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NEWSPAPER

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 The International
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 Newsweekly
TAPE/AUDIO/VIDEO PAGE 41
HOT 100 PAGE 64
TOP LP'S PAGES 66, 68

Billboard

Health Rules Slow PVC Manufacturing

By JIM MELANSON

NEW YORK—In a ruling which may slow the production process of polyvinyl chloride (PVC), the Federal Occupational Safety and Health Administration has placed an emergency health standard regulation into effect to safeguard vinyl chloride workers from possible cancer-causing agents.

The OSHA regulation limits the atmospheric particle count of vinyl chloride monomer—which is a vapor—to 50 particles per 1 million air particles in both polymer and PVC production plants throughout the U.S.

An agency spokesman says that implementation of the ruling is prompted by recent findings of upwards of 100-300 vinyl chloride monomer particles per 1 million air particles in certain plants.

Monomer is being investigated by governmental and private

Studio Contractor Is Disk's Unsung Hero

By BOB KIRSCH

LOS ANGELES—Have advancing recording techniques and the changing music scene forced the studio contractor to become a "creative force" in a recording session, as well as acting as a hiring agent and liaison between the musician, union and recording company?

These are among the important questions arising today, mostly as a result of the changing industry. In addition, what is the exact role of the contractor? What is a leader and when is he required to be present? And who acts as a contractor and a leader?

"The recording studio contractor

(Continued on page 12)

health organizations as a cause of a rare liver cancer.

As an emergency ruling, the OSHA regulation has six months to run; it went into effect April 5. At the end of the six-month period, a decision as to whether it will become

(Continued on page 14)

100th Year Fete In IMIC-5 Plans

LONDON—Executives representing the international record community will meet at a luncheon May 8 to discuss plans for celebrating the 100th anniversary of recorded sound as part of the IMIC-5 activities.

Mort Nasatir, president of inter-

(Continued on page 12)

Country Figures In Northeast To Seek Piracy Bill

By ROBERT SOBEL

NEW YORK—Northeastern country music men will press for state antipiracy legislation for Maine and Vermont and for closer distribution cooperation between Northeast mass retailers, wholesalers and record companies.

The plan for both campaigns was revealed by Mickey Barnett, president of the Eastern States Country Music Inc. (ESCMI), 300-member organization, during the association's 10th convention held April 18-21 at Kutsher's Country Club, Monticello, N.Y.

During the convention, which drew 500 persons, 25 percent more than last year, the ESCMI also elected five new officers to its board

(Continued on page 31)

Broadcasters Take Aim at Disk Royalty

By MILDRED HALL

WASHINGTON—Broadcasters are training their big guns on the record performance royalty section of the copyright revision bill that

'Summit' Meet To Report on 'Q'

LONDON—RCA Records, the WEA group of labels, National/Panasonic and JVC/Nivico—have invited a bevy of record industry executives from around the world to attend a special quadrasonic progress report session May 9 at the Dorchester Hotel.

The gathering is timed to coincide with IMIC-5 and the Dorchester is only a few blocks from the Grosve-

(Continued on page 12)

would give producers and performers the right to collect royalties for commercial play of copyrighted recordings.

CBS, Inc., with its highly profitable record division, is the lone exception and favors the record royalty.

The other networks, NBC and ABC, have decided to go against the record royalty, although both have recording interests. They have joined individual broadcasters, the National Assn. of Broadcasters (NAB) and state broadcasting associations, in urging the Senate Judiciary Committee members to vote against the record royalty in the revision bill S. 1361, now being considered.

Sources close to the action believe the vote in the full Senate Judiciary Committee is about evenly divided on the record royalty at this point. The bill would set up compulsory li-

(Continued on page 14)

EMI Sets 3 Divisions For U.S., U.K. & Tape

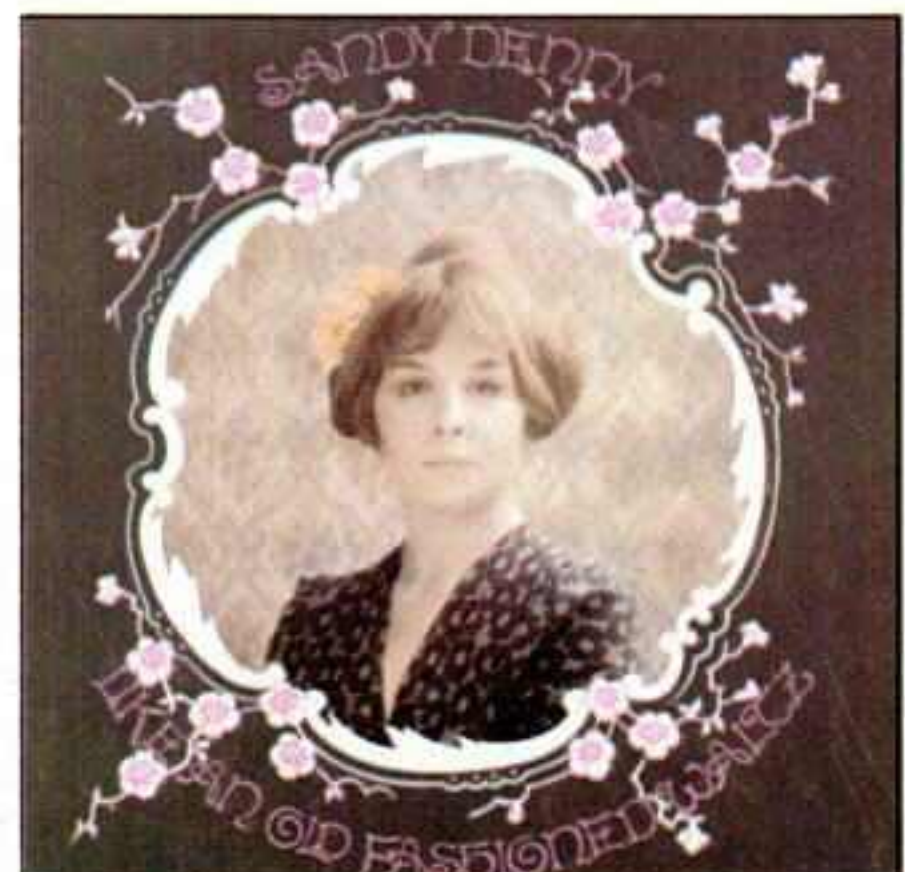
By GRAHAM PUNTER

LONDON—EMI is developing separate sales and marketing operations for the United Kingdom, United States and tape product. The internal redevelopment is the most radical move in the company's history.

The three-way split is the most significant move in sweeping changes aimed at a longterm 40 percent growth on top of a 50 percent sales boost secured over the past 12 months.

With U.S. and U.K. repertoire salesmen operating parallel in their regions, EMI's sales force of about 40 will nearly be doubled.

(Continued on page 54)



SANDY DENNY, one of Britain's best young musical poets, is currently touring the U.S. with the group she helped form in the late sixties, Fairport Convention. Sandy's latest solo album is the just released, LIKE AN OLD FASHIONED WALTZ. It is available on Island Records, distributed through Capitol Records. SW 9340. (Advertisement)



THE SUTHERLAND BROTHERS AND QUIVER were introduced to thousands of fans when they performed with Elton John on his American tour last summer. Their new album, DREAM KID, has just been released and is already getting heavy FM airplay. Dream Kid is on Island Records, distributed through Capitol Records. SW 9341. (Advertisement)

(Advertisement)

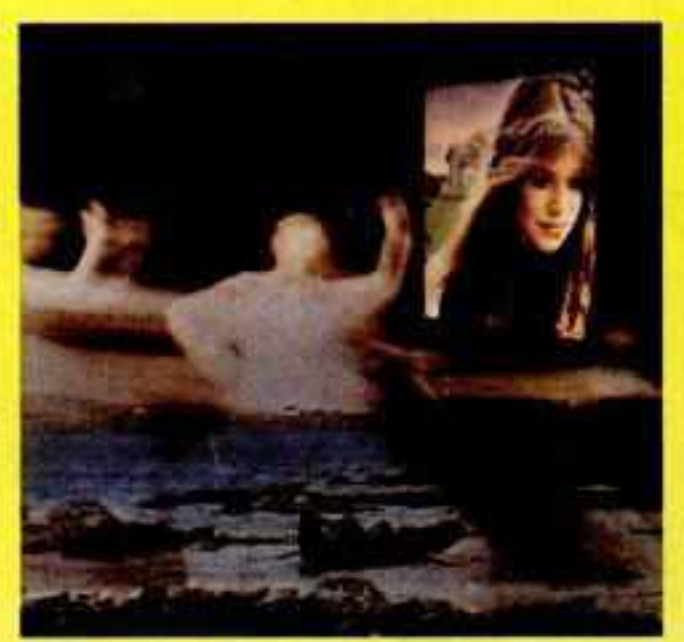


"Melanie's Best LP In Years"
 Mike Jahn, Cue Magazine

"Madrugada is Melanie at her best—innovative and captivating"
 Chris Huizenga, After Dark

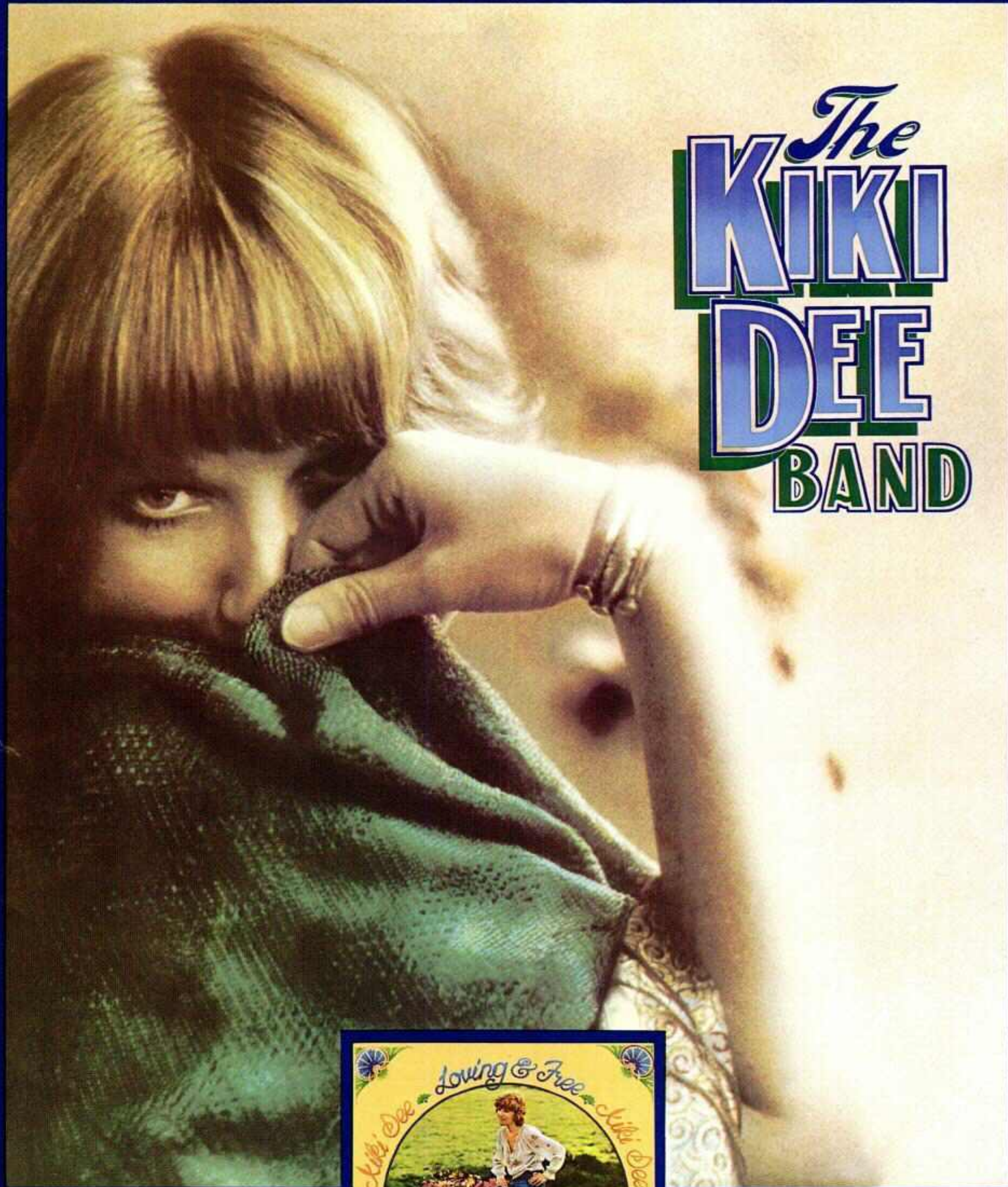
Melanie currently on tour in the United States and Canada.

