classical, jazz, gospel and educational material. Among the projects: studio president Jack Gilfof has recently completed the master tape for Thomas Beversdorf's "Sonata For Violin And Piano" performed by Jacques Israelievitch of the Chicago Symphony; the Cincinnati Symphony's May Festival; Peter Nero has been mixing down his "Musical Setting For Anne Frank, The Diary Of A Young Girl"; the studio has just completed mixing a double LP for Indiana's "Wright Bros. Overland Stage"; and several gospel projects have also been in the works.

In the educational field, the studio is finishing up a program in music theory produced by Dr. Gary Wittlich for Harcourt-Bruce Jovanevich Publishers.

Also at Gilfof, the seventh Recording Studio Seminar was held last week, with classes meeting twice a day for five days. Over the weekend, sessions in mixdowns were held. Registration for the week was \$100 per person.

* * *

At Larrabee Sound in Los Angeles, El Chicano has been in with Lenny Roberts producing and Barry Randolph engineering; Lana Cantrell in with Joel Diamond producing; Major Lance is in for Playboy with Cris Morris producing; latest super session featured Buddy Miles on drums, Dick Wagner of Lou Reed and Alice Cooper fame on guitar; Jim Fielder of BS&T on bass, Billy Joel on piano and Mike Monarch of Steppenwolf on guitar, produced by Ray Colcott.

At Angel City Sound in Los Angeles, Fleetwood Mac's latest Warner Bros. LP is being mixed down by coproducer/engineer Bob Hughes; Tribe is being produced by Dee Ervin for Dunhill; the Youngheart's LP for 20th Century is being produced by Vernon Bullock; H.B.

Barnum is in sweetening the Vernon Burch set for United Artists/Angel City Entertainment with Tom Wilson producing; Mark Lindsay cutting for Columbia with Erik Wangberg producing; in the Angel City mastering room, chief engineer Bill Lazerus has completed the John Mayall LP along with Gene Harris' UA LP and Masterfleet for Sussex. Lazerus is also producing a single for Angel Tompkins.

* * *

In New York's Record Plant, James Taylor and Carly Simon dropped by recently for visits with friend John Lennon, who is cutting an LP with Klaus Voorman, Nicky Hopkins, Kenny Ashe, Jesse Davis, Jim Keltner, Arthur Jenkins and Eddi Motto. Linda Ronstadt has also been cutting sessions.

Also in New York at Delta Recording Corp., Bob Blank has been busy producing Nelson Ned's "Happy Birthday, My Darling" and Louis Ramirez' LP for UA Latino. Recording in the Place Theatre Building, Lloyd Bridges was in to cut the voice-over narration for his new syndicated TV series, "Water World." Henny Youngman was in doing commercials, as was Mel Allen. Rocky Graziano has also been in, cutting radio spots.

* * *

At the Village Recorder in Los Angeles, Mudcrutch is in with Denny Cordell producing and Rick Heenan engineering. Also at the studio: Rufus has been in with Bobby Monaco producing and Nat Jeffrey engineering; a number of Westminster artists have been in cutting classical works with Zach Zenor producing and Kathy King mixing.

At Wally Heider's in Los Angeles, Cheryl Ernst has been in working with producer/engineer Bones Howe with Geoff Howe assisting. The remote crew of Ken Calliat, Jack Crymes, Bill Broms, Chris Chigarisas and Jerry Stround have been recording Rock Concert at the Long Beach Auditorium.

* * *

Music Mill Studios has opened in Muscle Shoals, Ala., under the di-

rection of president Al Cartee. The studio was designed by Studio Supply of Nashville, and includes a Dolby System, 24-track control board with 20 modules and is designed to be converted to quad with the addition of four modules and a 4-channel recorder.

Walls of the studio are floating and are separated from the exterior walls by a three inch air space filled with insulation. Other equipment includes echo chambers and two types of electronic ech, parquet floor for cutting horns and strings, concrete tape vault adjoining the control room for storage of master tapes, three air conditioning units for temperature control for the three main sections of the building, burglar alarms, smoke detection units and surveillance cameras.

The studio's 15 foot ceilings are surfaced with two layers of finished sheetrock and sprayed with fiberglass, and rock fireplaces will also be built into the building. J. Frank Guthrie is secretary-treasurer of the studio. George Soule is engineer and producer. Kathy Thornton is secretary and Brent Cartee heads the publishing company.

* * *

Kiss has gone into Village Recorders in Los Angeles to begin its second LP, with Kenny Kerner and Richie Wise producing. At the Burbank Studios, Gordon Sheppard, director of the upcoming Warner Bros. movie "Eliza's Horoscope," has been dubbing down and sweetening the musical score for a sound track LP.

Weather Blamed In Chase Crash

CHICAGO—An investigation of the plane crash which killed Bill Chase, 39, and five others at Jackson, Minn., indicates the twin-engine craft struck the ground while landing in heavy rain and "extremely poor" visibility.

Chase and group, Chase, a popular Columbia Records attraction, were due to perform at the Jackson County Fair, according to Jerry Sabul of Beacon Artists, the agency which booked the gig.

Boston-born, the trumpeter-leader is survived by the widow and two children. Also dead are John Emma, 22, guitarist; Walter Clark, 25, drummer; Wallace Yahn, 27, keyboardist; the pilot of the plane and his secretary.

Dollar Shrivels Up

• Continued from page 22

Elvis Presley, William M. Dougall, vice president and general manager of the Sahara-Tahoe announced that the hotel would depart from its traditional dinner and cocktail show format. No telephone reservation will be accepted for Presley's Oct. 11-14 engagement. Instead, Elvis concert tickets will go on sale in the hotel lobby starting Monday Sept. 2 at 9 a.m.

All tickets will be \$15 general admission, plus all applicable taxes, and sold in person on a first come, first served basis. The tickets will be available for all of Elvis' eight performances. Sales will be held to a maximum of six tickets per party per performance. Showtimes the same at 8:15 and midnight with three cocktails included.

Michigan Prof Wins

ANN ARBOR, Mich.—George Balch Wilson, professor of music composition at the University of Michigan, is the winner of the Walter Hinrichsen Award for composers. Along with the honor Dr. Wilson received a \$3,000 check.



PROFESSOR ELVIN—Percussionist Elvin Jones discusses jazz drumming techniques at Boston's Berklee College of Music as part of the school's community service program/artists series.

TANNER AT UCLA

No Budget, So Prof Buys His Own Disks

By EARL PAIGE

(Conclusion of Two-Part Feature)

LOS ANGELES—UCLA professor Paul Tanner, a curriculum advisor to educators all over the world, has a collection of nearly 10,000 jazz albums and he pays for all of his LPs personally. UCLA does not have a budget for purchasing records.

"Most schools have budgets for records—ours does not. I truly don't mind that, though, because then I have complete control over the records."

As a Glenn Miller trombonist, Tanner was known as "Lightnin." He says, "What happens is that I will explain a recording to the students and then they get so caught up in what I've told them about the record that they get enthusiastic about it, it becomes part of them and they want the record."

Speaking of how disks are an emotional medium, he says, "I played a Billy Strayhorn recording that (Ellington saxophonist Johnny) Hodges did right after Strayhorn died and an auditorium of youngsters that people think don't care anymore or don't have sensitivities—some of them will sit there and cry. It's really a trip for them. And of course this brings me all the closer to the students and I go for that."

On a broader scale, Tanner points out that there are colleges that teach jazz improvisation, jazz scoring and that there are colleges that have multiple playing ensembles. For ex-

ample, North Texas State has at least seven. He goes on to say that some college jazz contests have asked that North Texas State not compete.

"Jazz is also taught under different names, like there might be colleges that teach jazz and call it 'American black music,' or 'Music of America' and half of it will be jazz and half of it Aaron Copland or Ives or it might be called 'music of the twentieth century' and a good portion of that might be jazz.

"There are colleges (going beyond improvisation) that are teaching how to copy. They'll have jazz scorers, the scorers will go to a copying class and then the parts they copy will go straight into the ensemble.

"So young college musicians are actually producing a lot of good contemporary jazz pieces today and some of it is being recorded as with the Berklee College of Music in Boston, which has many albums out called 'Jazz in the Classroom.' And they're really good."

Talking about prominent artists who offer their services on campus, Tanner says, "What happens at our school is that we'll have artists-in-residence. They'll do a seminar and then they'll play a concert.

"I seldom ask them to come into my classroom because it's early in the morning, but some of the guys will come in anyway. And even their presence to have them there, to play a little and answer questions, it's really an important thing.

"Clare Fischer or Stan Kenton will come in. It isn't any trouble at all to get a fellow like Les McCann to come by because he's so enthusiastic. We've had Cannonball Adderley to do an artist-in-residence thing over a weekend, Cal Tjader, Modern Jazz Quartet and Don Ellis.

"And you know most of these people today are really quite articulate. They have no problems at all expressing themselves—you know, the old style musician who says man I just blow—you don't get that much any more today, you know some of these fellows have advanced degrees.

"Cannonball came out of Florida State, taught school for a while—I don't mean that every teacher is articulate, but the jazz musician today is not the old stereotype we once knew."

As for jazz internationally on campuses, Tanner says in summation, "it's going up and up and up."

Campus Briefs

Trumpeter Miles Davis' offer to play any black college campus for free still stands, he says. The college must, however, pay his musicians their regular fee, plus transportation costs for the combo. And, of course, it must be a date when the Davis combo is available. Davis says he recently rejected an offer to become a teacher at Howard University. . . . Dr. James Hanshumaker, chairman of the music education department of the University of Southern California in Los Angeles, awaits the new school year and a new concentration on guitar classes on the Trojan campus. There will be a new course for beginners. And recording virtuoso Chris Parkening, the pride of Angel Records, will be back teaching music majors and advanced students when he's not on the road playing concerts. Duke Miller and Lee Ritenour also will be teaching guitar.

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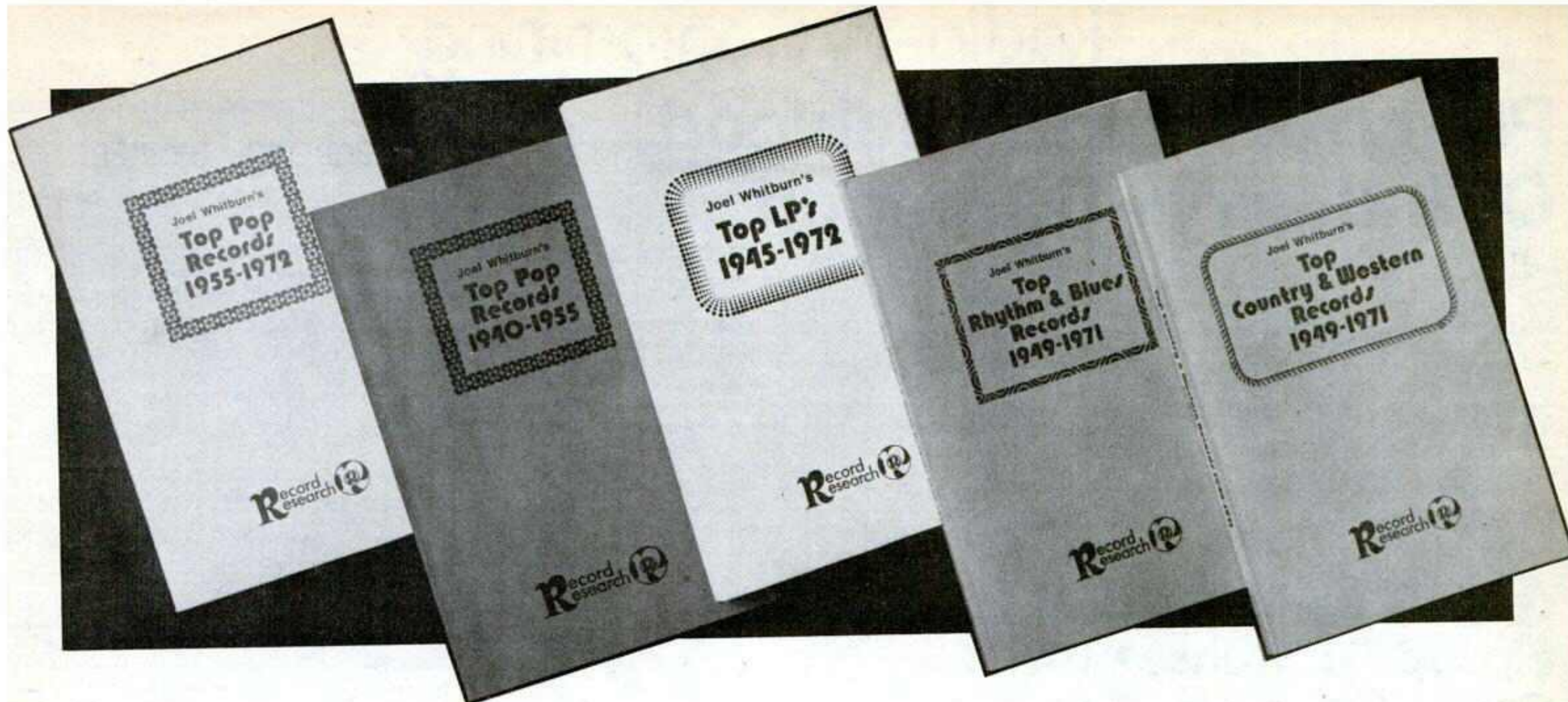
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Promo Men the Lifeblood Of Industry—Davenport

ATLANTA—While bad record promotion may have driven many radio stations into the ground, Jim Davenport, owner of WFOM-AM in nearby Marietta, believes that promotion men are basically the lifeblood of the radio-music industry and "most of them are uppers."

But, regardless of who's at fault, some radio stations have gotten burned from poor information from promotion men... "they get scared after getting burned, so cut to a 20-record playlist."

This however, brings about a situation where there are fewer records that become hits.

"So, without the hits, the radio station has to start playing oldies."

This is the vicious circle that was described by Davenport as a member of a panel session dealing with "Who

and What Determines a Hit Record" at a Commercial Music and Recording Seminar conducted Aug. 19-22 at Georgia State University here.

The meeting was sponsored by the Atlanta Chapter of the National Academy of Recording Arts and Sciences and the School of General Studies, GSU. Speakers at the meeting included Bill Huie, mass media director of the Presbyterian Church of the U.S.A. and president of the local NARAS, and Dr. Henry Malone, dean of the School of General Studies. James A. Progris, director of the new commercial music/recording associate degree program at GSU was also a speaker. Claude Hall, Billboard, served as moderator/speaker Monday (19).

Sitting in on the panel on records besides Davenport were Kent Burkhardt, president of Kent Burkhardt & Associates, a consulting firm headquartered in Atlanta, and Dick Carr, vice president and general manager of Meredith Broadcasting, which is awaiting approval of the Federal Communications Commission on purchase of WGST-AM in Atlanta.

"I don't feel like a radio station that plays only 20 records," Davenport told 200 students and local business people registered for the seminar, "contributes at all. I like to feel that the public is more creative than we give them credit for... that they are hungry for new product. If I have to take my hat off, it's to FM radio. They started many of the artists that we are now playing in Top 40 radio."

He later commented in the Monday (19) session that "if we can keep the record industry healthy, then we'll have plenty of records to play," but a situation of all Top 40 stations cutting to 20 records would be dangerous to both the record and the radio industries.

"If I have a plea, it's that Top 40 stations should give something back to the industry... not just be a taker."

Dick Carr spoke of how radio station formats often follow music trends... for example, when Metro-media bought WIP-AM in Philadelphia, the station programmed hit music, but appealed to adults... "we took advantage of a trend toward MOR music... the music that had appeal on TV with a potential of also becoming a hit." He mentioned artists such as Frank Sinatra and Tony Bennett "cranking out hits."

He had a similar experience in Kansas City when he took over KCMO-AM. "Music was not the only reason people listened to the station," he said. Then he related how he felt TV had brought country music to a mass audience and how many pop artists were trending toward country sounds. Thus, the station was able to "marry" country and rock in its music format, "but only because pop music was going in that direction at that time."

He felt that any station had to play more than 20 hits and some oldies.

In a quiet dig at a recent CBS-TV network special on payola in the record and radio industry, veteran radio man Burkhardt said that a soda was the only payola he'd ever received.

Today, he told the audience, he programs music for 15 stations. "I look at every piece of information I can." It's easy to find the hits, he said, "but my business is to look into the future on records."

In regard to promotion men, he said of the 15-20 men who'd called him that day, only "two could I trust."

Steve Labunski of Chuck Blore Creative Services played several

(Continued on page 30)

Gavin's Radio Conference Firmed For Kansas City's Crown Center on Dec. 1-3

SAN FRANCISCO—The 1974 Radio Program Conference, sponsored by Bill Gavin, editor and publisher of the Gavin Report, will be Dec. 1-3 at the Crown Center Hotel, Kansas City. Sunday's sessions will be open to radio personnel only; Monday's sessions will be open to both radio and record people.

Committee chairmen for the three-day meeting (Saturday will be for registration) include: Hotel arrangements—Ron Alexenburg, vice president, Epic and custom labels; registrations—Dennis Lavinthal, vice president, ABC/Dunhill Records; finance—Bob Fead, vice president, A&M Records; program—Jack McCoy, vice president, research, Bartell Broadcasting; and awards—Ed Shane, air personality, KODA-AM, Houston. Advisors include Lee Davis, manager, WMAG-AM, Chicago; Don Nelson, manager, WIRE-AM, Indianapolis; Bryan McIntyre, program director, WCOL-AM, Columbus; Jerry Boulding, programming consultant; and Peter McLaine, program director, KIOA-AM, Des Moines.

Gavin asks that record companies limit their registrations to national and regional personnel only.

The awards banquet will be Monday and represent superior achievements in both records and radio. The conference will conclude Tuesday with a program director's breakfast, followed by an informal radio roundtable.

To register, contact: Radio Program Conference, One Embarcadero Center, Suite 2113, San Francisco, CA 94111.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I've got some explaining to do in regards to the awards presentation at the International Radio Programming Forum Aug. 17 at the Plaza Hotel in New York. There was a big uproar when awards chairman Rod McGrew announced that there was no award for Top 40 Radio Station of the Year and made a comment about the lack of creativity in Top 40 radio.

It should be noted that he was commenting on the lack of creativity in the station submitting presenta-

tions for the awards. The reason for his comment was to try to induce a better quality of presentations from a better caliber of Top 40 stations next year.

★ ★ ★

Jim Carnegie is the new program director of KQV-AM, Pittsburgh; he'd been music director and I guess will continue his air stint. Rejoining the Top 40 operation is Jay Davis; he'd been operations manager of WYDD-FM in Pittsburgh, and will do the 7-midnight show on KQV-AM... Joining WLQA-FM in Cincinnati are Norm Swenson to do the 6-10 a.m. show and Bill Stabler to do the 3-7 p.m. show. Swenson had been with WCKY-AM in Cincinnati and Stabler with WMAL-AM in Washington. Stabler is also new program director of WLQA-FM. Joining WLQA-FM in the 7-midnight slot is Paul Rogers from WVEZ-FM in Cincinnati... At WROM-AM in Rome, GA, Glenn Irwin is the new music director, replacing Dave De-Frehn, who has left to buy a radio station in Aiken, S.C., with another WROM-AM staffer. Station has a 50-record playlist and is Top 40.

★ ★ ★

Jim Pierce needs air personalities; call him at 618-382-9024... WVOJ-AM in Jacksonville, Fla., a country music station, needs a 6-midnight personality with a first ticket. No calls; tape and resume to John Har-

(Continued on page 30)

Programming Comment

George Roberts, Music Director
WAXX-AM & WEAU-FM, Eau Claire, WI

Our music list here at WAXX-AM and WEAU-FM, "The Country of Wisconsin," is going into a complete revamping. I've noticed several problems with our present system of 61 charted songs and about 50 extras, so we're scrapping that system.

The new system is entitled "Front 40-Back 40." It will consist of three playlists: Top 40 country (Front 40); "A" extra list of 40 records; and "B" extra list of 40 records (Back 40). Our rotation, of course, will emphasize the 40-charted songs with less play of the "A" extra list and light play off the "B" extra list.

I find such a switch necessary because we are a modern country station. The days of saying, "This is No. 51 on the chart," etc., are over. It's simply, "This is from the chart." Thus each chart song attains the hit status. With a 61 song chart, a No. 61 song is likened to a No. 10 or No. 2, or No. 1. Thus, the 40-song chart.

We did not, however, want to lose the approximately 120-song playlist which has been giving us a chance to try some new songs and new artists.

May I add, the "A" extra list will be comprised of songs we are confident will be liked by our audience and all of which are potential chart numbers. The "B" extra list will be comprised of those songs which we feel deserve some airplay and which may possibly break as country hits.

So, there you have the "Front 40-Back 40." It seems to be our solution to giving hits their proper amount of play along with keeping a large playlist with new artists and country tunes.

Nostalgia Airplay Doesn't Hurt, Assert Today's Acts

By JIM MELANSON

NEW YORK—Is nostalgia airplay hurting current artists by cutting into available music airtime? That was one of the topics covered during "The Artistic Way of Radio Programming," the closing seminar of the first day of Billboard's Radio Forum here Aug. 14.

Featuring a panel of established artists and producers, and moderated by recording artist Bobby Vee, the seminar was designed to allow radio personnel and those directly involved in the creation of music to air their feelings on such topics as shrinking radio playlists, categorizing music, distribution of product to radio; and excessive releasing of product, among other subjects.

Nostalgia airplay is not hurting today's artists was the consensus from the panel, comprised of Eddie Kendricks (Motown); Flo & Eddie (Columbia); Peter Noone, of Herman Hermits fame and now recording for Casablanca; Wille Mitchell, Hi Records artist and producer of Al Green; and Bobby Coleman, from the group Blood, Sweat & Tears (Columbia).

Rather than seeing nostalgia airplay as slowing down creativity on the airwave, panel members expressed the belief that playing oldies helps a number of current artists, and that the real problem isn't nostalgia, but to much commercial time.

At that point, a number of people in the audience, especially those from smaller stations, voiced their feelings that radio must maintain its close ties with advertisers, just to secure its survival. Comments from the

floor also brought out growing concern, again from the smaller stations, on the financial impact of proposed copyright payment changes for radio.

Also covered during the sessions were such topics as:

- Are labels releasing too much product in an already saturated market? Consensus from the floor and from the panel seem to agree that labels should cut back further on product.

- Do manufacturers fall short on servicing small stations with product? Again, the general feeling pointed towards agreement.

- Should music be looked at solely as music, rather than black and/or white music? Yes, was the majority viewpoint.

While a number of participants disagreed on certain issues, what was clearly defined was the need for both sides, artist and radio, to keep in closer touch with each other, and to allow each the freedom to continue their respective creative and financial growths.

Swing Era Movie Due

LOS ANGELES—A love story set in the mid-1940's titled "New York, New York" featuring at least one name bandleader of the dying swing era soon will go into production by Chartoff-Winkler Productions here. Casting is now being done for the picture written by Earl Rauch for United Artists release next spring.



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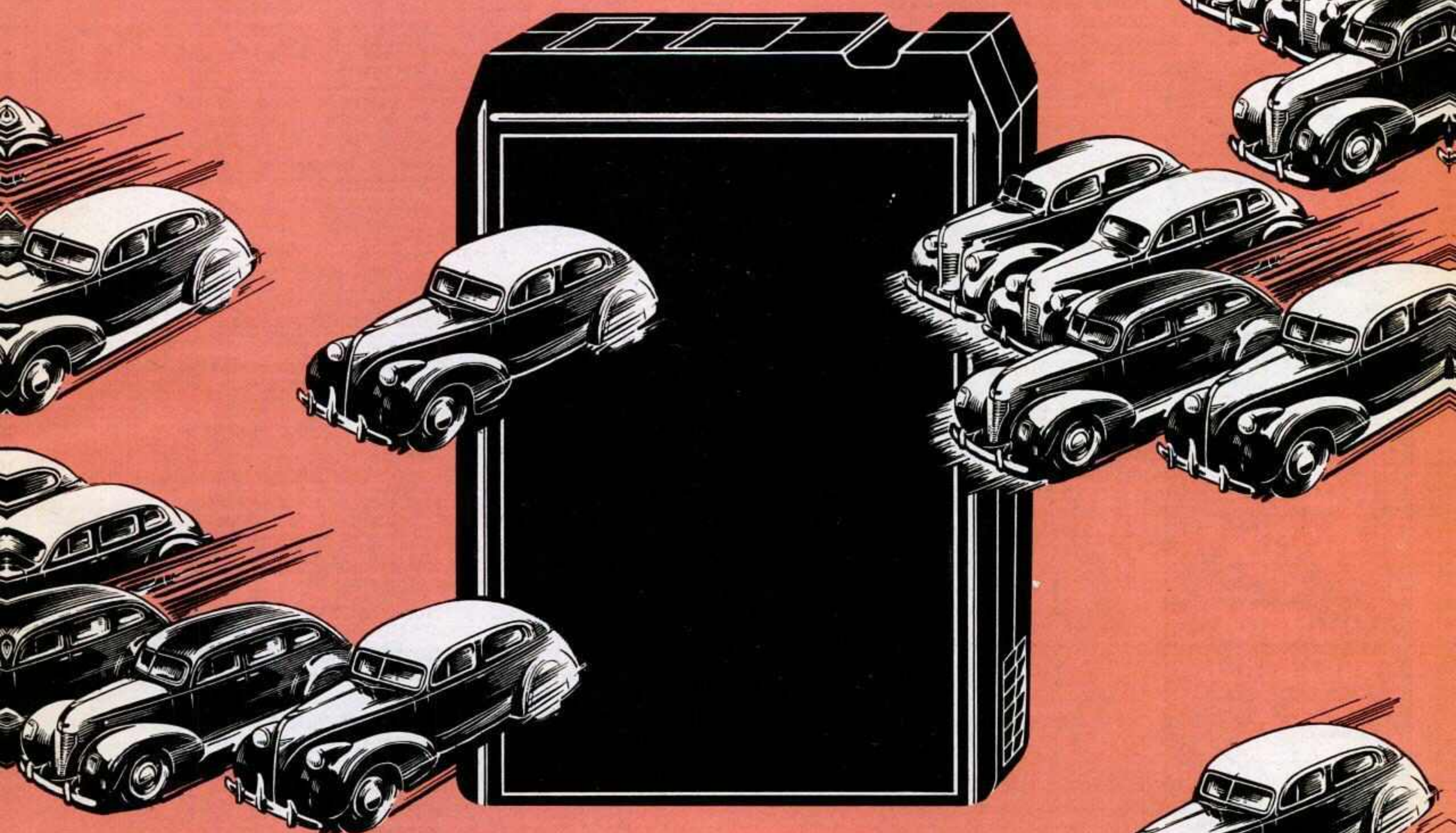
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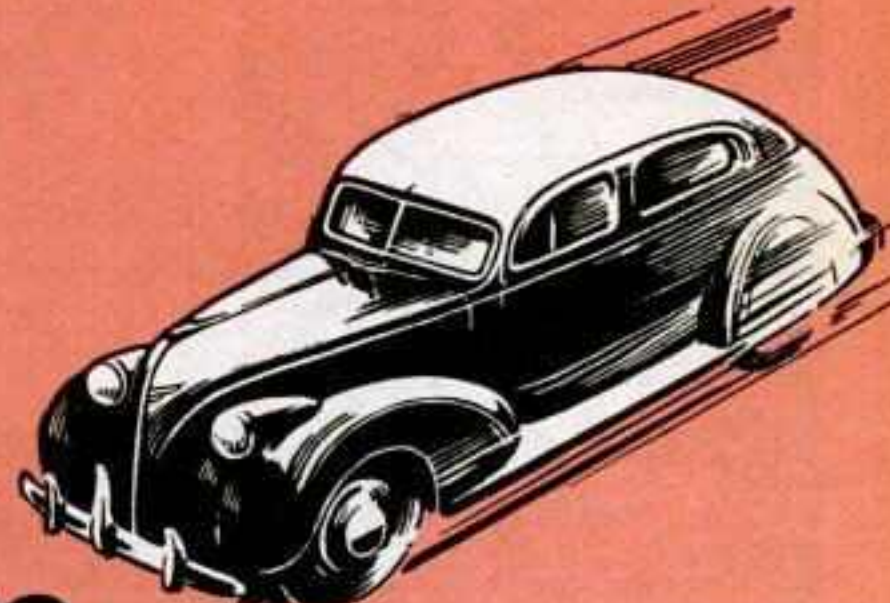
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Vox Jox

Continued from page 28

mon. . . Don Elliott (now called Jack Elliott) is at KIQQ-FM in Los Angeles doing weekends and promos. He'd been at KKDJ-FM in Los Angeles about two weeks. . . "The History of British Rock" is a multi-hour documentary that will be introduced in the U.S. pretty soon now. Rod Muir, president of Digame Productions, Sydney, Australia, and assistant John Torv were wrapping up some of the final production on a demo for the documentary last week in a recording studio in Los Angeles. Just which U.S. station first will syndicate it here yet, I don't positively know. But I'll give you details as soon as I find out.

A note from Gary L. Portmess, general manager of WHAG-AM in Hagerstown, Md.: "I've taken your

long-ago delivered advice and have gone country on our powerful FM Zowie. If I would have done that three years ago, I would be driving a Mark IV today instead of a Dodge. Anyway, both stations have been revamped and are going great. WHAG-AM is contemporary and features Lou Scally in mornings, program director Jeff Hunt from WPVR-FM in Roanoke, Va., in midday; Pete (Pete Wilson) Lowenheim in afternoon drive, and Don Smith in evenings. The country FM is WQCM-FM and features program director Stacy Drake in mornings, Rocky McCumbee in middays, Mike Delawter in afternoons, and Bob (Bob Scott) Elyard in evenings. . . Jack Mindy of WHEN-AM in Syracuse, NY, telegrams: "Disney promised me no character named Mindy Mouse; I promised not to use Mickey."

In Washington, WMAL-AM sta-
(Continued on page 41)

NAB Tags Dr. True For Six Addresses

WASHINGTON—Dr. Herb True, research psychologist, will be a luncheon speaker at all six fall conferences of the National Assn. of Broadcasters. The conferences are slated for: Waldorf Astoria, New York, Oct. 22-23; Regency Hyatt, Atlanta, Oct. 28-29; Hyatt O'Hare, Chicago, Oct. 30-31; Fairmont, Dallas, Nov. 14-15; Brown Palace, Denver, Nov. 18-19; and Sands, Las Vegas, Nov. 20-21.

Jockey Tees A Newsletter

MILWAUKEE—Bob Barry, morning air personality on WOKY-AM here, has launched a newsletter with programming aids for air personalities. The bimonthly publication is titled Bob Barry Calls the World and will cost \$25 per six months. It features the ideas that have proven successful for Barry, including names and phone numbers of interesting people he has interviewed over the years—for instance, Danny McCoy, president of Ugles Unlimited who claims that ugly people are discriminated against. Or Ewell Gibbons, who can tell you how to use dandelions for a salad.

Barry's extremely popular morning show consists of records and interviews, as well as contests and one-liners. He's making all of this available to subscribers, he says. The newsletter is being published by Bob Barry Productions. WOKY-AM is a Top 40 station, but Barry's show scores high in adults 18-49.

TM Programming Adds 11 Stations To Its Rock Net

DALLAS—In a flurry of signings, TM Programming here has added 11 stations to its Stereo Rock syndication service and another nine stations are now programming TM's Beautiful Music service, according to Ronald R. Nickell, general sales manager of the firm.

Adding the Stereo Rock programming service, which is custom-tailored by George Burns of Burns Media Consultants in Los Angeles, are: WCGY-FM, Boston; WWRH-FM, Columbus, Ga.; KEZR-FM, San Jose, Ca.; KTQM-FM, Clovis, NM; WRKY-FM, Steubenville, Ohio; WDIZ-FM, Orlando, Fla.; WLCY-FM, Tampa, Fla.; WBEN-FM, Buffalo, NY; WQHI-FM, Louisville, Ky.; KBBK-FM, Boise, Idaho; and WPTH-FM, Fort Wayne, Ind.

Joining the numerous stations that program TM's Beautiful Music service were: KCLX-AM, Colfax, Va.; KRNO-FM, Reno; WYEZ-FM, Elkhart, Ind.; WCOZ-FM, Boston; KODA-AM, Houston; WISM-FM, Milwaukee; WMYS-FM, New Bedford, Mass.; WKMO-FM, Kokomo, Ind.; and KJAK-FM, Oklahoma City.

Breneman Starts Review Service

LOS ANGELES—Breneman Radio Services, located in the suburb of nearby Woodland Hills, has launched a new record review service for radio stations. The review service is based on the opinions of Betty Breneman, long-time music coordinator for Drake-Chenault Enterprises. The twice-weekly service will cost \$75 per half year. It lists artist, title, label, review comments and initial format appeal. In addition, Ms. Breneman points out the singles that she thinks the music director of a radio station should listen to.

'Dean' Sid Mark Will Tee Philly Jazz Show

PHILADELPHIA—Sid Mark, who programs the jazz disks for the jazz-oriented WWDB-FM Radio and is the dean of the jazz deejays here, will host a half-hour TV jazz series this fall on Station WHYY-TV, public broadcasting outlet here.

Called "The Mark of Jazz," which is also the title of one of his radio shows, the half-hour, 13-week program will feature prominent jazz musicians in concerts taped before an audience at the WHYY studios. The show debuts Oct. 2 at 9 p.m., with drummer Buddy Rich. It will be aired on Wednesday evenings with a repeat on Sunday afternoons.

Ind. Lifeblood

Continued from page 28

samples of radio commercials and related their appeals. "A commercial is an uninvited guest." He also spelled out cost factors on commercials, stating that Blore charges depend on the number of markets in which the commercial is used.

The seminar also featured speakers such as Bill Lowery, national president of NARAS and president of the Lowery Group in Atlanta, plus Phil Walden, president of Capricorn Records, Macon, Ga.

The four-day meeting was the springboard for the new degree program at GSU.

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.		
This Week	Last Week	Weeks on Chart
1	3	7
2	2	10
3	10	4
4	1	9
5	4	9
6	5	9
7	15	7
8	8	7
9	6	16
10	7	14
11	12	9
12	9	12
13	28	5
14	11	13
15	19	7
16	21	6
17	18	10
18	13	12
19	14	12
20	23	5
21	27	6
22	24	10
23	20	8
24	30	5
25	32	4
26	31	6
27	26	8
28	35	4
29	37	4
30	34	3
31	33	6
32	36	2
33	38	7
34	29	6
35	41	4
36	40	2
37	39	3
38	-	1
39	42	5
40	44	4
41	43	3
42	45	3
43	48	2
44	46	3
45	-	1
46	49	2
47	-	1
48	50	2
49	-	1
50	-	1

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

I'M LEAVING IT ALL UP TO YOU
Donny and Marie Osmond, MGM 14735 (Venice, BMI)

FEEL LIKE MAKIN' LOVE
Roberta Flack, Atlantic 3025 (Skyforest, BMI)

I LOVE MY FRIEND
Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)

CALL ON ME
Chicago, Columbia 46062 (Big Elk, ASCAP)

DON'T LET THE SUN GO DOWN ON ME
Elton John, MCA 40259 (Leeds, ASCAP)

(YOU'RE) HAVING MY BABY
Paul Anka, United Artists 454 (Spanka, BMI)

FREE MAN IN PARIS
Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)

RINGS
Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)

PLEASE COME TO BOSTON
Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)

ANNIE'S SONG
John Denver, RCA 0295 (Cherry Lane, ASCAP)

YOU TURNED MY WORLD AROUND
Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)

YOU AND ME AGAINST THE WORLD
Helen Reddy, Capitol 3897 (Almo, ASCAP)

I LOVE YOU, I HONESTLY DO
Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)

IF YOU TALK IN YOUR SLEEP
Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)

SAVE THE SUNLIGHT
Herb Alpert, A&M 1542 (Low-Sal, BMI)

RUB IT IN
Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)

YOU CAN'T BE A BEACON (If Your Light Don't Shine)
Donna Fargo, Dot 17506 (Famous) (Martin/Fargo House, ASCAP)

WORKIN' AT THE CAR WASH BLUES
Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)

ROCK THE BOAT
The Hues Corporation, RCA 0232 (High Ground, BMI)

GIVE ME A REASON TO BE GONE
Maureen McGovern, 20th Century 2109 (A Song/Shada, ASCAP)

HANGIN' OUT
Hank Mancini And The Mouldy Sever, RCA 0323 (20th Century/Twinchris, ASCAP)

LOVE IS THE ANSWER
Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)

BE MY DAY
The Cats, Fantasy 727 (Prodigal Son, BMI)

THEN CAME YOU
Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)

I SAW A MAN AND HE DANCED WITH HIS WIFE
Cher, MCA 40273 (Senor, ASCAP)

NOTHING FROM NOTHING
Billy Preston, A&M 1544 (Almo/Preston, ASCAP)

CANNED MUSIC
Nick DeCaro, Blue Thumb 251 (Great Guns, ASCAP)

ANOTHER SATURDAY NIGHT
Cat Stevens, A&M 1602 (Kags, BMI)

TIN MAN
America, Warner Bros. 7839 (WB, ASCAP)

THE NIGHT CHICAGO DIED
Paper Lace, Mercury 73492 (Phonogram) (Murray/Callendar, ASCAP)

TOUCH ME IN THE MORNING/THE WAY WE WERE
Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)

HELLO SUMMERTIME
Bobby Goldsboro, UA 529-W (Shada, ASCAP)

YOU CAN TAKE MY LOVE
Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)

WILDWOOD WEED
Jim Stafford, MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)

WHEN MABEL COMES IN THE ROOM
Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)

STOP AND SMELL THE ROSES
Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)

LET'S PUT IT ALL TOGETHER
Stylistics, Avco 4640 (Avco Embassy, ASCAP)

CAREFREE HIGHWAY
Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)

YOUR LOVE SONG
Elliot Lurie, Epic/Columbia 11153 (Elliot Lurie, ASCAP)

LITTLE BIT OF UNDERSTANDING
B.W. Stevenson, RCA 10012 (Rurusha, BMI)

WHO DO YOU THINK YOU ARE
Bo Donaldson And The Heywoods, ABC 12006 (American Dream, ASCAP)

MEET ME ON THE CORNER DOWN AT JOE'S CAFE
Peter Noone, Casablanca 0017 (Warner Bros.) (Barry Mason/Mustard, BMI)

STEPPIN' OUT (GONNA BOOGIE TONIGHT)
Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)

SHE
Charles Aznavour, RCA 10021 (TRO/Essex, ASCAP)

CAN'T GET ENOUGH OF YOUR LOVE, BABE
Barry White, 20th Century 2120 (Sa-Vette/January, BMI)

TRAVELING PRAYER
Billy Joel, Columbia 3010015 (Rippartha/Higher, ASCAP)

BOOGIE BANDS AND ONE NIGHT STANDS
Kathy Dalton, Discreet 1210 (Warner Bros.) (Fez/Abernathy/Eye, BMI)

BONAPARTE'S RETREAT
Glen Campbell, Capitol 3926 (Acuff/Rose, BMI)

THE NEED TO BE
Jim Weatherly, Buddah 420 (Keca, ASCAP)

FOUR STRONG WINDS
Jim Dawson, RCA 1000 (M. Witmark & Sons, ASCAP)

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Talent In Action

• Continued from page 24

DICK CLARK'S GOOD OL' ROCK 'N' ROLL

Las Vegas Hilton

Dick Clark says he's been waiting a long time to bring rock to Las Vegas, and his show in the lounge here Aug. 10 to a packed house is proof that he prepared himself well for his chance.