Neighborhood Records
 Produced and Directed by Peter Schekeryk.
 Distributed by Famous Music Corporation, A Gulf + Western Company.
 Available on GRT Tapes



The Album: "Madrugada"
 NRS 48001

Copyrighted material



The
KIKI
DEE
BAND



MCA-395

*"There's not one rough track
on this superb album,"...
Melody Maker Dec. 22 '73*

*"At last Britain has someone
to join the sparse ranks of female
superstars." Disc Nov. 24 '73*

Loving & Free

Produced by Elton John and Clive Franks

MCA RECORDS



11-HOUR GALA AT RACE TRACK

Aqueduct to Join Country Bandwagon

By ROBERT SOBEL

NEW YORK—Aqueduct Race Track, known as the "Big A," will become the "Big C" when country music stages an 11-hour spectacular May 25 featuring 13 superstars in a program that will span the spectrum of country music.

The spectacular, which will run from 1 p.m. to midnight, is the most ambitious presentation of country music ever conceived in the East. It is being promoted by Lou Flax and his firm, Concert Spectaculars, at a cost of some \$200,000 for talent and rental of the track, plus an additional \$50,000 outlay for print advertising.

In addition, Flax is lining up an independent film company to shoot the event at a cost of some \$180,000 for possible commercial distribution to theaters. The concert will also be recorded live, and a deal is being negotiated with a record company.

Ticket orders for the concert are already pouring in, according to Flax, from many areas of the Northeast. Flax attributes the wide response to the fact that "country music is no longer just fiddles, but is now contemporary and reaches an audience it never reached before. The charts tell the story. Lynn Anderson, Donna Fargo and Charlie Rich, three of the artists appearing at the show, have all been No. 1 on the pop chart. And a national food company has already bought 11,000 tickets."



Although the track, located in the borough of Queens, holds 70,000 for racing, 41,000 seats have been made available for the presentation, each affording an

(Continued on page 33)

Pride Exits UA for Atlantic In Distrib Pact

LOS ANGELES—Pride Records has left United Artists and is moving to Atlantic for distribution in the States and Canada. Label owner Michael Viner will shortly present Atlantic with four LP's under terms of the new pact: the Incredible Bongo Band, New Sensations, Jimmy Smith and Dianne Steinberg. Pride's hot act, the Sylvers family, collectively and individually, remains on MGM.

Ms. Steinberg's debut LP is produced by Tony Bell, brother of noted soul a&r man Thom Bell. Viner calls her a "cross between Barbra Streisand and Aretha Franklin."

Jimmy Smith's first LP for Pride is a production team effort involving Viner, Keg Johnson and Jerry Peters. The LP has the jazz organist working through several pop-flavored works.

In addition to these American acts, Viner has picked up some options for several European acts, including Smyle from Holland.

Viner plans recording an upcoming George Burns concert at the Shubert Theater here with a number of guests including Jack Benny, Alice Cooper, the Sylvers and the Mike Curb Congregation.

The Burns LP, a double pocket set, will include other "surprise guests." Proceeds from the event, sponsored by the Variety Clubs of Southern California, will go toward charity.

Overseas, the Bongo Band is handled by GRT in Canada and Polydor in Europe. Viner is currently seeking distribution in Europe and Asia for his other acts.

The Sylvers family's next LP, "Sylvers Three" is due out in May and features a heavier involvement in soul music. It was produced by Perry Botkin Jr., Viner, Keg Johnson and Jerry Peters.

In the publishing area, Viner and Harry Nilsson are partners on the copyright of "The World's Coming to an End" which is handled through Silverpride Music. Nilsson and Perry Botkin Jr. wrote the song.

Viner is also associated with Nilsson and Ringo Starr on the multimedia film, "Harry and Ringo's Night Out." Viner is financing and producing the movie being shot here. A soundtrack LP will emerge, he says.

There is a \$1.5 million budget for the feature which will first be shot in pilot form at a cost of \$25,000, according to Viner. "We are doing the pilot to test some different techniques like 3-D and quadrasonic sound," Viner says. The pilot will be "premiered" June 17 at a Beverly Hills theater before invited guests from the music industry.

Ogden Will Go Outdoor In Concerts

By IS HOROWITZ

NEW YORK—The Ogden Corp., major provider of food services to arenas, stadiums, race tracks and other mass-audience facilities, is steaming ahead into the rock and jazz concert field.

Tests last summer of eight outdoor concerts has encouraged the firm to greater participation this season and the corporation's recently formed subsidiary, Ogden Presentations, expects to be involved in as many as 30 concerts from mid-June through September.

Much of this involvement in musical events arises out of the experience of its corporate wing, Ogden Foods, in servicing outdoor venues. Each ticket holder buys at least \$1 worth of internal refreshment while listening to a concert, the company finds, and the greater the number of events, the greater the food and drink volume.

"We occupy a new intermediary position between the location and the promoter," says Norman Stephen, head of Ogden Presentations, who views his role as kin to that of a matchmaker. "We bring the two parties together."

In the process, Ogden cuts a thin slice of the action from both location and promoter. Perhaps more significant income, however, is derived from Ogden's food operation and related services to the location, such as security, parking and maintenance.

While Ogden Foods has franchises in hundreds of mass-audience facilities, more than 50, says Stephens, are thought suitable for musical presentations. In addition, the firm's leisure division owns and operates five race tracks, some of which have already been the scene of musical events on non-racing days.

Already locked in for this season by Ogden is a 10-day jazz program to be held at the Milwaukee Summerfest, promoted by H.T. Produc-

(Continued on page 16)



Photo by Paul Josef

PIRACY POSTLUDE—Over \$50,000 worth of "Make-a-Tape" duplicating machines operated by Gem Electronics in New York and New Jersey are destroyed in Brooklyn, N.Y., by order of the U.S. District Court. Gem was found guilty of copyright infringement.

MAY 4, 1974, BILLBOARD

DJ Awards Competition Begins

LOS ANGELES—Competition for the annual Billboard air personality of the year awards opens this week. Jack G. Thayer, chairman of the advisory committee for the seventh annual International Radio Programming Forum, announces that Rod McGrew, station manager of KJLH-FM in Los Angeles, has been named head of the awards committee.

Thayer is vice president and general manager of Nationwide Communications, which headquarters in Columbus, Ohio. He is guiding the structure of this year's Forum, as well as topics and speakers. Last week, he announced that Ben Hooks, commissioner with the Fed-

eral Communications Commission, will be a speaker at the Forum, which will be held Aug. 14-17 at the Plaza Hotel in New York City.

The air personality awards will be presented at the awards luncheon on

Aug. 17 at the Forum, as well as awards for Radio Station of the Year, Program Director of the Year, Record Promotion Man of the Year, College Radio Station of the Year,

(Continued on page 46)

14 Nations, 24 Songs Will Vie In Tokyo Fest Contest

By HIDEO EGUCHI

TOKYO—Fourteen countries and 24 vocal compositions are expected to vie in the third Tokyo Music Festival's International Contest June 29-30 at the Imperial Theater. Frank Sinatra and Shirley Bassey will be special guest stars. Assn. told Billboard here April 17.

Strongest contender for the 1974 World Popular Song Grand Award of three million yen—over \$10,000—and other cash prizes totaling 3.1

million yen appears to be the U.S. with six final entries, followed by France with three and the U.K. with two. Entries from overseas totaled 301 this year.

Japan will be represented by the three Golden Canary Award winners of the Tokyo Music Festival's National Contest to be held May 25. Three of the 21 final entries from abroad also will be supporting the "Land of the Floating Yen" with songs composed, written or arranged by Japanese professionals.

By country, singer or vocal group, composer/lyricist and arranger(s), if any, the 21 final entries from overseas are:

- UNITED STATES: Melveen Leed—"You'll See"—Herb Ohta/Diane Scala, Frank Seel; Mary Travers—"Light of Day"—Jim Dawson; the Three Degrees—"When Will I See You Again?"—Kenny Gamble & Leon Huff, Bobby Martin; Alan O'Day—"Gifts"—Alan O'Day; Freda Payne—"It's Yours to Have"—McKinley Jackson/Reginald Dozier, Gene Page/McKinley Jackson; Susan Anton—"Round and Round"—David Bower, Peter Morrison & John Kirby Woollard, Jerry Williams;

- FRANCE: Tiffanie—"Et Ce Soir Tu Telephones"—Francis Lai/Leo Carrier, Francis Lai; Gilbert Montagne—"Autour de Nous"—Gilbert Montagne; Patricia—"Je Suis Romantique"—Gilbert Cascales/Natalie Passet, Gilbert Cascales;

(Continued on page 58)

Pye Plans U.S. Label on Coast

LOS ANGELES—Pye Records will be launched in the States with offices here. Louis Benjamin, chairman of the British label and label managing director Walter Woyda were here last week on an exploratory visit pending the label's entering the U.S. market this fall.

Through ATV Music Corp., the parent firm of ATV Music already has Granite Records, a fledgling country music label, operating in the U.S. The Pye label will headquarter at the ATV Music Corp. offices here.

Seek Higher 'Sting'

LOS ANGELES—The suggested list price of the soundtrack album "The Sting" on MCA Records will go up to \$6.98 for disks and \$7.98 for 8-track cartridges, according to Rick Frio, marketing vice president of the label. The price raise is contingent upon the Wage Price Control Board lifting its pricing restriction.

WB Completes Best First Quarter With Sales Up 15%

LOS ANGELES—Warner Bros. Records has just completed its best first quarter in history, with sales up 15 percent from the 1973 first quarter, which was WB's previous record-holder for this time period, according to chairman Mo Ostin.

During the first three months of 1974, Warner notched five gold albums with new releases by Black Sabbath, Deep Purple, Uriah Heep, the Doobie Brothers and Seals & Crofts.

Billboard's 4-13 issue reported that of the 16 albums in Warner's

February release, 11 were charted, with most of the LP's entering the chart in the mid 50-60s and moving up fast. It is most unusual for an album release of this size to produce such a high percentage of quick-moving hits.

WB treasurer Ed West says that although first-quarter sales never equal the grosses during the annual holiday fourth quarter period, 1974's 15 percent sales boost over the same period last year is a powerful sign toward a record-breaking year coming up for WB again.