Working with nostalgia favorites Freddie Cannon, Cornell Gunter & the Coasters and Jackie Wilson as well as the Jeff Kutash & the Greasy Kids dance group, Clark and producer Chet Actis have put together a thoroughly entertaining show which appeals to oldies fans and current music buffs alike.

Clark is the thread that holds the show together, showing old movies from his American Bandstand days of the artists on the bill, commercials he "blooped" on, and other scenes from his various shows over the years. He is an excellent host, bantering with the audience, telling amusing anecdotes and, in general, having as good a time as the crowd.

Freddie Cannon ran through a medley of his biggest hits, including "Way Down Yonder in New Orleans" and "Palisades Park," as well as offering new material. Gunter & the Coasters were unquestionably the comedy hit of the evening, as Gunter consistently scored with humorous and tasteful gay jokes. In between the joking, the group reeled off such hits as "Yakity Yak" and "Charlie Brown." Jackie Wilson, looking and sounding as good as he did 15 years ago ran through "Lonely Teardrops," "To Be Loved" and "That's Why," receiving a standing ovation for his efforts.

In between the singing, choreographer Kutash and his troupes went through a series of creative and entertaining dance numbers centering around the '60's and '70's. The band, Jim DeNoon & Combustion were also thoroughly professional.

What Clark has done is put together a show that has appeal for everyone, and now that he has broken the barrier of Vegas, the doors should open up for him on a much more regular basis. **BOB KIRSCH**

WAYLON JENNINGS LINDA HARGROVE

The Bottom Line, New York

Country music's new breed roared into this New York club Aug. 2 and showed its strength in this city. Linda Hargrove opened the show and displayed an intimate style that delighted the audience made up of many different varieties of country music fans.

A great songwriter in her own right, Ms. Hargrove is also a fine vocalist.

Her band is composed of young musicians and they all have a natural feel for her flowing compositions. Another plus factor in this group is the addition of Larry Ballard, a new country singer who also records for Elektra. His voice was pleasing when he sang a duet with her.

One of the best songs in the set was a tune penned for Tanya Tucker, "New York City Song." It seemed to take on new meaning that night, almost like the words still held true for her. This group could be a fine college attraction as they appeal to any country audience, as well as the corps country-rock fans.

Waylon Jennings headlined the show and gave another one of his hard hitting sets that included more than 21 tunes. He is probably country music's most popular performer in this city and his set was reviewed in Billboard several weeks ago. **JIM FISHEL**

Who/ Where/ When

• Continued from page 24

EDDIE KENDRICKS (Tamla/Motown): Front Row Theater, Cleveland, Ohio, Aug. 27-Sept. 1.

BUCK OWENS (Capitol): High School Auditorium, Washington, N.C. Aug. 30.

RAY PRICE (Columbia): Ill. Opry, Petersburg, Ill. Aug. 31.

CHARLIE RICH (Epic): Toronto, Canada Aug. 26; Columbus, Ohio (27); Vancouver, Canada (31).

MARTY ROBBINS (MCA): Zion Leisure Center, Ill. Aug. 30; Fun Center Festival, Mansfield, Ohio (31).

JOHNNY RODRIGUEZ (Mercury): Fair, Essex Junction, Ohio, Aug. 29.

SHA NA NA (Buddah): Sioux Falls, S.D. Aug. 31.

THE STAPLE SINGERS (Stax): Detroit, Mich. Aug. 30.

STATLER BROS. (Mercury): Kitchener, Ont. Canada Aug. 29.

HANK THOMPSON (Dot): Andrews Park, Norman, Okla., Aug. 29; Twin Valley Fair, Neddessa, Kansas (30); Hays, Kansas (31).

DIANA TRASK (Dot): Minn. State Fair, St. Paul, Aug. 31.

EDGAR WINTER (Epic): Municipal Auditorium, Des Moines, Iowa Aug. 26; Gardens, Cincinnati, Ohio (28).

JESS COLIN YOUNG (Warner Bros.): Chicago Stadium, Ill. Aug. 27-29; Cleveland Stadium, Ohio (31).

NEIL YOUNG (Reprise): Chicago Stadium, Ill. Aug. 27-29; Cleveland Stadium, Ohio (31).

SOUTH

BOBBY "BLUE" BLAND (ABC): Labor Union Hall, New Orleans, La. Aug. 27.

JIMMY BUFFETT (Dunhill): Eastern Ky. Univ., Richmond Aug. 28; Jackson City Auditorium, Miss. (29); Texas Opry House Austin (30); Nacodoches, Texas (31).

JERRY BUTLER (Mercury): Joe Namath Restaurant & Lounge, Birmingham, Ala. Aug. 26-31.

DEEP PURPLE (Warner Bros.): Astrodome, Houston, Texas Aug. 30.

TOM T. HALL (Mercury): Municipal Auditorium, Birmingham, Ala. Aug. 27.

HEARTSFIELD (Mercury): The Electric Ballroom, Atlanta, Ga. Aug. 27; Jai-Alai Fronton, Orlando, Fla. (29); West Palm Beach, Fla. (30); Sgt. Pepper's, Jacksonville, Fla. (31).

DOYLE HOLLY (Barnaby): Athens, Ga. Aug. 30-31.

MERLE KILGORE (Starday/King): Ky. Lake, Ky. Aug. 31.

B.B. KING (ABC): Shady Grove, Washington, D.C. Aug. 26-31.

LYNYRD SKYNYARD (MCA): Washington, D.C. Aug. 27.

OHIO PLAYERS (Mercury): Macon, Ga. Aug. 27; Nashville, Tenn. (28); New Orleans, La. (31).

BUCK OWENS (Capitol): International Raceway, Darlington, S.C. Aug. 31.

JOHNNY RODRIGUEZ (Mercury): Park, Salem, Va. Aug. 31.

EARL SCRUGGS (Columbia): Birmingham, Ala. Aug. 29; Mobile, Ala. (30); Jacksonville, Fla. (31).

THE STAPLE SINGERS (Stax): Fairmont Hotel, Dallas, Texa Aug. 19-27.

MEL TILLIS (MGM): Moultrie City Gym, Ga. Aug. 29; Lanierland Country Music Park, Cumming, Ga. (31).

IKE & TINA TURNER (United Artist): Flying Dutchman, Charleston, S.C. Aug. 29; Coliseum, Jacksonville, Miss. (30); Freedom Hall, Johnson City, Tenn. (31).

Latin Scene

MIAMI

Audio Latino Records has the rights to release Beverly Records from Brazil in the U.S. One of the major artists on the label is **Paulo Sergio**, but Audio Latino will release the entire catalog.

Enrique de la Maza is taking over the bilingual young show on WRHC-AM. Enrique was copywriter for WQBA-AM for many years, and has been in radio and TV both here and in Cuba.

Lisette (Borinquen) opens at Montmatre this week, and on the same label, a new LP by **Pellin Rodriguez** is due out Sept. 1 and **La Selecta's** new LP will follow shortly. Compas records is releasing an LP by **Jorge Vargas**, the famous Mexican singer.

Luisa Maria Guell (RCA) now drawing good crowds at Centro Espanol. On Velvet. **Nely and Tony** have a new single "Un Poquito De Un Amor" and **Porfi Jimenez** has a single "Como Camina Juana." Fuentes Records is releasing a new **Fruko** LP this week and a new **Rodolfo** LP is on the streets. Miami Records releasing a single "Porel Amor" by **Danny Daniel** and an LP by **Grupo Indio**, a group from Mexico who will be appearing in Los Angeles in September.

Julio Iglesias (Alhambra) has a new single out, "Aun Me Queda La Esperanza" and **Nydia Caro's** new single on the same label is "Un Dia Gris." Beautiful **Betty Pino**, WCMQ-FM's music director, also doing a stint as DJ. on Sundays. This makes her the first fem jockey on a Latin station in Miami.

Business is reported slow by major distributors here, and two of them are in New York trying to raise enough capital to pay long overdue bills and keep going.

ART "ARTURO" KAPPER

Super Sonido New L.A. Label

LOS ANGELES—Cadet Records has formed a new Latin label, Super Sonido.

Jules Bihari, long prominent in the r&b field here, has appointed Javier P. Ambriz boss of the new operation and an even dozen LPs are scheduled for release in September.

Ambriz reports that Mexican pop music will dominate the Super Sonido repertory.

Baptista Names Son Firm Vice President

LOS ANGELES—The appointment of Eduardo Baptista Jr. to vice president of Discos Musart, a Mexico City firm which has long sold Latin disks in the U.S., was made last week by his father.

The elder Baptista is the son of the late founder of the Musart label. That makes the junior Baptista a third generation officer of a major diskery.

Two Launch Firm

LOS ANGELES—Former Gefen-Roberts Management staffers John Hartman and Harlan Goodman have formed a personal management partnership here. Charter clients are Poco, America, Chad Stuart and newcomer Bobby Brown, a former Olympic javelinist who writes and has a 6-octave vocal range.

Latin

AFM LOCAL 47 HOSTS

Free Latino Concert at L.A. Park Attracts Crowd

LOS ANGELES—"The objective we seek," says Max Herman, president of AFM Local 47 here, "is to bring the residents of all areas of the county a wide variety of top quality music—and present it free to all."

Herman succeeded admirably Sunday (25) when overflow crowds flocked to Lincoln Park to enjoy the Latin music of Jaime Duque, Geri Galian, Los Internacionales, Chalo

Campo, Al Mesa and the Mariachi de Los Angeles.

Local 47 board member Chico Guerrero and business representative Hector Rivera, musicians themselves, introduced each musical act.

President Herman, too, once was a prominent musician. He blew trumpet in the old Bob Crosby Dixieland Band.

Billboard SPECIAL SURVEY for Week Ending 8/31/74

Billboard Special Survey Hot Latin LPs

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VINCENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	LOS FREDDYS "Quiero Ser Feliz," Echo 25109
2	LARRY HARLOW "Salsa," Fania SLP 00460	10	WILLIE COLON "Lo Mato," Fania SLP 00444
3	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	11	DANNY RIVERA "Concierto," Velvet LPV. 1477
4	LOS BABYS "Album De Oro," Peerless 1749	12	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG 1254
5	NELSON NED "Nelson Ned," U.A. 1550	13	RAY BARRETTO "Indestructible," Fania 456
6	ROBERTO TORRES "El Caminante," MYS 114 Mericana	14	FREDDY MARTINEZ "Es La Onida Chicano," Freddy 1014
7	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	15	MOCEDADES "Eres Tu," Tara TRS 53000
8	JOE BATAAN "Salsoul," Mericana XMS 124		

IN LOS ANGELES

1	VINCENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	LITTLE JOE & LA FAMILIA "Nosotros," Buenasuerta 1047
2	ROSENDA BERNAL "La Silla Vacia," LIS 5006	10	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518
3	LOS ANGELES NEGROS "Dejenme Si Estoy Llorando," U.A. Lat. 135	11	LARRY HARLOW "Salsa," Fania SLP 00460
4	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	12	LOS BABYS "Album de Oro," Peerless 1749
5	JOE BATAAN "Salsoul," Mericana 124	13	JUAN TORRES "Vol. XX," Musart 1635
6	ESTELA NUNEZ "Lagrimas Y Lluvia," Arcano 3264	14	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
7	LOS FREDDIE "Llegara Tu Final," ECO 25242	15	ALBERTO VAZQUEZ "Unda Lagrima Tuya," GAS 4121
8	CONJ. ACAPULCO TROPICAL "El Mujeriego," Carino 5127		

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

New on The Charts



Bruno of Hollywood photo

MARILYN SELLARS

"One Day At A Time."—★

From Northfield, Minnesota to Minneapolis, where in nine years she has become a local entertainment institution, is the unique route to Nashville stardom of red-haired, 30ish Ms. Sellars.

She financed her own first LP which spawned a regional hit, "Sing Me A Song." Now produced by Clarence Selman for Mega Records, her first national hit crossed over with its machine-perfect assault on the emotions. Sure-fire song was co-written by Kristofferson and Marijohn Wilkin as a woman's-angle spinoff on the Kris K. smash "So Help Me, Jesus," using slogan of Alcoholics Anonymous as hookline. Sellars gives an impeccable pure-voiced reading and has assembled a band to start touring. Representation by Regal Artist Agency, Minneapolis.

16 REP FIRMS ATTEND

115 Products at Detroit Show

By STEPHEN TRAIMAN

NEW YORK — Approximately 600 consumer electronics dealers were on hand for the second annual Michigan ERA (Electronic Representative Assn.) Buyers Show, Aug. 18-20 at the Southfield, Mich., Holiday Inn outside Detroit. First event last year pulled about 660.

More than 115 product lines for 1975 were shown by the 16 rep companies at the show, according to Dan Neumaier, exhibitor chairman, with the continued diversification of audio product reps into other lines quite evident. About \$1.6 million in orders was written.

Special events included two free retail sales seminars conducted by Jack Berman, who heads his own Inglewood, Calif.-based rep firm, and six service test equipment audio seminars with representatives from Hewlett-Packard London Co. and Crown International.

"The Berman Institute On Agreeable Selling" was given both Monday (19) morning and afternoon, drawing good audiences. He began the course more than 21 years ago for his own distributor and dealer salesmen, and estimates more than 2,000 have "graduated" in that time.

In 1964, and again in 1968, he conducted the seminars around the country on behalf of the National Electronic Distributors Assn. (NEDA), and in 1972 he was keynote speaker for NEDA management meetings. Since 1970 Berman has been conducting similar courses under ERA sponsorship.

The service seminars were shirt-sleeve sessions held twice daily, with personnel from Hewlett-Packard, London and Crown International demonstrating such test equipment as distortion analyzers, stereo generators, oscilloscopes, digital voltmeters, oscillators and intermodulation analyzers. Typical hifi gear was used, with a question-and-answer period following each demonstration.

A rundown of the 16 rep firms ex-

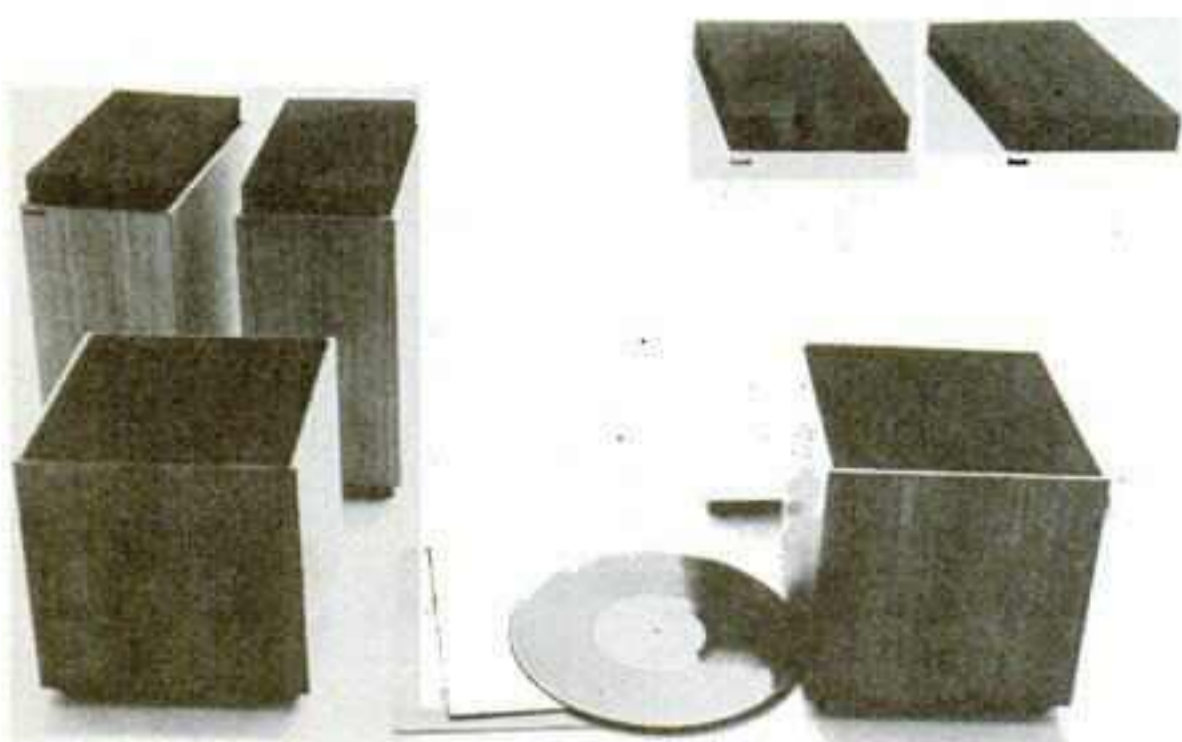
hibiting in the 30 display rooms, with product lines noted in a special edition of the "Great Lakes ERA News," follows:

- Aztec Sales: Columbia Magnetics, Gladding/Claricon, Glenburn, Innovative Audio Systems, KLH, Technics by Panasonic, Tenna.
- Charles Berman Co., South-

field, Mich.: Display Media, Fidelity Products, Pfanstiehl, Securette, SeKure Controls.

- Central Electronic Sales: Goldline, Leader, Misco, New-Tronics, Vidair, Courier.

- Manny Charach Associates, Inc., Southfield: Audio Magnetics, (Continued on page 34)



Sonab Electronics photo

SWEDISH SPEAKERS—Included in new line of Sonab Electronics imported to U.S. are models OA12, top left, \$199 each; OA14, top right, \$269 each; and OD11, foreground, \$139 each. New U.S. subsidiary is in Foster City, Calif.

Sweden's Sonab Prepares Electronics Mart Invasion

FOSTER CITY, Calif.—Newest addition to the growing ranks of overseas audio manufacturers aiming for a piece of the lucrative U.S. market is Sweden's Sonab.

The eight-year-old manufacturer wholly-owned by the government, has formed Sonab Electronics Corp. here as a U.S. subsidiary to import and distribute its loudspeaker and electronics products lines.

A limited network of manufacturer representatives has been set up already, according to Lars-Olof Pehrsson, international marketing director and vice president of the new operation. Others will be named when officials feel they can assure product delivery and service back-up in the new markets.

First appointments, some of which were lined up by Pehrsson when he attended the recent summer Consumer Electronics Show in Chicago, include:

Little House of Sound, Salt Lake City; Olson Sales, Foster City, Calif.; Steve Sischo Associates, Seattle; Southwest Representatives, Inc., Lufkin, Tex., and TMC Sales Corp., Fort Lee, N.J.

Initially, Sonab will import and distribute its well regarded speaker line, developed by Stig Carlsson, Swedish engineer and acoustical designer. It consists of four systems using the patented Ortho Acoustic principle. Also offered are headphones, a stereo receiver and a manual turntable.

Pehrsson claims the Sonab speaker (Continued on page 35)

Audua Tapes In Quick Sellout

NEW YORK—TDK Electronics has reported a complete sellout of its first shipment of 30,000 units of the new Audua open reel tapes received from Japan ahead of schedule. According to TDK officials, the sellout was the result of unprecedented buying at the Summer CES in Chicago.

The tapes in lengths of 1,200 (\$8), 1,800 (\$10.50), and 3,600 (\$31.50)-foot reels were reportedly sold out long before the shipment was received. Backlogged orders are now being filled from the followup August shipment, which totaled at least 30,000 units.

Denver May D&F Chain Promotes Latest Hi-Fi Technology

By ERIC COGGINS

DENVER—"Sales of quadrasonic hardware amount to more than half our sales in our sound department," says John Lee, major appliances buyer of seven May D&F stores serving the greater Denver area.

"We foresaw 'Q' as one of the big Christmas items. So we made certain every sound department had a quad demonstration display, or even a 'Q' room up front. The promotional efforts paid off and we continue to ex-

perience growth in sales of quad."

Lee says that May D&F sound departments do well with 'Q' units priced at \$499. "But," he adds, "we do our real tonnage in units near the \$379 price point."

Why is 'Q' blossoming in the Denver market while only budding in others? One of the chain's suppliers pointed to the basic differences in the background and make-up of the people. According to the source, "People here are very family and home oriented. When it comes to bettering the home environment, they are open to upgrading, and are easily sold on the 'Q' concept."

Major appliances make an important contribution to the company's volume and consumer electronic departments have become "hot spots" in the stores. Departments range from 1,800 to 2,000 square feet and are usually located near "sister departments"—brown goods and white goods.

All departments are stocked with a basic assortment that fills the general needs of every store. "In certain areas, where we have a 'better' clientele, we add frosting in terms of more unusual and far-out merchandise," Lee notes. "This kind of merchandise we are careful to place in

stores where we know it will move. We strive to meet the varied needs of the clientele in each area we operate."

Soft goods are isolated from the hardware departments and are serviced by a separate buyer. The stores' record departments handle the needle and cartridge business. Blank

tapes are sold in the camera departments. "Of course," says Lee, "we will always get any item for customers when they come to our department and ask."

Each sound department has a selling manager. Duties of managers include helping in making buying (Continued on page 35)



DISPLAY SUCCESS is credited to Dick Robinson, with one example seen.



'Q' ROOM is up front in each store; displays create home atmosphere.

You Are Invited To Participate In Billboard's Blank Tape Celebration!

The October 5th, 1974 issue of BILLBOARD will be a gala affair in honor of the Blank Tape Industry.

Everyone you know will be there: the Tapes, the Cassettes, the Cartridges and the Reel-to-Reels — not to mention the Television Cartridges and the Video Cassettes!

And, the conversation won't be dull, unless you find the latest in blank tape product marketing techniques and distribution methods boring.

In fact, all the VIP's who make your industry competitive and exciting are awaiting your appearance at our bash — people involved in professional duplicating systems and accessories/services. Manufacturers of carrying cases. Mass merchandisers. Manufacturers of raw tape and the components used in producing blank tape.

We need you to help us celebrate in style, so *don't make any other plans for October 5th, 1974!*

To participate in BILLBOARD'S Blank Tape Celebration Issue simply contact your nearest BILLBOARD sales representative today.

Don't let the party start without you — the price of admission is well worth the notoriety you'll gain by appearing.

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NEW YORK:
Mike Eisenkraft
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New York, N.Y. 10036
(212) 764-7300

CHICAGO:
Jill Hartwig
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 6-9818

NASHVILLE:
John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

High Traffic Isn't Enough, Says Chain

By EARL PAIGE

ST. LOUIS—Is high traffic the number one criterion for store location in the consumer electronics field? Executives at 41-unit Custom Music Corp. (CMC) here see high traffic as just one of several elements but it figured importantly in the opening recently of what the chain considers its highest drive-by traffic outlet at Clayton Rd. and Brentwood Blvd. here.

Long-determined as the top auto traffic intersection in St. Louis County, the Brentwood/Clayton location has been under consideration for 10 years, or ever since CMC was founded by Byrle Northup, says Tom Floerchinger, vice president, finance.

For much of the time in recent years, a Phillips service station had stood on the northeast corner spot. "We have been negotiating for the location for years," says Floerchinger.

He did not make available figures on car traffic past the intersection or the lease figures.

The store also represents a new focus on sound rooms for the chain and contains the first the company

has built. It has two installation bays.

The new store brings the CMC total to 41 and includes a new one opened recently in Des Moines, which makes three in that city. Number 42 will open next week in Atlanta where CMC will have nine. There are six in Indianapolis and 10 in the Kansas City and Topeka area, plus the 14 here.

The Clayton store is the standard design of CMC, 3,000 square feet, and built by the company.

Barbara Gamache, retail development director, says location of a store is based on traffic flow, competition, census figures, and what CMC can determine to be the basic interests of residents, "the mood of the area."

CMC prefers regional shopping centers by far and has only two mall sites. It also prefers a free standing unit. Size is dependent on the number of installation bays but is most often 3,000 square feet.

CMC plans to have 46 stores by year-end, according to Pat Morris, president.

Magtec Sees Upswing In 'Q' Tape Market

LOS ANGELES—The need for top quality sound while demonstrating quadrasonic is focusing new attention on open-reel prerecorded tapes, claim the people at Magtec's stereotape division.

Sales of open reel have been picking up but the company will now launch a full scale campaign under the direction of Larry Radom, recently joining Magtec as sales manager of the stereotape wing after being with WEA in San Francisco.

Magtec's director of consumer sales, Bob Bilkiss, says the firm will spend \$10,000 during the remainder of this year in a trade journal advertising program along with emphasis on store point of purchase materials such as posters and banners.

Magtec has 100 titles in 4-channel with a suggested list of \$11.95 (most stores discount at least \$1). Some of the most prominent labels are represented: WEA brands, MCA, RCA, United Artists.

Bilkiss sees continuing sophistication in open reel. For one thing, all new titles are being recorded in 7½ ips. "Basically, we no longer want to release unless in 7½," he says. Thus ends the incompatibility problem wherein many titles were available at 3¾ ips.

Director of engineering Mike

Cadwallader is looking into Dolby processing and new coatings too, other indications of greater sophistication.

In terms of packaging, Magtec is continuing to stress a distinct label and rainbow colored border to distinguish quad.

In the duplicating division, Bilkiss claims Magtec has two shifts going operating 10 slaves 16 hours a day.

Magtec has received its largest ever contract for basically spoken word duplicating, a 135,000-piece cassette order from the Library of Congress division of the blind and physically handicapped.

Recent changes at Magtec include the resignation of Herb Dale. Joe Washington is now customer service director. Len Feldman continues as executive vice president reporting to S. Gerold Stone, president. Bilkiss, Radom and Washington report to Feldman.

Juiced, No Doubt

EASTBOURNE, Eng.—Charles Roberts, a dedicated gardener, last week showed friends a 4¼-pound tomato he raised himself. A stereo buff, the 62-year-old sound freak said he hypoed its growth by fitting headphones around it and feeding it stereo music from dawn to sundown.

Superscope Adds 2 New Recorders

LOS ANGELES—Superscope will have two new miniature cassette recorders in dealers' hands next month, as the manufacturer gradually introduces competing units tied to the phase-out of its Sony distribution agreement through 1979.

Models C-106 and C-108 both feature built-in condenser microphones, pushbutton controls, automatic mechanism shutoff (AMS) in play and record modes, dual flywheels to reduce wow and flutter, servo-control motors, auto level recording control, cue and review, locking fast forward and rewind, record and pause control interlock, earphone monitor jack and record level/battery strength indicator.

At suggested list of \$139.95, the C-108 weighs 2.8 pounds; dimensions are 1½ inches x 3-5/16 x 5¼; features all-aluminum construction, three-digit tape counter, carrying case and shoulder strap.

Model C-106 is 2.6 pounds in a slightly larger case 2 inches x 4 x 7, at suggest list of \$99.95. It offers a tripod mount for an optional pistol grip with remote control stop/start feature at \$7.95, usable for interviews or recording home movies.

Both units operate on 4 "AA" batteries, or from an optional AC Ni-Cad battery pack, at \$13.95.



LCA Corp. photo

DEAL CLINCHED—Formally announcing acquisition of Weltron Corp. by LCA Corp. (Billboard, July 13) at Aug. 15 press conference, from left, are Pratt Winston, Weltron vice president/general manager; Daniel Jacobson, new Weltron president and also head of LCA's Vanity Fair division; and Stanley Cohen, Weltron marketing vice president. In foreground is latest in line of Weltron's "Shape of Sound" customized home electronics stereo packages.

7,500 ROOMS AVAILABLE

80% of Space at Chi Show Sold

NEW YORK—More than 80 percent of the available space for the 1975 Winter Consumer Electronics Show in Chicago has already been sold, according to Jack Wayman, staff vice president, the Consumer Electronics Group of the EIA, sponsor and producer of the annual event.

Wayman also says that for the first time the show will utilize all the exhibit space at the Conrad Hilton Hotel, its home for the past two years. This space includes large exhibit halls, ballrooms and spacious public rooms.

The show producers have also secured more than 7,500 hotel rooms

and suites in the greater Chicago area for the accommodation of exhibitors and trade visitors. Dates are Jan. 5-8, 1975, following what Wayman terms the successful Sunday-Wednesday format of the Summer CES.

Wayman says that the 1975 Winter CES will be a total marketplace for consumer electronics products, phonographs, audio compacts and component systems, tape equipment and other products and accessories.

Partial list of exhibitors to date include, Aiko, Ampex, Arvin, Audio Magnetics, Automatic Radio, BASF, Berkey Photo, Bigston Corp., Brother International, BSR-USA,

Capehart, Capitol Magnetics, Car Tapes, Casemakers, Certron, Clarion Corp., Columbia Magnetics, Craig Corp., Custom Case, Dyn Electronics, Electrophone Corp., Emerson Radio, Empire Scientific, Ess & Ess, General Electric, Glenburn/McDonald, Grundig, GTE Sylvania, Hegeman Labs, Hitachi, Inland Dynatronics, Jensen Sound, J.I.L. Corp., KLH, Koss, Lake Electronics and Le-Bo.

Panasonic Meet At N.Y. Hilton

NEW YORK—Panasonic Auto Products will hold the first of three regional sales meetings at the Hilton Hotel here Sept. 3-5. Discussions will center around the firm's marketing and merchandising plans for its fall/winter line of products.

The two succeeding meetings will be held at O'Hare International Hotel, Chicago, Sept. 8-10, and C'Est Bon Hotel, Park City, Utah, Sept. 11-13.

The meetings will be hosted by Cal Shera, vice president and general manager Panasonic's Special Products division, and Clark Jones, newly named national sales manager, automotive products.

Radio Shack's 2,000 Outlets

NEW YORK—The Radio Shack chain of audio electronics shops has upped its number of outlets across the nation to more than 2,000 with the opening last month of 11 new stores.

The new shops are located in Winter Haven, Fla.; Denver; Orem, Utah; Gladstone, Mo.; Golden Valley, Minn.; Clarksburg, W. Va.; Encino and Concord, Calif.; Lebanon, Pa.; Nashua, N.H.; and Fairfield, Conn.

115 Products at Detroit

• Continued from page 32

Brother, Micro Electronics, Panasonic, Surveyor.

• **Electronic Associates:** Capitol Magnetics (Audio Devices), Ross Electronics, Tamura Electronics, VPI.

• **Ted Firaneck Sales:** I.E. Manufacturing, Jensen Sound Laboratories, Pilot.

• **Flora-Ohman, Inc.,** Detroit: Creative Environments, dbx, Edittall, Ferrograph, Garrard, Janszen, Kenwood, Maxell, Pickering, SAE, Teac, Thorens, Watts.

• **Lark Associates,** Taylor: Webcor Electronics.

• **Max Lipin & Associates,** Taylor: G.O.E., Hitachi.

• **Robert Milsk Co., Inc.,** Southfield: Fisher Studio Standard, H.W. Sams Books, Irish Tape, JFD Electronics, 3M Test Equipment & Wollensak, Musicenter by Fisher, Quam Speakers, Regency Electronics, Robins Industries, Speaker Systems, Telephonics Headphones, Uher of America, Vanco.

• **Don Neumaier & Associates,** Detroit & Grand Rapids: Akai,

BASF Tape, Jillette, Lear Jet, Magnum-Opus, Rectilinear, Sansui, Sankyo Seiki, Superex, Vanity Fair, Wald Sound.

• **Riley & Petchell Sales:** Audio Technica, Benjamin/Miracord, Dynaco, Electro-Voice, Gambler-Johnson, JVC America, Vor Industries.

• **Rodco Sales:** Ess & Ess, Gibbs-Hammond Sound Products, Kustom Kreations, Superscope Storyteller.

• **Schroeder Sales Co.:** AR Speakers, BSR Electronics Inc. & BSR (USA) Ltd., Koss, Neosonic, Nikko.

• **Shalco, Inc.,** Ferndale: AKG/Philips, Hy-Gain, Mura.

• **Pete Turgeon Associates, Inc.,** Detroit: Automatic Radio, Fentone, Hanimex Electronics, Miida Electronics, National Electronics, Rotel of America, Shibata Cartridges, Triumph Electronics.

In addition to Neumaier, the ERA Show Committee included co-chairmen Pete Turgeon, Turgeon & Associates, and Bill McCall, Shalco; Phil Flora, Flora-Ohman; Chuck Milsk, Robert Milsk Co.; Larry Firsten, Aztec Sales; Tom Augello, John Merchant and Dave Wakefield.



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Promo Pays Off For May D&F

• Continued from page 32

decisions and overseeing commissioned sales personnel.

Each department has its own register. This is warranted by the volume of business and it is convenient for customers. Almost all items carried by May D&F are classified as packaged systems. "We are a department store, not a specialty shop," Lee reminds. "At present, we are not geared to sell more expensive lines like Fisher, Kenwood, or even the higher extension of our Panasonic line, Technica. The lines currently handled include Panasonic, Sony, Miida, MGA, Zenith, Electro-Phonic, Magnavox and Lloyds. In the future, we plan to expand our departments to include specialty shop lines."

According to Lee, "Department stores must create an atmosphere. They must have a big over-all blanket that says, 'This is really a strong draw. We have men's areas and we have women's areas. It makes a very convenient way to shop. So, we have very high customer acceptance—but it is in the total mix. In a specialty operation, the image covers just

sound. Our image, however, encompasses all the facets of the different merchandise we sell; a much broader base to draw a wider clientele."

Also, according to Lee, credit offered by May D&F is a fantastic aid in selling tonnage sound hardware. "To make buying decisions simple for our customers, a variety of credit plans are offered. They include revolving and 30 and 90-day charge plans, as well as bank cards. We push credit. Tags on all displayed merchandise show the amount of monthly payment as well as the total price. It is a lot easier to sell toward a small monthly payment than a total figure. Probably 75 percent of sound sales are closed through credit."

Display is an important part of the success of the sound departments, Lee thinks. Credit for display and presentation goes to Dick Robinson, head of display for the seven store chain.

"May D&F sound centers are merchandised quite differently from its brown goods departments," Robinson indicates. "In brown goods, the cabinetry must be dramatized.

Customers are interested in and paying for the beauty and drama of the woodwork, not just the electronics involved. In brown goods, the classic display approach is effective—the shag carpet, the furniture settings, the vignette of a room which enhances the visible qualities of the products."

Display and design in May D&F sound departments are not traditional. "The approach is more stark. We stress artistic values such as ultra-modern lines with black, bold green, and accent colors... an atmosphere that suggests that we are really into sound quality, rather than fine carpentry. We have found that medium-fi, as well as hi-fi, customers are more interested in the quality of the electronics and the sound produced, rather than Mediterranean or Provincial."

While some department store chains have been strong in private label merchandise, May D&F has taken an opposite approach. "No way are you going to get the same action with private labels that you do with known brands," Lee suggests. "At least with hardware items. You are known to a broader range of potential customers when you offer an expansive selection of names people trust. We have availability of corporate private labeling... but we won't touch it."

Since most manufacturers require that service go through accredited warranty stations, that is the route May D&F goes. "We do have a service department and do service some items there, mostly major appliances. Generally, we are satisfied with the depth of most of the manufacturers' warranties," Lee concludes.

Sonab In U.S. Mart

• Continued from page 32

ers were the first to operate on the omnidirectional principle, with three of the systems available as matched pairs. All units are tested as stereo pairs for proper alignment in a sound room resembling typical home listening surroundings instead of a typical bare acoustic measurement chamber.

Speaker models include the OD11, a bass-reflex type with 40 watts RMS, midrange speaker, matching dynamic tweeter in a 10-inch cube, priced at \$139; OA12 is a floor model which relies on reflected sound, with 40 watts RMS, bass/midrange speaker, two dynamic tweeters; 18 inches high, 8 wide, 13 deep; priced at \$199; OA14 is a larger unit, 22 inches high, 9 wide, 17 deep, also using a base/midrange combo with four tweeters, 40 watts RMS, frequency response from 25 to 18,000 Hz, priced at \$269.

Top of the line is the OA6, technically a bi-amplified three-way system with twin electric crossover networks, 50 watts RMS, bass speaker powered by an energizer, priced at \$599.

Other items now offered include an R3000 stereo receiver with 30 watts RMS per channel, at \$399.95; model 65F manual turntable with hydraulically-balanced pickup arm, wow and flutter claimed at \pm 0.08 percent, priced at \$169.95; and two pairs of dynamic headphones, the H-20 in black at \$59.50 and H-10 in red at \$49.50.

Pehrsson also notes that Sonab offers a five-year speaker warranty, two years on headphones, one year on turntables.

Home Electronics Sales In a Slump

NEW YORK—With the exception of consoles and home radios, the entire domestic market sales to dealers of consumer electronics equipment were down in July, according to figures released by the Marketing Services Dept. of the Electronic Industries Assn. (EIA).

Also down, with the exception of automotive stereo products and transceivers, were imports of consumer electronics products, through June only.

The figures show that during July, console sales on the domestic market were up by 11 percent over the same period last year, although for the first 30 weeks of the year they were down 4.8 percent from the same period in 1973.

Portable and table phonograph sales to dealers on the domestic market were down by 9.7 percent during July, and further down by 33.5 percent during the first 30 weeks of the year.

Domestic sales of AM radios were

up by 24.8 percent during July, although off by 29.4 percent during the first 30 weeks of 1974. FM radio sales, on the other hand, jumped by 64.4 percent during July, which gave them a 8.4 percent increase during the first 30 weeks of 1974.

Overall domestic sales of automobile radios were down by 14.3 percent during July, and 23.8 percent during the 30-week period.

Among the imports, videotape equipment tumbled by 61.6 percent, and audio tape equipment also dropped by 12.9 percent during June.

Automobile radios were up by 42.9 percent but home radio imports were down by more than 19 percent during the same period. Also down were phonographs, minus 17.6 percent; automatic changers, down by 8.3 percent, and manual changers, off by 19.4 percent.

Curiously, reel-to-reel recorders registered a 1.4 percent increase, but cassette and 8-track cartridge recorders were down by 14.4 percent, and their player counterparts were down by 19.1 percent. Automotive tape equipment imports were down by 7.4 percent.

Shure Selling Unique Speaker

EVANSTON, Ill.—Shure Brothers Inc. is introducing a high frequency accessory speaker that extends the frequency range of the master speaker to 18,000 Hz.

Model VA305-HF is designed to be used in parallel with Shure Vocal Master sound speaker systems VA300-S or VA301S, and to be powered by a separate console or amplifier. Up to three of the new speakers can be used with each master system.

The expanded high frequency range makes the system effective for live or recorded high fidelity response for full range musical material, according to engineers at Shure Brothers.

List price of each speaker is \$119.50.

3M Intros New Videocassette

ST. PAUL, Minn.—A new Scotch brand U-matic videocassette with improved stop-motion capabilities and abrasivity characteristics has been introduced by the 3M Company.

Designated UCA, the new cassettes supersede the UC series while maintaining features such as high energy ferric oxide coating, permanent lubrication, and exclusive back treatment for scratch and static build-up resistance. The new tape has an improved binder system for maximum stop-motion effectiveness, important in cueing and electronic editing.

Both series are fully compatible with all standard 3/4-inch U-matic systems. Cassettes are manufactured in 10, 20, 30, 40, 50 and 60-minute lengths, in either a plastic shipper/storage container or soft vinyl book pack container. Price on the new UCA videocassette remains unchanged from that of the UC cassettes.

Car Stereo

J.I.L. Debuts 6 Miniaturized Units; 'Think Small' Theme of New Line

NEW YORK—The J.I.L. Corp. of America is stressing miniaturization in its new line of car stereo equipment now being shipped to dealers and distributors. Six models are offered in various configurations.

Top of the line is model 842, described by J.I.L. engineers as being so small that one model fits all cars without dashboard cutting. The AM/FM/FM MPX unit with synthesized 4-channel circuitry also features a special convertible nose-piece gasket for custom mounting in both domestic and imported cars.

Another mini-model is the 828, an 8-track stereo player designed for under-dash use. It delivers 10 watts RMS of power and other features include automatic start and track selection, and illuminated numerical program selector.

Welbilt Takes On More Hi-Fi Line

• Continued from page 32

the entire line, following the resignation of general manager Don Lombardi.

For Welbilt, the new subsidiary is just beginning with the Morse line. Cohn already is negotiating for other goods, and hopes to announce several other distribution deals shortly.

Already set for Sept. 4-5 is a New York metro dealer show for the new Welbilt range line and the Morse Philharmonic product array, under a tent to be set up adjacent to the Maspeth plant. Traditional Welbilt dealers will form the nucleus of audio outlets.

"If we can do with audio what we do in gas ranges, we'll be in an excellent position," Cohn notes. "We already have excellent coverage of white goods dealers and hope to do as well with brown goods in department stores, audio shops and other locations."

He explains that Welbilt has been re-emphasizing the local markets in the last four to five years, particularly the New York metro area which was the prime Welbilt market until post-World War II expansion.

"We have the dealer relationship, sales administration, trucking, warehousing, all we need to make it work," he concludes.

Another micro-mini unit is the cassette model 601. Also an in-dash unit, this system, like its 8-track counterpart, can be fitted into any model car without dashboard cutting. It also features AM/FM/FM MPX radio, full-range adjustable shafts, and special convertible nose-piece gasket for custom mounting in both domestic and foreign cars.

J.I.L.'s model 822 is an under-dash stereo system, with FM multiplex radio. The unit is capable of delivering up to 12 watts RMS power, both channels operating. Other features include seven integrated circuits, a digital computer program indicator, built-in burglar alarm, local/repeat switch, head alignment, slide controls for volume, and illuminating dial pointer for stereo beam.

Model 841 is another compact in-dash 8-track player with AM/FM/FM MPX radio. It also delivers 12 watts RMS power, and features integrated circuitry, front end head alignment, antenna trimmer, full adjustable shafts. It can also be mounted into the dash of both domestic and foreign cars without dashboard cutting.

Rounding out the line is the model 701, AM/FM/FM MPX stereo radio also designed for custom fitting. Features include push-button tuner that can be lengthened or shortened to custom fit dashboard depth variations, and shafts that are adjustable side to side to fit different sizes of dashboard openings.

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Some of your friends on 20th Century Records



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The DeFranco Family

Love Unlimited

Smoked Sugar

Rockville Junction

Southside Movement

Tom Brock

Ambrosia

Leon Haywood

Willow

Larry Weiss

Patti Dahlstrom

John Byrd

Neely Reynolds

Harriet Schock

Phillip Goodhand-Tait



The Younghearts

Mahogany Rush

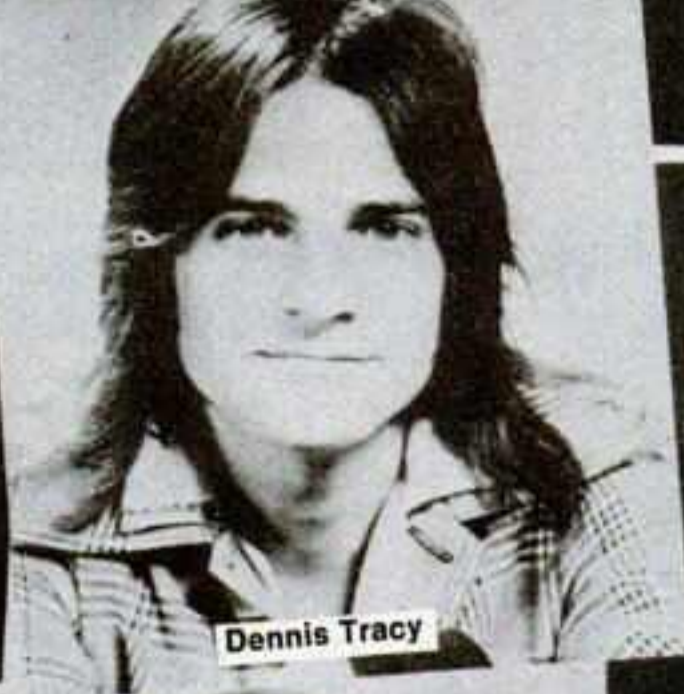
Tony Cole

Bob Jenkins

Maureen McGovern



Rita Jean Bodine



Dennis Tracy



Pony



Eleventh Hour



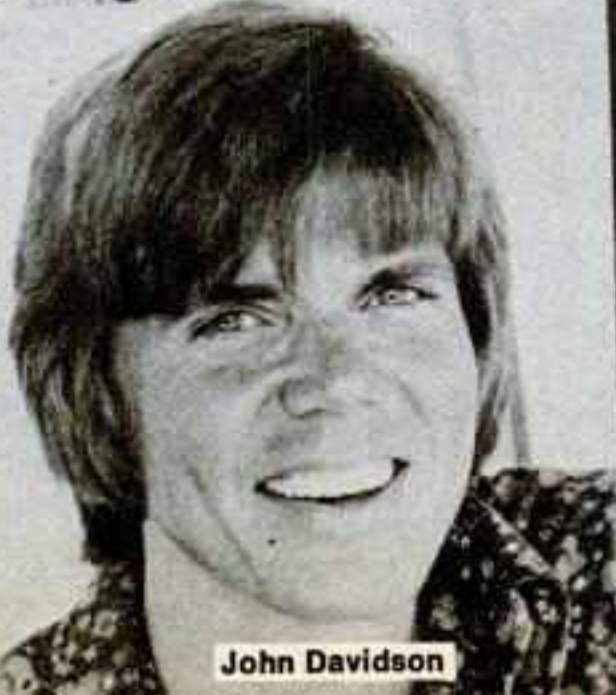
Hodges, James & Smith



Randy Edelman



Ahmad Jamal



John Davidson



Doug Dillard

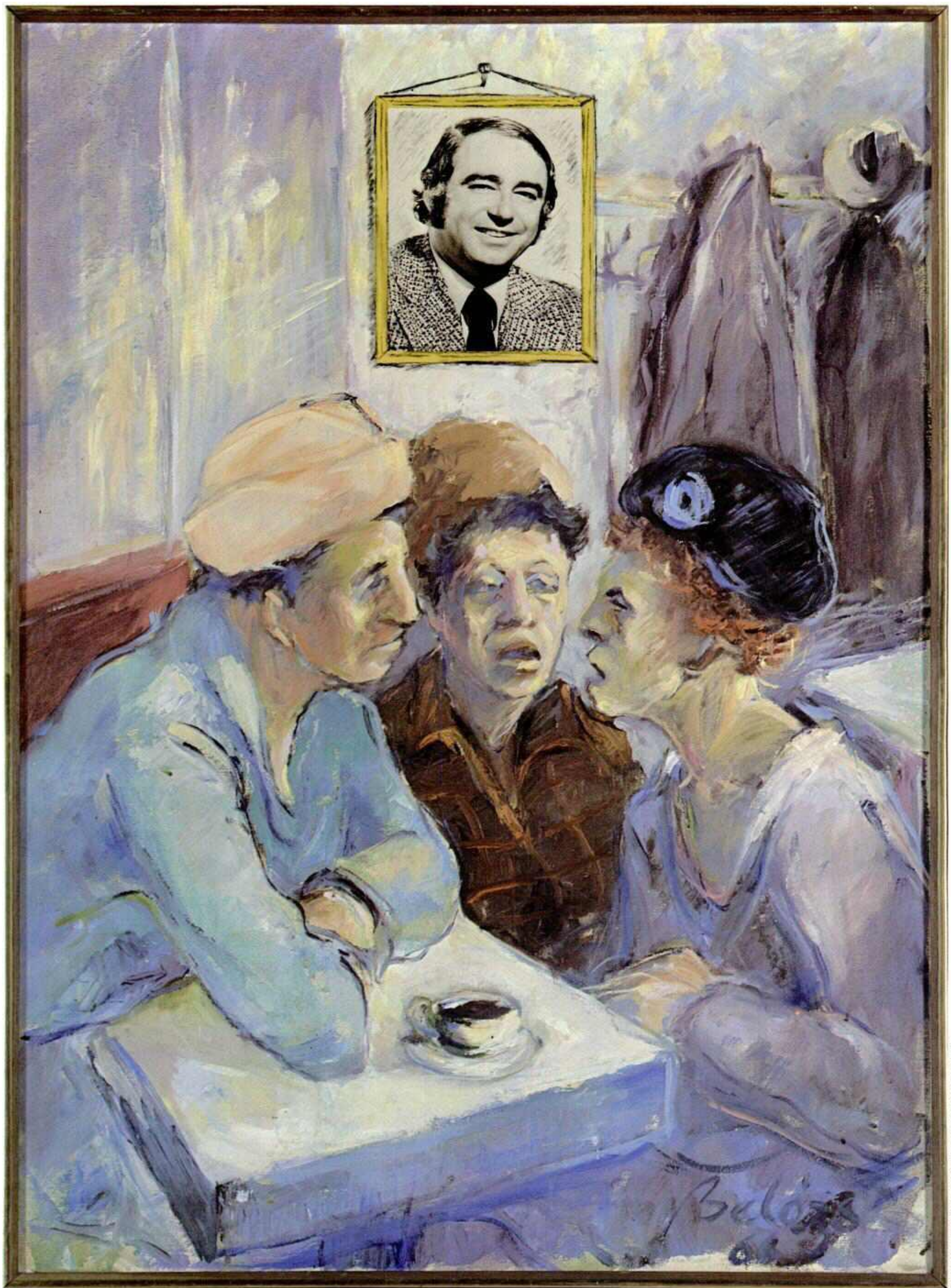


Nancy Wayne

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"Everyone's talking about Russ Regan and what a wonderful job he has done with 20th Century in just two short years."

*Congratulations Russ,
Angel Photo Color Service, Inc.*

To Russ, for the Best Gold of All—"Profits"



20th Century Records president Russ Regan proudly holds a special award from corporation chairman Dennis Stanfil and Gordon Stulberg: "To Russ. With appreciation for the best gold of all—profits in the first year. Dennis and Gordon."





Russ' Monday morning meetings with staff members listening to new product (from left) Tom Hayden, Hosea Wilson, Norm Winter, Paul Lovelace, Mick Brown, Terry Fletcher, Tom Rodden, Macey Lipman, David Biondolillo, Sandy Spidell and Pete Pasternack. That's Russ Regan directing.



Sometimes Nice Guys Come In First

The Russ Regan Story

By NAT FREEDLAND

AUGUST 31, 1974, BILLBOARD

When 20th Century-Fox films early in 1972 decided to diversify their entertainment activities by establishing a contemporary record label, they set aside a budget of \$1 million a year for the first three years to get it off the ground.

However, president Russ Regan only dipped into a small portion of the allocation over a six-month period before the new 20th Century Records began paying its own way and showing a profit.

This Spring, Regan took over the Whisky one night to hand out gold records to many of the artists and staffers aiding in 20th's four gold albums, six gold and one platinum singles.

After Regan was through dispensing the largesse a surprise special plaque was handed Russ from 20th Century-Fox president Gordon Stulberg and board chairman Dennis Stanfill which thanked Regan for: "The best gold of all—profits the first year." Billboard also voted Regan a 1973 coveted Trendsetter Award for 20th's first-year success, and the National Association of Recording Merchandisers awarded Russ a presidential citation.

In today's ultra-competitive record market, it is indeed a remarkable achievement to establish a successful money-making independent record corporation from scratch. Of the few companies which have even attempted it in recent years, far more are still struggling along than have taken off.

And although two or three young labels are now breaking their acts on the charts with reasonable consistency, certainly no other independent label founded in the 1970s has earned a wall of gold records.

The doors of 20th Century Records opened Sept. 1, 1972, at 8255 Sunset Blvd. in Hollywood. This is Russ Regan's lucky building, where he took over MCA's floundering new Uni label in 1967 and personally brought in MCA's two greatest record star moneymakers; Neil Diamond, who has since transferred to Columbia on a \$5 million deal, and Elton John, who just renewed with MCA for \$8 million. A&M's first offices were also at this very site.

However, Russ is likely to have outgrown the lucky building by the time the lease runs out next year. The 20th label started with four executives recruited from Regan's MCA team, plus their secretaries. Now there are some 35 employees. Twentieth has taken over the entire building but is bulging at the seams.

Yet despite the exploding fixed overhead costs, Russ states flatly that 20th's second year earnings are even greater than the successful opening.

What does it take to kick off a successful record company in the hard-sell 1970s? Primarily, it seems to take Russ Regan or a close facsimile. With 20th, this is actually the second time Regan has taken a label from the infant stage and nursed it to a smash.

Under Regan, the fledgling Uni label had nine gold albums, two platinum albums and eleven gold singles.

Regan stayed on as Uni vice president, general manager and holder of wide company responsibilities in a&r as all labels were phased into the one MCA Records line. Then in June, 1972, came the call from 20th Century-Fox.

As Russ recalls, "They didn't expect me to be available but decided to give it a try anyway." But the 20th query came just at the time when Regan was restlessly deciding he couldn't really rise any higher in the current MCA Records structure and was ready for a new challenge.

Regan gave his notice to MCA at the beginning of the summer. He set up shop in his lucky building by September. Three days after the new 20th label moved in, his first tape listening marathon was interrupted by a phone call from Chicago-based producer Clarence Johnson who announced he'd just cut a guaranteed million-record seller and Russ should fly to Chicago at once.

Regan was sufficiently convinced to catch the night's last flight to the Windy City where Johnson picked him up at the airport, drove to the producer's apartment and played no less than 12 song tapes before Regan found something he liked.

But that 12th tape was "Love Jones" by a young soul aggregation, the Brighter Side Of Darkness. It turned out to be 20th's very first gold record.

The next major development was in itself enough to ensure the pre-eminence of 20th Century Records. An established but not-widely-known soul producer, whose group had a hit for Regan at MCA with "Walkin' In the Rain," came to Russ seeking to record as an artist on his own.

It was Barry White, whose output has given 20th the bulk of its gold with Love Unlimited, the Love Unlimited Orchestra and super-basso White, himself. After White's first singles set

him up as a million-selling artist, he bought back Love Unlimited's contract from MCA, paying \$35,000 specifically for the femme vocal trio's already-recorded next album.

This album contained the orchestral "Love's Theme," which has so far sold 1.5 million singles for 20th, spurred the sale of 1.3 million LPs and established the Love Unlimited Orchestra as a top record act in its own right.

Russ Regan is a near-unique combination of golden-eared a&r man, doggedly effective promotion legend and informal but all-around record company administrator.

"It's hit product that counts," is his professional creed. "If you don't put out records that deserve to be hits, your company can't be effective no matter how good the promotion and merchandising personnel is."

Another Regan hallmark is his willingness to "work" a record he believes in month after month when most other labels would just shrug it off as an unfortunate stiff. This bulldog policy made a gold single out of Maureen McGovern's "The Morning After," Oscar-winning film theme, after some eight months of never say die efforts.

Regan entered the business end of the music industry in 1960 as a promotion man with Buckeye Distributors, a local Los Angeles operation and then moved to a larger regional distributorship, Record Merchandising.

He switched over to the record label side of things in 1965 as general manager of Warner Bros.' now-defunct soul label, Loma.

Previous to all this, Russ had first gotten into showbiz as a singer, writer and sometime producer. In 1959 he had two non-hit singles on Capitol as an artist and also produced one of the year's Xmas hits for the label, "The Happy Reindeer" by Dancer, Prancer and Nervous.

He had arrived in Los Angeles from his native upstate Stockton in 1956 after a stint of Mexico goldmining. While trying to get his singing break, he made a comfortable income as a salesman for Gallo wine.

A close look at the spelling of the Regan surname reveals it

(Continued on page TC-6)

Stereo—that pretty well says it as Elton John (left) and Neil Diamond express friendship with Regan that surrounds a long relationship with each artist.



Right On Russ Regan!!!

Congratulations to 20th Century Records
on your second anniversary. Our special thanks
to Hosea Wilson and the entire staff of
"our friends at 20th Century Records"
for two years of solid gold...

Soul Unlimited, Inc. — Barry White — Larry Nunes

Barry White

Love Unlimited

Love Unlimited Orchestra

Tom Brock

West Wing

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Love Unlimited: Glodean James, Diana Taylor and Linda James.



Barry White receiving an award.

Continued from page TC-4

is not the Irish "Regan." Rather, Russ is Armenian from a mid-California agricultural region that has a widespread minority of Armenian descent.

For this special interview, Russ revealed for the first time that he was Sonny Bono's original Armenian singing partner. Regan and Sonny actually had a record released on the Arvee label by their short-lived group they called the Checkmates. Just think, if Regan had met the half-Armenian Cher before Sonny, a superstar singing team of the '70s might have been ... Russ & Cher.

However, singing's loss was the behind-the-scenes record industry's gain. Regan's naturally outgoing and enthusiastic personality made him a surefire fast success as a promotion man and once he got a chance to express his own artistic judgments through a company, he revealed himself as one of today's great a&r ears.

Beyond question, Regan is one of the best-liked leaders in the record business. He is remarkably friendly and straight-

forward in his dealings, one of the most approachable label presidents around. He even prefers to listen to all submitted audition tapes himself, whenever possible.

Regan's well-balanced private life is no doubt responsible for much of his equanimity. For the past six years he has been married to a striking blonde named Judy, to whom he gladly gives full credit "for keeping a good marriage going despite all the pressures of this business."

The couple has a son of five, Marco, and Judy Regan is currently expecting their second child. To prepare for the coming family expansion, the Regans last month moved to a larger home in woodsily casual Beverly Glen Canyon.

Another strong business accomplishment of Regan's is his ability to hold together a long-lasting executive team that functions almost as closely as a family. The four executives who started 20th with him are all still with the label and had also worked with Regan at either Uni or MCA.

These record men, who will be seen in more detail in other (Continued on page TC-8)



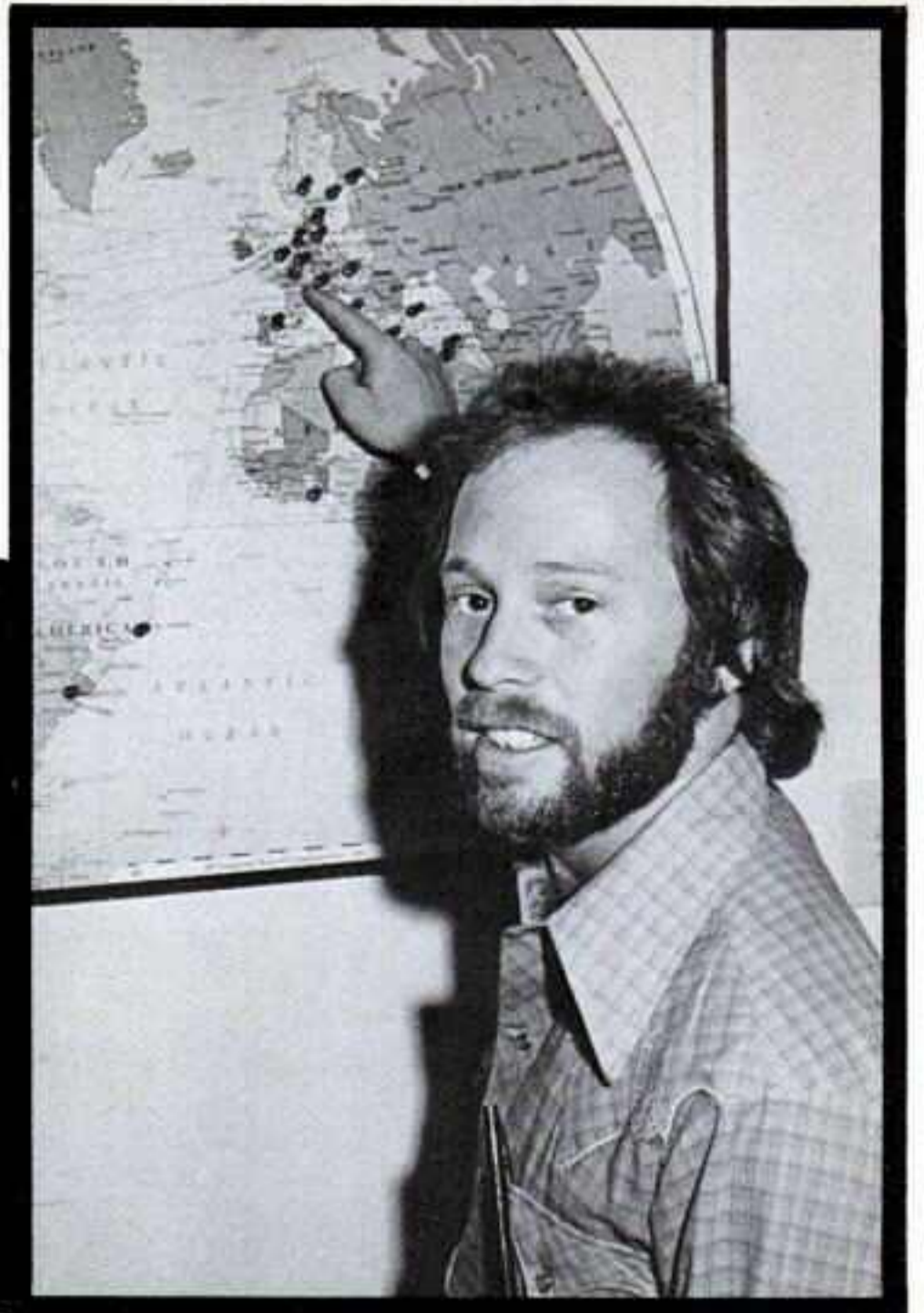
Platinum single award is presented DeFranco Family with congratulations by 20th Century-Fox Film Corp. chairman Dennis Stanfill and the firm's president Gordon Stulberg (right).

To Russ, Tom, Dave
 and all *our* friends at
20th Century Records
Best Wishes
 from all *your* friends at
Modern Album

**Congratulations to Russ Regan
and All of Our Friends
at
20th Century Records**



**and
Bridgeport Music, Inc.
Detroit, Michigan**



Judy (Ms. Russ) Regan and Stanfill at Whiskey a Go Go awards party.

International director Peter Pasternak.

Continued from page TC-6

stories in this special, are vice president-general manager Tom Rodden, national promotion director Paul Lovelace, national soul promotion director Hosea Wilson and controller Rene Krikorian.

"I rely very heavily on Tom Rodden to assist me in making things happen in every department. Tom keeps long hours and is generally the one who's last to leave the premises. He's very articulate and has made a good impression for the company. We're fortunate to have him with us."

Other 20th staffers who joined the Regan team more recently have been given the opportunity to grow with the label. Young Peter Pasternak, son of famed film producer Joe Pasternak, was recently shifted from artist relations to international merchandising director. His replacement, Tom Hayden, was promoted from the mailroom, in line with 20th policy of upping staff from within as much as possible.

Pasternak and Regan will be spending much time in England this fall as 20th converts to its own U.K. label identity. The 20th product will continue to be distributed by Pye, but will now carry a 20th Century Records logo and signal the start of 20th's more active participation in the European market.

Although Regan's door is always open within the company, there is only one weekly meeting, a Monday afternoon product and merchandising strategy session attended by all the above-named executives plus pre-production a&r administrator Sandi Spiedel and production manager David Biondillo.

"My goal as an administrator is for the people who work for me to have as much fun as possible," says Russ, "as long as they take care of business."

Regan is no pushover when it comes to fighting for music he believes in. He picked up Elton John's U.S. rights after a number of other labels had rejected it. From the first, he decided to treat the merchandising of Elton as if he were already a proven star.

A flashy, attention-getting campaign by legendary music publicist Norman Winter began with Elton being met at the airport by a double-decker London bus. Winter, who is still 20th's publicist via his independent office, cajoled the cream of Hollywood's rock press to the Troubadour. And by the time Elton was done with his opening set he had established his stardom with the industry's most cynical audience.

Elton then went on the road in a quality-nitery tour with

Regan by his side, pulling out all stops. The reviews were consistently ecstatic for the performer, despite early East Coast suspicions that Elton was merely the latest Hollywood hype.

However, as Regan kept pouring more and more Uni money into the supporting advertisements, word began to spread around some corporate elements of the MCA Tower that the expensive campaign was "Regan's Folly."

"Regan's Folly" has of course now earned his way to the highest-earning plateau in record history. And Regan expects it is unlikely that his current employers will accuse him of irresponsibility.

"I've never worked with nicer people, people who constantly show how they appreciate your efforts," says Regan of the Stulberg-Stanfil team. "They have given me complete autonomy."

They also gave Regan a Sunset Strip billboard congratulating him for bringing in the first 20th gold record in less than six months of operation.

Industry observers feel that the many accomplishments of Russ Regan and his staff are one of the greatest miracles since the inception of the record industry.

AUGUST 31, 1974, BILLBOARD



Regan and his award-lined walls.



Russ' "lucky building" at 8255 Sunset was former home of A&M and Uni Records too.

**Independent Distributors
& Radio Stations of America
Your Friends Say Thanks**

**For Your Continued Encouragement
and Support**



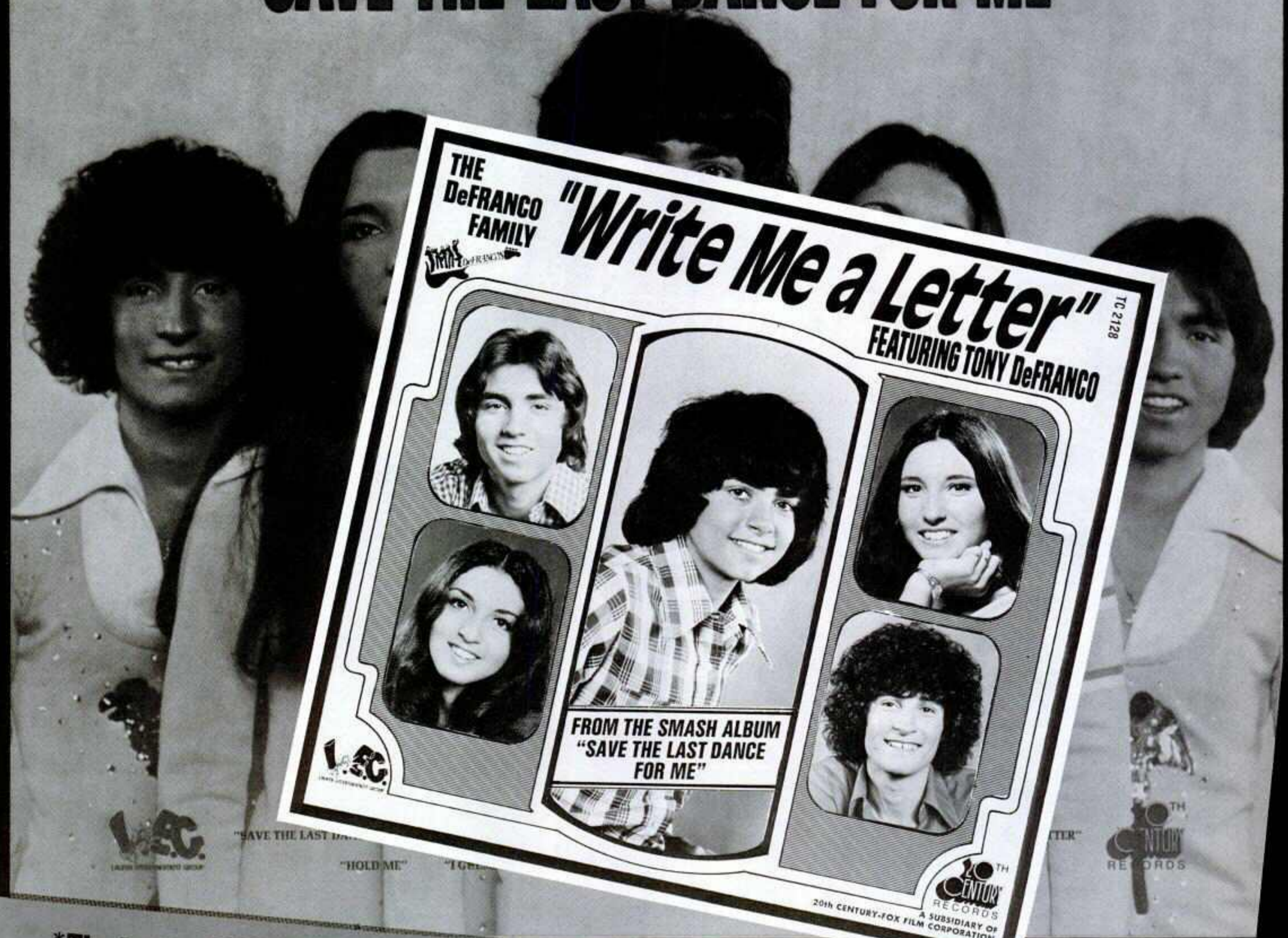
Where Your Friends Are!

Laufer Entertainment Group congratulates its artists
The DeFRANCO FAMILY
 on their HOT new single - "WRITE ME A LETTER"

T-441

FEATURING
 THEIR
 SMASH HIT
 "SAVE THE
 LAST DANCE
 FOR ME"

THE DeFRANCO FAMILY FEATURING **TONY DeFRANCO**
SAVE THE LAST DANCE FOR ME



*The Laufer
 Entertainment
 Group
 publishers of



(Fastest growing entertainment magazines
 (Total monthly readership: 3,530,000)

His Years With The Ears



Tom Rodden, vice president and general manager (behind desk) confers with national sales manager Mick Brown.

Continuous contact and coordination between Russ Regan and himself has helped Tom Rodden, vice president, general manager, function like a fine watch in his daily activities on behalf of 20th Century Records. But many are the days when Rodden's wrath can be heard throughout the building, even in the mail room, if a deadline is about to be blown.

Without sounding syrupy, Tom is the first to admit that he is a creation, molded almost singlehandedly by Russ Regan. Regan afforded Tom the opportunity to learn and gain a decade of experience in a short two years. Regan began by utilizing Tom's earlier experience and enlarging his horizons. The two R's crossed paths earlier when Tom was an MCA executive and Regan, of course, was "the talk of the tower." Tom was Regan's first choice as National Sales Manager for 20th Century Records, promising that his future would be bright. That promise has since become a reality based on the accelerated growth pattern garnered by the upstart label. Tom was promoted some time ago to Vice President, General Manager.

When 20th was formed there were eight employees in all, our rapid growth is predicated on the acceptance of our product and the company's aggressive approach to marketing same. We have since added several key departments including creative services. Mick Brown, a former protege of mine at MCA, works very closely with me. To use a tired cliché, he is my right arm as national sales manager. He is very organized and tops in the follow-through department. Mick's not an order-taker, rather he is a high-energy spokesman for the firm. He continues to grow more valuable via his creation and implementation of special campaigns geared toward the retail level

in a continuing quest to get more records into the stores.

Backing up any successful marketing team should be an efficient production department. Under the direction of David Biondolillo, we feel ours is among the best. During the recent vinyl shortages David's rapport with our pressing plants minimized or almost eliminated our back-order situation. Besides his production abilities David drives a hard bargain as purchasing agent for the company. Competitive bids are the order of the day on a regular basis. David recently took on added responsibilities as graphics coordinator.

Terry Fletcher is another super acquisition operating in national promotion and artist development.

Merchandising is, we feel, also paramount in importance to this end. We get a lot of mileage on the strength of Macey Lipman's efforts on special projects.

When we began, we didn't deem it necessary to maintain in-house press or graphics departments. We still feel the same way. Rather than build full departments, we felt we could still achieve maximum saturation, PR-wise, plus equally superior art by hiring proven professionals on a retainer basis. I feel Jack Levy, a veteran of the industry, really delivers. If we have a 24-hour deadline on an ad, I know we can depend on Jack. If a special concept for an LP cover is a problem, Jack will find a way.