More Late News
See Page 70

Executive Turntable

Less Jobs, Higher Prices Seen By Foes of Okla. Antipiracy Bill

OKLAHOMA CITY—Increased unemployment, additional law enforcement costs, higher consumer prerecorded tape prices and pared tax revenues would be the effects of passing a state antipiracy law, according to material circulated by Oklahoma opponents of the bill (Billboard, April 27).

While the material contains the unlicensed duplicators' continued fight against the alleged statutory monopoly created by labels' exclusive pacts with their artists, the most successful part of the campaign is the financial impact on the state itself.

Jack Silverman, ABC Record & Tape Sales, Des Moines, explains that this is the strongest part of the unlicensed duplicators' campaign in that it so directly applies to the legislator's constituency. Silverman spearheaded the successful fight, which passed a piracy bill in Nebraska, but he is still fighting for such a law in Iowa. Billy Emerson Jr., legal counsel for the Southwest Assn. of Recording Merchandisers, echoes Silverman's plaint. Emerson has been immersed in the Oklahoma campaign.

A memo in opposition to House Bill 1243 and Senate Bill 483—bills which appear to be near failure until the next session of the legislature early next year—warns that a "large number of Oklahoma (tape) manufacturing facilities, operated for a number of years and hiring a large number of Oklahomans and paying considerable sums of money via state income and property tax" would be closed by the law.

The memo from Randy Sherman, president, Sound Values, One NE. Seventh, here, states "a substantial number of Oklahomans will lose their jobs immediately upon passage of the bill." Cost of the new law's enforcement would be borne entirely by the state.

A letter from Lee M. Holmes to a state legislator notes that consumers

in the state can purchase an 8-track tape "for as low as \$2," while competitive tapes on RCA, Columbia and Mercury retail from \$5.95 to \$7.95.

Holmes' letter states "from information I have hurriedly gathered, it appears that 20 million tapes a year are manufactured in Oklahoma and Cleveland counties."

In the Sherman memo, he lashes out against alleged low royalty payments to songwriters and publishers, reporting "one of the smallest companies in Oklahoma paid a total of \$64,000 to songwriters and publishers."

The letter states the average royalty is 22 cents per LP, which indi-

cates that unlicensed duplicators made over 300,000 tapes in 1973.

The Holmes letter contains reprints of ads from "The American Farmer" and "Hot Rod" for Sound Values and Pic A Hit, another local firm. Sound Values offers tape at \$2.79 or four for \$10, which Pic A Hit offers deals from \$2.98 each to 50 tapes for \$93.50.

"Pic A Hit in the last two months has expended in excess of \$20,000 in advertising alone. Sound Values has expended \$75,000 in advertising during the last three months and has budgeted \$250,000 for advertising in 1974. The proposed law would stop sales from these advertisements, over 95 percent of which goes out of the state."

Trans Music Fined \$5,000 In Sound-Alike Tape Case

SANTA BARBARA, Calif.—Transcontinental Music Corp. has been fined \$5,000 for providing Thrifty Drug here with sound-alike tapes which the district attorney's office felt were packaged deceptively.

The district attorney had filed a consumer fraud case in Superior Court.

Superior Judge John Westwick also ordered Soundco Corp. of Los Angeles to stop producing and distributing the tapes.

District attorney David Minier says the store sold the tapes innocently and is no longer selling them.

The district attorney had sought an injunction against the maker, distributor and seller.

In question were tapes bearing the names of famous artists and lists of hits, with the words "a tribute to" in small print above the name of the artist. The music was sung by unknown singers, not by the headlining artist, the district attorney pointed out in his action.

Carol Carmichael Boosts Females As Producers

LOS ANGELES—More women should get involved in record producing, according to Carol Carmichael, an independent record producer who just finished an album by Rita Jean Bodine and will soon have a single out with Hodges, James & Smith—a three-girl group.

"I don't understand why more women aren't producing records. We stick to a budget better than men; men aren't as well organized as women." She speaks of watching various men record producers "fritter away" both hours and money in the recording studio.

And Ms. Carmichael is a veteran of the studio, both as her father's daughter and as a background vocalist. As a background singer, she just did harmony on Pet Clark's new single and on Cher's new album. You probably heard her, too, on those solos on the "Ironside" TV series and she did the theme song on "Adam's Rib" TV series. She used to sing background on the Andy Williams TV show. She was a member of the Kirby Stone Four.

Until producing the Bodine LP, background singing had been her major means of earning a living. Dick Hazard and Nick DeCaro are her two favorite background vocal arrangers.

Her father is Ralph Carmichael, head of Light Records, and she grew up as a child with her crib beside his piano. Her mother is Vangie Carmichael, music co-ordinator on the just cancelled "Sonny & Cher Comedy Hour" TV series and on "Mame."

Her mother, incidentally, has just been signed by Ranwood Productions as an artist.

In the electronics field, it's women who often do the fine detail work—the soldering, the organizational work. Women also do interior decorating and creating an album has the same sort of rote-taking the basic furniture, polishing, sanding, paint-

(Continued on page 52)



TADA



WESTBROOKS



ANDREWS



OAKES

Hiroshi Tada has been appointed executive vice president of Sansui Electric Co. Ltd. in the U.S. He was formerly vice president and general manager. . . . Phil Casey will head up California operations for Variety Theatre International in Minneapolis. The West Coast operations will be called Variety Artists International Ltd. He was formerly vice president in charge of concerts at American Talent International.

Steve Smith joins the new Howard Rose Agency in Los Angeles as a talent booker. He was formerly with Triangle Productions, Chicago concert promoters. . . . Jim Nelson joins Progressive Booking Agency of Detroit as marketing-research head. He recently graduated from the University of Nebraska.

* * *

Paul Randall, former Pittsburgh manager of RCA label, will become manager of artists relations and press information for the label in Nashville. . . . Logan Westbrook has been appointed director, special markets, CBS Records International. He is responsible for conducting market research and evaluating investment opportunities for CBS's international division in the developing countries of the world. Westbrook has been with CBS since 1971, and most recently was director of special markets for CRU. . . . At Elektra/Asylum Records, Paul Culberg has been named sales manager, West Coast. He was previously general manager of White Fronts' 18-store operation and sales manager of Wherehouse Record Stores, Calif. Culberg headquarters in Los Angeles. Also, David Young has been appointed regional sales manager, Southeast/Southwest, and will headquarter in Atlanta. He was most recently the regional sales manager for western and southwestern markets.



JENNINGS



LOIDL



TAMKIN



RANDALL

Brenda Andrews has been promoted to professional manager at Irving/Almo Music. She will continue to do research in terms of contacting studios, producers and record companies. . . . Jack Losmann has been named international operations manager of A&M Records. . . . Gordon A. Oakes joins Fidelitone, Inc. as sales manager for the firm's replacement needles and audio accessory product lines. . . . Daniel O'Connor has been appointed marketing specialist for Lear Jet Stereo. He will be responsible for the sales and marketing coordination of Lear Jet 8-track and cassette products.

Tom Jennings has been named president of Wald Sound, to replace Peter S. Wald, who is now chairman of the board. Jennings was marketing consultant to ESS, Inc. for the past two years. He was also marketing consultant for Toshiba and president of JBL International. . . . Ronald C. Loidl has been appointed industrial relations manager for Zenith Radio Corp. of Iowa, Sioux City. In Chicago, Michael S. Tamkin has been named to the new post of director, manufacturing methods and equipment, Zenith Radio Corp. He will be responsible for the company's industrial and equipment engineering programs, as well as adherence of the equipment to government safety and pollution regulations. . . . Nancy Sain joins Casablanca Records in Los Angeles as assistant to national promotion director, Buck Reingold.



NUGENT



O'CONNOR



SAIN

Norm Hesslink Jr. has been named advertising manager for Shure Brothers, Inc. He assumes the responsibilities of managing the operations and functions involving the liaison between advertising, sales, marketing services and the advertising agency. He will also handle trademark applications and trademark correspondence. . . . Risa Potters joins the staff of the Los Angeles Free Press as director of public relations. . . . G.R. (Bill) Nugent has been

(Continued on page 18)

MAY 4, 1974, BILLBOARD

Hearing Granted To Duplicators

OKLAHOMA CITY—A bid for a rehearing by the U.S. Court of Appeals has been granted to unlicensed duplicators involved in a decision favoring E. B. Marks.

The date of the hearing is May 15 and will be convened here. The defendants had petitioned the judges to reconsider their decision, which held that unlicensed duplicators may not claim exemption under the compulsory license provision of the Copyright Act. (Billboard April 27).

Calif. Jam Special Airs Week of May 6

NEW YORK—The first of four specials taped at the recent California Jam will be aired by the ABC Television Network the week of May 6-10. The 90-minute show features all eight rock acts performing at the Jam, a record-breaking event which drew a \$2 million gate (Billboard, April 20).

Simultaneous broadcasts on AM and FM radio, the latter in stereo, have been scheduled. Appearing on the initial special are Rare Earth, the Eagles, Seals & Crofts, Black Oak Arkansas, Black Sabbath, Deep Purple, Wind & Fire, and Emerson, Lake & Palmer.

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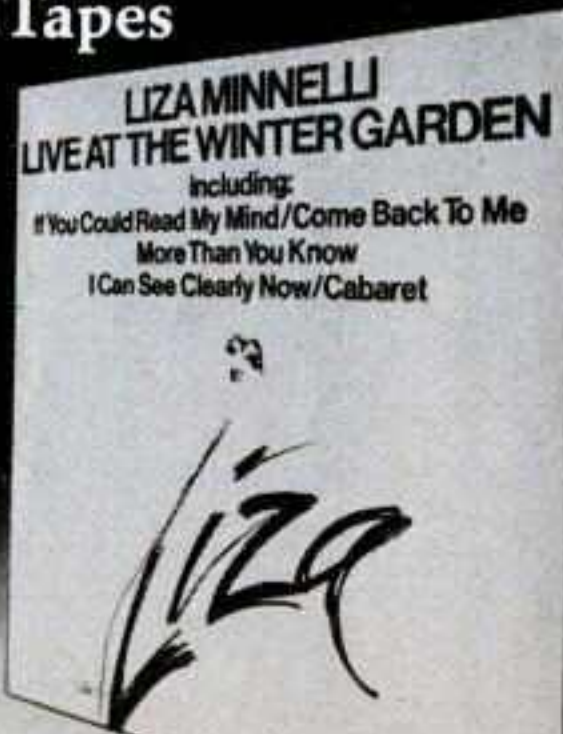
E pluribus Liza.

Out of many, one—Liza Minnelli puts all her selves together on her incredibly exciting new album, "Liza Minnelli Live at the Winter Garden."

Clive Barnes describes her in The New York Times: "Urchin hair, big gypsy eyes, good legs, lovely expressive hands, and a voice that can purr, whisper, snarl and roar."

Liza Live Wire, now on record with the performance that sold out her entire three-week stand in one day and set a new box office record for the Winter Garden. Includes everything from "Shine on Harvest Moon" to the only in-concert version of "Cabaret!"

**"Liza Minnelli
Live at the Winter Garden."
Stopping the show
on Columbia Records[®]
and Tapes**



PC 32854



THE ATLANTIC EXPRESS



IS THERE A DOCTOR IN THE HOUSE?

Dr. John cooks up a hefty brew of New Orleans funk, with its insistent rhythms, tight arrangements and gritty vocals, on his newest album, "Desitively Bonnaroo." Produced by Allen Toussaint, the album contains 12 tunes (10 Dr. John originals) and features the good doctor on a variety of guitars, keyboards and percussion instruments. Desitively a bonnaroo album.



SD 7043
On Atco Records & Tapes



Ever since he broke into the record scene back in the sixties, Johnny Rivers has had a success-studded career covering every phase of the recording industry. From producing hit singles to his own string of chart-toppers, Rivers has always possessed that elusive touch for combining commercial and critical success in his music. Now he joins Atlantic with an outstanding LP that showcases all of his vocal, instrumental, and production talents focused on a wide range of material.



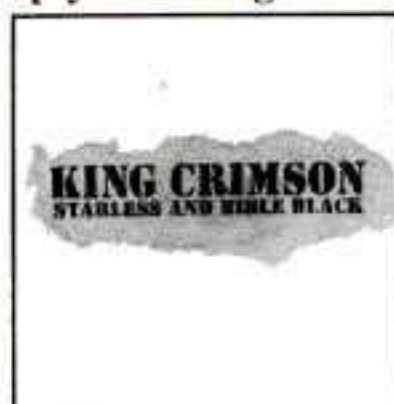
SD 7301
On Atlantic Records & Tapes

No. 3

LONG LIVE THE KING



King Crimson continues to produce a music that is unmatched on both sides of the Atlantic for its searingly powerful and uncompromising brilliance. This album is an aural journey of reasoned/improvised creativity in modern music that is simply stunning.



SD 7298
On Atlantic Records & Tapes



FOXY ROXY

In 1972, the readers of all of England's major rock papers voted Roxy Music "The Brightest Hope of the Year." "Stranded" proves they voted properly. Roxy has become known as a band that combines the healthiest strains of electronics, parody, excellent lyrics and musicianship with a pinch of 30-40-50's style.



SD 7045
On Atco Records & Tapes

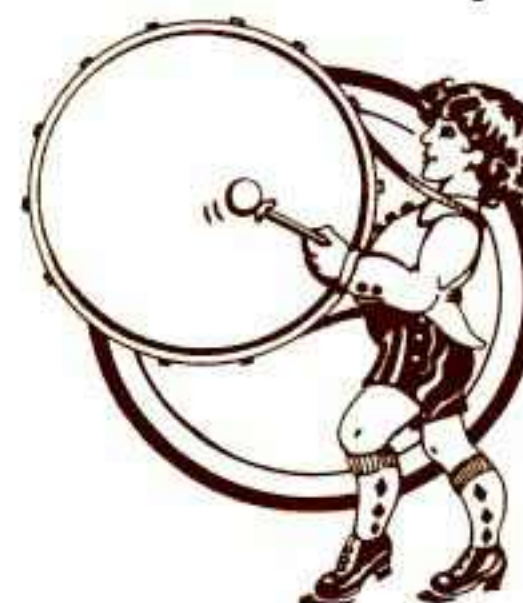


HAVE LITTERBOX, WILL TRAVEL

The singer/songwriter/performer, Buzzy Linhart, offers a set of his own songs, supported by the famous Muscle Shoals rhythm section and many friends. The songs (which include Buzzy's version of the hit, "Friends"), and arrangements are tastefully produced by Barry Beckett and Roger Hawkins.

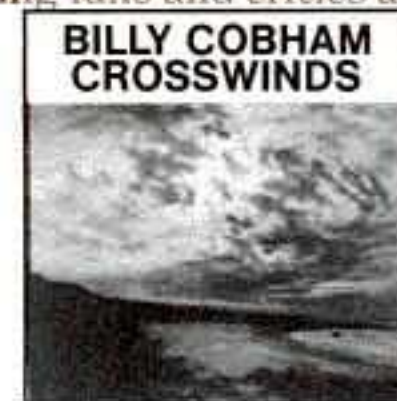


SD 7044
On Atco Records & Tapes



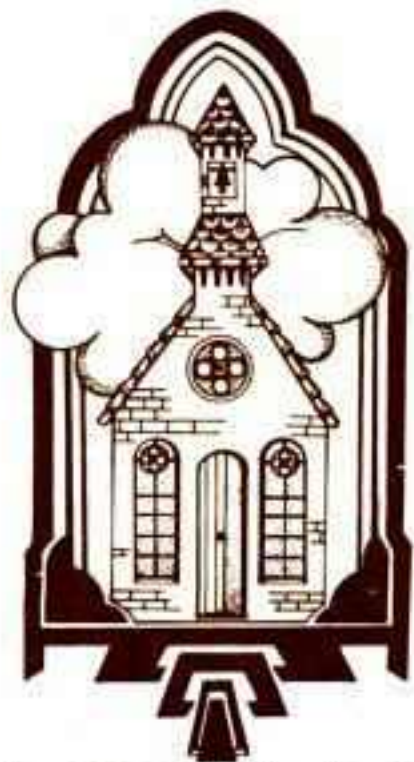
A DIFFERENT DRUMMER

Billy Cobham's second album, "Crosswinds," features a subtle blend of delicate and complex melody/rhythm interaction with a lot of space for improvisational solo flashes. Cobham is one of the pioneers of a new musical impulse that is conquering fans and critics alike.



SD 7300
On Atlantic Records & Tapes

THE ATLANTIC EXPRESS



REAL SOUL MUSIC

World-renowned gospel singer Marion Williams is featured in a live recording of a gospel service at B. M. Oakley Memorial Temple in Philadelphia. Her powerful vocals are backed by a quartet and a 40-piece chorus which capture the stirring emotion of a true gospel experience.



SD 7302
On Atlantic Records and Tapes



ENJOY YOUR TRIP

Passport is a highly dynamic and innovative band from Germany. They explore the territory first opened by King Crimson, Yes and Emerson Lake and Palmer as they synthesize jazz, rock and classical music through the use of mellotrons, moogs, electronic percussion and intricate instrumental arrangements.

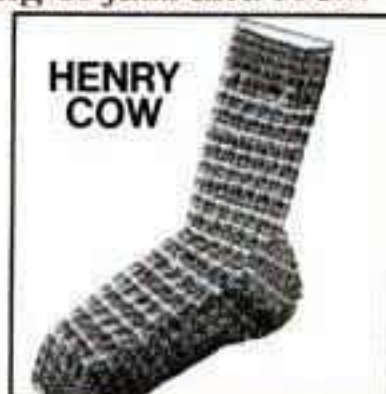


SD 7042
On Atco Records and Tapes

MOO-D MUSIC



Henry Cow is a five-man English group which features a wide variety of instruments, musical toys and vocal effects to achieve their startling and exotic sound. Aided on production tasks by Mike Oldfield ("Tubular Bells") this album is a fine blending of jazz and rock.

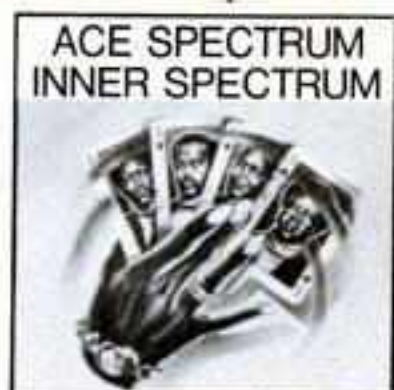


VR 13-107
On Virgin Records and Tapes



A WINNING HAND

Ace Spectrum is an exciting and soulful new group that combines the talents of four men: Henry "Ed" Zant, Aubrey "Troy" Johnson, Elliot Isaac and Rudy Gay. Their first album for Atlantic showcases the group's well blended harmonies and singular vocal expertise.



SD 7299
On Atlantic Records and Tapes

FLIP A COYNE

Kevin Coyne makes his singing/song-writing debut with a collection of spirited and distinctively personal songs. His unique vocal style which can be both energetic and intensely emotional is vastly appealing. Some of England's finest session men add just the right touch to this excellent new album.



VR 13-106
On Virgin Records and Tapes



Ross is what British rock is all about. It's hard-driving, exciting and fresh. Led by Alan Ross, the band also consists of Tony Fernandez, Steve Emery (ex-Spooky Tooth), Bob Jackson and Reuben White. A debut album that really cooks.



SO 878
On RSO Records and Tapes



Atlantic Atco
Records & Tapes



Soon to be released because it's already a hit.

One of America's biggest rock magazines and six of this country's most powerful rockers believed in one English single enough to pay out of their pockets to have it shipped all the way from Europe. They got it. They played it. And everybody wanted it. But nobody else could get it until now. **"Rebel Rebel"** is the hit. **Bowie** is the artist. RCA is the company. And the single is shipping now.

Ben Edmonds, Editor of Creem Magazine

"'Rebel Rebel' will amaze and delight even the people who were never in the Bowie camp in the past. It would be a joy to hear this single on AM Radio."

Bobby Cole, KSAN—San Francisco

"Ask not where it came from, just play it and watch what happens."

Dave Ross, WTK—Baltimore

"The first Bowie single since 'Space Oddity' with mass appeal."

John Gorman, WMMS—Cleveland

"The most requested song on WMMS in weeks."

Mark Parenteau, WABX—Detroit

"Excellent new Bowie single, audience reaction favorable."

Dennis Wylan, WMMR—Philadelphia

"...I'm playing it."

Richard Kimball, KMET—Los Angeles

"Good ole' rock & roll, that's what it's about."

"Rebel Rebel:" The new single from Bowie's forthcoming album, "Diamond Dogs!"

APBO 0287

CPL 10576

RCA Records and Tapes



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Earnings Reports

Market Quotations

TRANSAMERICA CORP. (United Artists Records)			SUPERSCOPE INC.		
1st qtr. to March 31:	1974	1973	Qtr. to March 31:	1974	1973
Revenues	\$506,801,000	\$495,324,000	Sales	\$32,784,000	\$24,430,000
Income	13,018,000	21,161,000	Net income	2,596,000	2,057,000
Capital gains	632,000	4,011,000	Per share	1.13	.89
bNet income	13,650,000	25,172,000	MINNESOTA MINING & MFG.		
aPer share	.20	.31	1st qtr. to March 31:	1974	1973
Shares	65,115,000	67,143,000	Sales	\$685,300,000	\$575,900,000
a—Based on income before capital gains. b—Equal to 21 cents a share in 1974 and 37 cents a share in 1973.			Net income	71,900,000	65,200,000
			Per share	.64	.58

AMERICAN BROADCASTING COMPANIES (ABC Records, ABC Records & Tape Sales)		
1st qtr. to March 31:	1974	1973
cRevenues	\$230,034,000	\$222,260,000
Net cont. oper.	9,993,000	e9,173,000
Net disc. oper.		f649,000
Income	9,993,000	9,822,000
Special credit		g2,668,000
Net income	9,993,000	h12,490,000
aPer share	.60	b.57
Average shares	16,780,000	17,380,000

a—Based on average common and common equivalent shares. b—Based on income before special credit. c—From continuing business. e—Equal to 53 cents a share. f—Earnings from discontinued operations reflect the sale of the television program syndication subsidiary and certain theater properties contracted for sale. g—Primarily reflects the sale of the television program syndication subsidiary. h—Equal to 72 cents a share.

BELL & HOWELL CO.		
1st qtr. to March 31:	1974	a1973
Revenues	\$110,012,000	\$96,303,000
Net income	4,547,000	4,152,000
Per share	.80	.72
bAverage shares	5,709,000	5,735,000

a—Restated to include Micro-Design Inc. acquired in April 1973 on a pooling-of-interests basis. b—Average common and common equivalent shares.

MOTOROLA INC.		
1st qtr. to March 31:	1974	1973
bSales	\$328,766,168	\$271,246,771
cNet cont. oper.	19,377,624	16,068,255
cLoss disc. oper.	2,184,057	1,768,594
Net income	17,193,567	14,299,661
Per share	.61	a.52
Average shares	27,967,995	27,695,666

a—Adjusted to reflect two-for-one stock split in June 1973. b—From continuing operations. c—Equal to 69 cents a share in 1974 and 58 cents a share in 1973. e—Represents loss from operations of discontinued businesses, including all of the consumer products division except for certain specialized products. In 1974, the loss covers the period through March 12; an additional loss of \$438,315 from March 13 to March 31 has been deferred. Loss for 1973 covers the entire first quarter.