Not unlike the original Four Horsemen (Russ, Paul, Hosea and myself) Norm Winter also goes back with us as a result of his former relationship as national publicity director for Uni and MCA records. He's done a great job in presenting our image to the world. In addition he's always placed artists' public-

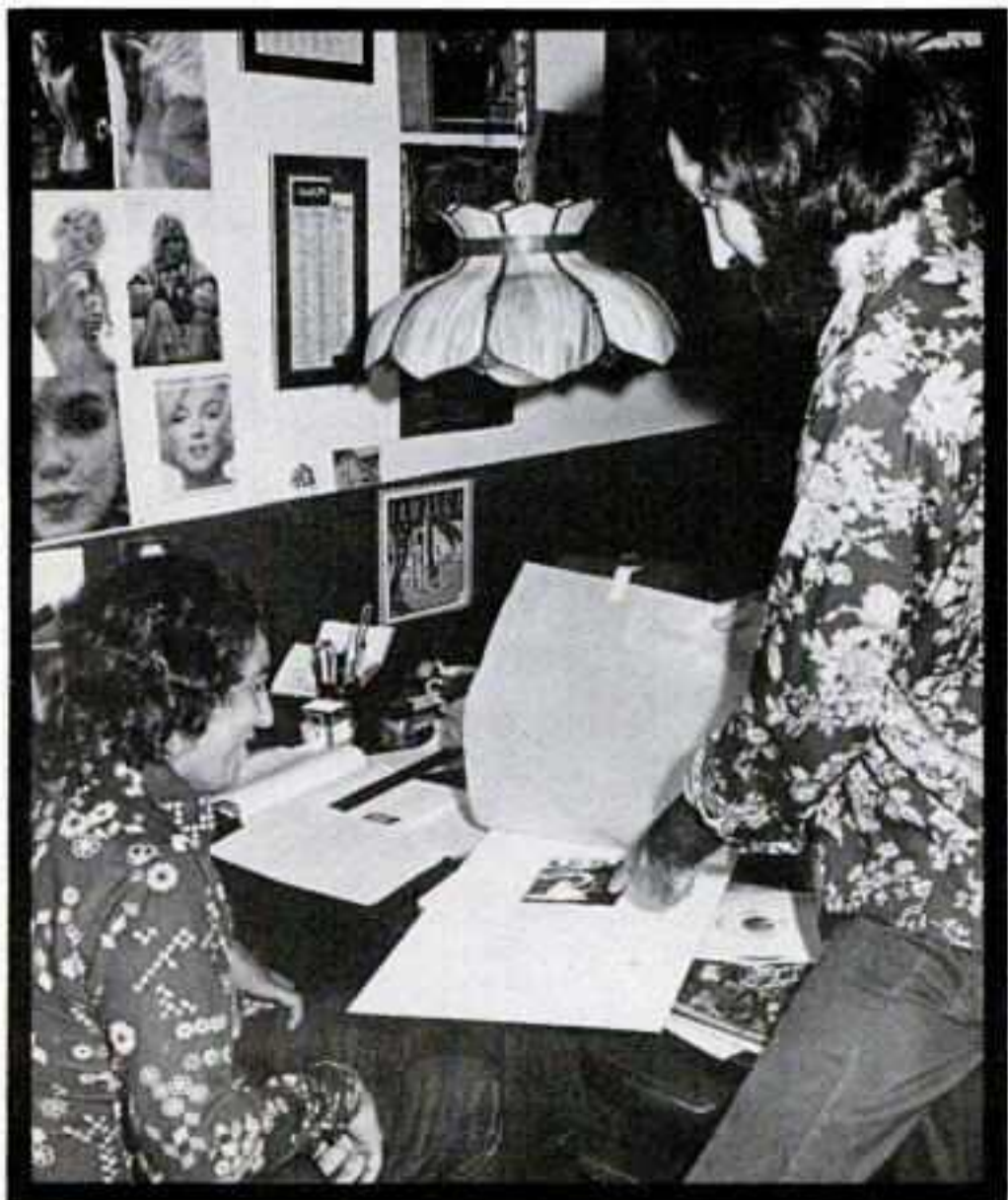
ity in tune with the overall sales picture. In my opinion, be it corporate PR, performer press, special projects and functions, editorial or just every-day good will for the company, Norm represents us to the fullest.

We like to take pride in the fact that whenever possible we promote from within. We're happy to give an opportunity when it's warranted. One such case is that of Tom Hayden, recently promoted from our mail room to head up artist-relations. Tom shows great promise. To quote Barry White and Leon Haywood—"Your new man is doing a great job." This is also our belief.

The accounting department under controller Rene Krikorian is a gem of an organization. When we require split-second information, Rene and his staff respond very rapidly.

Sandy Spidell, who helms pre-production, handles a myriad of details. She's very valuable to the company and a delight to behold. After Russ has made a decision on a production, it is Sandy's job to coordinate recording sessions, musicians, payroll, etc. Finally, when the saga of 20th Century Records is written, it would be fitting to sum things up this way, I would like to present everyone at the company, including all of the unsung heroes, with their very own plaque—one that would be inscribed:

"For My Friends at 20th from another member of the crew. It's a pleasure to be aboard with such an abundance of talent."



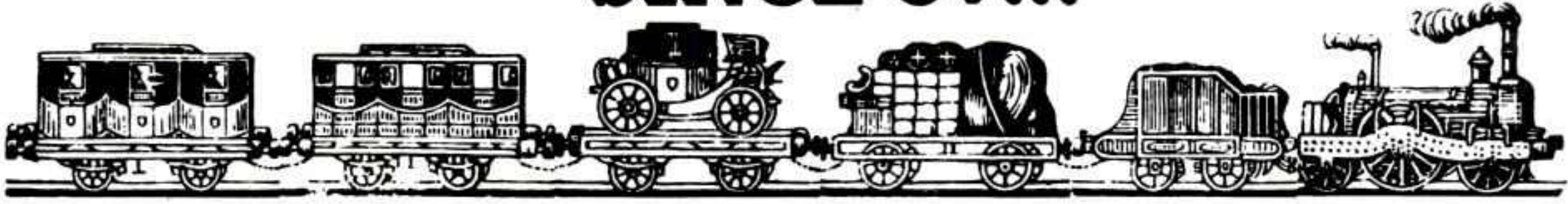
David Biondolillo (left) inspects an art layout.



'The Ears' (Regan) and Rodden.

***RIDING THE REGAN
GOLDEN SUCCESS EXPRESS**

SINCE '69...



STRAWBERRY ALARM CLOCK

HUGH MASAKELA

THE FOUNDATIONS

THE FLYING MACHINE

NEIL DIAMOND

ELTON JOHN

LOVE UNLIMITED

BARRY WHITE

MAUREEN MC GOVERN

THE DEFRANCO FAMILY

LOVE UNLIMITED ORCHESTRA

AND MUCH MORE TO COME...

***WE'RE GLAD TO BE ABOARD!**



Norm Winter/Assoc./Public Relations/8265 Sunset Blvd., Hollywood, Calif. 90046/(213) 654-1473

His Years With The Ears

Marketing consultant Macey Lipman (right) with one of many sales aids produced at 20th.



Artist relations manager Tom Hayden (right) tries to keep everything moving smoothly.



Graphics expert Jack Levy adds finished touches to LP cover.



Gordon Stulberg, president of 20th Century-Fox is flanked by Norm Winter, label public relations chief (left) and Tom Rodden.

20TH CENTURY RECORDS... IT SOUNDS LIKE SUCCESS



CONGRATULATIONS FROM QUEENS LITHO

Barry White: Study In Diversification

Section sponsored by associates and friends of 20th Century Records



Barry, actor Jim Coburn and two-thirds of Love Unlimited.



Newlyweds Glodean and Barry White. That's 20th corporate president Stulberg and Regan in center and Larry and Gloria Nunes.

AUGUST 31, 1974, BILLBOARD

Back in 1956 when the late Jesse Belvin was recording "Goodnight My Love" and paid an 11-year-old kid \$55 to play piano on the session, no one had any idea that the precocious pre-teen would grow up to be tapped by R.I.A.A.'s golden wand seven times in less than two years. But that's exactly what has happened to Barry White.

Barry, who has enjoyed a highly successful working relationship with partner Larry Nunes and 20th Century Records president Russ Regan, has produced no less than four gold albums ("I Got So Much To Give" and "Stone Gone," Barry White; "Under The Influence of Love" and "Rhapsody In White," Love Unlimited) and three gold singles ("I'm Gonna Love You Just A Little More, Baby," "Never, Never Gonna Give You Up" and "Love's Theme"). In addition, by the time this article is in print an eighth album-single, "Can't Get Enough," probably will have reached golden status.

Regan, a prime mover in White's phenomenal career, met Barry in 1966 while Russ was with Warner Brothers' Loma Records, Barry was a struggling writer-arranger. Their meeting was far from spectacular. Their paths didn't cross again until Regan was at MCA's Uni Records. Barry came to see Regan several times. It wasn't until he brought the "Love Unlimited" album that Regan really flipped and eventually signed White. "Walking In The Rain" was the hit single from that work.

It was no surprise to anyone that when Regan left Uni to become president of 20th Century Records, Barry and Love Unlimited followed him.

Regan had been at his 20th post only three days when White approached him with the idea of his becoming an artist (to that point Barry had been strictly a producer). Russ agreed. The result was White's first album as an artist, "I've Got So Much To Give," which contained the smash single, "I'm Gonna Love You."

All this from a man whose very first paid musical engagement was being hired to clap his hands for the background of a Leon Rene single (he was Google Rene's son) titled "Tossin' The Ice Cube"—and the record was never even released.

Barry was 17 and was sitting in on the session at the invitation of a friend. Rene was recording the tune for Class Records. They had hired five union musicians specifically to clap out a certain intricate rhythm pattern. When none of them could get the rhythm down, Barry said he could do it. And he did. The studio musicians had been paid \$50 each for their unsuccessful efforts, but Rene was so impressed with White's immediate mastery of the job that he paid the teenager \$150.

There has been an inevitable, though far from enthusiastically received (by White), comparison of Barry's and Isaac Hayes' styles. "At first I got upset about the comparison," admits Barry. "I had been in the record business too long and I knew you just don't get a hit record by sounding like somebody else. And I went from hit record to hit record."

But White does admit that he has to at least address himself to the question of their similarities. "We both have deep voices," he offers with feigned objectivity. "But that's the end of similarity. I phrase things differently. I have a whole different style. I'm a song writer and he isn't. I write and sing my own material while he sings other people's things."

Barry's music has, of course, appealed to a wide cross section of listeners and has escaped the rhythm and blues pigeon-holing most black artists are saddled with. Still, his music has its genesis in the broad spectrum commonly referred to as "the Black sound." Barry, echoing attitudes of many black artists, sees this motif as the basis for nearly all contemporary popular music.

Barry's changed since his youth. He was far from being the prototype of the nice little kid who did well in school and

stayed out of trouble. Actually, White was placed in a special high school for misfits and trouble makers in the southern section of Los Angeles. An unlikely beginning for so sensitive a profession as music. One might easily think that such a rough kid would have been in for quite a bit of teasing from his peers if he dared to do such a sissy thing as sit down at a piano.

"That didn't happen with me," says Barry, "and I'll tell you why. The little kids who were my friends were amazed that somebody as small as I was (eight years old) could play a piano like that. They used to come over to the pad every day and sing while I played."

As a precocious second grader, White started performing piano solos at the Greater Tabernacle Baptist Church in Los Angeles. In a few months he became the choir's lead singer. He and his brother, Daryll Lionel White, lived with their mother, a strong woman full of encouragement and parables, in a poor home "with no carpets on the floor and very little money."

There was no TV in the home until Barry was 13, but he recalls that "our family relationship was so together that it didn't matter. We had fun listening to the radio and listening to Mama talk about things that happened to her when she was a little girl. She instilled a great sensitivity in us for music. She even taught music to other kids, but I didn't want to study with her. I started teaching myself piano when I was six. By eight I was performing in public."

"When I came into this business there were guys going out who hadn't made it and who kept saying 'Man, you might as well give up tryin' to get into the record business 'cause you just ain't gonna make it.' But I was always strongminded and bullheaded. I knew I was going to catch hell. I remember hearing Ray Charles saying on a TV talk show one night that 'if you've really got something good, it might take a little while, but it'll come through.'"

Barry White seems to have lived up to Ray Charles' adage.

WALTER BURRELL



Newlywed cake presentation.

Russ and Barry White following a concert appearance.



Solid Gold



**Congratulations
To 20th Century Records.
It Is Our Pleasure
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Barry White And Love Unlimited**

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20th's Finance Department Record Division's "French Connection"

By EARL PAIGE

If there's a stereotype recording industry accountant image—horn rims, quiet disposition, non-athletic-looking—then 20th Century Records' controller Rene Krikorian is no stereotype recording industry accountant. Burly enough to be a Rams interior lineman, he couldn't be typical no matter how he looked. He couldn't be and isn't typical because of several factors, not the least of which is his never being with any company other than 20th Century though being in the business 14 years. For another thing, he had a quite unusual mandate when he moved from New York to California to set up books for 20th Century Records two years ago—*make the label a profitable operation from ground zero*. But probably as important as any factor is that despite our inflationary spiral with recording acts receiving increasingly higher royalties, Krikorian is able to establish some of the most advanced accounting techniques in the industry and actually project such aspects as profit and loss margin per artist.

A number of other unusual aspects become immediately obvious when you sit down in the gold-record lined office of Krikorian, a French-born trumpet player who switched to accounting after earning a degree in commercial art at UCLA and is finally back home again in Los Angeles. You notice the record player right next to the telephone that hardly ever seems to stop jangling. Does Krikorian exercise any a&r influence? His tone is serious and he says, "No." Right off, he

indicates that he is definitely not involved artistically. "I've always loved music," says Krikorian, "but basically I make it my business to be familiar with the kinds of recorded music we're producing."

Although just 40, Krikorian has been involved in many varied aspects of the recording and motion picture business since joining 20th Century in 1960 just after graduating from Pace College. He has been close to publishing, TV commercial films, budgeting of feature motion pictures and many other financial aspects of the leisure time industry. All this was while Rene was building his family, boy five, girl ten, with his Illinois-born wife. "We never did feel that New York was the ideal place to live." He says his job at 20th Century Records was both a corporate appointment and subject to Regan's wishes and came only after long consultation. Of his role corporately, he laughs and says, "I'm the French Connection," alluding to a highly successful film property of the parent firm.

It's easy to talk of accounting practices in general terms but Krikorian cuts through generalities and points to concrete accomplishments since first setting up an almost one-man

operation in the early temporary headquarters of the label at 6430 Sunset. Even in the new building the department started with four people in one room. But now, Krikorian trains and oversees a staff that takes up nearly half of the lower left portion of the entire building. Recently added to the organization in a new position, is business affairs director, Gerald Rosenblatt. But more radically new is the move to vast computerization and the use of off-premises equipment at the home office five miles away in Century City. Krikorian says that data processing systems are currently being developed, encompassing most financial matters.

Some points of philosophy that quickly surface in an interview with Rene:

- Even though he is primarily concerned with long-range planning and setting up definite guidelines, his procedures are flexible, especially in opening up more budgeting for promotion, an area he views as highly important. "We budget not on individual releases but on our overall product," says Krikorian. But he quickly adds that Regan is always looking for

(Continued on page TC-29)

Rene Krikorian, controller (center) with Salah Moustafa and Maria Skrokov.

Regan and Herb Eiseman, president, 20th Century Music Corp. (left) greet Gerald Rosenblatt to a new post—director of business affairs.



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Thanks Pass



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Chile, Colombia, Ecuador, Peru



From Your Friends Across the Hall

You Make Lots of Good Noise

It's Been A Great 2 Years

20th Century Music - Fox Fanfare Music - Bregman Vocco & Conn



A SUBSIDIARY OF 20TH CENTURY-FOX FILM CORPORATION

Herbert N. Eiseman
President

*Congratulations to Russ Regan
and to
20th Century Records
on your 2nd Anniversary.*

*We are very proud of what you
have accomplished, and
very excited about your future.*

Signed

*Gordon and Dennis
For all of us at 20th Century-Fox*



Chuck Laufer, president, Laufer Entertainment Group, with Regan and the DeFrancos.



The DeFrancos: Canadian Superstars

August 31, 1972. A dream was coming true for the dynamic record veteran Russ Regan, heading a soon-to-be powerful label—20th Century Records.

Three thousand miles away, another dream was about to become reality. This one involved a young Canadian who was celebrating his 13th birthday. The August 31st party, however, wasn't at home in Canada, but instead was on board an Air Canada jet that was transporting Tony DeFranco and his family to a new home—and career—in Los Angeles.

For a number of years, prior to the above happenings, Russ Regan and Charles Laufer, president of The Laufer Company, a national publishing firm, had contemplated the fusing of necessary ingredients to launch a top flight young act. Number one necessity being talent. Number two, advertising and promotion to showcase that talent. The joint venturing of the DeFrancos and L.E.G., a segment of the Laufer Company,

combined with the "Russ Regan know how" delivered that opportunity.

The DeFranco Family had been developed by Charles Laufer. But, much like 20th Century, the DeFrancos and the Laufer record label were unproven commodities. Today, however, both the DeFrancos and 20th Century have proved themselves in the form of numerous gold and platinum records.

But as far as the music industry is concerned, it's not what you did yesterday that counts, but what you are going to do tomorrow—and will it sell.

"We were very lucky," explains 20-year-old Benny DeFranco, and eldest of the DeFranco Family. "Our very first record, "Heartbeat—It's a Lovebeat," sold more than 2 million copies. Sometimes, when you're that successful at the very beginning, it is hard to imagine that you're going to make mistakes. I think, like every group, we have made some. But, more important, we've learned from these mistakes. Traveling on a concert tour is probably one of the most educational things a rock group can do. We not only learned about the things that people like, but you also learn about the things that people don't like."

One of the things that Benny and the DeFrancos learned that they definitely liked, was a song from their second album, called "Write Me." "We were at a loss," admits Charles Laufer, "as to what single we were going to release next. We had just come off "Save the Last Dance," which was a top 20 record and frankly did not have anything "hot" in mind to release as a follow-up. That's when the DeFranco's concert tour provided us with the answer."

"Write Me" turned out to be the song that had enormous crowd appeal wherever and whenever the kids performed it. It was then that 20th and the Laufer Co. took advantage of a living vociferous survey and immediately chose it as the next single release. Written by producer Walt Meskell, it is being rush-released by 20th to coincide with the label's second birthday anniversary. And, it just could prove to be another gold candle for Russ Regan's birthday cake.

Now, what does all this mean to five clean cut kids from Canada and the Laufer Entertainment Group? First, it means work and lots of it. The DeFrancos are currently finishing up their second U.S. tour. Behind them are appearances in dozens of cities ranging from St. Louis and Chicago to Wheeling, W.Va. and Agawasn, Mass. Ahead of them is a week long Japanese tour that will include Tokyo and concerts in four of Japan's largest cities. Following that, the group will embark on its first European tour and then will head back to Los Angeles for additional recording.

But don't expect to see a DeFranco oversaturation. Dan Cleary of CMA, the group's agent, is excited about their future. "I don't think the DeFranco Family appeals only to teenage girls. The tours they have done, and the audiences they've attracted, show that their appeal is much broader than just the teenagers. For instance, they drew more than 25,000 people to the Saratoga Fair for one performance and it was

quite obvious that a good portion of that audience was adult."

Their music is largely in the hands of Walt Meskell who personally selects their material and produces them. Meskell believes "Tony's a tremendously talented singer, especially considering his short tenure as a major recording star.

"The songs for the DeFrancos will be chosen so that everyone can enjoy them. The first album had a variety of material . . . everything from up-beat novelty tunes to serious love songs. The next album will follow the same line."

So far the DeFrancos haven't recorded any of the songs they've written. Benny is the composer in the family, but he likes singing other people's material. "Sure," Benny admits, "we plan to sing some of our own songs, but I don't think we'll ever do an entire album just of our material. I like a variety of music from lots of different composers. I think it gives lots more life to an album."



That's Pearl Johnson who you hear when you phone 20th Century Records.



A super-fast mailing department.

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Paragould Promo Man Makes It in Hollywood

Every promotion man in the business possesses his very own style, one that can make the difference in day-to-day communication with the nation's opinion makers. The laid back, home-spun humor of a southern gentleman, 20th Century Records National Promotion Director Paul Lovelace, is evidently working very well.

Paul, who hails from Paragould, Ark., an unlikely spawning ground for a record industry tub-thumper, talks about an exciting moment in his life. "I finally got me a vacation last Christmas, and naturally headed home to spend the holidays with my family. It had been a while since the 20th whirlwind began, so I felt it would be good to unwind on the front porch

and sip a mint julep or two. I soon learned that even in Paragould, it was difficult to forget your friends at 20th. I opened up the local paper, the Paragould Daily Press, with incredible results. As my eyeballs bulged, I somehow focused on a full page ad, which read:

'Paul Lovelace, Welcome Home and Merry Christmas from Your Friends at 20th Century Records.'

Lovelace continued, "So how can you do anything less than your best when you work with people like the 20th gang."

Working with the 20th gang since inception is a result of his earlier encounter with Russ Regan during Regan's tenure at Uni. Lovelace was employed by MCA as country promotion director, based in Nashville.

His entry into the field followed his graduation from Arkansas State University after a spell as a drummer with Bill Black's combo in Memphis. Paul made his debut in records as salesman for Decca in 1969, based in Nashville. A self-taught promotion man, he soon began functioning in both sales and promotion for the MCA company. Finally he was upped to country promotion director in 1971.

When Paul was tapped by Russ Regan to join the 20th team, he started as a one-man, one-secretary department. Predicated on the results of his area, Paul has since been able to beef up his staff. The diminutive dynamo has developed a fine crew, which includes:

Terry Fletcher, who hails from Memphis where he functioned in FM promotion. He was recently brought to Los Angeles to institute a new position which involves him in the development of new artists.

Billy Pfordresher, who got his spurs in promotion at Record Merchandisers, Los Angeles, works closely with Paul as assistant national promotion director.

Micheline Rourke serves as promotion coordinator and also works with FM stations.

Bruce Brandseg spends his time on national primary promotion.

John Mitchell, who works out of Nashville doing country promotion, also coordinates very closely with Paul. The department also publishes a weekly information piece, "The Grape Vine," which is sent nationally to all indie distributor personnel.

Paul is personally "on the horn" with all distribution promotion people and prefers to handle the bulk of this himself. Although he feels 20th is "loaded for bear" personnel-wise, in order to zero in on selected product, he also uses indie promotion men on a regular basis.

Twentieth's promotion department has no limitation. Standard operating procedure is their ever-increasing success in crossing over r&b to pop. This first came about as a result of



Lovelace is surrounded in his department by Billy Pfordresher, Micheline Rourke, Bruce Brantseg and Terry Fletcher.

Barry White's "I'm Gonna Love You A Little More Baby," which established Barry as a mass-appeal star. Call it timing or vibes, Paul and his staff seem to have the knack of knowing just when to move a record into new areas.

"A promotion department is only as good as its product" said Paul. "And we're fortunate to have a man like Russ Regan providing us with superior productions. This enables us to move with all confidence." He further noted "Russ is extremely selective and oversees a small, but mighty roster."

The Lovelace approach is down home and honest. He has sincerely built credibility via integrity and enthusiasm.

Lovelace's department works closely with Tom Rodden, V.P., General Manager, on proposed time buys and on total concept marketing campaigns, also coordinating with 20th's aggressive publicity-artist relations heads. Additionally he frequently touches base with the 20th Century Fox Film Corp. in conjunction with sound-track albums such as the current Barry White package, "Together Brothers." On the drawing board for everyone is 20th's upcoming blockbuster, "The Towering Inferno," Irwin Allen's follow-up to last year's top grosser, "The Poseidon Adventure."

Paul reminisced about the latter film, "We stay with records" he said. "It took us eight months to break 'The Morning After' (from the film) thereby establishing a fine artist in Maureen McGovern."

Paul and his staff make frequent trips to bring home a record, or merely to stay in touch.

Paragould, Ark., may very well be an unlikely place to break a record. However, it has proven, if Lovelace is an indication, that it sure can come up with a record industry "heavy!"



Lovelace is surrounded in his department by Billy Pfordresher, Micheline Rourke, Bruce Brantseg and Terry Fletcher.

The New York Times Music Corporation
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MURRAY DEUTCH
PRESIDENT
CHIEF EXECUTIVE OFFICER

Dear Russ:
We, at The New York Times Music Corporation, wish you and your staff, continued success.

Love from all of us.
Murray Deutch.





RUSS REGAN
and the entire staff of
20th CENTURY RECORDS.

Hope we continue **2** be part of
your phenomenal success for many
years **2** come.

Happy **2nd** Anniversary!

Irving/Almo Music

Personable "Zay" - Strong R&B Commitment

By LEROY ROBINSON

"Personable" is the favorite word of Hosea Wilson, national r&b promotion director for 20th Century Records. And for anyone who knows Wilson, either personally or has had business dealings with him, they have all come to realize that he himself, epitomizes the term right to the letter.

But more important, the enormous success of the r&b promotion department within the last two years can be credited to the high energy level of its helmsman, and to the credo, "always be personable" that he has established for his small but equally energized crew to follow and maintain.

Wilson speaks from the point of view of a veteran when it comes to the field of rhythm and blues music. Serving in every capacity from friend to consultant to road manager, to manager to producer to getting the record played, Wilson has paid his dues in the music business. And because he has paid those dues ("And there were a lot of them"), Wilson is knowledgeable, stern, and demanding when on the road with a bunch of records under his arm doing his thing.

Doing his thing over the years has meant constant travelling. It has also meant a familiarity for Wilson with all the disk jockeys. And for all those jocks that have come in contact with Wilson's style and personable self, an affection developed which to this day is exemplified by their referring to him as "Zay."

Record promotion for Wilson has been dealt with on two levels: "Hustling for a growing independent or hustling independently," tells Wilson. Whichever the situation, "You can bet your money they're getting their moneys worth of work, and getting their record played besides," states Wilson.

Russ Regan, the indefatigable president of 20th Century Records, is obviously cognizant of Wilson's expertise. It is interesting to note, however, that Wilson dates Regan at the label having left a similar position at 20th to join Regan when he became president of Uni Records.

"We've been friends 18 years," tells Wilson of Regan.

"But we've worked together in the record business for the last eight years."

Joining Uni, Wilson got right into the business of taking care of business by working diligently selling such outstanding artists as Bill Cosby, Hugh Masekela, and The Chi-Lites, to name a few from the legendary label. Therefore, when Regan assumed the helm at 20th, he called upon his veteran and friend to once again join him to do the impossible with an independent label.

"It might have been an impossible job to help make the company grow if Russ were a different person," says Wilson. "If I didn't have the autonomy he's given me nothing would be happening."

Obviously, autonomy is the key.

"It definitely is," states Wilson. "If most brothers who are r&b promotion directors had the same autonomy I have at 20th, they would probably be more successful."

Success is a word that Wilson can legitimately use. Many of

(Continued on page TC-28)



'Zay' and secretary Annette.



The Love Unlimiteds and 'Zay' visit E. Rodney Jones of WVON in Chicago.

WHERE Y'ALLS FRIENDS ARE IN TEXAS

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Russ Regan,

Tom Rodden,

Hosea Wilson,

Paul Lovelace

and the entire staff
for making my year
so beautiful.

Leon Haywood

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We're proud to be among 'em!

Warmly

Warmsly

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THE MUSIC DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.

20th's Entry Into Country First Class All The Way

By BILL WILLIAMS

Country Chief Jimmy Vienneau (seated) and country promotion manager John Mitchell.

When 20th Century moved into Nashville and into country last April, it was done quietly, almost conservatively, and with little fanfare.

Not too surprising in that the man who took over the helm was Jim Vienneau, who had been coming in and out of Nashville for more than a decade before making it a permanent settlement. Yet, except for his hit records, few knew he was in town.

Vienneau is the quiet sort, who makes himself heard through his music. He now is in the process of doing just that for his new affiliation with Russ Regan, who has given the a&r veteran a vote of confidence to make it all happen in country for 20th.

When the young man entered the business 18 years back it was with MGM in New York, which hardly set the stage for what the years ahead would hold. Beginning in sales and promotion for that label, he quietly shifted into a&r, and then found himself producing country records, as well as pop. Among his early ones were Conway Twitty, Connie Frances and Mark Dinning.

The Nashville trips were normally just long enough to find the right material, match it with the artist, and do the recording.

Nine years ago, however, since he was doing most of the MGM acts, the decision to make the move to Nashville was brought about, and Vienneau was quietly part of the scene.

He produced the hit records of Hank Williams Jr., of Mel Tillis, of Stonewall Jackson, and many of the other acts which were so big.

Last November, again very quietly, Vienneau joined forces with his young friend, Mike Curb. Among other things, this firm has a contract to continue producing young Hank Williams and Tillis.

It was a surprise to many, then, when after 18 years, Vienneau bade a quiet farewell to MGM, moved his offices elsewhere, and became head of a&r in Nashville for 20th Century. No news conference, no big announcement, no hoopla. It was done with dignity and almost total silence.

Vienneau does his thing in the recording studios (he uses virtually all of them, with preference toward none), and he's very much a family man. Some insist he's a rarity in the music business.

Yet he is friendly, warm and cooperative, and doesn't avoid direct answers, even though they are short answers.

The Vienneau attitude is clear and concise: "We are trying

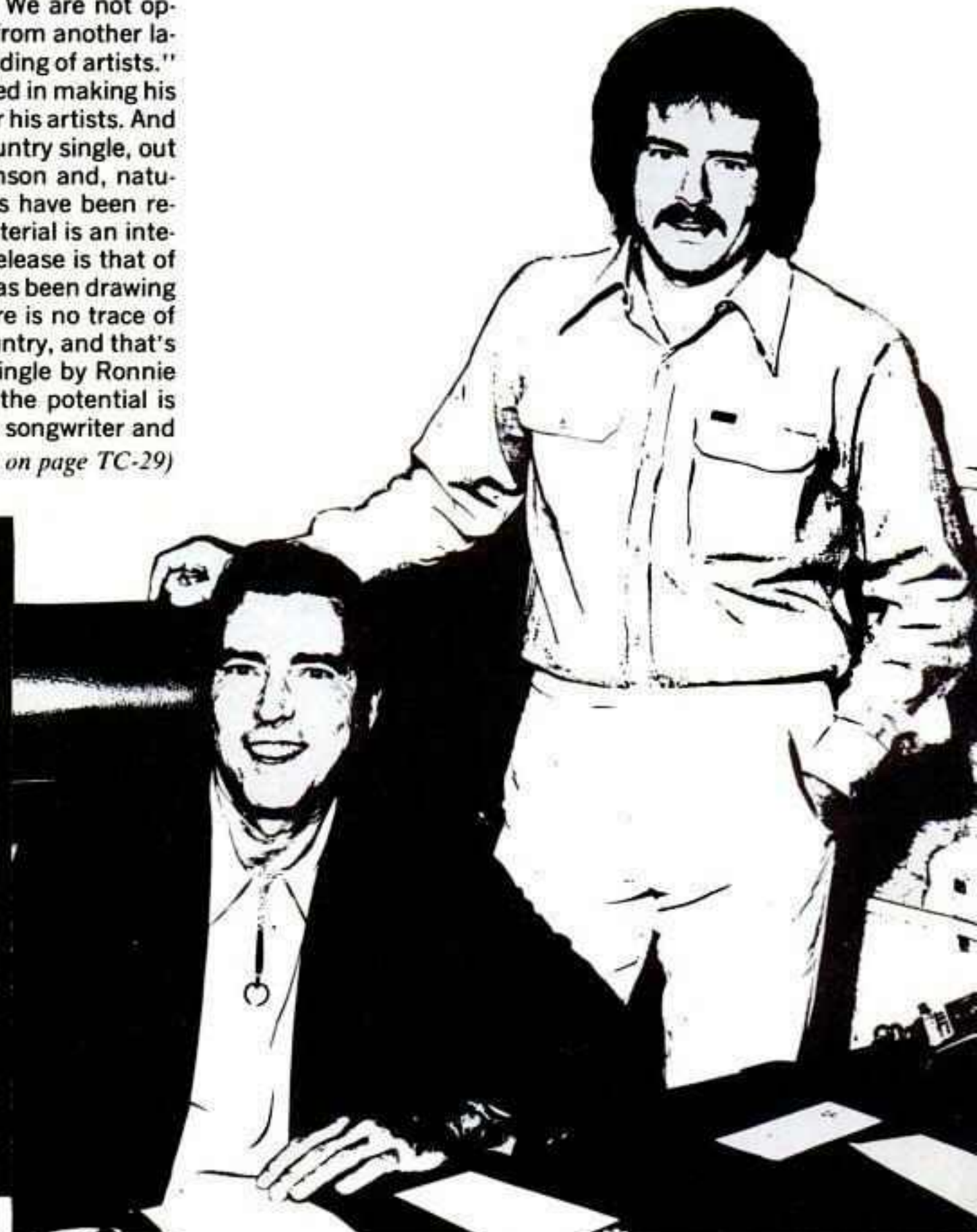
to keep a tight roster, build the names individually, work with them, bring them steadily on up the ladder. We are not opposed to the idea of acquiring a name artist from another label, but right now our concentration is the building of artists."

While Vienneau is not the least bit interested in making his own name a household word, that's his aim for his artists. And he has his work cut out for him. The initial country single, out under the new structure, is that of Lois Johnson and, naturally, it's a good one. Only three other artists have been recorded so far, but the search for the right material is an integral part of the producer's job. The newest release is that of Billy Thundercloud, a Canadian Indian, who has been drawing record crowds in personal appearances. There is no trace of Indian in Thundercloud's sound. It's pure country, and that's what Vienneau is after. After that will be a single by Ronnie Mack, certainly an unknown, but you know the potential is there. Then comes Bill Rice, best known as a songwriter and

(Continued on page TC-29)



Sandy Spidell (right) and Ellen Feldman.



Happy Birthday

From

Record Merchandising, Inc.

San Francisco—Los Angeles

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BNB ASSOCIATES LTD.

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Obviously you have proven this with your leadership at 20th
Century Records over the past two years. We at BNB are proud of
your success and I am particularly proud to call you my friend.

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looks like we'll have
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Strong R&B

•Continued from page TC-24
the gold records that have come to 20th artists within the last two years have been due in no small part to the efforts of Wilson and his small staff. The largest collector of gold records (7 total as of this writing), Barry White, and product incorporating his expertise, was based on Wilson's ability to deal with the jocks.

"It was also luck," Wilson explains modestly. "It was not easy getting the soul stations to play Barry's 'Love Unlimited' album, but we worked at it, and it happened."

"And having a good piece of product, which Barry had, helped very much too," offers Wilson. "You see, you've got to have something to put in the jocks hands. I'll get it played, but I'm not a door-to-door salesman."

Wilson feels that getting the job done is not ("definitely not") a one man show. But sometimes because of the size of his staff ("We're really the smallest promotion group out there doing anything"), Wilson wonders how anything of any magnitude is accomplished. Wilson's confidence never wanes, however, and he's the first to stand up and cheer when mentioning his East Coast regional man, Vernon Thomas, and his Southern regional support from Norm Thrasher, and Maurice Warfield, on the West Coast, who trained for the position. "They're my gorilla force," Wilson will tell you proudly.

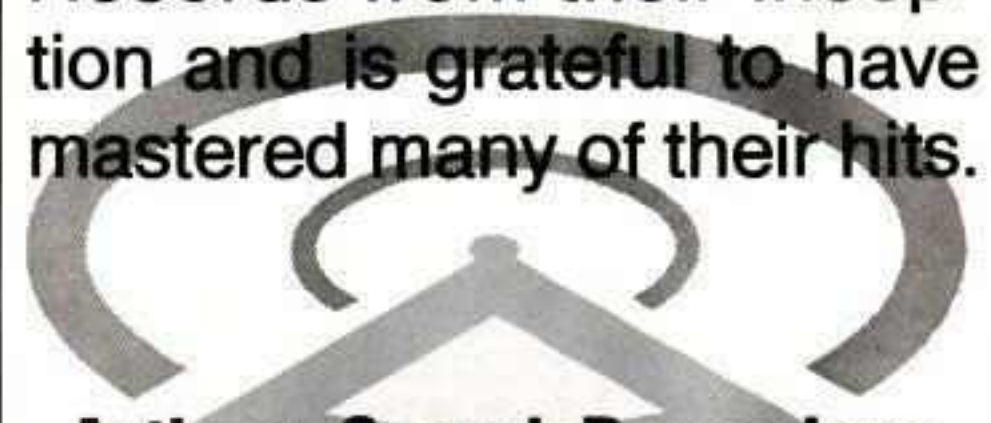
Whatever they are called, they have been successful in selling rhythm and blues to the radio stations. And they have made 20th Century Records an independent label that must be reckoned with. Again, it's the "personable approach" declares Wilson.

"I demand that anybody who works with me be personable. When a man works for me, whether he's a regional man, or a freelancer, I go out with him to break him in. And when we visit the markets—the distributors, the one-stops, the mom and pop stores—I utilize the personable approach, and it works. And they see it works."

"We've tried to hold the releases down to about two a month. That way we can devote the kind of time needed to thoroughly promote a single or an album. That way we can give personalized service," explains Wilson.

A small independent that has developed as rapidly as 20th Century Records also develops growing pains. In this case, it's the artist roster which is growing. Aside from the leadership provided by Barry White, Love Unlimited, and the Love Unlimited Orchestra, there is the successful return to recording by pianist Ahmad Jamal; some exciting vocalizing from three young ladies known as Hodges, James, and Smith; Leon Haywood is exciting some ears with "Sugar Lump," and there is singer Jesse James.

Artisan Sound Recorders is pleased to have been associated with 20th Century Records from their inception and is grateful to have mastered many of their hits.



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and wish you
continued success

AMI Distributors

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Babe Manoogian

Carl Mooradian

Bob Schwartz

20th's Country

Continued from page TC-26

producer. The others on the label are Margo Smith and Nancy Wayne, the latter of whom has had out earlier recordings. Yet none of these is immediately recognizable. While the roster is small, Vienneau intends to let it grow, slowly and steadily.

"We'll have plenty of time for expansion once we get the hits going," he notes. And no one doubts it.