WABASH MAGNETICS INC.		
1st qtr. to March 31:	1974	1973
Sales	\$8,575,537	\$7,820,852
Net cont. oper.	a342,621	385,635
Net disc. oper.	145,000	
Net income	487,621	385,635
Per share	.28	.22

a—Equal to 20 cents a share.

AUDIOTRONICS CORP.		
9 mo. to March 31:	1974	1973
Sales	\$5,672,000	\$4,728,000
Net before extra gain	169,000	26,000
Per share	.22	.04
Net income	169,000	83,000
Per share	.22	.12

SCHAACK ELECTRONICS INC.		
9 mo. to Feb. 28:	1974	1973
Sales	\$8,410,000	\$6,460,500
Earnings	81,200	218,200
Per share	.20	.61
Common shares	397,291	357,231

As of closing, Thursday, April 25, 1974

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
13%	9%	Admiral	—	—	—	—	—	—
28%	21%	ABC	8.5	808	25%	23%	23%	- 2 1/4
4%	3%	Ampex	7.8	251	3%	3%	3%	- 1/4
3%	2%	Automatic Radio	9.0	48	2%	2%	2%	- 1/2
9%	7%	Avnet	4.2	258	8%	7%	7%	- 1/4
25%	19%	Bell & Howell	5.8	307	21%	19%	19%	- 2%
15%	5%	Capitol Ind.	8.6	12	15%	15%	15%	Unch.
35%	25%	CBS	10	1250	36%	35%	35%	- 1 1/4
4%	2%	Columbia Pictures	—	159	2%	2%	2%	- 1/4
3	1%	Craig Corp.	3.1	73	2%	2%	2%	- 1/4
6%	3%	Creative Management	5.4	27	4%	4%	4%	- 1/4
54%	35%	Disney, Walt	25	1690	43%	42	43	- 1 1/4
3	2%	EMI	6.6	66	3	2%	2%	+ 1/4
29%	22%	Gulf + Western	4.9	568	26%	25%	25%	- 1/4
8%	6	Handleman	5.9	96	7%	7%	7%	- 1/4
12	11	Harman Ind.	40	23	11%	11%	11%	+ 1/4
7%	5%	Lafayette Radio Elec.	3.6	2964	6	4%	4%	- 1 1/4
17%	14%	Matsushita Elec. Inc.	6.6	8998	17%	15%	15%	- 1 1/4
25	19%	MCA	75	147	25	23%	23%	- 1 1/4
15%	9%	MGM	8.6	79	13%	12	12	- 1
80%	68%	3M	27	2944	75%	71%	71%	- 4%
8%	4%	Morse Elect. Prod.	2.7	283	5%	4%	4%	- 1/4
61%	40%	Motorola	17	1925	56	52%	52%	- 3%
23	17%	No. Amer. Philips	51	118	20%	18%	18%	- 1 1/4
19%	13%	Pickwick Int.	8.0	147	16	15%	15%	- 1 1/4
6%	5	Playboy	5.4	135	5%	4%	4%	- 1/2
21%	17%	RCA	7.3	3258	17%	16%	16%	- 1 1/4
29%	20%	Sony	18	2993	27%	26%	26%	- 1 1/4
25	18%	Superscope	4.1	156	19%	18%	18%	- 2%
26	17%	Tandy	12	1097	24%	22%	22%	- 2%
8%	4%	Telectec	5.3	69	6	5%	5%	- 1/4
3%	2%	Telex	—	276	2%	2%	2%	- 1/4
2%	1%	Tenna	—	26	1%	1%	1%	- 1/4
10%	8%	Transamerica	7.2	1763	8%	8%	8%	- 1/4
—	—	20th Century	8.1	210	7%	7	7	- 1
1%	1	Viewlex	—	76	1.04	1.02	1.02	- .02
18%	9%	Warner Communications	5.4	367	13%	12%	12	-
31%	24%	Zenith	9.7	1200	25%	24%	24%	- 1/4

As of closing, Thursday, April 25, 1974

OVER THE COUNTER*	VOL.	Week's Week's Week's			OVER THE COUNTER*	VOL.	Week's Week's Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	6	1 1/2	1%	1%	M. Josephson	2	8%	8	8
Cartridge TV	—	.03	.03	.03	Schwartz Bros.	13	1 1/4	1 1/4	1 1/4
Data Packaging	—	5	5	5	Wallich's	—	1/4	1/4	1/4
Gates Learjet	25.7	9%	8%	8%	Music City	—	1/4	1/4	1/4
GRT	—	1%	1 1/2	1%	MMC Corp.	—	1/4	1/4	1/4
Goody Sam	—	1%	1%	1%	Orrox	13	1%	1%	1%
Integrity Ent.	—	3/4	3/4	3/4	Kustom	97	2%	2%	2%
Koss Corp.	115	8%	8%	8%	Memorex	—	4%	3%	4%

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1973, after two years and \$500,000 CIN-A-ROCK was created. Our full-length Movie with special stop action was synchronized to merge with our original Live Rock Musical. The CIN-A-ROCK cast performed live while the movie played on. 20,000 cheered its introduction. It soon gained national publicity and acclaim and has been playing in movie theatres ever since. It opened up a whole new source of business for the movie theatre industry. Now, additional promoters are needed in many states to present this entertainment revolution that does not depend on big name—high cost performers. You can bring it into every size movie theatre and college in your state on an exclusive basis for one year on a royalty to us. Good for both big cities and small towns. We'll give you our formula, our powerful promotion materials, our training, and the sensational CIN-A-ROCK show itself including our major movie, for mass bookings in your state.

Certain states still open! Strike while it's hot!!

INDIE-PIX RELEASING CORPORATION, BERT TENZER, President
400 East 56th Street, New York City, New York 10022. (212) 371-2480

MAY 4, 1974, BILLBOARD

FROM THE OF MARVIN HAMLISCH



- TO: LEE ARMSTRONG
- RICHARD BIBBY
- LOU COOK
- VINCE COSGRAVE
- RICK FRIO
- HARRY GARFIELD
- J. K. MAITLAND
- ARTIE MOGULL
- JOHNNY MUSSO
- SAM PASSAMANO
- GIL RODIN

AND ALL THE FIELD PERSONNEL OF MCA RECORDS:

Everybody thanks the people "who made it possible." But, in the case of "The Sting" and "The Entertainer," I want everyone to know exactly who you are!

Heartfelt thanks,
Marvin Hamlisch

White Whale to Pay Co. \$31,020

LOS ANGELES—The no-longer active White Whale label has agreed in Superior Court here to pay Monarch Records pressing plant \$31,020 on an account dating from 1971.

In other Superior Court music cases here: Yogue Records Distributing has agreed to pay \$7,000 to cover a 1971 promissory note to Capitol Records. And the Sausalito Record Plant has filed suit against Charles Green's Green Mountain Records for \$4,969 allegedly unpaid recording fees.

Capitol-EMI's Quarterly Earnings Top \$2.5 Million

LOS ANGELES—Capitol Industries-EMI reported earnings of \$2,545,000, or 57 cents a share, on sales of \$36,219,000 for the third quarter ended March 31.

A year ago for the comparable period, the company earned \$1,434,000, or 32 cents a share, on sales of \$36,482,000.

The gains in the current period marks the ninth consecutive quarter in which Capitol's earnings improved over the same quarter of the previous fiscal year.

For nine months of fiscal 1974, Capitol reported earnings before extraordinary items of \$7,098,000,

Off the Ticker

SCHAACK ELECTRONICS, St. Paul, reports a 40 percent sales increase for the third quarter ended Feb. 28, but a 62 percent decrease in profits for the same period. Reason for the decrease in earnings was heavy start up costs for its new Allied Radio division and large write-offs of accounts receivables, the company stated. Schaak has opened 19 Allied stores under the Allied Radio Corp. name since January.

Richard Schaak, president, expects a strong fourth quarter, but does not anticipate bringing profits up to last year's level. Reason: increased corporate overhead and the possible additional write-offs in accounts receivables.

GULF + WESTERN INDUSTRIES (Paramount Records, Famous Music) expects per share earnings for the year ended July 31 to be between \$5.40 and \$5.50 compared to \$4.61 a share the year before. The company expects earnings to exceed \$6 a share in fiscal 1975. ... Transamerica (United Artists Records) reports operating earnings in the first quarter were hard hit by record high short-term interest rates, rising fuel costs and a depressed housing market.

CBS sees a good second quarter and expects a positive outlook for the year. The company previously reported that first quarter sales rose 14 percent and earnings from continuing operations rose 22 percent. ... Minnesota Mining (3M) reported record sales and earnings in the first quarter, but increasing costs held profit margins below 1973 levels. ... American Broadcasting Companies posted first quarter gains, "benefiting from a strong performance" by its television network.

THE JUSTICE DEPARTMENT questioned Motorola's proposed television unit sale to Matsushita Electric Industrial Co., Ltd., Japan, because it "raises substantial anti-trust questions." The companies decided to delay closing the transaction for 30 days from the scheduled April 29 date. During that time, Motorola will determine whether anyone else is interested in continuing its TV business or whether the proposed sale is the only alternative to discontinuing its TV operations.

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

THE THIRD SERIES

OF A PROMO. MAN & MUSIC DIRECTORS

(TOGETHERNESS)

PROM. MAN: *Hey—Charlie how you feeling. I heard that you were sick?*

MD: *Yeah I was out for 2 weeks. But now I'm back in action. What can I do for you?*

PROM. MAN: *Just called to see how you were.*

MD: *C'mon what have you got going?*

PROM. MAN: *Seeing that you put it that way I have a new Chi-Lites & new Tyrone Davis.*

MD: *They're good artists, but not my cup of tea.*

PROM. MAN: *You asked me.*

MD: *I know but we'll just have to wait.*

THREE WEEKS LATER

MD: *How come I didn't get the new Chi-Lite record & the other station got it?*

PROM. MAN: *Charlie — I called you first on it — your answer was not your cup of tea.*

MD: *So you really stuck it to me this time!*

PROM. MAN: *Now Charlie how can you say that?*

MD: *Well we're not going to play it. Let them (other station) break it.*

PROM. MAN: *Well if that's the way you feel.*
HANGS UP.

THREE WEEKS LATER

MD: *How come the other station got the Tyrone Davis before me — after me being so close to you?*
(HANGS UP)

PROM. MAN: *Here we go again!*

IN A MOMENT WE'LL GIVE YOU THE CONCLUSION

2 Min. Wait For Commercials

Now the conclusion

**PROM. MAN — RETIRES FROM RECORD BUSINESS
— OPENS UP A CANDY STORE — BOOKS ON THE SIDE,
& LIVES HAPPILY EVER AFTER — AND WON'T LET
ANYONE RACK HIS CANDY STORE WITH RECORDS.**

**"THERE WILL NEVER
BE ANY PEACE"**
The Chi-Lites
Br-55512

"WHAT GOES UP"
Tyrone Davis
Dk-4532

"KEEP ON DANCIN'"
Bohannan
Dk-76910

Studio Contractor Is Seen as Disk's Unsung Hero

• Continued from page 1

must hire musicians, see that they get to the session on time, translate the instructions of the composer, producer and arranger to the players, bring in anyone else necessary on a session, such as backup singers, and be responsible for all the paperwork, such as health forms and contracts," says Ben Barrett, perhaps the most established recording studio contractor in Los Angeles.

"He also must make sure the musicians get their breaks and see that they return on time," Barrett adds. "He must be aware of the latest in recording techniques, such as what electronic instruments can be used to save time and which ones are illegal because they take jobs away from musicians. He has to know music well enough so that he can go into the booth and help the producer or engineer if necessary or conduct the players if the arranger or conductor wants to come into the booth.

"He is the one who evaluates whether it is better to run overtime on a session or schedule another session. He is the liaison between the

musician, the union and the recording company, and, above all, he has to be an innovator.

"If I can't get the people I want or the producer or artist wants for a date," Barrett says, "I have to be able to consult with all the other parties as to who the best substitute may be, if there is an appropriate substitute.

"I have to know who can play what kind of music and the personal habits of the musicians. You have to know if a player reads, and what he means when he says he reads. Is it notes or charts? I have to be a musician as well as a businessman. Basically, I have to be able to deal on a professional level with anybody."

Musician Union regulations call for a contractor to be present if there are 11 or more playing members on a date. If the number is fewer, then a leader must be appointed. The leader, who may be the arranger, the conductor, or a member of the players, then basically assumes the contractor's role.

Barrett, however, says that the majority of his sessions involve less than 11 men and that he is still called upon to act as a contractor. "I do

work for Motown, Columbia, RCA, Stax, Sussex and MCA," he says, "and most of my dates are small. But generally, the most important part of any session is the basic track, and this almost always involves less than 11 players.

"The musicians are especially important during the basic track stage," says Barrett. "Here you often run into the super session people, the ones who command double scale for their services.

"I have to decide if these people should be brought in or if we should hire someone else to save money. But you generally save money by hiring the best, because these are the ones who will get it right the first time around." Other people receiving double scale on a session are the contractor, leader and concert master.

"Some people think the contractor is nothing more than a businessman," Barrett says. "But nothing could be further from the truth. I have to know the new men who hit town and I have to know what they play. If I bring in a rock guitarist on an r&b session, that session can be ruined.

"Even with strings, the difference between players can be enormous. In other words, I can't simply look to the union list and hire by instrument. I've been fortunate enough to do work in rock, r&b, country, jazz and classical, so I know a lot of people."

Jimmie Haskell is one of the top arrangers in Los Angeles. He works many kinds of sessions, from rock to MOR to jazz, and he often acts as a leader as well as arranger.

"It is often expected that the arranger will conduct the session and many times see that the musicians are hired. But then if there are more than 11 players, the union calls for a contractor.

Haskell often performs the duties of the contractor. "I generally end up as leader on this type of session, though I may pick someone from the players. The union requires a leader at all times, even if a contractor is present."

As an arranger and leader, Haskell says he must also call musicians, must know who is in town at the time and must know who is right for what type of music.

"You have to know the specialties," he says, "and you have to know the budget. You may want to hire the specialist, the guy who gets double scale, because he is the best for the job."

Haskell adds that with today's method of doing sessions, such as a basic track (less than 11 men), followed by the strings (less than 11) and then the horns (less than 11), a

separate contractor is often not used. If you go over 11 men during a session," says Haskell, "then the arranger/leader often has the responsibility to bring in a contractor.

"Other duties of the leader," Haskell adds, "are to set the tempos, bring them in at the right beat at the right time, decide when to start recording, conduct the session and see that the arrangement is properly handled. The union also requires that the session is reported ahead of time, which I will do if I'm a leader or a contractor like Ben Barrett will do."

Sid Sharp is a concert master, but he sometimes fills in as a leader or contractor. "When I do this," he says, "I'm what they call a playing contractor. I generally play lead violin, and as concert master, I set up the initial arrangement of the strings, set the phrasings of the bowings to satisfy the leader, contractor and conductor and make suggestions to other members of the orchestra.

"When I act as leader or contractor as well as concert master," Sharp adds, "I serve the functions of the

contractor. But my primary work is concert master.

"When there is an arranger and leader, they are usually one in the same. When there is a contractor and a leader, I've often found that the contractor is the one who makes sure everyone obeys the union rules from both sides and helps on the creative end while the leader/master watches more closely over the music. In my position, I also sometimes relieve the conductor or leader so he can go into the booth."

One facet of recording that all three men touch on is the "star" studio musician. There are a number of them in town and these are the musicians who command double scale and sometimes also receive cartage fees.

Such musicians can make from \$80,000 to \$150,000 a year, and while all three men say they would rather not mention the names of these musicians, they add that "these are the musicians whose names you seem to see on the back of everything. They may charge double scale, but they are generally worth it."

IMIC Looks to 100th Year

• Continued from page 1

national operations for Billboard, is coordinating the luncheon at the Grosvenor House. The centennial falls in 1977 and the luncheon is designed to work out arrangements for cooperative efforts among leaders of the worldwide record community.

Among the executives from the United States who have confirmed they will attend are Goddard Lieberman of CBS, Ken Glancy of RCA, Stanley Gortikov of the RIAA, and Lee Zhitto of Billboard.

With less than a fortnight to go before the fifth International Music Industry Conference opens at the Grosvenor House Hotel, last-minute registrations are now flooding in.

'Summit' Meeting To Report on 'Q'

• Continued from page 1

nor House where IMIC takes place.

The quadrasonic report will entail several meetings during the day and cover significant discrete developments as well as plans for the future. Hugo Montenegro will demonstrate how quadrasonic sound works, using cuts from several of his RCA LP's. Montenegro will explain how he arranges music for the 4-channel medium.

Irwin Tarr of Panasonic in New York is coordinating the meeting. And on behalf of the quadrasonic discrete group, Ken Glancy, RCA Records president, sent out special invitations to key record executives last week.

In effect, the meeting will be a summit meeting, since most of the major names in discrete quadrasonic will be there, including Vic Goh of JVC/Nivico; Claude Nobs of WEA International in Montreux, Switzerland; Glancy; Dave Heneberry and John Pudwell of RCA Records, New York; Tarr of National/Panasonic, New York and John Eargle of JME Associates in Los Angeles, a liaison firm for the major quadrasonic exponents.

Though not a part of the progress report sessions, RCA Records will conduct a special luncheon for the press on May 9 to announce new details in regards to RCA's quadrasonic drive.

All accommodations at the Grosvenor House are at present fully booked although a few extra rooms, which were reserved for speakers at the conference but which will not now be required, are to be made available shortly.

Considerable interest is expected to be shown in the IMIC-5 classical forum in the afternoon of May 8. The forum will explore all aspects of the classical music industry with a panel representing performance, recording, broadcasting, publishing, retailing and promotion.

Chaired by John Lade, head of BBC gramophone programs, the panel will include Peter Andry, EMI international classical division chief; Eric Bravington, London Philharmonic orchestra general manager; Leonard Burkat, consultant; John Denison, director of the South Bank concert halls; contemporary composer Stephen Dodgson; Henry Fogel, program director of WONO radio, Syracuse, N.Y.; Alan Frank, manager, music department, Oxford University Press; Peter Goodchild, Decca classical promotion manager; the Earl of Harewood, Sadler's Wells Opera managing director; Richard Kaye, vice president of WCRB radio, Boston, Mass.; Dorothee Koehler, Deutsche Grammophon classical promotion manager; John Mitchell, classical product retailer; Peter Munves, RCA Red Seal classical marketing manager, U.S.; Paul Myers, CBS Europe masterworks director; Anthony Pollard, publisher and managing editor of the Gramophone; David Rothfeld, vice president at Korvettes, N.Y.; Warren Syer, High Fidelity Magazine publisher; and Evan Senior, Music Week classical editor.

The panel will present all possible ways of widening the field for performance, recording and exploitation of classical music worldwide. Attending delegates will have the opportunity to ask questions and raise their own problems for discussion.

Persons interested in attending IMIC-5 who have not registered, are advised to wire the IMIC office in London care of Billboard. Hotel accommodations will have to be taken care of separately.

MAY 4, 1974, BILLBOARD

SEE IT! READ IT! FEEL IT! COLORADO: ROCKY MOUNTAIN HIGH

Coming soon—Billboard's focus in the music and entertainment industry in the State of Colorado.

(The Billboard team will be on the scene: HOLIDAY INN downtown Denver May 13 through 19.)

"There's a rumor going around about a company that designs great record covers & liners, ads, tape labels, catalogs plus 8 other fascinating services."

"To find out more about this rumor call..."

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Broadcasters Take Aim at Record Royalty In Bill

• Continued from page 1

censing in the copyright law, with payment by radio and TV stations based on 2 percent of their net take from advertising sponsors.

Pro-rated formulas would be devised by the U.S. Copyright Office

for stations using little music and exemptions are provided for smaller stations. The money collected would be divided half to copyright owners (record producers) and half to performers.

The performance royalty for

recordings is not to be confused with the record copyright protection against unauthorized duplication, which is solid in the bill. The life or death of the performance royalty for copyrighted recordings will not affect the antipiracy aspects.

The right to protection by copyright for recordings made on or after Feb. 15, 1972, is virtually assured passage this year—if not in the overall copyright revision bill, then in the antipiracy bill by Rep. Robert W. Kastenmeier, chairman of the

House copyrights subcommittee. Both the revision bill and the separate Kastenmeier bill have tough penalties for record piracy and record counterfeiting, ranging from three to seven years maximum prison sentences, and \$25,000 to \$50,000 maximum in fines.

Looking further into the future, which is shaky for the revision bill because of the time shortage and impeachment proceedings—even if the Judiciary Committee retains the record performance royalty, broadcasters will take the battle to the floor vote. And beyond that, the House side may be even tougher to win over.

Still, proponents of the record royalty have some strong defenders on Capitol Hill—including Sen. John L. McClellan, author of the revision bill. The majority vote of his copyrights subcommittee was so firm for record royalty that broadcasters gave up the attempt to change it, saving all their ammunition for the full committee.

Also, there is more room for argument in the fact that the broadcasters who so resent the payment for play of recordings are hot after royalties from cable TV which picks up their copyrighted programming from TV stations.

PVC Faces Slowdown

• Continued from page 1

permanent will be made by OSHA. Plans call for public hearings on the matter to begin in a few weeks.

Meanwhile, industry reaction to the ruling has been mixed. John Herman of Bordon Chemical says that such a regulation will definitely cut into PVC production. Others, who asked not to be identified, stated that they would take a wait-and-see attitude. They say the ruling could force the installation of costly equipment, which could further raise prices and could also create a general slowdown in the production process of polymers and PVC.

Under the regulation, OSHA field representatives will be monitoring polymer and PVC plants with portable air sampling machines. Cooperation with concerned plants will also be sought. They will be encouraged, on a voluntary basis, to install air sampling systems if they don't already have them.

Offenders, depending on the severity of the case, could face either criminal or civil charges. At the discretion of the court, criminal offenders could receive upwards of a \$10,000 fine or a two-year jail term. In a civil suit, the penalty can run as high as \$1,000 a day for the period of encroachment.

While not committing the agency to permanent approval of the regulation, the spokesman states that a strong push will be made on the part of OSHA, and that it is his feeling that a permanent regulation would go into effect.

In either case, explains the spokesman, the regulation will not affect pressing plants and the actual handling of record compound. "We are mainly concerned with monopoly," he says. "Copolymers do not seem to present a health problem, and will not fall under stringent regulations."

OSHA, as an administrative arm of the U.S. Department of Labor, is responsible for the administration of the Occupational Safety and Health Act of 1970. In the case of an emergency ruling such as this, or in the case of permanent rulings under its jurisdiction, legislative approval is not necessary.