Working with Vienneau is John Mitchell, who handles sales and promotion. And his right arm for the past nine years has been Annette Erhart, the personable and pleasant lady who handles all of the office chores, and is as efficient and personable as they come. And that's the entire staff.

20th Century also has a publishing arm in Nashville, run by Stan Schulman. It is totally divorced from the record end of the firm, and Vienneau keeps it that way.

The producer feels his job is to find the best songs available, give them to his artists, then build them through the proper promotional push.

Vienneau has developed lasting friendships over the years, and those friends sing his praises the loudest. One of these is Nashville's Danny Davis, who has known him since his New York days. The most remarkable thing, however, is that one simply never hears criticism of the man, nor do they ever hear him criticize others. Either he has something good to say, or he maintains his silence.

20th's Finance

Continued from page TC-16

"that home run" and that when the staff believes an act deserves the "whole shot" it happens.

• Sales are equally critical and Krikorian talks at length about the necessity of efficient sales. "We never overship, we can't get into the position of creating a paper company." Though his operating statements issued monthly plainly show

(Continued on page TC-30)

CREDITS

Section editor: Earl Paige; staff writers: Nat Freedland, talent editor, Bill Williams, country and gospel editor and Mike Hennessey, London bureau chief. Sales coordination, Bill Moran. Production coordinator, John Halloran. Independent writers, LeRoy Robinson and Walter Burrell. Editorial contributor and label liaison, Norman Winter. Cover, Glenn Ross. Art direction, Dennis Ledtke and Eric Chan, Gribbitt. Photography, Emerson & Lowe, except Tom Rodden with Russ Regan, Hosea Wilson and Paul Lovelace photos by Steve Westlund. Photo montage by Sally Thomas. Elton John & Neil Diamond photo from Norman Winter.



AN OPEN LETTER TO THE MUSIC INDUSTRY:

FOR ALL OF US AT THE WES FARRELL ORGANIZATION, IT IS A GREAT PLEASURE TO BE ABLE TO TAKE PART IN SUCH A WELL-DESERVED TRIBUTE TO A MAN WHO MUST BE CONSIDERED AMONG THE MOST SIGNIFICANT PEOPLE IN THE WORLD OF MUSIC TODAY.

RUSS, YOU ARE A MAN OF GREAT HUMILITY, ENERGY AND INTEGRITY; AND YOU EXHIBIT GENUINE LOVE FOR OUR INDUSTRY. IN RETURN, YOU ARE UNIVERSALLY LOVED BY ALL THOSE WHO MAKE UP THAT INDUSTRY.

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THE WES FARRELL ORGANIZATION

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from the desk of Marvin Ginsburg:

TO: RUSS REGAN
FROM: MARVIN GINSBURG

Dear Russ:
We're happy to be part of the 20th Century Fox Records family.
Your leadership and direction has helped to make us the largest independent distributor in New England.

Best wishes and continued success.

Marvin

SEABOARD DISTRIBUTORS

(A Division of Roskin Dist., Inc.) 275 Park Avenue, E. Hartford, Conn. 06108

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to all our friends at
20th CENTURY
on their fine
achievement

from your friends
at
GALLO AFRICA
Johannesburg
South Africa

20th's Finance

•Continued from page TC-29

a conservative reserve for returned goods, he points to his constant communication with the label's independent distributors, and daily coordination with vice president & general manager Tom Rodden and his sales staff. Independent distributors must make projections and must account for in advance, such costs as storage, handling, processing and shipping of returns, because these become critical middleman costs. They are apt to make the distributor assume volume is carrying him along, when in fact he can be operating at a loss.

As a matter of fact, Krikorian believes any business must operate on the basis of targets, projections, planning, budgeting. "Even a deli should know what it expects to be doing a year ahead." Record retailers, he believes, must definitely have to project and stay very close to labels. "Retailers have the advantage of dealing with many labels as opposed to our being a single company. Naturally dealers want to know the winners and losers just like we do."

• Perhaps Krikorian's most unusual point of philosophy is his belief in generating as much meaningful reliable financial information as possible. He even generates a balance sheet each month, which some marketing people would say amounts to a fetish for bookkeeping efficiency.

"Many recording companies shy away from financial statements," says Krikorian. "We want to know exactly where we stand at all times to assist and guide management with tools to maximize potential returns for each product released." While he is now generating a profit and loss figure per artist, he plans to shoot for a similar figure per music category as soon as more computer time is available.

How does Krikorian feel about the 18 percent royalties as reported in a recent Billboard issue? "Did you notice also that a newcomer is getting as little as 5 to 10 percent?" As for making projections and budgeting in the record business with royalties soaring and vinyl skyrocketing to say nothing of rising costs for studio time and other fixed charges—Krikorian is not at a loss for words.

"We are constantly evaluating and revising our forecasts to find means to improve our performance and increase our profit margin. The high royalty percentages demanded by talent could ultimately result in higher prices to distributors and eventually increasing the suggested retail price of phonograph records."

"Many companies are primarily oriented toward computer reporting for royalties, to meet deadlines. "I'm oriented towards a budget, targets, future. I don't only get what is necessary for day-to-day purposes but also for budgeting and planning purposes as well. In fact, I have a budget built into the computer reporting showing month to month how close we are to budget and how we can improve."

TO RUSS AND FRIENDS AT

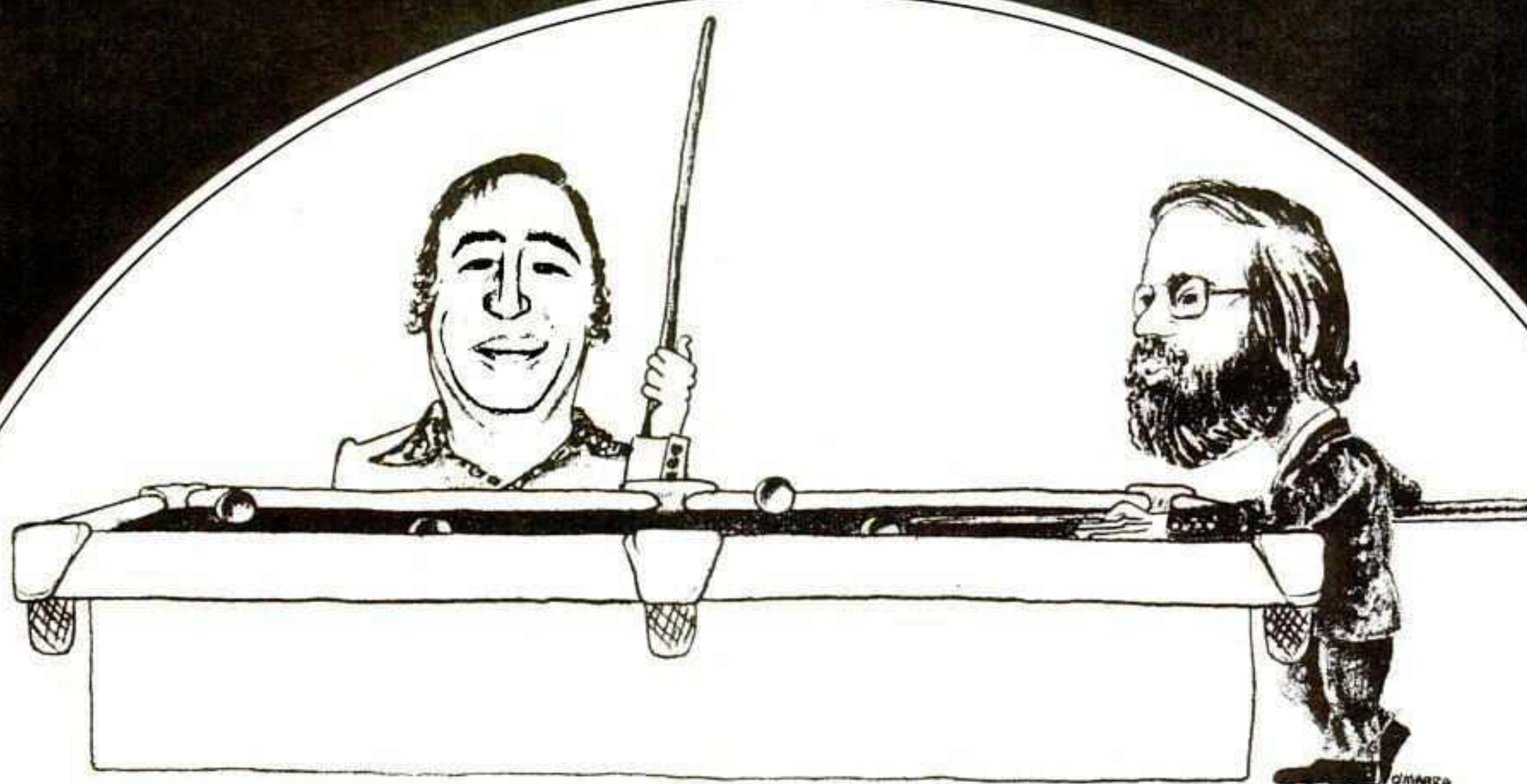


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to: Russ Regan
and his friends

at
20th Century

Best
Wishes

from: Johnny Halonka

and his friends

at Beta Distributors

20th's International Affiliates Share Regan's Enthusiasm For Product

By MIKE HENNESSEY

The introduction of the 20th Century catalog to Europe was nothing if not spectacular. Only a few weeks after Phonogram International's a&r manager Ben Bunders signed the deal with Russ Regan, several of 20th Century's top acts were appearing in the European charts.

There were several reasons for this fast take-off. Maureen McGovern got things off to a tremendous start with a No. 1 hit single in the USA and created a great buzz in Europe in the process. The name Russ Regan became synonymous in many circles with the very best in popular music and a further big boost was provided by the visit of Barry White, Love Unlimited and the Love Unlimited Orchestra to the UK and Holland.

Even by today's standards, the speed with which White and his entourage broke through is startling. They first caused a great sensation when they appeared on a star-packed bill that included Tom Jones, Donna Hightower and the Carpenters, in the famous Dutch Grand Gala du Disque. The programme was watched by millions in Holland, Germany and Belgium and the 20th Century team made such an impact that "Love's Theme," "Never, Never Gonna Give You Up" and "Under The Influence Of Love" were all chart-entries in those countries.

Scandinavia, Switzerland and Italy also picked up the vibes and in Italy White became something of a cult figure in a matter of weeks.

That was the start and since then 20th Century has gone from strength to strength in Europe. It looks as though the DeFranco family will be breaking through shortly, particularly in Scandinavia where there is a big teeny market, and recent releases from Harriet Shock and Larry Weiss are providing further powerful evidence of the stature of this label.

As Bunders put it: "In the past we have been associated with many American operations, but rarely have we come across an outfit with such a consistently high standard. And it is marvelous to know that there is such a man as Russ at the top."

Within the next few months, Phonogram hopes to stage a massive promotion campaign for the DeFranco Family and several other 20th Century acts. It is also hoped that some of the label's artists will make personal appearances in Europe to maintain the tremendous impact that 20th Century has already made.

(Continued on page TC-32)

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RUSS REGAN
& 20TH
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20th CENTURY

A
KAYNAN
PRODUCTION

PRODUCED BY
BARRY KAYE



CONGRATULATION FOR THE SECOND ANNIVERSARY

2周年おめでとうございます

to Mr. Regan, President of 20th Century Records,
from K. Machijiri, President of King Records, Japan



We're proud
to be part of
the fantastic
success story
that is . . .

20th CENTURY RECORDS

and its
outstanding
president,
**RUSS
REGAN**

Best Records Distributors
Division of Transcontinent Record Sales

•Continued from page TC-31

One individual who will be responsible for co-ordinating the artists appearances will be Liz Gardener. Liz also is Phonogram's main information outlet to 20th's International Department.

Looking to the other side of the world, the booming Japanese market seems to be moving ever so quickly in developing their own talent as well as accepting new and well known western talent. King Records Ltd. represents 20th Century Records in Japan and it is King Records that will take a Barry White, a Maureen McGovern, a DeFranco Family and successfully introduce them to the Japanese people. But King Records doesn't stop there because they are a very creative company. Kazuo Takeda and Masaki Inagaki take pride in the same way the western companies do in trying to break unknown talent. Not only is this very ambitious, but it is also the Russ Regan way of doing things. Taking young talent and showing the world that there is always room for a great new artist. King Records' way of merchandising sometimes puts Americans' merchandising in second place. They use everything from Tony DeFranco walking his dog in his backyard to Barry White's identifiable voice to promote their product and that's why King Records is so successful in Japan.

Moving away from Japan to the world's smallest continent, Australia and Festival Records, Twentieth Festival's Alan Hely and Ms. Meryl Alfonso have great enthusiasm in 20th's product and their ambitious efforts to merchandise it have proven to be fruitful.

The world's second most important record market is England. 20th's affiliation with Pye Records has been extremely important in developing the label there. Communication with Pye and Dave McAleer (label's general manager) is excellent. Dave's good ear and sense of merchandising has contributed greatly in establishing the 20th name in the U.K. The close communication between these two companies has made 20th Century a prestigious and well thought of name and we are very proud and thankful for the great co-operation and for the achievements the two companies have realized together.

Looking at the North American continent the label is represented by GRT of Canada. Ross Reynolds, Norma McLellan and Jeff Burns are all instrumental in the success of 20th Century Records in Canada, especially in regards to promotion and actively working to build the DeFranco Family's popularity. Their enthusiasm toward our product is overwhelming and our constant communication ensures top performances.

Some of the other markets not to be forgotten include Gallo Africa Ltd. headed by Peter Gallo, a great record man and international businessman. Others include Campania Industrial De Discos of Brazil with Dr. Harry Zuckerman, Disc'AZ of France with Jean Paul Detry and Paul DeSenneville, Gamma S. A. of Mexico lead by Luis Moyano and last but not least Discos Movieplay of Spain and Carlos Guitart, a great music man.

Congratulations to Russ Regan and all our friends at 20th Century Records United Western Studios

Milton T. (Bill) Putnam—Pres.
Jerry Barnes—V.P. and Studio Mgr.

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Congratulations
Russ Regan and Staff



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*on their 2nd Anniversary
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Already earning gold records, Maureen McGovern is moving to films and is shown in scene from her debut in 20th's "The Towering Inferno." Other Fox ladies include Rita Jean Bodine (toasted by Judy, Russ and Tom Rodden), Patti Dahlstrom (with Eiseman) and Harriett Schock (with Paul Lovelace).



**GREETINGS
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**Independent Marketing
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 akin OHG friunt friend; both fr. the prp.
 of a prehistoric Gmc verb represented
 by OE freon to love; akin to OE freo free]
 1 a: one attached to another by affection
 or esteem
 b: ACQUAINTANCE
 2 a: one not hostile
 b: one that is of the same nation or
 group
 3 : one that favors something
 4 : obs: PARAMOUR
 5 : cap: a member of a group that stress
 Inner Light, reject ostentation, outward
 rites, and an ordained ministry, and
 oppose war - called also QUAKER
 2 friend vt. to act as the friend of : BEFRIEND

RUSS REGAN/'frend/n. [ME frend, Fr. OE freond;
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M.S. DISTRIBUTING COMPANY

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is BARRY WHITE'S
4TH GOLD SINGLE
AND IT'S FROM HIS SOON TO BE
4TH GOLD ALBUM

T-444

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Produced by BARRY WHITE
A Soul Unlimited Production

BARRY WHITE
CAN'T GET ENOUGH



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SUPPLY ARTISTS FREE

Diskeries Defy Promo Promises

NASHVILLE—Despite protestations several months ago that they would cease providing artists for free radio promotions, the practice of the record companies seems to be to the contrary.

WBAP-AM, in Fort Worth, brought in top artists from 11 labels to headline its fourth anniversary show in Texas Stadium in Arlington, with more than 35,000 on hand for the festivities. Those artists taking part included Hank Williams Jr., Dolly Parton, Don Williams, Charlie McCoy, Chubby Wise, David Rogers, Tony Douglas, Charlie Walker, Mickey Gilley, Red Steagall, Mel Street and Connie Cato.

A few days earlier, at the WPLO-AM appreciation week festivities in Atlanta, an even larger contingent was on hand. The roster there, for the four-night event at four shopping centers, included: Moe Bandy, Charlie McCoy, Mickey Gilley, Brian Collins, Red, White and Blue(grass), Jerri Kelley, Lonzo & Oscar, Dickey Lee, Bobby Wright,

Waylon Jennings, Jan Howard, Mac Wiseman, Sherri Brice, Rex Allen Jr., Jeanne Pruett, David Wilkins, Charlie Walker, Arlene Harden, Chill Wills, Don Williams, Ronnie Robbins, Ferlin Husky, David Rogers, Josie Brown, Ray Pillow, Fred-

die Hart, Red Williams, Dick Feller and Jerry Wallace.

Both KVOQ-AM, Tulsa, and WHIM-AM in Providence, R.I., had similar but smaller shows.

Significantly, perhaps, no CBS acts were represented.

CBS Preps 17-City Tour To Plug Monument's Gatlin

NASHVILLE—CBS is undertaking its second massive country promotional tour, taking Monument's Larry Gatlin into 17 major cities.

The only previous similar trek was that in behalf of Charlie Rich.

The announcement was made at the Exit/In, a club here where Gatlin performed as a tour kickoff.

As with the Rich junket, this one will include a film narrated by Monument president Fred Foster, Kris Kristofferson and Johnny Cash. There also will be press kits, T-shirts, buttons and the like to promote the new Gatlin LP "Rain-Rainbow."

The itinerary includes two fair dates, in Missouri and Ohio. Other stops will be Minneapolis, Cleveland, St. Louis, Cincy, Memphis, Oklahoma City, Dallas, Seattle, San Francisco, Los Angeles, Phoenix, Denver, Richmond and Miami.

Rainwater on First Sussex Country Disk

LOS ANGELES—Sussex Records has entered the country field with the release of "I Like Country Music" by Jack Rainwater.

The release, according to Sussex president Clarence Avant, will be on the firm's Clarama label. Heading up promotion for the new label will be independent promotion executive Bruce Hinton. Sussex has been known primarily as a soul label, through artists such as Bill Withers and Creative Source.

Owens, Hart In Amicable Accord

BAKERSFIELD, Calif.—An out of court settlement has been reached in a lawsuit brought by Freddie Hart against Buck Owens. Hart is said to have received basically what he sought in his suit.

Hart says that, under the terms of the agreement, he will receive back money, his copyrights and his old disk masters, and has negotiated a new contract with Capitol Records. His songs, taken from the Blue Book catalog, will go into Hartline Music. He also has founded Hartline Productions, a new firm.

Hart also will sign with Bob Eubanks' new agency.

Hart declares the agreement with Owens is an amicable one, but that all his past ties with Buck are now severed.

Glaser's New Agency Pacts Earl Owens, Eight Artists

NASHVILLE—A new talent agency called Nova has been formed under the ownership of Chuck Glaser, and already has signed such artists as David Allan Coe, Donna Douglas, Jerry Lee Lewis, Waylon Jennings, Terri Lane, Joe Heathcock, Dick Mohr and Gamble Rogers.

Glaser, a member of the former Glaser Brothers recording group, has named Earl Owens his agency director. Other officials are Brooke Faragher, Roy Dean and Scott Faragher. Lois Newman is secretary.

In addition to being an artist, Glaser has been a successful producer, publisher and businessman.

Owens, owner of Owens-Fair Co., has named Bill Littleton director of and a partner in the public relations firm, but will retain his interest in the company.

Roy Dean has been associated with Jerry Lee Lewis Enterprises in Memphis over a long period of time.

Glaser noted that the exception to the Jennings bookings will be those of college dates.

The Nova Agency will be located on Music Row here.

Calling it a "total representation" agency, Glaser noted that in addition to booking personal appear-

ances, the firm will offer sound and lighting for its concerts through John Hensch, who designed the staging for the Waylon Jennings Show, and the public relations services of Owens-Fair.



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MEGA #MR 205

BILL GAVINS POP SLEEPER OF THE WEEK!

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MARIJOHN PRODUCTION

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OLIVIA WELCOMED—ASCAP's Charlie Monk, left, and Gerry Wood, right, welcome Olivia Newton-John to Nashville at an MCA-sponsored luncheon.

Photo by Bill Goodman.

Nashville Scene

By BILL WILLIAMS

Freddie Hart and his **Heartbeats** will work two days in Hawaii, and he'll give them a vacation there for another three days. ... The new **Tom McKeon** Capricorn recording of "The Devil Came to Birmingham" is getting its greatest air exposure in Birmingham. ... Cherish vice president **Fred Vail** is set to sign country singer-writer **Bobby Brank** of Sacramento to the label. ... Texas vocalist **Susan Alexander** will be in Nashville in early September looking for recording material.

Tommy Zakaras, a 13-year-old country singer, is set for two appearances at the Oregon State Fair. ... **Wayne Carson** has renewed his contract with Rose Bridge Music, according to president **Si Siman**. Carson is still hot after more than two decades. He has written the new **Gary Stewart** single, the **Conway Twitty** single, and will have the next **Sammi Smith** single. Carson also is about to sign to record for **MGM**. ... **Joe Johnson**, president of 4 Star Music, has elevated **Peter Sale** from of-

vice manager to vice president and general manager of the company's West Coast operation. ... **Freddy Weller** has concluded a whirlwind publicity session on the West Coast. ... **Larry Trider** just returned for another week at the Golden Nugget in Las Vegas. ... **O.B. McClinton** was recently flown to Los Angeles to do several songs for a **Burt Reynolds** movie. ... **Arlene Harden** and **David Houston** do a homecoming show for **Arlene** in Little Rock in September. ... **Wayne Kemp** has a new band which includes **Billy Arr** at the piano.

Stella Parton, in the footsteps of her famous sister, wrote both sides of her new release on **Royal American**. ... **Buzz Martin**, the Singing Logger, appear throughout the West during most of the balance of August and September. ... **Sue Thompson** is a co-headliner with **John Rowles** for an Australian theater tour starting in January. ... The **Pee Wee King Show**, with **O.B. McClinton**, joins the **Mac Davis Show** for the Kentucky State Fair this week, and the stadium already is a sell-out. ... **KLUR Radio** in Wichita Falls, Tex., a leader in promotional ideas, has done one recently on the film "The Great American Cowboy," another involving a horseback riding group, and an all-day broadcast from the city of **Burkburnett, Tex.** ... **Chuck Chellman** notes that country is really stirring on the West Coast, with new additions from the **Blue Seagull** line and from **Alshire International**. ... **MGM** has signed **Billy Jo Shaver**.

For **Brian Shaw** of **RCA**, it was really getting up in the world. Last week he made his initial appearance on the "Grand Ole Opry." Two years earlier, he recalls, he had been working at the bottom of an elevator shaft at Nashville's **Sheraton Hotel**, and the only person who bothered to speak to him was **Jan Howard**. Now they were on the same bill together. ... **Jan**, who has been plagued with misfortune, has had it again. This time her wallet was stolen, and she has offered to let the taker keep the money and more. She will give a reward if the person will return the only picture she has of her three sons together. ... **Howdy Forrester** and **Doctor Harry Harris** will fly to Scotland in October to take part in an International Fiddler's Contest. The invitation came from **Rudy Meeks** and **Ron Gonella**, and the event will take place at **Dundee**.

The **Hank Williams Memorial Festival** at **Montgomery, Ala.**, set for Sept. 13-15, has a growing list of talent. Now signed are **Freddie Hart**, **Jeannie C. Riley**, **Jeanne Pruett**, **Charlie McCoy**, **Peggy Sue**, **Sonny Wright**, **David Rogers** and **Mickey Gilley**. ... Many radio stations around the country did a special **Jim Reeves** salute on the anniversary of his death, and had tremendous audience response. ... **Bunny Easterday** has signed a contract with **Americana** of **Woodland Hills, Calif.**, and already is on a northern California tour. ... **Molly Bee** will be grand marshal for the **Azuza Golden Days** parade on Oct. 12. ... **Kay Adams**

has signed with **MGM** and will record in Nashville the week of Sept. 16. ... **Moe Bandy** of **GRC** has signed with **Buddy Lee Attractions**. ... **Carl Smith** is going on the road again after a lengthy layoff. ... **Tommy Cash** drew the largest crowd in the 21-year history of an annual barbecue near **Decatur, Ark.**, not far from his home.

Johnny Russell is forming his own
(Continued on page 46)

House of Loyd, L.A. Pub Firms Combine Forces

NASHVILLE—A joint publishing venture has been established between **House of Loyd, Inc.**, here, and **Frontlawn Music** and **Backyard Music** of **Los Angeles**.

The announcement was made by **Lola Scobey**, executive vice president of the Nashville firm, and **Ken Mansfield**, president of the two Los Angeles companies.

House of Loyd owns or administers, under **Ms. Scobey's** direction, six companies: **House of Loyd** and **Pot O'Gold**, both **ASCAP**, and **Loyd of Nashville**, **Hardtack**, **Lyn-Lou**, and **Bill Black Music**, all **BMI**. All have established catalogs.

Randy Grover of **Los Angeles** will represent the six firms on behalf of **Frontlawn/Backyard**.

Mansfield, noting the expansion of country music on the West Coast, called the move a "significant step" in offering material direct from **Nashville** in that area.



GANT GRANT—Don Gant, left, president of the Nashville chapter of **NARAS**, presents a check to **Henry Romersa**, executive director of the **NARAS Institute**, for the upcoming **Symposium on Tape Piracy** to be held at **Vanderbilt**. With them is **Wesley Rose**, past president of **NARAS**.

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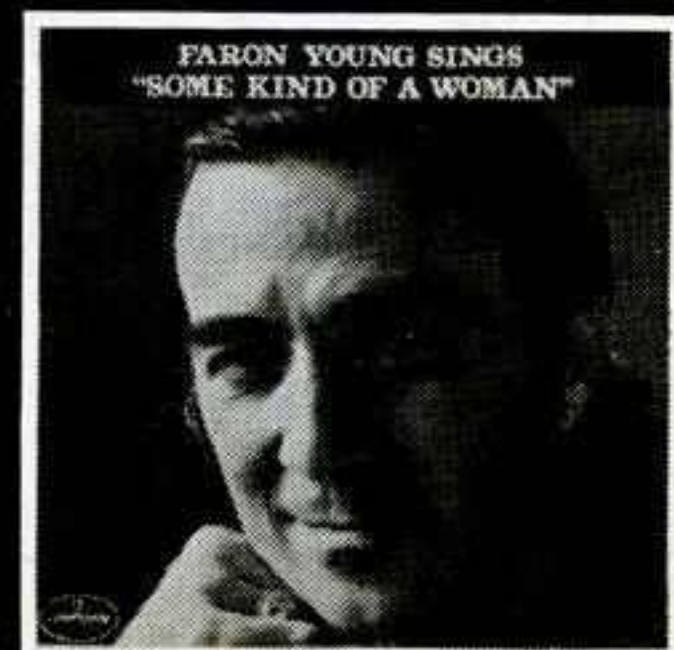
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RECORDS, INC.

Hot Country Singles

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* STAR Performer—Singles registering greatest proportionate upward progress this week.

Table with 4 columns: This Week, Last Week, Weeks on Chart, and TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)). It lists 100 country singles with their chart positions and artists.

Slim Whitman's British Tour; 29 Dates Firmed

LONDON—Slim Whitman, still one of the most popular overseas acts in the recording business, will make his fourth major concert tour of the United Kingdom.

The Mervyn Conn Organization has set the 37-day tour, which will include 29 concerts. The bulk of the tour will take place in England, with several appearances set for Scotland.

Whitman still is legendary here, and will receive a gold album from the World Record Club for selling over 100,000 albums of his recent set.

Accompanying him on the tour will be the Springfield Revival and the Kelvin Henderson Country Band with Jeannie Denver.

Thompson TV Show Selling His Disks

TULSA—The Hank Thompson syndicated television show, featuring a unique method of advertising records, has been placed in some 50 markets by the Jim Halsey Agency here.

On the show, the artist will sell his own records on three of the spots, with the balance of the spots allocated locally on a barter basis.

The show is booked almost exclusively in prime time. Among the markets already sold are Chicago, Philadelphia, Atlanta, Tulsa, Oklahoma City, Spokane, Anchorage, Houston, Cincinnati, Charlotte, Portland, Ore., St. Louis and Abilene.

The show is currently in 24 states, with more to be added.

SEEKS NEW DISK LAW

DALLAS—Bart Barton, president of Sunshine Country Records here, is spearheading a "full disclosure" law in the Texas legislature dealing with custom recordings.

Under the proposal, any producer of custom records would have to show, in print and in advance, all of the costs involved, and other information regarding promotion and distribution.

Barton says the intent is to stop the "rip-offs," those who produce records for unknowns with empty promises and little or no return.

He feels the legislature, which co-operated in a strong anti-piracy law, will react similarly to this proposal.



GRAVES GREETED—Dobro artist Josh Graves, seated, signs an Epic recording contract. He is joined by, left to right, his producer, Tommy Allsup; CBS vice president Ron Bledsoe, personal manager Ed Read, and George Carroll, vice president, Athena Enterprises.

AUGUST 31, 1974, BILLBOARD



SNOW IS HOT

Another hit with the mellow touch of country's all time great!

'THAT'S YOU AND ME'

(APB0-0307)

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Written by:
CHUCK GLASER



Latest Album: # APL1-0608

exclusively on RCA RECORDS

AUGUST 31, 1974, BILLBOARD

Country

Nashville Scene

• Continued from page 43

band, anchored by **Albert E. Brumley Jr.**, son of one of the greatest gospel songwriters of all time. . . . **Paul Click** is on an 11-day, 21-city promotional tour for his "Smokey, Trucks, and C B Radios" on Broken Records. . . . The **Betty Amos** show played to more than 12,000 at the C B Jamboree in Addison, N.Y. . . . **Sgt. Barry Sadler**, of "Green Beret" fame, has put out the first in a series of albums on his own Veteran's label. This one contains the voice of Tokyo Rose of WW2, and the music she played for the "Orphans of the Pacific." He plans to follow with similar recordings by Hanoi Hannah and others.

The city of Corpus Christi and KIKK Radio had a **Bobby Lewis Day** and presented him with a key to the city. . . . The entire staff of Windchime Productions closed shop in Nashville to attend a picnic hosted by Capricorn Records in Macon. . . . **Glen Goza**, new Shannon artist, came to Nashville to be a songwriter, and had considerable success at that venture before turning to singing. . . . **Josie Brown** has signed with the Moeller Talent Agency. . . . **P.J. Sherman** is moving from St. Louis to Nashville. . . . **John Peoples**, who bills himself as "The Black Hillbilly," is doing plenty of personal appearances with his impressions of country artists, and a lot of TV work. . . . **Ray Griff's** wife, Margaret, is trying to keep pace with him by taking karate herself. . . . **Danny Davis** and the Nashville Brass have cut their 18th album for RCA. . . . The **Oak Ridge Boys**, winding up at the Hilton in Las Vegas, headline the Cripple Creek Shindig near Lancaster, Pa. . . . The **Johnny Bernard** and **Julie Jones** Show received plaudits for their New England tour.

Illini Records in Springfield, Ill., has cut a new single called "**Edwardo Baitto**: Country Music, Italian Style." It's in very broken country English. . . . **John Reeves**, nephew of the late **Jim Reeves**, is now cutting for Paula in Shreveport. . . . **Jackie Ward** of Cinnamon did a strong show at the Golden Nugget in Las Vegas. . . . Country artists again came to the aid of the Easter Seal Camp for Crippled Children. Doing the show for the cause were **Dianne McCall**, **Hal Wayne**, **Dick Shuey**, **Jan Hobbs**, **Jonathan Long**, **Claudale Blevins** and **Bob Pottis**. The bands of **Barbara Fairchild** and **Darrell McCall** provided the back-up music. . . . More than 100 exhibitors from the trucking field will have exhibits at the big WWVA Trucker's Expo in Wheeling on the Labor Day weekend. . . . The **Journeymen** will work tours with **George Morgan** and **Claude King**, set by the **John Fitzgerald Agency** of Denver.

Jeannie C. Riley wrote her current release, "Plain Vanilla." . . . **Marilyn Sellers** due for an ABC-TV special. . . . **Del Wood** received a standing ovation at Opryland USA for her recitation of "Chosen Child," dealing with her adopted son. . . . The Hall of Fame induction dinner for the Nashville Songwriter's Association is set for Oct. 13. . . . The Mayor's Office of Neighborhood Government has announced in New York that a special country and bluegrass concert will be held in Whitestone, Queens, Aug. 26. Hosting the show will be **Stan Martin**, well-known radio personality. . . . The **Pee Wee King** Show, with **Redd Stewart**, **The Collins Sisters**, **Justin Tubb**, **Jimmy Dee** and the **Country Edition**, **Bobbi Stacey** and **Johnny**

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 8/31/74

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* Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	4	5	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
3	3	8	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
4	2	12	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
5	6	11	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
6	8	71	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
7	5	25	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
8	9	24	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★	17	8	GOOD N' COUNTRY—Marty Robbins, MCA 421
10	7	20	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
11	12	34	LET ME BE THERE—Olivia Newton-John, MCA 389
12	10	9	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
13	13	7	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
14	15	23	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
★	19	11	COUNTRY BUMPKIN—Cal Smith, MCA 424
★	20	4	COUNTRY HAM—Jerry Clover, MCA 417
17	11	9	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
★	34	13	PURE LOVE—Ronnie Milsap, RCA APL1-0500
19	22	13	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
20	23	7	WHISPERING—Bill Anderson, MCA 416
★	31	18	THIS TIME—Waylon Jennings, RCA APL1-0539
22	14	10	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
23	16	8	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
24	28	4	ONE DAY AT A TIME—Marilyn Sellers, Mega MLPS-602 (PIP)
25	24	5	STOMP THEM GRAPES—Mel Tillis, MGM 4906
26	21	8	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
27	18	9	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
28	29	10	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
29	25	7	JEANNE PRUETT—MCA 388
30	26	7	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA APL1-0572
★	44	3	IN CONCERT—Floyd Cramer, RCA APL1-0661
★	40	3	HEY THERE GIRL—David Rogers, Atlantic SD 7306
33	38	2	HIS SONGS—George Jones, RCA APL1-0612
★	—	1	COUNTRY IS—Tom T. Hall, Mercury 1-1009
35	35	4	THAT'S YOU AND ME—Hank Snow, RCA APL1-0608
36	27	11	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
37	30	11	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
38	37	9	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
39	32	6	SEXY LADY—Freddy Weller, Columbia KC 32958
★	—	1	COUNTRY—Anne Murray, Capitol ST-11324
41	42	6	THIS IS BRIAN COLLINS—Dot DOS 26017 (Famous)
42	33	4	FIVE FEET AND RISING—Johnny Cash, Columbia KC 32951
43	47	7	THE VERY BEST OF DON GIBSON—Hickory H3G 4502 (MGM)
44	41	10	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)
45	45	3	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32960
46	36	5	THANK YOU WORLD—Statler Brothers, Mercury 1-707 (Phonogram)
47	39	7	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
48	—	1	SUPER CONNIE CATO—Connie Cato, Capitol ST-11312
49	50	2	ROCKIN' 'CROSS THE COUNTRY—Earl Scruggs Revue, Columbia KC 32943
50	—	1	NOW—Connie Smith, RCA 1-0607

Martin set records at the oldest fair in Minnesota at Garden City. The package was booked by **Hap Peebles**. . . . **Charley Pride**, **Merle Haggard** and others have done some public service spots for the World

Football League. . . . Tom and Ted, the **LeGarde Twins**, are playing the Palamino in North Hollywood, and open in the new Vestal Virgin Room at the Hilton in Las Vegas in September for four weeks.



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Unknown and Established Artists Sought by Avco's New Country Div.

NASHVILLE—Avco's move into the country market was the result of a long relationship between its officials and this city, according to George Richey, newly named vice president of the Nashville operation.

Richey says Avco plans to establish a complete, well-rounded country department, and already has deals pending for the signing of artists.

"We will sign both established artists and newcomers," Richey says. "And

we will take on as many as we can handle." He indicates this might include the use of some independent producers if "they come up with top acts."

A long-time independent producer, Richey will continue to handle a few of his acts outside Avco, but will direct most of his energies toward the new label. Most recording, as in the past, will be done at Columbia Studios.

Richey says that James Kerr,

chairman of the board of Avco, is a country music fan, and has had close association with it not only here but through Avco Broadcasting, which includes WLW in Cincinnati.

Working with him is Frank Mull, country sales and promotion director, who left a similar job at Mercury to take the new position. Distribution will be independent, but will be basically the same distributors who handle the Mercury label.

U.S. Pubs' 'Stinginess' on Its Country Rights Is Seen as Turning off Europe

HAMBURG—"If American music publishers continue to ride the high horse as far as the giving away of rights to their country material is concerned, European publishers will soon lose interest in buying country songs," according to Intersong manager Volker Spielberg discussing the country situation in Germany and neighboring countries.

Spielberg states that in Europe country music never really had a chance of becoming popular. Many record companies won't even release product placed on the American charts unless they are forced to do so by prior contractual agreements.

American publishers seem to believe that a song on the American country charts will automatically appear on the European charts. This will not happen, because there is still not an aggressive interest in Europe for this particular style of American music.

In Germany, Austria and Switzerland, only 10 percent of the avail-

able material for albums ever reaches the public. With single releases the situation is even more gloomy.