MAY 4, 1974, BILLBOARD

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CHÉR

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MCA-40245

Produced by
Snuff Garrett for
Garrett Music Enterprises



From Chér's soon to be released LP "Dark Lady."

MCA RECORDS

General News

Ogden Will Go Outdoor In Concerts

• Continued from page 3

tions of Boston; four musical events produced by Boston Summerthing at Boston University's Nickerson Field; and another four concerts packaged by Headlight Productions scheduled for Ogden's own Scarborough Downs Track in Maine.

Stephens states that negotiations are near completion for Don Law Productions to present six concerts at a newly developed site utilizing the grandstand facilities at Suffolk Downs, near Boston, another Ogden track property.

In addition, Stephen says that six to eight other major sites are under consideration for concert program development this summer, including the stadium at Kent State University, Atco Dragway near Philadelphia, Aquanaut Park in Stratton, Ohio and National Trails Raceway in Newark, Ohio.

Chart's Oldies May Hearld New Sound

By BOB KIRSCH

LOS ANGELES—There is a feeling among many in the music business that popular music "rejuvenates" itself every 10 years, often drawing on the songs of the previous peak period of excitement as a springboard. This week's Hot 100 may help bear out that theory with 10 of the tunes being covers of oldies.

The "cycle" theory (Richard Nader being one exponent) in pop music most often takes the form that something new and very different happens in the fourth year of every decade, peaks in the last year and there is a five-year period of more or less status quo in between.

The five-year period is not necessarily a dull one, but the feeling is it often fails to produce anything along the lines of a Beatles or Rolling Stones (1964), Presley (1954-55) or Sinatra (mid-1940s).

The other segment of the theory is that before the advent of something radically new, artists draw heavily on predecessors. Presley, for example, drew very heavily on Southern blues music, while the British bands seemed to concentrate on American urban blues.

If that theory is followed, we see that this week's Hot 100 includes Grand Funk's version of Little Eva's "The Loco-Motion" in the No. 1 slot, a hit first in 1962. In the No. 7 spot is "Hooked on a Feeling" from Blue Swede, initially a hit for B.J. Thomas in 1969. Bobby Womack is resting in the No. 18 spot with "Lookin' for a Love," a hit several years ago.

At 33, and a former top 10 disk, is "Mockingbird" from Carly Simon & James Taylor. The record was first a hit for Inez & Charlie Fox in 1963. Bill Haley & His Comets are at 49 with their original "Rock Around the Clock," first a hit some 20 years ago.

In a more modern vein is Anne Murray's cover of the Beatles' "You Won't See Me" at 61 and Linda Ronstadt's version of the Springfield's "Silver Threads and Golden Needles," at 74. Dusty Springfield was an original member of this band.

Leon Russell is at 79 with his version of Tim Hardin's "If I Were a Carpenter." Hardin was considered one of the most progressive writers of his time and Bobby Darin had a major hit with the song in 1966. Finally, the DeFranco Family enters the chart at 84 with a version of the Drifters' classic "Save the Last Dance For Me."

By contrast, five years ago at this time there were only five oldies on the chart, none of them above the No. 67 slot.

Ten years ago, however, there were 11 covers of oldies on the Hot 100, and a decade ago was when the last period of "total excitement" supposedly occurred.

Not surprisingly, a number of these covers were by British groups. The Beatles were in the No. eight slot with a cover of the Isley Brothers' "Twist and Shout," the Searchers at 24 with a cover of Jackie DeShannon's "Needles and Pins," the Dave Clark Five had entered the charts at 53 with their version of the Contours' "Do You Love Me" and the Rolling Stones were enjoying their first U.S. chart hit with Buddy Holly's "Not Fade Away" at 98.

At the same time, the Kingsmen had the No. 16 disk in the nation with a cover of Barrett Strong's classic "Money" and both Skeeter Davis and Tracey Dey were charted with Patience & Prudence's "Gonna Get Along Without You Now."



GRAND FUNK DONATION: Grand Funk Railroad members take time out from their concert tour to help out the American Red Cross by one of the best ways available—giving blood. The group also filmed a Red Cross short to help encourage teenagers to role up their own sleeves for a personal donation.

Firms Donate to Cook Testimonial

LOS ANGELES—Fifteen firms have become the first donors to the June 6 Music-Appliance-Radio-TV industries testimonial dinner to Hal Cook, June 6 at the Beverly Hilton.

They include: ABC/Dunhill, Beechwood Music, Capitol, Columbia, Ivy Hill Communications, MCA Recording Studio, RCA, 20th Century, Warner Bros., Warner/Atlantic/Elektra, Warner Communications, Platt Music, Mitchell, Silberberg & Knupp, Harold & Lois Haytin Foundation and Kester Marketing. Proceeds from the MART chapter's dinner go to the City of Hope hospital.

ATV MUSIC CORP.

Trust In Older Catalogs: New Avenues Exploited

By CLAUDE HALL

LOS ANGELES—The longevity of the standard music catalog has taken a sharp nosedive over the past few years and it takes a hustling music publisher to put new life back into old tunes, states Sam Trust, president of the ATV Music Corp., here. Consequently, you have to find new areas for exploitation.

"The longevity of the old music catalog is just not there anymore. There's just so much new good material coming out today that the longevity of the older song has been virtually wiped out.

"It's not that a good music publisher can't wring value out of an older catalog, but you have to know what you're doing. For instance, it's harder today than ever before to take a standard and work it into the Hot 100 Chart.

"However, there are more avenues of exploitation—you have the custom divisions at most labels now and the television advertising operations such as K-Tel. We worked with Capitol Records this past Christmas on a custom premium album of Nat King Cole singing Christmas songs. The idea really came from Ernie Dominy at Capitol. But there were 1.4 million copies of that LP sold via Safeway, copyrights that were previously lying fallow.

"There's an attitude in publishing that one shouldn't get involved in packages like this at lower rates... but I'd have been a fool not to work with Capitol on this package... not just because of the money that one LP earned for us, but because of the side benefits.

"In January, I started getting requests, for instance, from schools for choral arrangements of 'A Cradle in Bethlehem' that was on that Cole LP. I now feel that song could become a Christmas standard and I'm trying to get Capitol to release a single this year on it by Cole. When I heard that song the first time from the LP, I got chills, it was that good."

The best way to exploit a music catalog, he says, is to find out where it hasn't been used before. "So, what we've tried to do this past year is expand the base of those copyrights into other fields... such as country music and soul."

Trust, who launched ATV Music

Corp. in the states a year ago, has Cliffie Stone as general manager of the country music division, with Corky Mayberry heading up Granite Records. Veteran radio air personality Charlie Williams operates the Nashville publishing office. In Los Angeles, working in the publishing wing, are general professional manager Butch Parker, Mal Williams and Curtis Stone. Steve Love works in New York.

Before the launching of ATV Music Corp., ATV had been handled in the U.S. by agents. The parent firm in London operates Pye Records, TV studios, theaters, music publishing operations and movie operations.

Besides working European copyrights, Trust set out to sign writers for the U.S. operation and now has a staff of them. In addition, he bought the Attache Music catalog last February from Lee Hazelwood and Joe Nixon—a catalog he expects to amortize fairly quickly and this is just the first of several possible acquisitions. Some of the projects just now being undertaken involve handling publishing for key record producers recording projects.

For instance, Jerry Williams in Muscles Shoals has just cut an album with Charlie Whitehead and some other artists. ATV Music will handle the publishing interests. And ATV Music is now negotiating a label deal for Lowell Fulson, while Tom Bahler has just been produced for Capitol Records. Another project involved Ron Fraiser for Granite Records, with the first single "St. Susanna Lullabye."

Pye Will Take Over Vogue And Turn It Into Jazz Line

LONDON—Pye Records will take over the Vogue Records label here and revamp it to predominantly a jazz line, according to Louis Benjamin, head of Pye. Featuring jazz product from several labels, including some in the U.S., the Vogue jazz series will be supported by "a special marketing concept," he says.

The label will bear the statement that it's a Pye recording, but also give credit to the source of the particular product.

Among the jazz product featured in the new series, Benjamin says, will be material from Roulette Records and GNP/Crescendo Records in the U.S., Pye Records, and the French-based Vogue. There is a good chance that Vanguard Records material will also be featured in the series, which will be launched in the U.K. in September.