Spielberg acknowledges that at the moment there has been little or no market in Germany for country music. Record companies as well as radio stations have never taken country music seriously. Radio programs featuring country music have either been cancelled or reduced to one broadcast per month. The promotional effect of these programs is practically nonexistent.

But with a united effort and plenty of patience, the outlook for country could be greatly improved. The sub-publishing companies, according to Spielberg, would definitely be more willing to increase their promotional activities than the record companies, which are still smarting over recent bad experiences.

Spielberg finds it difficult to understand why American publishers

continue to offer their European counterparts only between 10 and 20 percent of the royalties in addition to demanding a fee of \$400 a song out front. He also believes that this is the reason unsuccessful European country market is becoming even more uninteresting.

Spielberg has decided to launch a new campaign to promote country in the German-speaking countries. Intersong managing director, Wolfgang Kretschmar, has given Spielberg the green light for this venture.

Spielberg says: "We will be responsive to all offers of material accompanied by suitable contractual agreements and guarantee maximum promotion in the European market. We have a very good rapport with all record companies, radio and television networks and we believe that we will be able to promote the material to the satisfaction of all concerned, including songwriters and performing artists."

A CROCK, SNORTS KENTON

Americans Rate Low In Talent, NAEP Music Poll Reveals

By DAVE DEXTER JR.

LOS ANGELES—Is the future of American pop, folk and classical music healthy?

A survey of 90,000 children and adults by the National Assessment of Educational Progress in Denver, funded in part by the Ford Foundation, the Carnegie Corporation of New York and the U.S. Office of Education of the Dept. of Health, Education and Welfare in Washington, reveals these depressing conclusions:

- Only one American in 10 is capable of singing a simple melodic phrase.

- Fewer than 15 percent of any age group can sight read even the simplest music line.

- Although 25 percent of the 17-year-olds and 15 percent of the young adults up to 35 say they play musical instruments, when requested to come forth and perform any selection of their own choosing, only half are willing to audition and only half of that half "perform a simple piece of music acceptably."

The report concludes pessimistically: "When it comes to overall ability to perform musically, Americans score low."

The NAEP results, bleak though they appear, are not being accepted unconditionally by many in the music industry, and apparently by numerous music educators.

Woody Herman is vehement in

arguing that today's young musicians are "infinitely more skilled than those of two, three and four decades ago."

Stan Kenton agrees.

"There's no comparison, really," says he. "American youngsters in '74 are vastly more talented than were their parents. They are performing more intricate, more difficult charts with better techniques and more perfect intonation. That survey is a crock."

In the academic field, the dean of the School of Music at the University of Michigan, Allen P. Britton, reacts with a broad smile:

"Where in the world," he asks, "could you find a population in which anything like 15 percent could sight-read even the simplest line of music? Where in the world could 25 percent of a nation's 19-year-olds even think of playing musical instruments?"

"Where in the world could even half that number actually play an instrument?"

Others agree with Dean Britton.

Prof. Paul Tanner of UCLA's music department, who once played trombone in Glenn Miller's orchestra, has many times commented on the superiority of today's music students to those of a generation ago. Tanner has taught thousands in his classes at UCLA for more than a decade.

Prof. Richard M. Graham of the University of Georgia, commenting on the inability to read music phase of the survey, declares that it's no big fault. "Many rock performers and folk groups," says he, "don't read a single note. But they are musical."

Brandywine Unit Stirring Philly

PHILADELPHIA—Riding the crest of the great waves created by country, folk and bluegrass, a new area group—the Brandywine Valley Friends of Old Time Music—are intent on developing popular appeal for the traditional mountain music from areas of Pennsylvania, Maryland and West Virginia.

Recently the group promoted what it hopes will be the first annual Brandywine Mountain Music Convention, called together at the Newlin Grist Mill in nearby Concordville, Pa.

Performing at the two-day gathering were Ola Belle Reed, Kyle Creed, the New Lost City Ramblers, Highwoods String Band, Mike Seeger, Ted Lundy and the Mountain Boys.

In addition to craft exhibitors, there were Old Time Fiddle and Clawhammer Banjo contests in the mountain music tradition.

A New Rage In New York: Country Music Takes Over

• Continued from page 1

product in coming months. "This will be done through a series of special programs and personal appearances by visiting artists," he says.

Other stores riding the country crest include Colony Records, King Karol and the Record Hunter. The last-named store reports a 25 percent sales increase in the last six months.

In the personal appearance field, concert promoter Al Aronowitz begins his second complete country season Sept. 14, when he opens with Dolly Parton, Bobby Bare and Ronnie Milsap at Madison Square Garden's Felt Forum. Future dates include: Oct. 5, Willie Nelson, Billy "Crash" Craddock and The Carter Family; Nov. 16, Doug Kershaw, Sammi Smith, Tommy Overstreet and Bob Luman; Dec. 14, Charlie Rich and Barbara Mandrell; Jan. 18, Donna Fargo, Joe Stampley and Bill Monroe; and Feb. 1, Roy Clark and Diana Trask.

"If we can get more people in the 90-mile radius country community to support our shows, through special services such as charter buses and trains, then we may accelerate



LEE ARNOLD: a popular voice at WHN-AM.



FREE COUNTRY: a New York country act popular at O'Lunney's.

Present Syreeta Presents'

• Continued from page 37

What's more appealing to Syreeta, the recording studio or live appearances?

"I find them both exciting. Since I have a lot yet to learn, personal appearances, I feel, will help me a lot. As I see it, when you're on stage, it's an extension of what you can do in a studio," she says.

What Syreeta has managed to do on her "Presents" album is offer an extension of the many facets of her soul.

As a singer: "I'm not a soul or rhythm and blues singer, or really influenced by any singer in particular. I am influenced by things like

our shows to one every three weeks, year-round," Aronowitz says.

Country Music Magazine associate editor Arlo Fischer says the publication has seen a flurry of activity in this area. The publication claims subscriptions of more than 8,000 in New York State and 4,000 of those came from a special advertising tie-in with WHN, she states.

Many new clubs are also opening in addition to several already in operation. O'Lunney's has been presenting local country acts for more than 15 months and it is beginning to show profits after months of struggling, according to proprietor Hugh O'Lunney.

His establishment tried several other kinds of music prior to country, and he started booking it because he felt it was the "big new sound." Presenting area talent seven nights a week has given this club a solid reputation among the country community.

Several national performers such as Waylon Jennings, David Allen Coe, Bobby Bare, Nat Stuckey, and Dick Feller have visited the club and some have performed a guest set.

Several other area restaurants and clubs have recently switched over to country including The Dallas Cowby, Stanbrooke Ranch, S.B.G.B. and Omfug, Molly Mogg's, The Night Cap in Brooklyn and The Velvet Cup in Flushing.

The Cow Palace (formerly The Electric Circus), a country music discotheque, will open Sept. 6, and it plans to showcase local country acts, as well as some of the newer national performers. In addition, this club plans to offer established national country performers, one week a month.

Country music sounds have also been heard at several other area spots including The Bottom Line, Max's Kansas City and The Schaeffer Music Festival in Central Park.

technique. For instance, Aretha Franklin and Barbra Streisand influence my need for more study in voice techniques."

Much of the aforementioned is a part of the new album. Something else, however, Syreeta says is in the new album.

"The album represents love and unity. We didn't go into the studio with a routine for this album. It just flowed. Anyone who worked on it had great involvement."

Whether the deejays, record buyers and the concertgoers will want to share in the involvement, has yet to be seen. It'll be interesting however, to see if starting a secretary at Motown remains the way to success.

Brenda Lee

Her new single filled with country love. By Shel Silverstein.

Big Four Poster Bed

MCA-40262



MCA RECORDS

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Promoter Undaunted After Aborted Santa Monica Fest

By ROMAN KOZAK

ROME—Despite a six-figure loss incurred when the Santa Monica Rock Festival was abruptly postponed last month, David Zard, the promoter, plans to try again to bring big-name rock entertainment to Italy.

Zard, currently negotiating for another festival in September, already has concert tours in Italy scheduled for Frank Zappa, Weather Report, Deep Purple, Herb Alpert and John Mayall.

He also has his eyes set on getting more top American groups to play. "It's really the time of American music," says Zard.

"The groups that are beloved here, really are the Allman Brothers, Crosby Stills Nash and Young, Jefferson Airplane, Eagles; all these kinds of American bands. Number one is Bob Dylan," says Zard, who was interrupted during the interview by a call from a booking agent in London concerning a possibly tour in Italy by CSN&Y.

"You have to lose big money in this business to be big," Zard says, explaining the debacle in Santa Monica, where he and his partner and sometimes rival Francesco Sannavio lost an estimated \$250,000, down from an initial estimation of \$500,000.

The Santa Monica Rock Festival, scheduled for July 25-28 outside a small resort town near Rimini, on the Italian east coast, was to have featured Deep Purple, the Mahavishnu Orchestra, Ten Years After, Lou Reed, Rod Stewart and Faces, Humble Pie, Billy Preston and 29 other international and Italian acts.

What happened, why no festival? The 31-year-old promoter, speaking in English with a slight Israeli ac-

cent, replied, "I think maybe it was too big to be a private enterprise in the Red part of Italy. You know Emilia Romagna (central Italy) is under Communist administration, and I think personally that it was something too big... you see in Italy a small thing can happen, but if you try to do something very well, it's very hard to do.

"We had all the permits, but they created a new permit, eligibility, they called it. They wanted that an open air field have the same permission a closed hall should have. In Palazzo Dello Sport (venue of most rock concerts here) it is OK. We can only put in so many people, because we have to give them so much time so they would be able to get away if something happens. In Santa Monica we had 60 hectares to fill, as compared to the four hectares we were using for the festival. So they had 56 hectares to run out if something was happening."

Didn't the local hotel and restaurant people also object to the festival?

"This is what was happening," Zard explains, "three weeks before the festival a few of the usual hippies came to go to the beach, and they (the local businessmen and townspeople) connected them with the festival. They said, 'oh, there are 80, and they beg, and they're dirty and a problem, and if 80 do that, what will 50,000 do?'"

"There was no violence. (After the festival was canceled) the people in the city; the hotel people said the freaks were very nice. There were 20,000 people and they did no trouble. In fact, they increased business. All the (coffee) bars were full of people having breakfast. And not

stealing breakfast, paying for it. They stole maybe 100 kilos of potatoes."

Last April both the Traffic and the Cat Stevens concerts in Rome ended in near-riot situations. During the Pescara Jazz Festival last month people were handing out leaflets calling the Santa Monica Festival a Nazi festival. Why is rock so political in Italy?

"Everybody in Italy makes it political," says Zard, "and the easiest thing to attack is the young people when you have 15,000 in the hall. You don't go to the sports fans when they go to a football match because they know that the players won't play for nothing.

"If they give the 18-year-olds in Italy the vote, rock will be very important for each party, from the Communists, to the Christian Democrats to the Fascists because the 18-year-olds don't care who they vote for. Whoever gives them Pink Floyd, they will get the votes. Whoever gives them Rolling Stones gets the votes. A free concert with Pink Floyd getting 100,000 people of 18 years old means 100,000 votes."

Have you heard of any offers by political parties to promote free rock concerts?

"I know Pink Floyd has refused the PCI (Italian Communist Party), indirectly. Concerts in Rome are held at the Palazzo Dello Sport, a 16,000-capacity hall in Rome's modern EUR section? What is your financial arrangement on that?"

"The Palazzo Dello Sport's set-up costs 5 million lire (about \$7,800)," says Zard, "then the Palazzo gets 12 percent of the gross. 20 percent goes for ticket taxes and for PRS (another entertainment tax) about 20 percent. And there is the artist tax. It is 20 percent on the salary. Now it is up to 24 percent for national insurance for each artist. So we have to pay 44 cents on each artist to get the work permit. And now it is even harder because we have to get the union permit."

Do you pay the artist in lira or in dollars?

"We pay the groups in dollars. They want dollars, that is why there is a problem," says Zard. "I mean we sign a contract today, it is 6 million (lire), tomorrow, they arrive, it's 7½ million. The groups don't want a bank transfer, they want cash. Unfortunately, before we started to work in this field in Italy there were a lot of adventurers.

"Now I am trying, and will succeed in paying the groups in the normal way, through bank transfers after they come. Now we have to give money in advance. But the Italian law forbids this, because they want to see the performance certificate. Lots of persons use the business, show business to transfer money (out of the country)."

What bands have you had the most trouble with? Who wanted money in advance?

"Cat Stevens, Deep Purple. I don't know. John Mayall came without money in advance. I sent the group Yes, money two weeks after they performed. It's just a matter of personal, human business, says Zard.

After losing \$250,000 at Santa Monica can you still expect bank credit?

"I think so, I hope so, says Zard, we covered expenses for everybody who came over. We didn't have to, but we did. The banks know it's good business, and we do it well.

Germany Charity Disks A 'Successful Disaster'

HAMBURG—"Charity records have been so successful that they are a disaster."

That is the view of one German record dealer who wants nothing more to do with low-price, all-star records which are put on the market to aid various charities.

"In the last two years the record buyer has selected his gift records more and more from the charity repertoire and if this tendency continues, we shall all be out of business," the dealer says.

The idea of charity albums, basically, is that all the profit on them goes to aid various deserving causes. An LP selling at 10 marks would normally yield two marks for a particular charity, the rest of the money going in tax, record company costs and, sometimes, payment to the artists involved.

High volume sales have been easy to achieve because of the low cost, the top talent featured and the free publicity given to the albums by radio and television.

But after a long bonanza period, dealers are now going sour on the idea and the output of charity records is being considerably reduced. Says Dr. Wittgen of the Dealers' Assn. in Cologne: "People didn't believe that we were waiving our profit margins. They looked on the record companies as the sole benefactors. But once the sale of charity records began affecting sales of nor-

mal repertoire, we had to act. We are no longer prepared to sell charity records at ten marks."

The manufacturers have therefore adopted a new recommended price of 12 marks 80. EMI-Electrola has gone further and pulled out of the charity record business altogether.

Commenting on the charity record situation, Werner Klose, national marketing director of Deutsche Grammophon, says: "I think they fell into disrepute because there were so many of them. Furthermore many people were misled as to how the receipts were divided up and it was alleged that the record companies were making more money from the records than anyone else.

"In fact the record companies only cover their costs."

Klose says that new terms had now been agreed with dealers for the sale of charity records—based on that portion of the cost left after the contribution to the charity.

Charities to benefit from the sale of records have included the Munich Olympic Games fund, Care For A Child, the German Relief Organization, the German Red Cross, UNICEF, World Famine Relief and the German national soccer team.

Klose says that despite all the criticism, it is a fact that tens of millions of marks have been raised for charity by the sale of these records.

From the Music Capitals of the World

LONDON

The first two releases on George Harrison's A&M-distributed label Dark Horse are to be backed by an extensive promotion campaign throughout the country. The two albums, "The Place I Love" by Splinter and "Shankar Family and Friends" by Rave Shankar, both produced by Harrison, will be released Thursday (5). Promotion plans include 250 window displays, extensive advertising and special Dark Horse posters. Director Jonathan Clyde said that the two albums would also be promoted by mobile display units. In addition stickers are being prepared. Both records are scheduled for release in the States at the end of August.

AIR London is not to become the property of Dick James Music. In a brief statement Dick James said this week that although negotiations had been entered into on a price, the sale had been dropped for other reasons. The statement said that there had been speculation in the music press and elsewhere to the effect that Dick and Stephen James were negotiating for the acquisition by Dick James Music of AIR London, including the AIR Studio. Full agreement had been reached on the purchase price but for other reasons it had been decided not to proceed. AIR director John Burgess, asked why the deal fell through, commented: "Money isn't everything. There were lots of reasons like severance agreements, conditions of work, some did and some did not want to work for him." Asked if the AIR complex was still for sale Burgess repeated that it was James who had made the approach and AIR was now continuing to function as normal. "If the price is right anything is for sale," he said. Charisma Records' autumn cam-

paign, promoting new product from September through until Christmas, will involve special consumer competitions offering 7,500 dollars' worth of prizes in cash and goods. The campaign, based on the theme of horse racing, is to be heavily advertised in the mass media and record dealers are being supplied with special posters, window displays, point of sale leaflets and stickers. Marketing director of the B&CI/Charisma group of companies, Fred Parsons said that all new product from Charisma during the autumn campaign will include entry forms for the competition in the inner bag. The competition will involve solving anagrams of various Charisma recording artists' names and there will be a tie-breaker question.

An unusual experiment in the Liverpool area starting next month is a tie-in between records and public concerts allowing discounts on record purchases allied to season tickets for concerts. The arrangement is between Decca and artists' management firm Harrison Parrott who are agents for pianists Vladimir Ashkenazy and Radu Lupu and violinist Kyung-Wha Chung, all contracted Decca recording artists. The three artists are giving forthcoming recitals at Liverpool's Philharmonic Hall... A&M founders Jerry Moss and Herb Alpert will make one of their rare joint visits to London in September, to be present at a meeting of the company's European affiliates. Their visit coincides with two important events, the U.K. launch by A&M of George Harrison's Dark Horse label with a charity concert by Ravi Shankar at the Albert Hall, and Alpert's first British tour in five years... Bill Groves has been ap-

(Continued on page 54)

Polydor in Germany Drops Own TV Push; K-Tel Used

LONDON—Polydor in Germany has dropped plans to promote its own TV-compilation album and has instead licensed about one dozen tracks to K-Tel, which has also taken over the small screen advertising time booked by the record company.

K-Tel director Gary Kieves says that Polydor's change of heart would be of enormous benefit to K-Tel.

"We were offered the deal after Polydor had spoken to us and our competitors and we were delighted to accept," says Kieves. "For something like 16 months, Polydor had not licensed any product to TV-promotion companies, but now will be supplying us with material for future projects. The fact that we were also

able to take over tv time worth several hundred thousand pounds is also very satisfactory, since it is very hard to come by and has proved a great limiting factor in planning the release of albums."

Asked what had brought about Polydor's change, Kieves says that he understands that the German company had decided that it had insufficient repertoire of its own to put together a strong enough package.

Kieves says that the album including Polydor material and backed up by recordings from Penny Farthing, Bell, Bellaphon and Mums, would be released in Germany about the end of September.



London Features Int'l

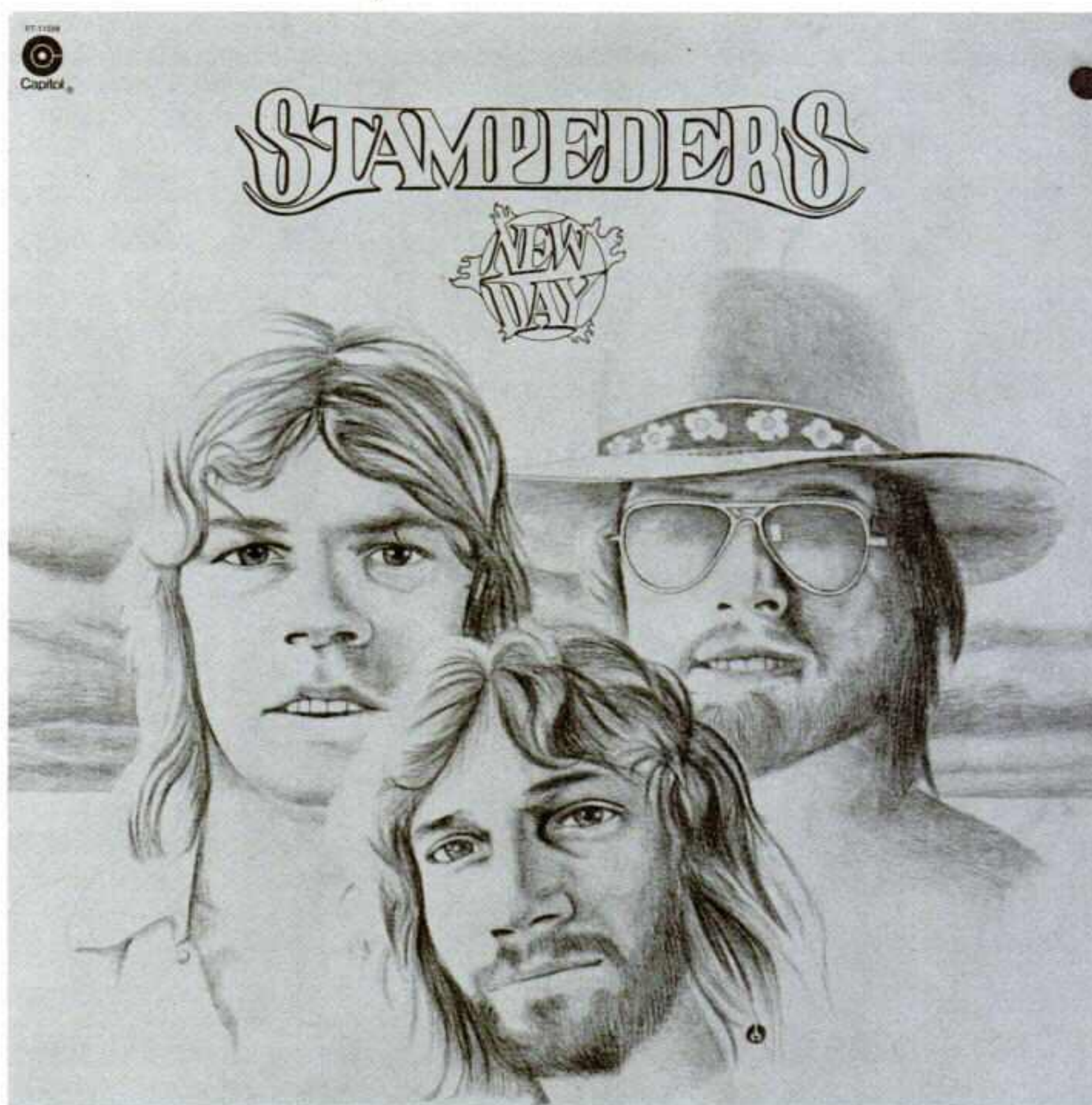
ROYALTY RE-SIGNS—Ben E. King, one of the members of the early brigade of soul singers to storm the pop charts has re-signed with Atlantic after an absence of five years. He is well known for his hit single "Stand By Me." King is ready for another U.K. tour. On his return to America, he will record a new album which is expected to be released in England by the end of the year.

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THE CANADIAN LEGEND

STAMPEDERS



CASHBOX – **NEW DAY** – **The Stampede's** – **Capitol ST-11328** – – As the group's name implies, the Canadian super-group powers its' way into the music scene with another blockbuster LP, one loaded with hard driving rock and some rather clever and introspective lyrics that lend credence to the suggestion that this group is about to register the same type of success as their fellow Canadians, Bachman-Turner Overdrive. Enjoyable tracks from this LP include "In The Shadows", "Ramona", "Brothers of The Universe" and "Wild Eyes". Success has marked the group in the past and is certain to do so in the future.

BILLBOARD – **STAMPEDERS** – **New Day, Capitol ST-11328** – – Certainly the best and most commercial thing this Canadian group has come up with yet. While they have long been superstars in Canada, they have never quite been able to put it together here. This set should change all that, as they move with ease from the hard rock they have become known for to softer material and back. Well done from all vantage points with several potential singles here. Best Cuts: "Ramona", "Running Out of Time", "Do It Again" and "Somebody Help Me".



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 AUG. 10/74 ATLANTA, GEORGIA
 AUG. 13/74 BATTLE CREEK, MICH.
 AUG. 14/74 ST. LOUIS, MISSOURI
 AUG. 16/74 GRAND ISLAND, NEB.

AUG. 17/74 MILWAUKEE, WISC.
 AUG. 19/74 ABILENE, TEXAS
 AUG. 20/74 LUBBOCK, TEXAS
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Kot'ai: Rising Indie

MONTREAL—Kot'ai Records in Montreal, headed by Robert Nickford and distributed in Canada by United Artists, is one of the fastest-rising new independent labels in Canada. The label's main act is Mahogany Rush one of the most regionally successful bands to emerge from Canada in the past few years. Recently, the label pulled a coup by entering Ellen McIlwaine, who formerly recorded for Polydor, to the fold.

McIlwaine, who had been to Canada and specifically, Montreal, to play a number of concert dates was quite taken by the area and had thought she might like to move from the U.S. to Montreal.

"I was brought up in Japan and went to a Canadian school there," explains McIlwaine. "We sang the Canadian anthem every day and learned about Canadian history so I had had some background. I love Montreal and I am now looking for a place there so that I can move up from my current home in Woodstock."

McIlwaine, who initially was signed to Polydor, became disillusioned with the company. "They did a terrific job with my first album. I was getting good audience response and things were starting to pick up but the company didn't seem interested."

While Ms. McIlwaine was playing at the Rainbow Bar in Montreal, a number of local musicians including members of the Ville Emard Blues Band came down to see her and were impressed. They brought Nickford

to talk to her at her home in Woodstock. Shortly after, the deal was signed. Almost immediately a single, Stevie Wonder's "Higher Ground" was prepared with Ville Emard, bass player, and co-founder Bill Gagnon producing and a lot of excitement throughout the Canadian industry. John Donabie of CHUM-FM brought her his show the day after her appearance as headliner on the "Two Days of Blues" show on the Toronto Island and she previewed the single during her live on-air performance that afternoon. Ms. McIlwaine is currently completing the work on her debut album for Kot'ai in Montreal.

Kot'ai recently negotiated a \$250,000 contract for Mahogany Rush with the Detroit-based Westbound Records following the band's phenomenal success in that area. A March concert at the Michigan Palace in Detroit at which Mahogany Rush headlined over the Chambers Brothers and Graham Central Station broke the attendance record for the hall and caused a riot when 4,000 fans were turned away. Subsequent in the Windsor-Detroit area have also recorded capacity crowds.

20th Century Records is handling the distribution of the band's new album "Child of the Novelty" which is on the Nine Records label. Kot'ai reported sales of close to 18,000 during the first week of release in Canada and the band was voted the best group in Quebec for the second consecutive year by Franch-Canadian rock paper, Pop Jeunesse.

From the Music Capitals of the World

Continued from page 50

pointed A&M sales manager following the return to EMI of John Mair. Groves was Mair's assistant and helped with the organization of the company's sales force. He joined A&M after working in sales and marketing at Chappell and Phonogram. . . . New financial controller of EMI Music Publishing from Sunday (1) is E. L. Gostling, who has been finance director of SE Labs (EMI) since June 1971.

PARIS

The Russian cellist Rostropovitch is currently giving a series of concerts in the South of France. . . . After six years absence from the stage, Josephine Baker appeared, at the age of 68, in a Red Cross gala review put on in Monte Carlo. The company included 46 dancers and 10 tableaux, and Miss Baker's costumes are estimated to have cost \$20,000. . . . According to the wishes of cellist Pablo Casals, 16 concerts were held at Prades, near the Spanish border, where he originally inaugurated the Prades Festival, 23 years ago. Venue was the St. Michel de Cuxa Abbey, and performers included cellist Pierre Fournier, violinist Christian Ferras and organist Karl Richter.

Barclay has released "Toi Qui Chantais Seul," sung by Marc Shelly, which won the Rose d'Or at this year's Antibes Festival of Song. . . . U.S. Department of State has organized a series of lectures on jazz music to be given by Lucille Armstrong. . . . "Maintenant Je Sais," sung by veteran actor Jean Gabin, is among the Top 10 in August sales. . . . RCA has issued a "Fugues and Swing" album by flute player Jean Pierre Rampall with jazz pianist and

composer Claude Bolling, considered one of the best jazz-classical hybrids yet issued.

After the end of the Nice Festival, 50,000 people bought tickets for the Rhythm 'n Blues Festival at Antibes, staged by Norbert Gamsohn. Styles of music ranged from trad thru classic jazz to pop jazz. Performers included Erroll Garner, Sonny Rollins and Lee Konitz. There were also special afternoon concerts called "Special Piano Stars," and Gamsohn plans to extend these next year to include Special Drum Stars and so on. The only hitch in the Festival was repeated electrical failure that put the mikes out of action at least twice. Among the audience were the Rolling Stones.

WARSAW

For the first time in Poland, a Polish-made record has found its way onto the black market. The record is "Don't Get Nervous Brother," by Andrzej Dabrowski and the Polish football team which came third in the recent World Cup championships. During the continuous success of the Polish team on West German fields, the record, which was priced at \$1, was being sold for \$6. . . . Kasprzak Radio in Warsaw will shortly be introducing the first Polish quad tape recorder onto the market here. . . . Lucille Armstrong has arrived in Poland to attend the jazz workshop, courses for amateur musicians taking place in Chodziesz near Poznan. . . . Fonica Lodz Radio has introduced new electro-acoustic equipment linking music with light effects, which is attracting orders from home and foreign buyers.

ROMAN WASHKO

Bibby Given New MCA Post

TORONTO—Richard Bibby, who has been vice president in charge of marketing for MCA (Canada) since September 1973, has been appointed vice president and general manager of MCA Records Inc. (Canada) in charge of all Canadian operations for the label. The announcement came from MCA Records Inc. President J.K. Maitland who commented: "The Canadian division has made great strides in marketing under Bibby and MCA feels that with centralized management the Canadian operation can develop to its full potential." Bibby is only 28 years old.

Bibby joined MCA in 1965 as a Toronto sales representative and in 1970 was promoted to the position of Ontario sales manager. From there he became the company's national sales manager with the responsibility for the direction of MCA's six Canadian branches and two warehouses. In addition, he supervised operations for sales, promotion, marketing, a&r, artist relations programs and policies, scheduled product releases and served as liaison with licensors.

From the Music Capitals of the World

TORONTO

Shelley Siegel and Liam Mullan of Mushroom Records were in town last week to negotiate a Canadian distribution deal with A&M Records' President Gerry Lacoursiere. Mullan who is an independent promotion man later travelled to New York with Frank Davies of Love Productions for talks with some major companies there. . . . America and Wendy Waldman had to cancel the Edmonton date of their current tour after their truck broke down en route. . . . The new single by the Peppers, entitled "Pepper Box," has already sold close to 40,000 units and most of those in the Quebec market. Mark Hodes, the national singles promotion manager for Polydor is working to break the single across Canada. . . . Gordon Sinclair, well known Canadian broadcaster and writer of the record editorial "The Americans," has been commissioned to write an article for the Encyclopaedia Britannica on the theme "Canada Is Not the 51st State."

Anne Murray appeared with

Brewer and Shipley and Bruce Springsteen on Aug. 3 at the Schaefer Music Festival held in Central Park. She appeared with Charlie Rich in Chicago's TV special "Meanwhile Back At the Ranch" seen on the ABC network on Aug. 16 and "Monsanto Night Presents Engelbert Humperdinck in Bermuda" which is being syndicated to local TV stations. . . . Bearfoot backed up Patsy Gallant during her recent recording session at Manta Sound, Toronto for Columbia. Bearfoot's new single on Epic is "Passing Time." . . . Martin Onrot recently held the First Annual CHUM-FM (Toronto) Appreciation Dinner for that station's personnel in Toronto. Guests included Don Schafer, Benjy Karsch, Bob Laine, Larry Wilson, David Hadue, Brian Master, Jim Bauer, Peter Griffin, Suzette Le Gault and Adele Brickman. David Marsden, who was on the air at the time, had his food sent over. Martin and Barbara Onrot just returned from a business trip to Los Angeles

(Continued on page 57)

'Hit Parade—Promo Man's Dream

By JIM MELANSON

NEW YORK—A record promotion man's dream in West Germany these days could very well be getting product played on channel ZDF's "Hit Parade" television program.

But competition is tough, explains some 50-70 songs submitted to the station each month for airing only 11 selections will be performed "live" during the show's 45 minute format.

"Hit Parade," created by Weber in 1969, is broadcast throughout Germany once a month, on Saturday, in a 7:30 pm to 8:15 pm time slot. In a country with approximately 18 million television sets, the show's ratings are strong. "Presently, we have a rating of 45-50 percent in the market," says Weber.

Premised on a direct response from its listening audience, "Hit Parade" presents live competition ratings for records released in the country. Each month, four songs are picked as "winners" and are carried over to be placed in direct competition once again with seven new songs.

Hardman In A Price Cut

TORONTO—Hardman Industries, headed by president Eric H. Hardman, exclusive licensees of Lear Jet Stereo 8 cartridges in Canada, have reduced their prices to contract customers by 10-15 percent. Hardman indicates that they have recosted their unit line price in line with the increased volume that they are getting from the Canadian industry and felt that a reduction in price of cartridges was indicated at this point in time.

Says Hardman: "We have now put our fully automated production line into operation and this is one of the reasons that we have been able to pass along our cost savings."

In addition to the companies mentioned in a prior story (Billboard, July 13/74), Hardman is also supplying and/or has licensed firms such as Columbia Records Canada Ltd., Audi Magnetics, MCA Canada Ltd., Cartrex, Capitol Records—EMI of Canada Ltd., and Quality Records Ltd.

The channel, ranked as number two of three nationwide television stations in West Germany, receives upwards of 10,000 postcards each month from its listeners. From these cards some 3,000 are selected, and ballot forms are sent out from the channel for selection of that month's winners. For each show a different cross-section of viewer postcards are used, Weber explains.

A prerequisite for getting exposure on "Hit Parade" is that all songs must be sung in German, and must be performed live by the artist. Due to studio space, backing tracks, rather than musicians are used for the performances.

A number of studios are used for the show, Weber continues. Sites vary from Mainz, headquarters for ZDF, to Berlin to Munich and Hamburg. For each broadcast there are approximately 400 persons in the audience, who pay six marks (approximately \$2.00), to see the show. "Hit Parade" is aired live and in color.

Usually, the program is sold out six months in advance.

Only single records are considered for "Hit Parade" by ZDF, and record companies can only submit any given product twice. Weber explains that markets, or about to be released, and that it would be pointless

to showcase records which weren't available to the consumer.

Winning songs on the show are faced with a three-month moratorium, after which time they will not be repeated. They are then replaced with new selections for voting.

Audience voting is stressed throughout the program, and a recap at the end of the show presents each artist with a quick take from the song, along with the song title and a voting number. Artists selected to perform do so "strictly" in alphabetical order.

Each year, Weber also produces four 90-minute "live" "Star Parade" music specials for television airing. On these shows it's not a prerequisite that songs be performed in German, and a number of top European, U.S. and U.K. acts are used. As with the monthly shows, a minimal audience fee is charged. The fee is designed so as not to hurt local promoters with the live shows, says Weber.

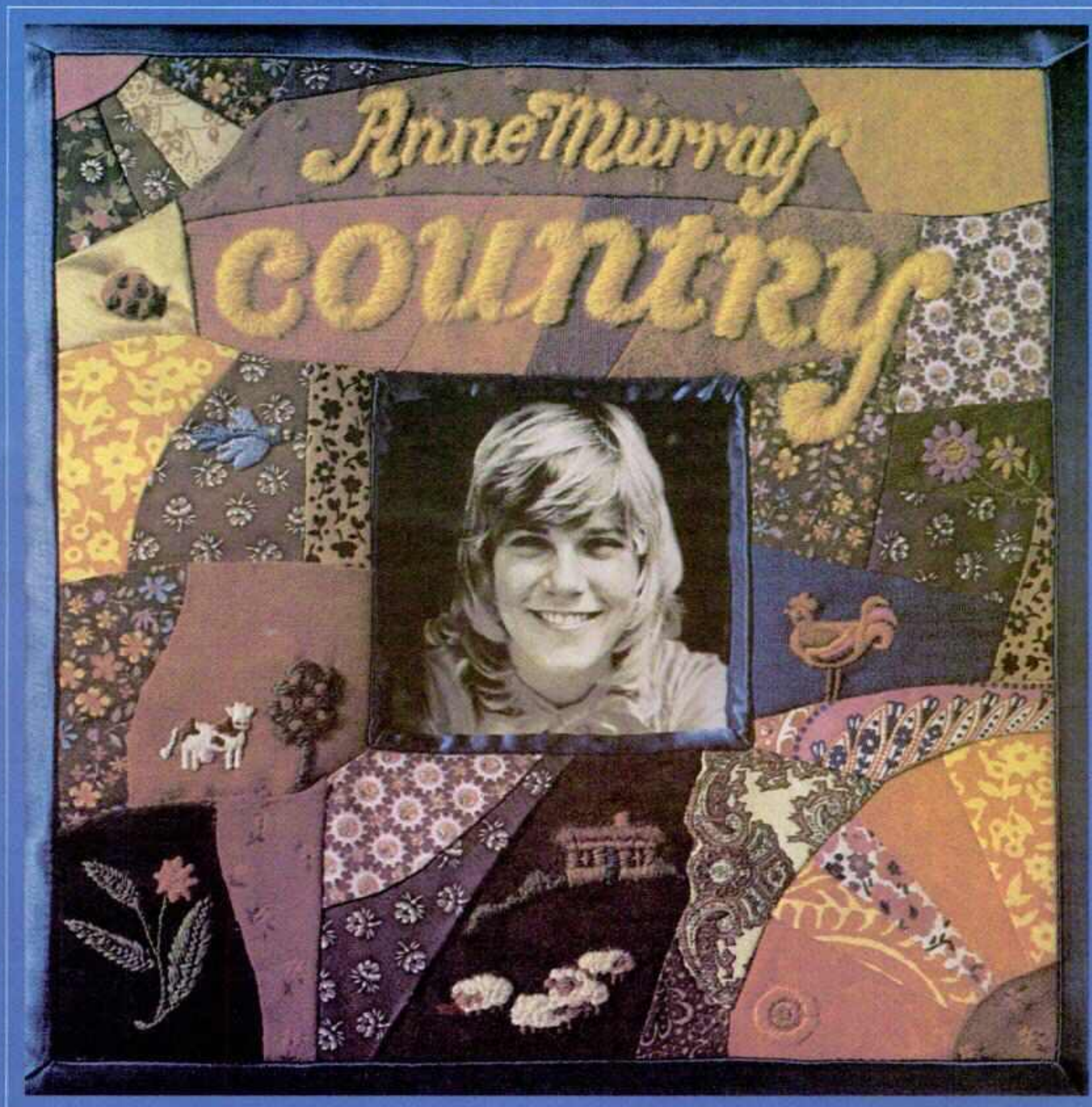
Unlike American television, German broadcasting doesn't carry commercials during the running time of the show. Instead, commercials are run in clusters, usually five minutes before, or after, a program. Each German household with a television set or a radio pays the German postal system, which supervises all broadcasting in the country, a \$4.00 fee monthly.



LETTERS WITH HIT—ZDF main headquarters complex in Mainz, West Germany. ZDF is national television channel which broadcasts throughout Germany and is home of television show "Hit Parade."

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Cotton Jenny
Break My Mind
A Stranger In My Place
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Put Your Hand In The Hand
Son Of A Rotten Gambler

Produced and Arranged by
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"Monsanto Night Presents
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September 21st Issue
Ad Deadline:
August 30th

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Canada

From the Music Capitals of the World

• Continued from page 54

where they saw local record people and concert promoters. . . . **Bob Mitchell's** Band-Aid Sound Co. is being kept busy these days. He recently handled the **Manfred Mann/Babe Ruth** dates in Montreal, Ottawa and Quebec City and the **Premiata Forneria Marconi** date at the Victory Theatre in Toronto and in the future will provide the sound for **John Lee Hooker** at Brook University on Sept. 11; **Chick Corea** at Seneca College, Toronto, Sept. 12; **Jerry Jeff Walker** at the Centennial Hall, London and Convocation Hall, Toronto on Sept. 19 and 20 respectively; the **Nazareth** Canadian tour that runs from Oct. 21 to 26; and **Rory Gallagher's** Kitchener and Massey Hall, Toronto dates on Nov. 7 and 8, respectively. . . . **Ian Davies** of CFFL-FM London, Ont. is offering for syndication a Canadian music show entitled "Musicana" featuring interviews with top Canadian recording artists. Thirteen new programs have been scheduled.

Ron Nigrini recently finished an engagement at O'Branson's in Toronto. . . . some interesting figures just released from Radio Monitoring and Record Research Services regarding chart action at CHUM, Toronto one of Canada's most influential top 40 stations. This current year from Jan. 5-Aug. 17 CHUM has added 105 new singles to their charts, 34 of those Canadian content. Columbia accounted for 15, 2 of those Canadian content; Polydor, 13 with 6 Can-Con; RCA, 13 with 2; WEA 13, with 4; Capitol, 10 with 3; London, 8 with 8; A&M, 7 with 1; MCA, 7 with 0; Quality, 6 with 1; GRT, 4 with 2; United Artists, 3 with 2; Ampex, 2 with 1; Motown, 2 with 0; Bronco, 1 with 1; and Ahed, 1 with 1. Last year, figures from Jan. to Dec. indicate that CHUM added 138 records with 39 of them Canadian content.

Maneige, French-Canadian instrumental quintet, recently signed by Capitol Records-EMI of Canada appeared with **Eumir Deodato** at the Place des Nations, Montreal on Aug. 18. . . . **Babe Ruth** recorded a life concert for CHOM-FM, Montreal at Studio Six in Montreal. It is a one-hour concert with interviews produced by **Tim Thomas**. . . . A new French-Canadian act, **Beau Dommage** has been signed to Capitol Records-EMI of Canada with an al-

bum produced by **Michael La Chance** at Montreal's Tempo Studios due in Sept. . . . **Suzanne Stevens'** album entitled "En-route" from Capitol will be out in September. . . . **Jacques Marchand**, the director of Capitol Records-EMI of Canada imports division and **Paul White**, the company's director of a&r will spend Monday (2) and Tuesday (3) with representatives of some 60 countries at the largest assembly ever of EMI International personnel. The meet will be held at Buell Castle near Southampton, England. White will audition new EMI U.K. product and Marchand will check into the possibility of importing product from other countries. Both will be looking to make deals with foreign independent labels.

Engelbert Humperdinck set a new box office record at the O'Keefe Centre, Toronto for his eight performances recently grossing \$180,000. **Tom Jones** held the previous record of \$178,000 which he set last June. . . . Quality Records will hold a benefit tennis tournament at the end of September with all proceeds going to Leukaemia research. All members of the music industry are invited to enter and information can be obtained by contacting **Joe Owens** or **Gary Slaight** c/o Quality Records Ltd., 380 Birchmount Road, Scarborough, M1K 1M7, Ontario. . . . **Peter Thompson** of CJBQ, Belleville has moved to CKSL, London. **Milt Johnston** replaces Thompson.

Canadian Programming Services, a division of Shoreacres Broadcasting Co. Ltd. has sold the research side of the CPS operation to a new firm, Perception Audience Response Consultants Inc. owned and operated by Peter Baines, the former general manager of CPS. The announcement was made by Stuart Brandy, vice president of Shoreacres. . . . **George Struth**, vice president and general manager of Quality Records has finalized a deal with **J.E. McDonald**, the director of Image Records, Melbourne, Australia for the distribution in that country of the **Stamper's** albums "Rubes, Dudes and Rowdies" and "From The Fire" plus a single from the Canadian group's latest album "New Day." The Stampers are on Music World Creations Records distributed by Quality in Canada.

MARTIN MELHUIH



AWARD WINNER—Astor Piazzolla, right, Argentinian composer, conductor and bandoneon player, is presented with an award by city representative, Luigi Valentini, left, for the best instrumental LP published in Italy during the latest 12 months. Piazzolla's album, "Libertango" was chosen by the jury of the 12th Discographic Critic Award, led by veteran critic Arrigo Polillo, center. Piazzolla has been signed by Carosello, the record wing of the Curci publishing group, which also signed Piazzolla earlier this year. Both contracts are exclusive and worldwide. Piazzolla lives in Rome.

U.K. Price War Seen Cooling as Boots Ends Cuts; Woolworths

By NICK ROBERTSHAW

(Music Week Staff Writer)

LONDON—The first signs of an end to the High Street price war came last week when Boots started selling records and tapes at normal prices again and a hint from Woolworths that it might follow suit.

Aubrey Ridley-Thompson, publicity director for Boots, says, "The national 10 percent cuts for records will end as of midnight Saturday (24)."

However, he emphasized that Boots has always viewed its reduced prices as a promotional device, and that the company will continue to discount the price of selected releases in the future.

A spokesman for Woolworths gave some hope that his multiple too might be on the verge of ending its

cuts, saying: "We have been running these reductions for over two months now, and as time goes on the effect becomes minimal—people just get used to a new base price for records."

"We have been looking at the whole question recently, and I don't think the cuts are helping business particularly anymore. However, we would not bring this particular scheme to an end until we had a different form of promotion to take its place."

W.H. Smith was unable to comment on the Boots move, and a spokesman says: "We have no plans at the moment to change what we are doing, and the special offers are going on as scheduled."

It was Smiths who initiated the

price war between multiples that has angered retailers in recent months, combining swinging cuts with tv promotion in a series of moves that many felt threatened the pattern of record retailing in Britain.

Secretary of the Gramophone Record Retailers' Committee, Harry Tiddle, welcomes Boots' move: "The experiment has been done, and I imagine they have reached their own conclusions. I only hope the other multiples will see the sense in stopping their cuts, so that sanity will prevail. This proves nobody can run price-cuts indefinitely."

"I am sure retailers will be delighted, because buying patterns have obviously been affected. Service and stock positions of record companies have been so marvelous it was obvious that everyone was being slowed down on orders."

For the British Phonographic Industry, director-general Geoffrey Bridge comments: "For the stability of the industry it is clearly desirable that there should not be large price-cuts. On the other hand, there is no RPM, so it is a fact of life and will remain so. Much as we would like to help independent retailers, there is absolutely nothing that manufacturers can do."

"The multiples are able to point to Shirley Williams' directive to reduce profits, and record companies who try to get involved would fall foul of the law of restrictive practices."

Jukebox, Discotheque Role 'Valid' In Breaking Single

MONTREAL—Record play on jukeboxes and in discotheques is still a valid way of breaking a single, according to Richard Glanville-Brown the national press officer of Polydor Ltd. based in Montreal, a city made up of both French-speaking and English-speaking people. Brown cites a new record by Gloria Gaynor entitled "Honey Bee" which has to date had no airplay anywhere in Canada yet has sold well over 6,000 copies from jukebox play alone.

A single by the Peppers entitled "Pepper Box" had its debut on Quebec jukeboxes before being picked up by the French stations in the province. The single has now sold over 40,000 units, most of those in the Quebec market and stations in other parts of Canada, notably CFRW, Winnipeg, are beginning to play-list it.

Polydor's top selling albums in Canada last week were, in order, "Bachman-Turner Overdrive II"; "Bachman-Turner Overdrive"; "Bouzouki" by Roberto Delgado; "Mr. Natural" by the Bee Gees; and Keith Jarrett's three-album jazz set entitled "Solo Concerts—Bremen

and Lausanne." Jarrett's success with this jazz set certainly indicates a healthy jazz following in this country.

The top selling singles from Polydor in Canada during the same time period were "The Night Chicago Died" by Paper Lace; "I Shot The Sheriff" by Eric Clapton; "Wildwood Weed" by Jim Stafford; "Hang On In There Baby" by Jonny Bristol; and "I'm Leaving It All Up To You" by Donnie and Marie Osmond.

Pathe Marconi, Paramour Deal

NEW YORK—Pathe Marconi will manufacture and distribute the initial LP release on Paramour Records, Genevieve Waite's "Romance Is On The Rise," throughout France and Belgium. The album was written, arranged and produced by John Phillips, the former leader of the Mamas and Papas. Phillips and Wall Street investment banker Dan Broder are the co-founders of Paramour, an American-based company.

Pye U.S. Post to Siegel

LONDON—Peter K. Siegel has been appointed president of a newly-formed subsidiary which will handle Pye Records Group product in the United States.

Siegel will be based initially at the ATV Corp. Offices in 1370 Avenue Of The Americas, New York, and his first duties will be to find a full staff, including a national promotion manager and area sales managers.

There are no firm plans about album or single releases but Siegel says: "We aim to be a total record company and I hope we will be fully operational by January, 1975. Certainly we hope to have some releases by that date."

The new outlet has been registered as ATV Records Inc., but there is a possibility, being investigated by Siegel, that it may later become ATV Pye Records for the States. As for distribution, the existing Granite label, which is ATV-owned, is distributed in the States by GRT, and sold through independents, but the fu-

ture of the new label is also being worked out by Siegel.

Siegel was for five years with Elektra, handling various jobs, including a and r director, and manager of the New York Studios. He was also founder and director of the Nonesuch Explorer series. He left Elektra to work as independent producer and for the past three years has been national a and r director of Polydor in New York.

Pye Records group chairman Louis Benjamin says "Our plans for global expansion have already resulted in setting up joint offices in Holland, and the idea is to extend to other European countries."

"But after long study of the American market, we feel we must have our own offices and so control our own destiny. Mr. Siegel's brief will be to exploit existing and upcoming Pye catalog, and find new talent. He will also deal with the licensing of third-party product."

This U.S. build-up of effort influenced Phil Everly to sign a worldwide contract for recording with Pye.

SACEM Sets Up Abuse Committee

PARIS—The French copyright society, SACEM, has set up a National Committee For The Prevention Of Copyright Infringement. This was thought necessary in the light of growing abuses which had led to a number of court cases.

The chairman, Jean Fourestie, will try to extend the scope of the committee and he hopes it will take on international dimensions.

First, a number of projects will be drawn up intended to bring to an end the more vicious and obvious infringements. Finally, the committee hopes to be able to protect the interests not only of composers and authors, but also of publishers and others.

It will seek to draw up contracts with all those involved in the field of public entertainment.

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BELGIUM

(Courtesy of Humo)

SINGLES

Table of Billboard Hits in Belgium (Singles), listing titles, artists, and chart positions.

LPs

Table of Billboard Hits in Belgium (LPs), listing titles, artists, and chart positions.

BRITAIN

(Courtesy: Music Week)

*Denotes local origin

Table of Billboard Hits in Britain, listing titles, artists, and chart positions.

Table of Billboard Hits in various countries (42-50), listing titles, artists, and chart positions.

ITALY

(Courtesy of Germano Ruscito)

SINGLES

Table of Billboard Hits in Italy, listing titles, artists, and chart positions.

JAPAN

(Courtesy of Music Labo)

Table of Billboard Hits in Japan, listing titles, artists, and chart positions.

Table of Billboard Hits in Mexico (14-20), listing titles, artists, and chart positions.

MEXICO

(Courtesy of Enrique Ortiz)

Table of Billboard Hits in Mexico, listing titles, artists, and chart positions.

SOUTH AFRICA

(Courtesy of Springbok Radio)

*Denotes local origin

Table of Billboard Hits in South Africa, listing titles, artists, and chart positions.

SPAIN

(Courtesy of "Gran Musical")

SINGLES

Table of Billboard Hits in Spain, listing titles, artists, and chart positions.

Table of Billboard Hits in Spain (LPs), listing titles, artists, and chart positions.

SWITZERLAND

(Courtesy of Die Radio Hitparade)

SINGLES

Table of Billboard Hits in Switzerland, listing titles, artists, and chart positions.

Woods Forms Co. In U.K.—Ties Disk Promo to Tours

LONDON—With the aim of more effectively exploiting the demand for British talent in Europe and co-ordinating concert tours with record promotion, Clive Woods, former European promotion manager for Polydor U.K., has formed his own company to handle a limited roster of acts.

Woods has been appointed to act as liaison on the Sweet's four-week tour of Scandinavia, Germany, Holland, France and Switzerland, which begins in September. He's also representing Focus, and Neil Sedaka, as well as acting as a contact for several Continental tv shows, among them Germany's Musikladen (formerly Beat Club), syndicated to 18 countries, and Holland's Top Pop and Eddy-Go-Round.

As a sales representative for MAM, Woods was able to place a Joni Mitchell television show in Sweden, Belgium and Switzerland, and is working on selling the filmed recording of Rory Gallagher's Irish Tour. Additionally, Woods is seeking to place a Neil Sedaka special, directed by Germany's Mike Lekenbusch, and has so far pitched it successfully to television stations in Sweden, Belgium and Holland.

"Many people have clips or shows to sell, but haven't the time or the right contacts to be able to sell them. By working as an independent I reckon to be able to do a better deal on behalf of the artist than say the record company which would regard the material mainly as a low-priced promotion clip," commented Woods.

Woods, who gained vast experience of all areas of artist promotion in Europe during his two years for Polydor, has seen television standards steadily improve on the other side of the Channel. "At one time, artists didn't want to appear because they felt the shows were insufficiently professional. The quality is now as good as anything done here. The Europeans are more flexible about the kind of material they will screen than in Britain—in Holland and Germany, for instance, stations have given one hour shows to acts like Stevie Wonder, Dr. Hook, Procol Harum and Deep Purple.

"The reaction to record sales can be quite dramatic, too. The Osmonds, for instance, performed Crazy Horses on Dutch television and it was the country's Number One single 10 days later."

So far as handling touring acts is

concerned, Woods sees himself principally in a liaison and co-ordinating role, traveling in advance of his clients and ensuring that record companies and promoters are functioning effectively and that all opportunities are taken advantage of.

"For instance," says Woods, "if an act is going to Germany and Sweden, it is also worthwhile going to other countries for television. But program directors need to know in advance what is happening and when, if possible before the record is released. They want to lose the image of being behind the times." Woods has decided to make his headquarters in Germany.

From the Music Capitals of the World

VIENNA

The fourth international Hi-Fi Stereo exhibition takes place Oct. 9-13 in the Austrian Bauzentrum in Vienna. . . Phonogram recently released three albums on the Philips label co-produced with the Austrian Radio Company (ORF) and featuring Helga und Gerhard, D'wald Baum and the Kogler Duo and Rosemarie Isopp.

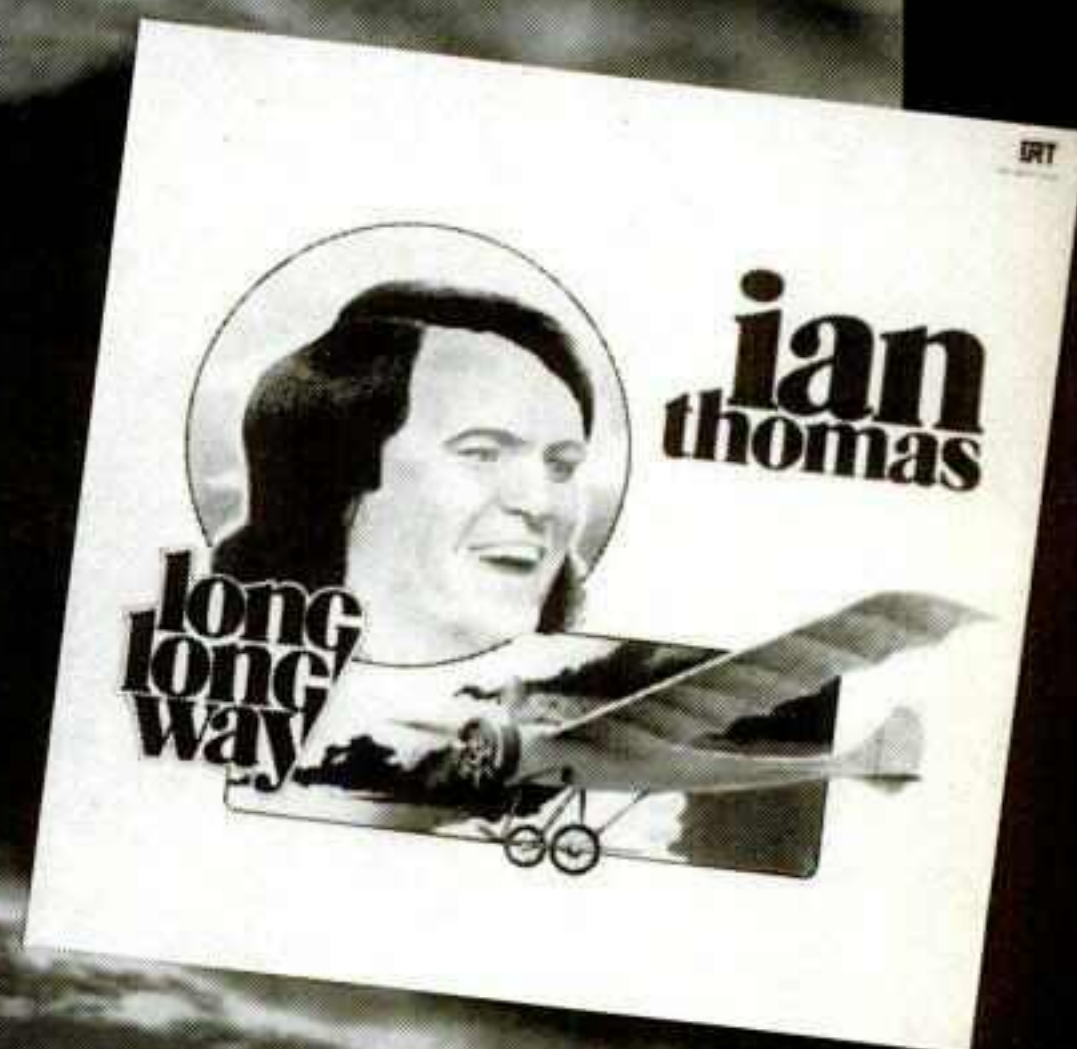
Vienna Symphony Orchestra conducted by Carlos Maria Giulini is to play at the Edinburgh Festival, and Austrian composer Ernst Krenek will conduct his own works. . . Chicago Symphony Orchestra with Georg Solti will give two concerts on Sept. 12 and 13, one in the Vienna Musikverein, the other in the Linz Bruckner-House, during its European tour. . . Sept. 29-30 the Los Angeles Philharmonic under Zubin Mehta performs in the Vienna Musikvereinsaal and on Oct. 1 in the Bruckner-House. . . After her appearance at the Salzburg Festival, opera singer Christa Ludwig is to record the Missa Solemnis for Polydor. In 1975 she plans to return to the Metropolitan Opera. . . Polish composer Krzysztof Penderecki gave the first performance of his Magnificat on the 1,200th anniversary of the Salzburg dome.



A TIE LINE—Goddard Lieberson, center, president, CBS Records Group, announces in New York last week that CBS International and Mezhdunarodnaja Kniga, the Soviet Union's foreign trade organization for cultural goods, had signed an agreement calling for the release of CBS recordings in the U.S.S.R. and Melodiya recordings in the U.S.A. and Canada. The pact marks the first time a U.S. company will release recordings on a commercial basis in the Soviet Union. Joining Lieberson at the press conference are from left, Sol Rabinowitz, vice president, a&r, CBS Records Int'l; Walter Yetnikoff, president, CBS Records Int'l; Lieberson; Igor Preferansky, director of Record Industry activities for MK; and Yuri Melnik, senior economist attached to the Embassy of the U.S.S.R. in Washington.

ian thomas

His "Painted Ladies" was a smash hit in North America.
Now Ian has brought us "Long, Long Way,"
already going top ten in Canada.
It's the title tune from the new album,
produced by Ian and Adam Mitchell in London
at Trident Studios. Engineered by David Hentschel.



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The Otis Redding Scholarship Fund

for the legal education of minority students

1. During the 1971-1972 school year there were only 1,704 black first year law students in accredited institutions in the United States.
2. The following school year, 1972-1973, less than 5% of the individuals admitted to these law schools were black.
3. The school year 1973-1974 has held little improvement in the law school admittance status of the black youth of this country.

The reason for this inequity is two-fold: lack of sufficient financial aid for deserving black students; and the countless numbers of qualified youth

who don't bother to apply because there has *never* been satisfactory scholarship assistance.

Some of us have decided to change all that. To this end we have established the Otis Redding Scholarship Fund for the legal education of minority students. Our goal is \$250,000. This will enable six black students a year to enter the Walter F. George School of Law, Mercer University, Macon, Georgia, and will assist them throughout their entire three year law education.

Friends who have already joined in our efforts are the International Pop Festival, Inc., Lou Adler, Bob Austin for Record World, Edward M. Cramer for B.M.I., the law firm of Mayer, Katz and

Nussbaum, Jerry Moss for A&M Records, Kal Rudman, Richard Voltter for Shapiro, Bernstein, and Co., Inc., Jann Wenner for Rolling Stone, Harry Nilsson, Michael Viner and Jimmy Webb.

Their contributions have been more than generous, but we are only getting started toward reaching our goal. We need your help. Please contact: *Mr. Harold Logan, the Walter F. George School of Law, Mercer University, Macon, Georgia, attention: The Otis Redding Scholarship Fund.*

Sincerely,
and with thanks
— Phil Walden

Billboard's Top Single Picks

AUGUST 31, 1974

Number of singles reviewed
this week 99 Last week 92

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GARFUNKEL—Second Avenue (2:50); producers: Roy Halee & Art Garfunkel; writer: Tim Moore; publishers: Burlington/Andustin, Ltd., ASCAP. Columbia 3-10020. Beautiful ballad from one of the finest singers in the world of pop. Lush strings, powerful production from Garfunkel and Roy Halee and Garfunkel's soft, distinctive voice make this a sure bet to hit top 40, FM and easy listening markets immediately. Best thing he's come up with since "All I Know."

RIGHTeous BROTHERS—Give It To The People (3:18); producers: Dennis Lambert, Brian Potter; writers: Lambert-Potter; publishers: ABC/Dunhill, One-Of-A-Kind, BMI, Haven 7004. (Capitol). Another fine cut from the duo who put together the comeback of the year with their "Rock & Roll Heaven." Top notch vocals from Bill Medley and Bobby Hatfield and the superb production of Lambert & Potter make this another certain bet for Top 40, easy listening and possibly soul airplay.

TIM MOORE—Second Avenue (3:51); producer: Nick Jameson; writer: Tim Moore; publisher: Burlington/Andustin. Asylum E-45208. This is the man who wrote and cut the original version of this song and his version is just as powerful and well done as Garfunkel's. Outstanding interpretive vocals and this should provide an interesting race to the top between two top singers. One of the few singers able to keep up with Garfunkel.

OHIO PLAYERS—Skin Tight (2:50); producer: Ohio Players; writers: J. Williams-C. Satchelli-L. Bonner-M. Jones-R. Middlebrooks-M. Pierce; publishers: Ohio Players/Unichappell, BMI. Mercury 73609. Group is coming off huge soul hit and good pop effort with "Jive Turkey," and this latest release, already climbing the soul charts, should see them move even farther up the Hot 100. Good, funky dance tune with excellent instrumentals and infectious vocal lines. Flip: Heaven Must Be Like This (2:42). Info same in all other categories.

recommended

FOCUS—Harem Scarem (3:07); producer: Mike Vernon; writer: T. Van Leer; publisher: Radmus, ASCAP. Atco 45-7002 (Atlanta).

THE BEACH BOYS—I Can Hear Music (2:38); producer: Carl Wilson; writers: Jeff Barry-Phil Spector-Ellie Greenwich; publisher: Trio, BMI. Brother 1310. (Warner Bros.)

TOMMY JAMES—Glory, Glory (3:15); producers: Tommy James & Bruce Staple; writers: Tommy James-Tony Matti; publisher: Big Seven, BMI. MCA 40289.

JERRY RIOPELLE—Livin' The Life (2:05); producer: not listed; writers: J. Rionelle-S. Margolin; publishers: Irving/Tampa/Ga-ges, BMI. ABC 12025.



THE IMPRESSIONS—Something's Mighty, Mighty Wrong (3:29); producers: Richard Tufo and Lowell Simon; writers: Richard Tufo-Lowell Simon-Tom Green; publisher: Curtom and Souttown, BMI. Curtom 2003. (Buddah). One of the long-

est lasting and most popular groups in the history of pop music come up with another exceptional cut, this one a fine dance record highlighted by superb lead singing and intricate backups that blend in perfectly. Good bet for crossover play.

RUBY WINTERS—Love Me Now (3:36); producers: D. Mathis & M. Mathis; writer: Paul Kelly; publisher: Tree, BMI. Polydor 14249. Songstress comes up with extremely interesting record featuring a vocal style that begins as soft and slow and builds into one of the most powerful voices in soul today. Top notch changes throughout song backed by fine chorus and building instrumentals.

THE DELLS—Learning To Love You Was Easy (It's So Hard Trying To Get Over You) (3:16); producer: Don Davis; writer: Jimmy Roach; publisher: Groovesville, BMI. Cadet 5703. (GRT). After almost two decades together, this group still ranks as one of the super groups of soul. Usual superb mix of lead and backup vocals and usual fine production of Don Davis. With strings, horns and five voices there's lots going on here in this disco flavored tune, but it all fits together perfectly.

recommended

CHUCK JACKSON—Take Off Your Make-Up (3:18); producer: Steve Barri; writers: M. Jackson-R. Reddick; publisher: Bullet-Proof, BMI. ABC 12024.

THE INDEPENDENTS—Let This Be A Lesson To You (3:45); producers: Chuck Jackson & Marvin Yancy; writers: C. Jackson-M. Yancy; publisher: Butler, ASCAP. Wand 11279. (Scepter).

THE EMOTIONS—Baby, I'm Through (3:44); producer: Joseph Hutchinson; writer: Joseph Hutchinson; publisher: Pamjo-keen, BMI. Volt 4110. (Stax).

MARY WELLS—If You Can't Give Her Love (Give Her Up) (2:59); producer: Bobby Womack; writers: P. Mitchell, C. Ivey; publisher: Muscle Shoals Sound, BMI. Reprise 1308. (Warner Bros.).

FREE SPIRIT—Love You Just As Long As I Can (3:00); producer: Bobby Eli; writers: Bobby Eli-Terry Collins; publishers: W.M.O.T. Productions/Fridays Child, BMI. Cadet 2154. (GRT).

MEL & TIM—That's The Way I Want To Live My Life (3:15); producers: Barry Beckett & Roger Hawkins; writer: Phillip Mitchell; publisher: Muscle Shoals Sound, BMI. Stax 0224. (CBS).

THE DEVASTATING AFFAIR—You Don't Know (How Hard It Is To Make It) (3:10); producer: The Devastating Affair; writers: H. Johnson-G. Wright-A. Porter; publisher: Jobete, ASCAP. Motown 1321F.

DON DOWNING—Dream World (4:13); producers: Tony Bongiovi, Mecco Monardo, Jay Ellis; writers: C. Spencer-B. Bright; publisher: It Ain't Easy-Elbomo, BMI. Scepter 12397.

THE NEWCOMERS—Keep An Eye On Your Close Friends (3:00); producers: Homer Banks, Carl Hampton; writers: Homer Banks-Carl Hampton; publisher: East/Memphis, BMI. Truth 3204. (Stax).

THE GAP BAND—I-Yike-It (2:46); producer: Buddy Jones; writer: Tom Lokey; publisher: Food Music, BMI. Shelter 40295. (MCA).



LARRY GATLIN—Delta Dirt (2:11); producer: Fred Foster; writer: Larry Gatlin; First Generation (BMI); Monument 88622. The young Texan with the excellent range now has this heavily promoted single from his recent "Rain Rainbow" album, and it demonstrates his fine talents. Fine string arrangement as well. Flip: "Those Also Love." All credits same.

LALA YEARRO—The Swinging Side Of Houston (2:45); producer: Royce Clark; writers: Royce Clark, Jerri Clark, Vivian Keith; Shelby Singleton (BMI); Big Country 4667. This is one of those sleeper records. An excellent voice, a fine, haunting melody, and some great production work. Out of Abilene, it deserves and should get heavy airplay. Flip: "No Greater Love"; writers: Royce Clark & Jerri Clark; all other credits same.

WILMA BURGESS—Love Is Here (2:43); producer: Bud Logan; writers: Royce Porter & Bucky Jones; Ha-Ree & Porter & Jones (ASCAP); Shannon 821. Oh how the lady can sing. And she put it all together again in a beautiful ballad which will enhance her status even more. Bud Logan always brings out the best in her, and this is the best. Flip: No info available.

J.J. CALE—I'll Be There (If You Ever Want Me) (2:22); producer: Audie Ashworth; writers: Rusty Gabbard, Ray Price; Ernest Tubbs (BMI); Shelter 40290. What's J.J. Cale doing singing an old Ernest Tubbs song? Who can say, but he certainly does it well. It's out of his "Okie" album, and is as country as one can get. So is the flip side, which also bears some listening. Flip: "Precious Memories"; traditional arrangement by J.J. Cale; Audiogram (BMI). Other credits same.

JOE STAMPLEY—Take Me Home To Somewhere (2:29); producer: Norro Wilson; writers: George Richey, Norro Wilson, Carmol Taylor; Al Gallico/Algee (BMI); Dot 17522. Three of the finest writers in the business team up again with a powerful song, and Stampley puts his everything into it. It's really great, with tremendous potential. Flip: No info available.

recommended

RAY GRIFF—The Hill (2:27); producer: Ray Griff; writer: Ray Griff; Blue Echo (ASCAP); Dot 17519.

CAROL WYNN—Funny How Time Slips Away (3:40); producer: Sonny Anderson; writer: Willie Nelson; Tree (BMI); Hoss 102.

RED WILLIAMS—Why'd The Last Time (Have To Be The Best); (2:48); producers: Reggie Young & Don Crews; writer: W.J. Williams; Press (BMI); GRC 2027.

LAWANDA LINDSEY—I Ain't Hangin' Round (2:30); producer: Jim Shaw; writer: Rocky Topp; Gold Book (ASCAP); Capitol 3950.

ATLANTA JAMES—Hold What You've Got (2:52); producer: Walter Haynes; writer: Joe Tex; Tree (BMI); MCA 40291.

CLIFF CROFFORD—Livin' Her Life In A Song (2:22); producer: Billy Mize; writer: Cliff Crofford; 100 Oaks (BMI); Mega 211.



ERROL SOBER—I Did What I Did For Maria (3:24); producer: Steve Barri; writers: M. Murray-P. Callander; publishers: Murray-Callander, c/o Coral Rock/American Dream, ASCAP. ABC 12016. From the writers who brought us "Billy, Don't Be A Hero" and "The Night Chicago Died" comes another uptempo, sure fire top 40 cut by this newcomer.

DEREK & CYNDI—You Bring Out The Best In Me (4:34); producer: Thom Bell; writers: T. Bell-L. Creed; publisher: Mighty Three, BMI. Thunder ZS8-5251. (Columbia). First effort on Thom Bell's new label is soft, melodic tune that should hit soul and pop stations. Almost like the Carpenters in spots.

STEPHANIE DE SYKES (with Rain)—Born With A Smile On My Face (3:14); producer: Barry Leng; writers: Roger Holman-Simon May; publisher: ATV, BMI. ABC 12026. Good bouncy disk that should have no problem fitting into top 40 format.

BOB JENKINS—South Side Of The Rio Grande (3:14); producer: Michael Taylor; writer: Michael Taylor; publishers: Hit Brigade/Carl Becker, BMI. 20th Century 2126. Mix of country, rock and folk from soft styled vocalist who still manages to remain distinctive. Laid back without being boring.

LESLIE KENDALL—This Is Your Song (3:10); producer: Dick Glasser; writer: Paul Anka; publisher: Spanka, BMI. Warner Bros. 8022. Pretty, semi-uptempo ballad that could easily catch in pop and country-oriented stations.

GWEN OWENS—You Better Watch Out (2:26); producers: Clayton Ivey & Terry Woodford; writers: T. Woodford-C. Ivey; publisher: Short Bone, BMI. Casablanca 0100. (Warner Bros.). Happy soul tune reminiscent of some of the goodtime cuts of the mid '60's when music seemed to be more fun than it is today. Title is perfect hook.

THE COALITIONS—Instead ... How Are You (3:19); producer: Nise & Adams; writer: Jan Linder; publishers: Dandelion, WAJA, Nise, BMI. Phil L.A. Of Soul PH 367. (Jamie). Strong soul ballad with excellent, velvety lead vocals. Kind of material that could potentially cross.

FALLENROCK—She's A Mystery (2:34); producers: Johnny Slate, Larry Henley; writers: Steve Pippin-Larry Keith; publisher: Windchime/Tree, BMI. Capricorn 0211. Warner Bros. Easy-going rock from the label that keeps on bringing the best music out of the South.

BEAVERTEETH—George Pines (3:04); producer: Beaverteeth; writers: Buie-Adkins; publisher: Unart, BMI. Musicor 1499. Excellent ballad that builds to more uptempo pace with chorus repeating title. Well done all the way around.

BARRY RICHARDS—Come Fill Your Cup Again (2:57); producer: Bobby Hart and Barry Richards; writers: B. Richards-H. Bloch-B. Bloch; publisher: Almo/Lion's Share/Loganberry/Wheeler. ASCAP. A&M 1543. Good, perky cut in the tradition of "Those Were The Days." Perfect summer and early fall tune.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard's Recommended LP's

Continued from page 60

voice of a Broadway singer singing pop and rock. What this may well be is the debut of one of our next superstars.

Best cuts: "Groupie," "Herschel," "The Good Old Days," "Let Me Hold You."

Dealers: An absolute joy that is certain to draw attention if played in store.

NEW SENSATION—Pride PD 6012 (Atlantic). Strong soul sounds highlight this set, with the material avoiding the almost falsetto sound so popular in this genre today and focusing in on the more traditionally sounds of classic soul music. LP appears to be strongly influenced by the Spinners' sound in spots, which can be nothing more than a complement considering the niche the Spinners have achieved in today's music. Female and male lead vocals add to the variety of the set. This one may start soul but watch for quick pop breakout.

Best cuts: "First Round Knockout," "I'm So Glad," "I Was Made For You," "Come Down To Earth."

Dealers: another newcomer that merits exposure.

NUTZ—A&M Sp 3648. British band mixes hard rock and rock flavored ballads to serve up a dose of the unpretentious material that seems to be so popular today on both the AM and FM airwaves. Lead singer Dave Lloyd is rough but con-

trolled while lead guitarist Mick Davonport (who penned most of the material) offers solid support. Same brand of music as Status Quo and other successful bands of this type.

Best cuts: "Spoke In A Wheel," "I Can't Unwind," "As Far As The Eye Can See," "Round & Round."

Dealers: Play in store.

pop

T. REX—Light Of Love, Casablanca NB 9006 (Warner Bros.). Back again are Marc Bolan and company with their rather unusual brand of rock. Interesting, and bound to appeal to many. **Best cuts:** "Light Of Love," "Teenage Dream."

HYDRA—Capricorn CP 0130 (Warner Bros.). Solid set of hard rock in the Southern vein which has become so popular of late, highlighted by the rough but controlled vocals of Wayne **Best cuts:** "Going Down," "Let Me Down Easy."

NANCY WILSON—All In Love Is Fair, Capitol ST 11317. M. Wilson is back after a long absence from the recording scene with the most powerful, contemporary set she has released in years. As always, her song interpretations are among the most impressive around and her vocals are superb. This set could take off, so watch it carefully. **Best cuts:** "All In Love Is Fair," "Ocean Of Love."

SAM NEELY—Down Home, A&M SP 3626. Exceptionally pretty, country oriented set from this talented singer songwriter. Should garner AM and FM pop and country airplay. **Best cuts:** "You Can Have Her," "Lord I'm Amazed."

COLI; BLUNSTONE—Journey, Epic KE 32962. Former Zombies vocalist Colin Blunstone has come up with a very mellow sounding package. The music is very classical sounding, although there are traces of his former group. **Best cuts:** "Wonderful," "Keep The Curtains Closed Today."

TERRY SYLVESTER, Epic KE 33076 (CBS). Hollies' rhythm guitarist steps out for this very pleasant set incorporating the soft sounds so distinctive to his parent group. Strong string backups aid. Watch for this on FM play. **Best cuts:** "Going Back," "The Trees, The Flowers And The Shame."

CLIFFORD T. WARD—Mantle Pieces, Famous Charisma Label FC 6065 (Atlantic). Second effort from one of Britain's finest young singer/songwriters. With his melodic vocals and exceptionally soft, pretty songs, Ward is a singer who should become a mainstay on FM radio. **Best cuts:** "Scullery," "A Sad Cliche."

BROWNING BRYANT, Reprise MS 2191 (Warner Bros.). Pleas-

ing, easy to listen to vocals backed by the fine production and strong arrangements of Allen Toussaint. Should hit FM markets and easy listening. **Best cuts:** "Say You Will," "Losing."

DALTON & DUBARRI—Good Head, Columbia KC 33052. Gary Dalton and Kent Dubarri come through with a good rock, slightly r&b, effort here. Material is consistent, as are the arrangements, and Dalton and Dubarri's musicianship and vocals are a plus. While the duo hasn't catered much of a following in the past, this product should help them along in the public's eye. **Best cuts:** "Good Head" and "Jack In The Bottle."

DON EVERLY—Sunset Towers, Ode SP 77023 (A&M). First solo set for Don since he and brother Phil broke up proves interesting as he mixes rock and country influences, with rock stuff coming out the strongest. **Best cuts:** "Warmin' Up The Band," "Takin' Shots."

JESSE WINCHESTER—Learn To Love It, Bearsville BR 6953 (Warner Bros.). Mix of folk, country and rock that Winchester has always excelled in is back again on this beautiful LP. Watch for a lot of artists to cover the material here. **Best cuts:** "Mississippi, You're On My Mind" (a masterpiece), "The End Is Not In Sight."

RONNIE MILSAP'S STORY IS JUST BEGINNING

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Billboard HOT 100

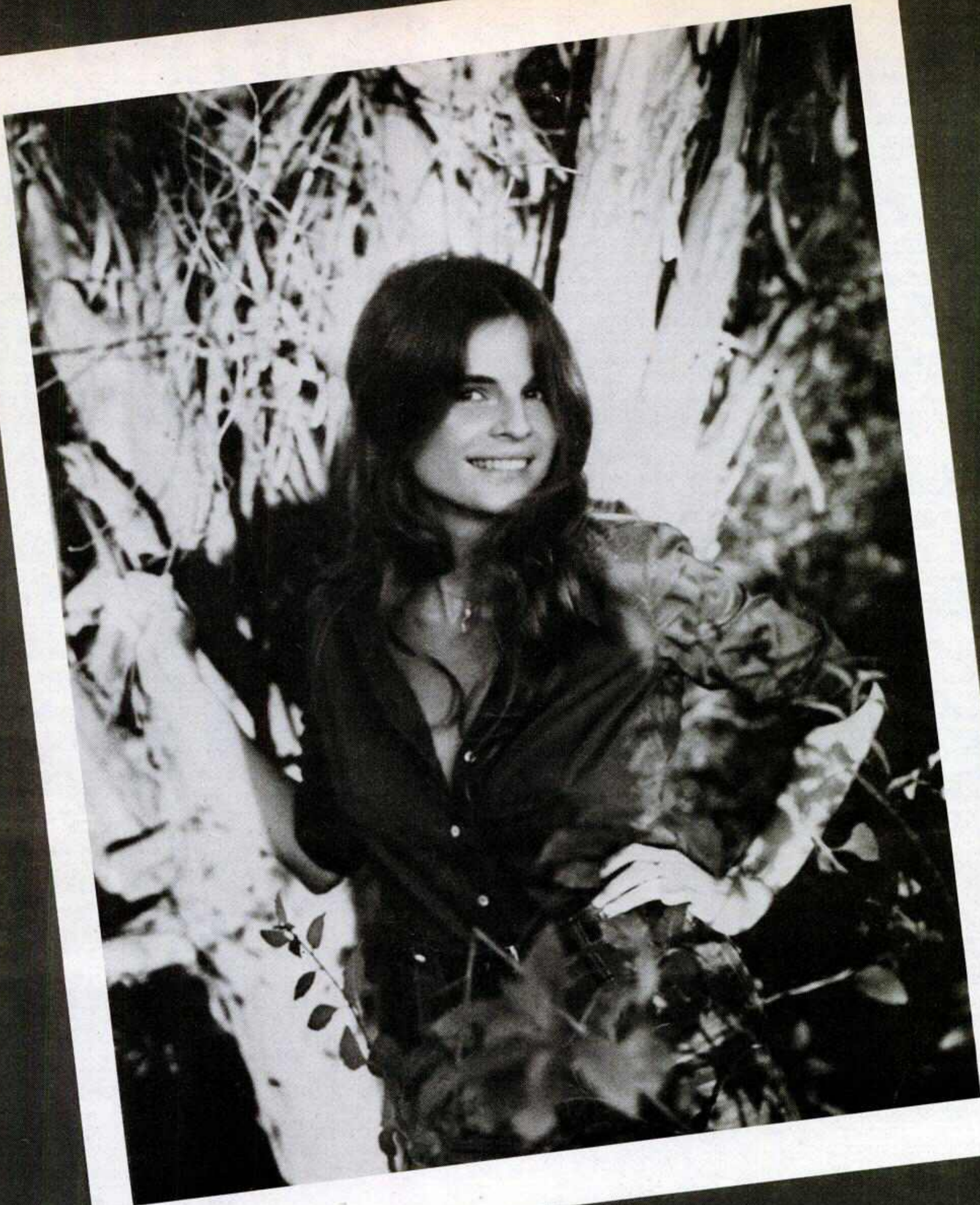
Chart Bound SECOND AVENUE—Gannett (Columbia 3-10020) SECOND AVENUE—Tim Moore (Asylum E-45208) SKIN TIGHT—Ohio Players (Mercury 73809) SEE TOP SINGLE PICKS REVIEWS, page 12

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions for three different weeks.

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet).

HOT 100 A-Z—(Publisher—Licensee) listing of songs and their publishers/licenses, including titles like 'Ain't No Love in the Heart of the City', 'I Shot the Sheriff', and 'Waterloo'.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



PATTI DAHLSTROM

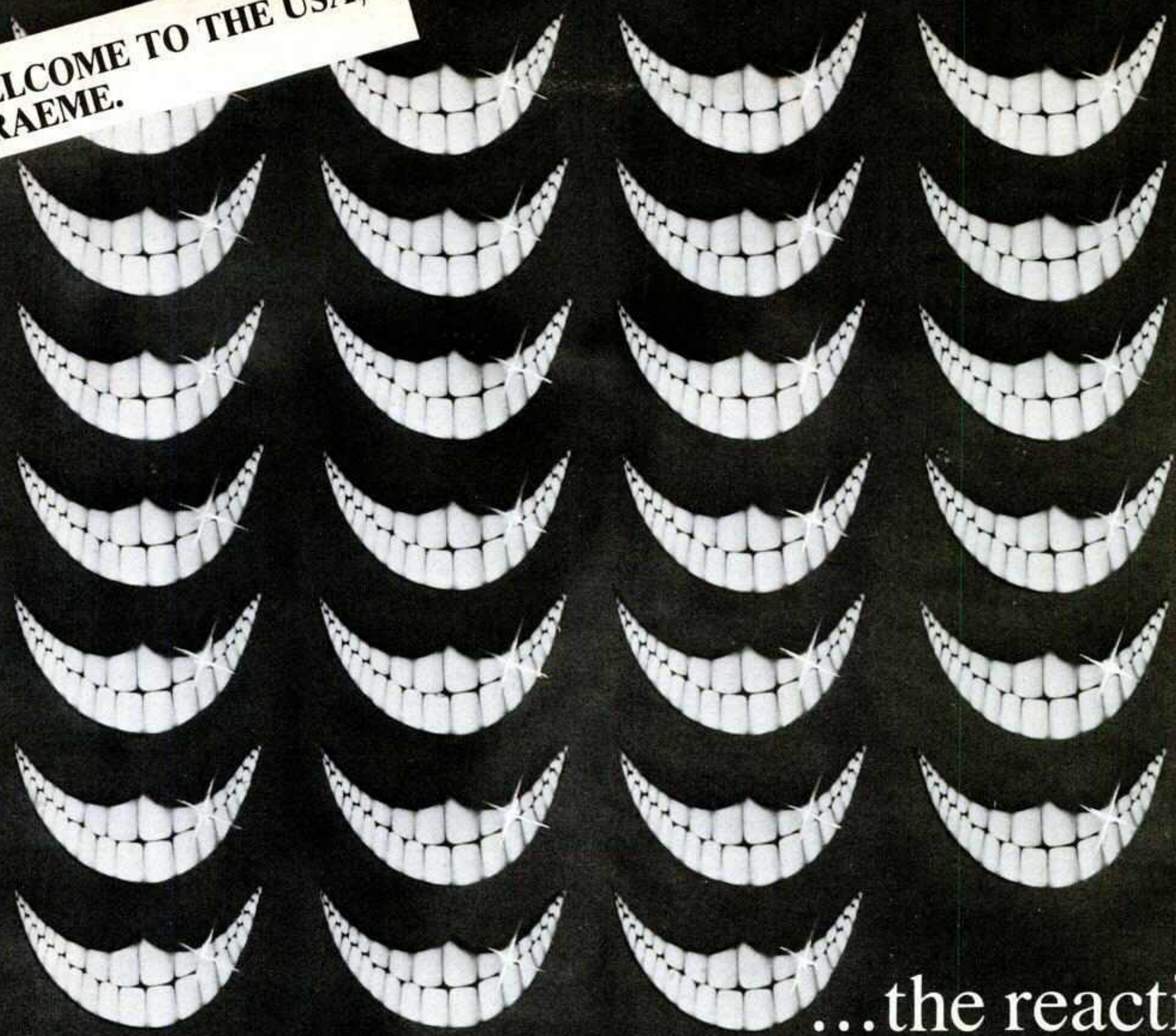
*DOES IT RIGHT ON HER BRAND NEW
SINGLE*

*"HE DID ME WRONG BUT HE DID IT RIGHT"
TC-2113*

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Featuring Adrian Ben Gurvitz. Produced by Tony Clarke.



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TOP LPs & TAPE

POSITION
1/17/200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL
107	115	23	DONALD BYRD Street Lady Blue Note BN-LA 140-F (United Artists)	5.98	6.98	6.98			
108	117	35	BILLY JOEL Piano Man Columbia KC 32544	5.98	6.98	6.98			
109	113	31	CARLY SIMON Hotcakes Elektra E 1002	6.98	7.97	7.97	8.95		
110	108	14	BREAD The Best Of-Volume Two Elektra TE-1005	6.98	7.97	7.97			
124	42	42	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98	6.98	6.98	7.95		
112	118	17	THE GUESS WHO Road Food RCA APL1-0405	5.98	6.98	6.98			
113	102	27	DEEP PURPLE Burn Warner Bros. W 2766	6.98	7.97	7.97	7.95		
154	2	2	TONY ORLANDO & DAWN New Ragtime Follies Bell B 1130	5.98	6.98	6.98			
115	121	33	MFSB Love Is The Message Philadelphia International KZ 32707 (Columbia)	5.98	6.98	6.98	7.98	6.98	
116	110	50	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98	6.98	6.98			
136	4	4	10 CC Sheet Music UK AUKS 53107 (London)	6.98	6.98	6.98	6.98	7.95	
118	99	11	JERRY GARCIA Garcia Round RX 102	6.98	6.98	6.98			
119	125	7	STEVIE WONDER PRESENTS SYREETA Motown M6-908 S1	6.98	7.98	7.98			
120	114	65	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98	
121	101	51	MARVIN GAYE Let's Get It On Tamla T329VI (Motown)	5.98	6.98	6.98			
135	7	7	NEKTAR Remember The Future Passport PPS-98002 (Famous)	6.98	7.95	7.98			
123	103	14	MAHAVISHNU ORCHESTRA Apocalypse Columbia KC 32957	5.98	6.98	6.98			
124	133	26	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	6.98	7.97	7.97	8.95		
125	123	24	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98	
126	116	82	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	6.98	7.95	
138	3	3	MINNIE RIPPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98	6.98	6.98			
128	131	40	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98	7.98	7.98			
129	120	81	JIM CROCE Life & Times ABC ABCX 789	5.98	7.95	7.95	7.95		
140	3	3	NEW BIRTH Comin' From All Ends RCA APL1-0494	5.98	6.98	6.98			
131	122	11	THE BLACKBYRDS Fantasy F-9444	6.98	7.98	7.98			
132	126	72	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	6.98	6.98	7.97	7.97	8.95	
133	141	11	THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT MCA 2-11022	12.98	13.98	13.98			
144	4	4	COLD BLOOD Lydia Warner Bros. BS 2906	6.98	7.97	7.97			
135	127	42	BILLY COBHAM Spectrum Atlantic SD 7268	6.98	7.97	7.97	8.95		
147	2	2	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98	6.98	6.98			
157	5	5	FOCUS Hamburger Concerto Atlantic SD 36-100	6.98	7.97	7.97			

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportion- ate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL
138	145	105	★	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	6.98	7.97	7.97	8.95		
139	128	87		SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98			
140	129	73		BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98	11.98	11.98			
141	130	75		DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	8.95	
152	2	2	★	COMMODORES Machine Gun Motown M6-798S1	6.98	7.98	7.98			
143	149	5		RENAISSANCE Turn Of The Cards Sire SAS 7502 (Famous)	6.98	7.95	7.95			
144	132	109		KENNY LOGGINS WITH JIM MESSINA Sittin' In Columbia KC 31044	5.98	6.98	6.98			
165	49	49	★	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98	6.98	6.98			
146	134	73		LED ZEPPELIN Houses of the Holy Atlantic SD 7255	6.98	7.97	7.97	8.95		
147	137	73		BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98	11.98	11.98			
158	4	4	★	BLOODSTONE I Need Time London APS 647	6.98	6.98	6.98			
149	139	48		THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	6.98	6.98	7.97	7.97	8.95	
150	142	35		JAMES BROWN The Payback Polydor PD 2-3007	7.98	9.98	9.98			
151	151	15		RITA COOLIDGE Fall Into Spring A&M SP 3627	6.98	6.98	6.98			
162	2	2	★	BILLY "CRASH" CRADDOCK Rub It In ABC ABCX-817	5.98	6.98	6.98			
153	143	29		BARBRA STREISAND The Way We Were Columbia PC 32801	6.98	7.98	8.98	7.98		
154	150	139		ROLLING STONES Hot Rocks, 1964-1971 London ZPS 806/7	9.98	11.98	11.98			
155	161	4		SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98	9.98	9.98			
156	159	20		MARVIN GAYE Anthology Motown M9 791A3	9.98	11.98	11.98			
167	2	2	★	MAHOGANY RUSH Child Of The Novelty 20th Century T-451	6.98	7.98				
158	146	43		MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	6.98	7.97	7.97	8.95		
159	156	27		LOU REED Rock 'N' Roll Animal RCA APL1-0472	5.98	6.95	6.95			
170	3	3	★	PERRY COMO Perry RCA CPL1-0585	6.98	7.95	7.95			
171	3	3	★	B.B. KING Friends ABC ABCD-825	6.98	7.98	7.98			
			★	PAUL ANKA Anka United Artists UA-LA 314G	6.98	6.98	6.98			
173	3	3	★	SYD BARRETT The Madcap Laughs & Barrett Harvest SABB-1134 (Capitol)	8.98	9.98				
			★	RIGHTEOUS BROTHERS Give It To The People Haven ST-9201 (Capitol)	5.98	6.98	6.98			
165	169	3		MARGIE JOSEPH Sweet Surrender Atlantic SD 7277	6.98	7.97	7.97			
176	2	2	★	ENO Here Come The Warm Jets Island ILPS 9268	6.98	6.98	6.98			
167	163	25		ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	6.98	7.97	7.97			
			★	ANNE MURRAY Country Capitol ST-11324	6.98	7.98	7.98			
179	3	3	★	ABBA Waterloo Atlantic SD 18101	6.98	7.97	7.97			

THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manu- facturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot.)	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL
★	-	1		CHICAGO Volume II Columbia NCP 24	6.98	7.98	7.98			
★	-	1		WILLIAM DeVAUGHN Be Thankful For What You Got Roxbury RXL 100 (Chelsea)	6.98	7.95	7.95			
★	-	1		CHICAGO TRANSIT AUTHORITY Columbia CP 8	5.98	7.98	7.98			
★	173	172		BOBBY BLUE BLAND Dreamer Dunhill DSK 50169	6.98	7.95	7.95			
★	174	168		NAZARETH Rampant A&M SP 3641	5.98	6.98	6.98			
★	175	160		HERBIE MANN Reggae Atlantic SD 1655	6.98	7.98	7.98			
★	-	1		BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM 1-104	5.98	6.95	6.95			
★	177	164		MARIE OSMOND In My Little Corner Of The World MGM M3G 4944	6.98	7.98	7.98			
★	-	1		DUANE ALLMAN An Anthology, Vol. II Capricorn ZCP 0139	6.98	7.98	7.98			
★	189	2		SPARKS Kimono My House Island ILPS 9272	6.98	6.98	6.98			
★	-	1		MARVIN HAMLISCH The Entertainer MCA 2115	6.98	7.98	7.98			
★	181	174		AEROSMITH Get Your Wings Columbia KC 32847	5.98	6.98	6.98			
★	182	177		ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	6.98	7.97	7.97	7.95		
★	-	1		RICHARD BETTS Highway Call Capricorn CP 0123	6.98	7.97	7.97			
★	-	1		JOHNNY BRISTOL Hang On In There Baby MGM M3G 4959	5.98	6.98	6.98			
★	185	183		LOBO Just A Singer Big Tree 89501 (Atlantic)	6.98	7.97	7.97			
★	-	1		DAVE MASON Best Of Blue Thumb BTS 6013	6.95	7.95	7.95			
★	-	1		ALICE COOPER Greatest Hits Warner Bros. W 2803	6.98	7.97	7.97			
★	188	192		CHICAGO VI Columbia KC 32400	5.98	6.98	6.98			
★	189	184		DEEP PURPLE Machine Head Warner Bros. BS 2607	6.98	7.97	7.97	8.95		
★	-	1		JOHNNIE TAYLOR Super Taylor Stax 5509 (Columbia)	5.98	7.98	7.98			
★	191	185		CHER Dark Lady MCA 2113	6.98	7.98	7.98			
★	-	1		TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95	
★	193	195		BROWNSVILLE STATION School Punks Big Tree BT 89500 (Atlantic)	6.98	7.97	7.97			
★	194	188		ROBERTA FLACK Killing Me Softly Atlantic SD 7271	6.98	7.97	7.97	8.95		
★	195	190		BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	6.98	7.97	7.97	8.95		
★	196	187		THREE DOG NIGHT Hard Labor Dunhill DSD 50168	6.98	7.95	8.95	7.95		
★	197	198		CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
★	198	196		GORDON LIGHTFOOT The Very Best Of United Artists UA-LA 243G	6.98	6.98	6.98			
★	199	194		CHARLIE RICH The Best Of Epic KE 31933 (Columbia)	5.98	6.98	6.98			
★	200	197		AL STEWART Past, Present & Future Janus JLS 3063 (Chess/Janus)	6.94	7.95				

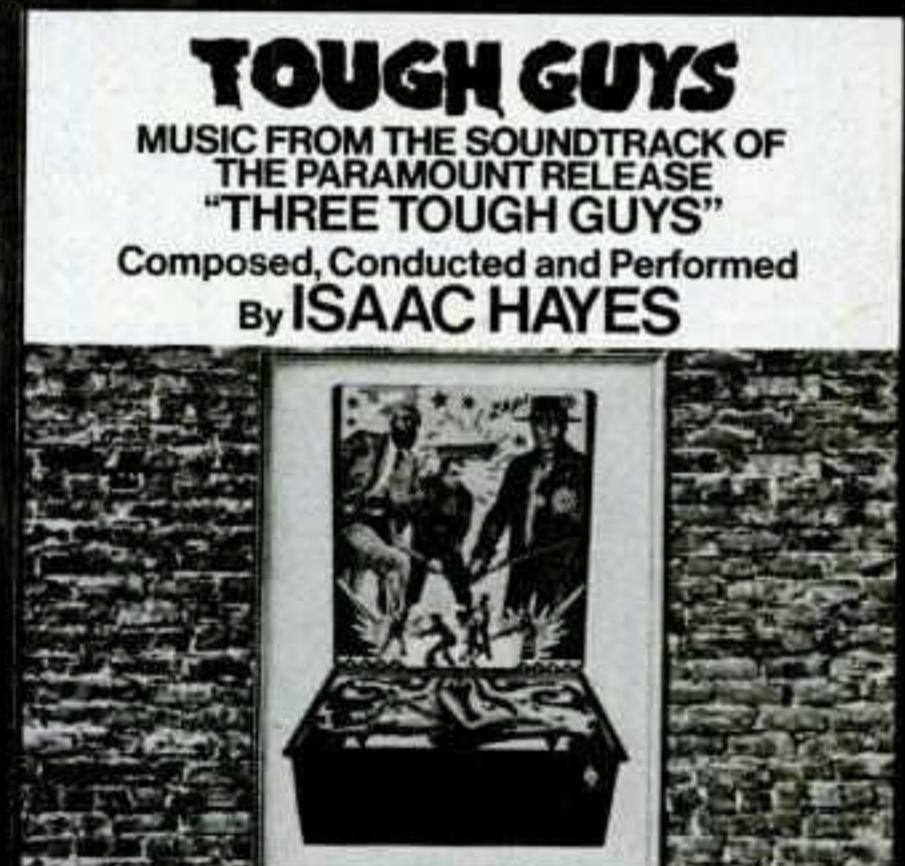
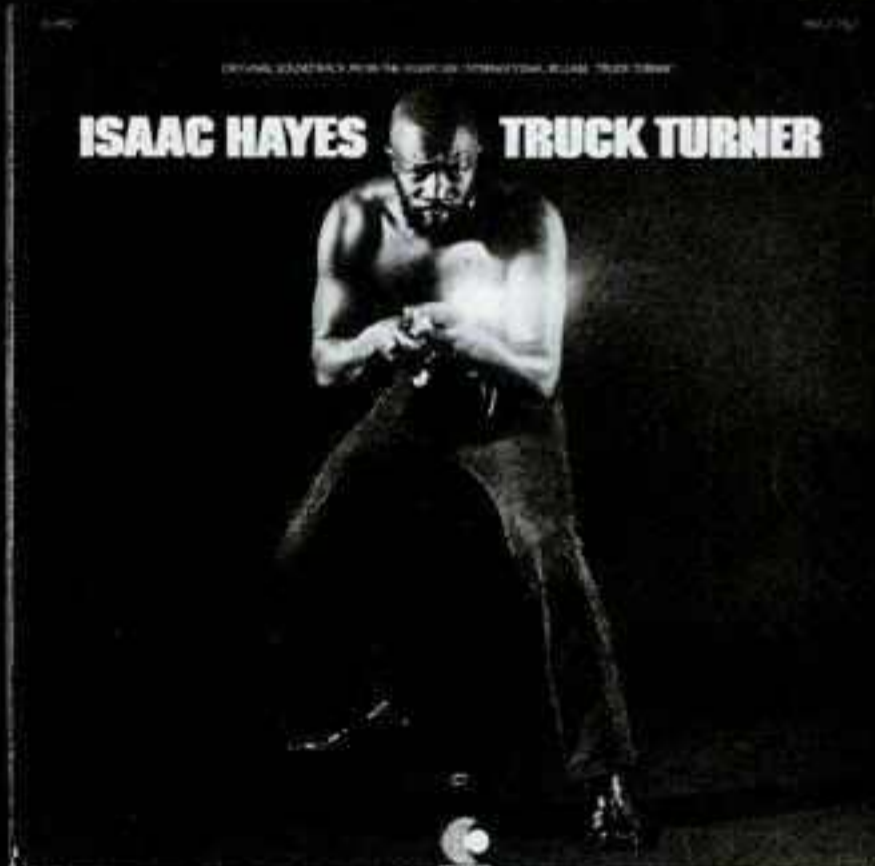
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Black Sabbath.....195</					

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Inside Track

Erroll Garner will be appearing nightly at the Monticello Raceway in Monticello, N.Y., Monday (26) through Saturday (31). . . . **Country singer Slim Whitman** is returning to the U.K. for his fourth major tour. . . . **Singer Judith Cohen** headlining at New York's Reno Sweeney's through Saturday (31). . . . The U.S. Air Force is honoring **Glenn Miller** later this year for his contributions to the morale of the country during WW II. . . . **Charlie Morrow** of Charles Morrow Associates reeled in the Maxi Award '74 for his Center for the Humanities soundtrack.

Songwriter **Tupper Saussy** best known for "Morning Girl," and owner of a publishing firm, was in Cincinnati Saturday and Sunday (24-25) to conduct his Traveling Nashville Songwriters Workshop which is designed to teach prospective songwriters the rudiments of the business. . . . **Buddy Rich** returns to his New York club Monday (26) after completing a five-week concert tour.

Rare Earth, Funkadelic, Parliaments and **Jimmy Castor** appear at New York's Apollo Theatre through Thursday (29). . . . **Howard Stein** promoting a mini-festival Labor Day weekend at Houston's Astrodome starring **Deep Purple, J. Geils Band** and **ELF**. . . . **Ray Charles** has added another show Monday (2) at New York's Schaefer Music Festival as a result of his Aug. 19 cancellation. . . . Famous Music Publishing has acquired the worldwide sub-publishing rights to **Blue Magic's** "Sideshow."

Don Kirshner will be doing some on camera work on this season's editions of "Don Kirshner's Rock Concert." He'll be doing guest introductions with brief personal bios. . . . **Johnny Bristol**, long-time top producer and currently riding the charts with his own "Hang In There Baby," set to produce and write for the **Jackson Sisters** on Mums. . . . Keeping it all in the family, **Hollie Terry Sylvester** has just cut the **Albert Hammond-Mike Hazlewood** tune, "For The Peace Of All Mankind." The **Hollies** recently had a major hit with the pair's "The Air That I Breathe." . . . **Edgar Winter** bassist and writer **Dan Hartman** has been performing in a "guitar suit" featuring stereo cordless microphones and amplifiers sewn throughout the outfit making Hartman probably the first man to become an extension of his guitar. The second in a series of Uptown in the Park soul concerts was held in White Stadium in Boston recently for the benefit of the Elma Lewis School of Fine Arts. Performing were the **Isley Brothers, Mandrill, Gil Scott-Heron** and the **Voices of East Harlem**.

When the **Guess Who** head out on the road in November, they will be a self-contained unit for the first time. Band will carry its own lighting equipment and will bring along a supporting act. . . . Singer/songwriter **Paul Williams** signed for a leading role in the NBC-TV pilot-special, "Saturday Evening Post." Williams will portray a music editor. **Pierre Cossette** will be executive producer and **Frank Peppiatt** will produce. **Dick Clark** is back in L.A. after taking a rock revue mixing oldies and contemporary sounds to the Hilton Lounge in Las Vegas for a month's run. Clark acted as host while **Chet Actis** produced the show.

Peter Faith, 34-year-old personal manager, publishing executive and son of Percy Faith died Sunday (18) in Los Angeles of a heart attack.

Word Records has snared a major name with the signing of **Ray Price** who has been a major pop name for Columbia. Price will record both country and sacred music. And with **Word** going over to the ABC family, it gives the corporation an added punch in its country roster beside the powerful Dot catalog of country figures.

Marty Faye, premiere jazz disk jockey in Chicago is in Mercy Hospital after suffering a heart attack. . . . **Joe Voinow** of Bib in Charlotte has bought a location next to the Record Shack in Atlanta and is setting up to really get into a singles price war with his one-stop confrere. Hear he's selling singles for 50 cents.

A baby born at the recent Ozark Music Festival in Sedalia, Mo. was named **Wolfman Johnson**, after festival

OLD LOCAL 627 MEN STAR

Shoot K. C. Jazz as Documentary

KANSAS CITY—More than 64,000 feet of film is being edited here for a "Kansas City Jazz" movie which will depict the colorful course of a music that has attracted international attention since its early days when **Bennie Moten** and **George E. Lee** served as its most prominent and popular practitioners.

Bill "Count" Basie is only one of numerous Kaycee musicians who will be seen discussing the old days of the Tom Pendergast era when, despite a horrendous national economic depression, musicians flocked here and found work in the strip and

gambling clubs that flourished openly.

Big Joe Turner, once a shouting, swinging bartender, and the late **Jesse Price**, a flash drummer who preceded **Jo Jones** as original percussionist in the **Basie** band, also are generously featured in the documentary-styled flicker which was shot here last spring.

On the soundtrack are classics like "One O'Clock Jump," "Moten Swing" and "Shake, Rattle & Roll." The latter song was, of course, written and popularized many years after jazz hit its peak here.

It was **Billboard** (Dec. 23, 1938) which first devoted a full page and a major picture display to the then-surgency Kansas City jazz explosion. At that time **Charlie "Yardbird" Parker, Jay McShann, Andy Kirk, Mary Lou Williams, Harlan Leonard, Pete Johnson, Buddy Anderson** and numerous other musicians in addition to **Basie** and **Turner** all called this Jackson County city of 500,000 their home.

The forthcoming movie will attempt to present that story as a permanent historical document.



ABC photo

GOLDEN MOMENT—Bo Donaldson and the Heywoods raise their gold certified single for "Billy Don't Be A Hero" following its presentation at ABC. In the rear row from the left: Gary Coyyou, David Chackler of Chalice Productions and Dennis Lavalentha, ABC's national promotion director. Center row: Mike Gibbons, Rick Joswick, Scott Baker and David Krock. Front row: Nicky Brunetti, Lee Lessef of Chalice, Bo Donaldson and Bea Donaldson, the group's manager.

SRO EXPECTS SRO

View Song Fest as Pioneer

By JOHN SIPPEL

LOS ANGELES—The 1975 American Song Festival will be much improved because of the experience gained by Sterling Recreation Organization (SRO) in conducting its first festival. Tad Danz of SRO pledged at a forum conducted by Song Registration Service here Monday (12).

Danz feels SRO profited from this first year's confusion and errors. Definitions, which provided the basis for first year competition, will be greatly refined and clarified. He points out how a non-ASCAP/BMI/SESAC member, **Barry Blackwood**, captured two awards in the amateur category, although Blackwood had songs published.

SRO will begin the 1975 competition immediately after the Aug. 30-Sept. 2 festival in Saratoga Springs, N.Y., in which 36 semi-finalists songwriters will compete (**Billboard**, Aug. 3).

"We screened 134,000 songs in 60 weeks. **Katie Meran** worked with 60 to 85 professionals in screening these entries. The next biggest festival, Yamaha in Japan, screens 30,000 entries, but they do it city by city," Danz says. He promised screening methods would improve. He said each song was screened at least twice. Listeners put entries into three categories: possible finalists, good songs and also-rans.

A library or bank of 1,000 of the good songs will soon be available on tape for listening by interested publishers and producers.

He said the library would be made available outside of such music centers, such as Los Angeles and New York, to afford lesser music centers an opportunity to hear these worthy tunes. The 67,000-odd entry tapes are locked in a warehouse and will be erased after the festival.

Writers of the 1,000 songs are being contacted for releases so that these songs can be presented. Interested parties in a song will be given the writer's address by SRO after auditioning the bank.

Danz admitted that screeners might have been influenced by the fact that semi-finalist **Bobby Goldsboro** sang his audition tape. **Arthur Hamilton**, songwriter who was a screener, said he was listening with two others when all realized they were listening to an unidentified but easily recognizable finished professional demo of a song by a major girl singer. "But the song didn't have it,

so we turned it down," he said.

SRO in 1975 will attempt to computerize some kind of critique feedback to each song entrant. How definitive it will be depends upon the data and equipment available.

Danz disclosed that the 1974 American Song Festival will be featured on tape Oct. 19 over ABC-TV in the "In Concert" slot at 11:30 p.m. Danz said he has a 5-year deal with the network. Twelve songs will be featured on the telecast.

Negotiations for an LP of the winning songs is being carried on with a number of labels, he said.

In other matters, copyright attorney **Jay Cooper** attempted to answer a myriad of legal questions from songwriters present most of whom appeared to be novices. Producer **Bones Howe** explained by example how important the song is in producing an artist to hit status.

Helen King, organizer of Song Registration Service, is attempting to establish an affiliated facility. Songwriters Related Services, which for a \$10 initiation fee and annual dues of \$15 would provide admission to the monthly forums: use of a telephone hot line which would assist songwriters with helpful information and negotiated discounts for demo and tape duplication, enrollment in specialized music courses and clinics, music events and books and publications.

Merger Posponed

Continued from page 3
procedures under the merger and overall direction of the labels' field forces.

When the merger was first reported (**Billboard**, July 6), **Ahmet Ertegun** and **David Geffen** were named co-chairman of Atlantic/Elektra/Asylum Records.

Chess/Janus Euro

Continued from page 3

During the label's two-day sales seminar here, Aug. 19-20, **Schlachter** emphasized his caution toward releasing an excessive amount of product at any one time.

"Even if it means holding back some new records, we will have to do it, because it is very difficult to effectively handle a lot of product with tighter playlists," he states.

Good Golly Ms. Molly

MOLLY BEE

ALBUM NO. GS-1002

CLIFFIE STONE: To produce an album with Molly Bee is to experience every human emotion: hate her, love her, laugh at her, swear at her, suffer with her, threaten, cajole and console her. And most of all respect her. Because she's a hard-working girl who knows mediocre from good, and will only settle for perfect. We at Granite Records feel that this album is perfect—the way Molly wants it, and the way we want it. As I look back on the three months it took to produce this album, all I can say is... "GOOD GOLLY, MS. MOLLY".

PERSONAL APPEARANCES

Merv Griffin TV Show
Tuesday, August 27th

The First Annual American Song Festival
September 1st and 2nd
Saratoga Springs, N.Y.
Shown October 18th, ABC-TV



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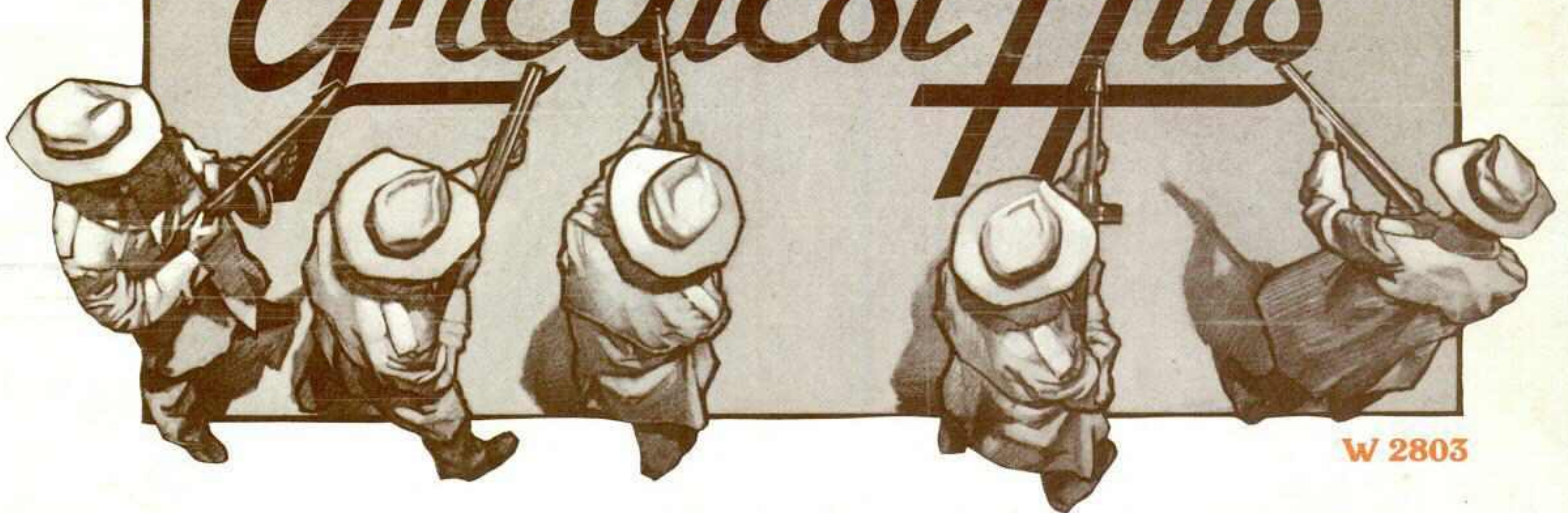


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