MAY 4, 1974, BILLBOARD

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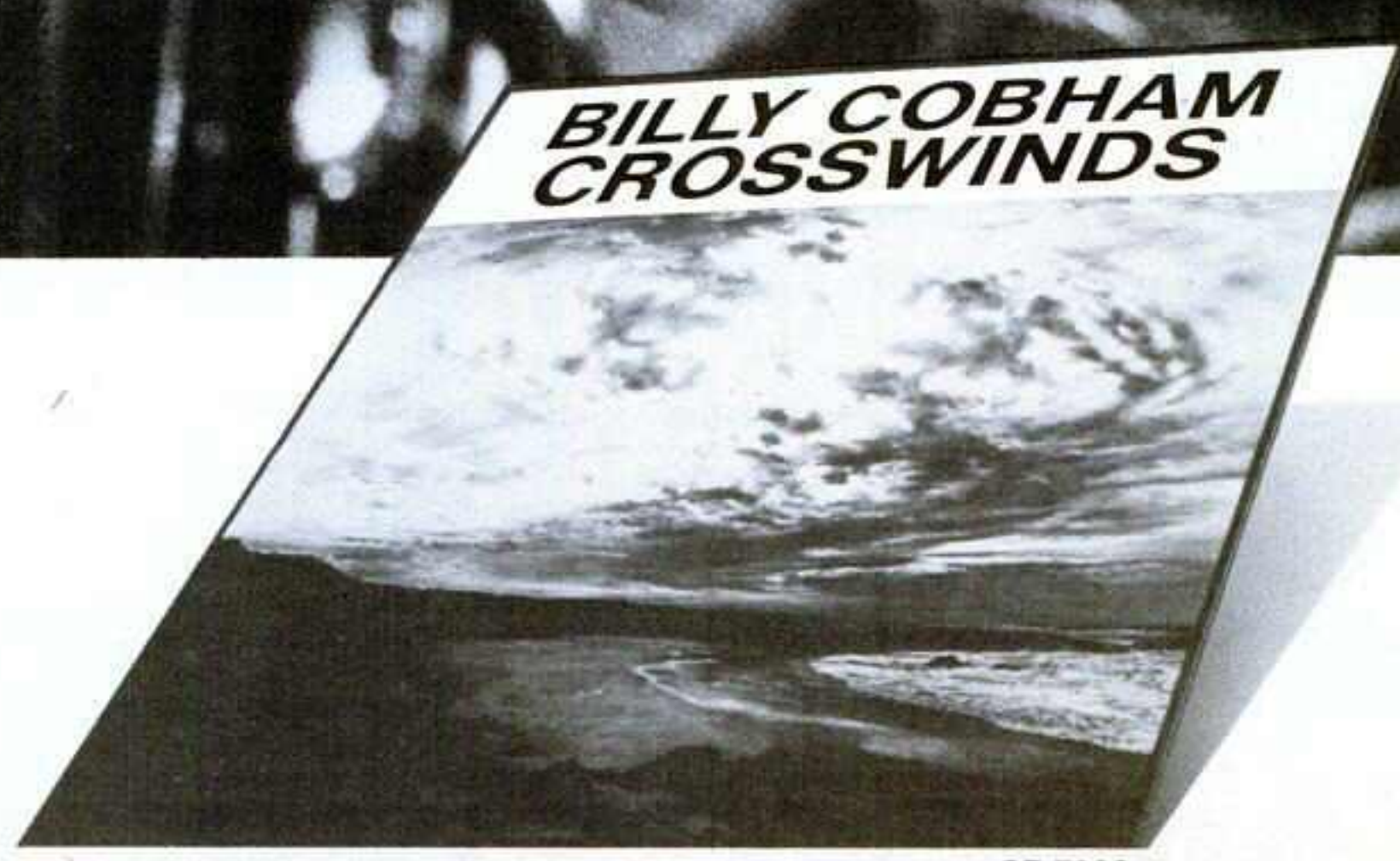
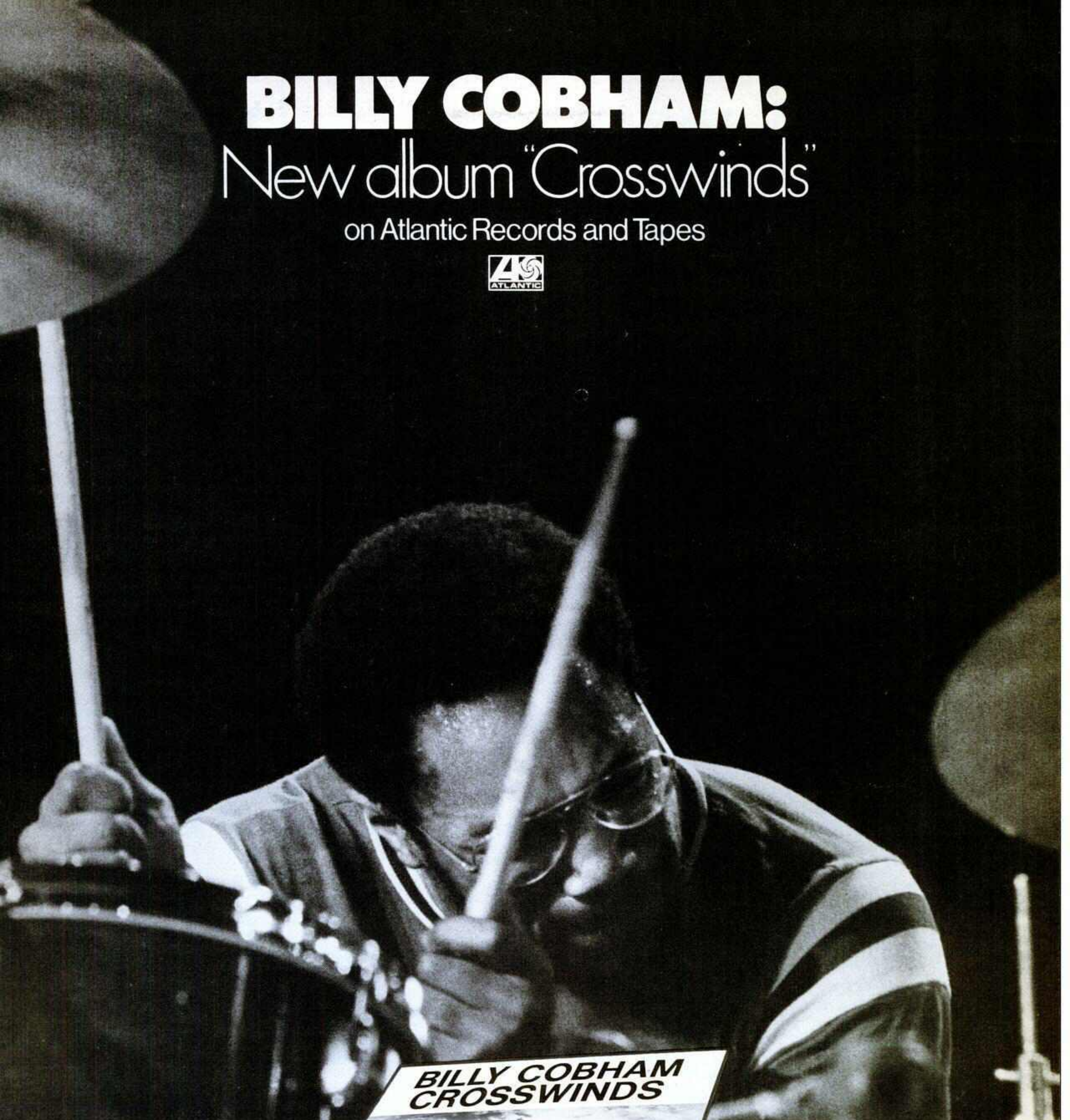
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MIDWEST BREAK WITH TV

WSP 2-Steps 'Black Gold' Set

By JOHN SIPPEL

LOS ANGELES—Warner Special Products, which pioneered the massive TV spot-backed special LP set through two-step distribution, is selling its second package, "Black Gold," through its Cleveland and Chicago W/E/A distributor branches to mass users.

Like the first campaign, the 24-cut set, culled from Atlantic and its custom labels catalog, is breaking in the Midwest (Billboard, July 14, 1973).

The two-LP set, containing 24 classic R&B full-length excerpts, will retail for \$5.88. Both sets are prominently factory price-stickered to help store personnel. Eight-track tape in a special elongated "spaghetti" box to deter theft goes for \$7.88.

Mickey Kapp, vice president and general manager of WSP, notes the package will sell to rackjobbers and mass users, who will then put it into retail record/tape stores and racked accounts. Like its predecessor, "Superstars of the '70s," the all-star soul package will be backed by a \$500,000 TV spot campaign in the Midwest break-in. Kapp emphasized that WSP is creating the TV spot LP campaign to bring record buyers back into record/tape outlets.

Kapp says that Art Miller, national sales manager for WSP, spent \$300,000 in a demographic study of the best shows for video participation. WSP representatives have personally gone through the Midwest, buying prime time spots.

In contrast, he points out that most direct-mail and traffic outlet TV packages buy low-cost time peri-

ods. No more than four retailers will be tagged per spot. WSP has created two 60- and 30-second spots and a 10-second reminder.

The earlier "Superstar" package, which has been selling in the Midwest and East Coast, begins in the West June 10, with the South and Southwest still to be determined.

Plans call for "Black Gold" to tee off in the East July 10. Participating dealers get two-weeks' advance notice for sell-off at the campaign's end. Participating mass merchandisers have two months to make their returns, after the expiration date.

To stimulate correlative LP sales, all excerpts are completely identified as to album origination and producers. Each cut features a different artist or artists. They include: Aretha Franklin, Percy Sledge, Roberta Flack and Donny Hathaway,

Otis Redding, Jackie Moore, Booker T. & The MG's, R.B. Greaves, the Drifters, Sam & Dave, the Persuaders, Clarence Carter, Manu Dibango, Hathaway solo, Betty Wright, Ben E. King, Joe Tex, Carla Thomas, Brook Benton, King Curtis, Roberta Flack, King Floyd, the Spinners, the Beginning of the End and Wilson Pickett.

Cybill's LP Set to Bow

NEW YORK—An extensive media campaign by Famous Music will launch "Cybill Does It ... To Cole Porter," debut album by actress/model Cybill Shepherd.

The album itself will contain a 20x30 inch, full-color poster of Ms. Shepard and is being released this week. Live television interviews are slated on WNEW-TV's "Midday Live" on Monday (29) and for "The Pat Collins Show" on WCBS-TV on Tuesday (30) with both Ms. Shepherd and Peter Bogdanovich, the LP's director.

A saturation press publicity drive, jointly coordinated by Paramount Records and Paramount Pictures, has been set. A massive album advertising program will include large ads in consumer papers across the country. The album contains unexpurgated lyrics to some of Porter's most popular songs.

The campaign will open with a cocktail reception Tuesday (30) at the RCA recording studio here, hosted by Paramount Pictures president, Frank Yablans. A slide presentation will follow, which will feature pictures of Ms. Shepherd, with assorted album cuts playing in the background.

Cashman, West Sign RCA Production Pact

NEW YORK—RCA Records has signed an exclusive production agreement with Terry Cashman and Tommy West whereby the duo will produce Jim Dawson for the label. Dawson's first RCA album, to be produced by Cashwest Productions, Cashman and West's production firm, is called "Jim Dawson," and will be released in June.

Plans call for Dawson to embark on an extensive concert tour to tie in with the album's release.

Executive Turntable

• Continued from page 4

named executive vice president of Radio Shack. He will be responsible for the establishment and execution of operating policies and procedures for the company's more than 2,000 retail stores in the U.S. and Canada.



SCHEFFER



SUTTLE



ROSEN



LAPATIN

Stephen Scheffer has been appointed vice president of marketing for Polydor Inc. He is responsible for sales, packaging, advertising, market research and merchandising of all Polydor product, which now includes MGM Records, as well as the Polydor and Deutsche Grammophon labels. He has been with Polydor since January of 1973. . . . Mike Suttle has been appointed general manager of Elektra/Asylum's Nashville office. He is responsible for coordinating the company's Nashville operations and its promotional efforts on behalf of the firm's Nashville-based artists. He was most recently an independent promotion man. . . . Arnold Rosen has been named manager, standard and educational division, for Warner Bros. Music. He is responsible for publications, from concept through distribution, for all WB material other than contemporary folios and sheet music. Rosen was previously with Alfred Publishing Co. . . . Nat LaPatin has been appointed national director of sales and promotion for the Flying Dutchman labels. He was most recently New York promotion manager for RCA Records. Assisting LaPatin is Joan Tatora, formerly with Elektra Records and RCA, where she worked in sales and promotion.

★ ★ ★

Bob Epstein has been named president of Dragon Records in Los Angeles and set Southern California distribution with All West. George St. John and the Glory Band record for label. . . . Pete Gidion has been promoted to head of national singles promotion at MCA Records, Los Angeles, reporting to promotion vice president Vince Cosgrave. Gidion has been Detroit branch sales manager since 1972. He has been with the firm since 1961, starting in a Decca warehouse.

★ ★ ★

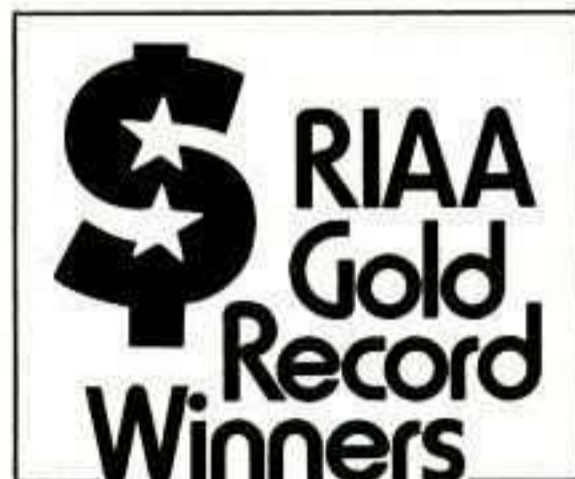
At RCA Charles Gerhardt and George Korngold have been named as a production team for special Red Seal projects. They headquarter in London. . . . William Simon and Dom Cerulli have been named producers for the Reader's Digest Recorded Music Division. They will be responsible for conceiving and developing Digest direct-mail record packages and songbooks. Both headquarter in New York. . . . Diane Desmond, formerly national promotion director of Neighborhood Records, has been appointed executive director of the New York Chapter of NARAS. She replaces Jean Kaplow, who has joined a major mass merchandising store as head of its personnel department.



Richard Creamer photo

HAPPY GUEST—Ringo Starr enjoys the happiness of an Easter Sunday broadcast of the "Flo and Eddie Show" on KROQ-AM/FM in Los Angeles. Ringo was a surprise guest on the program in a studio obviously filled with other funlovers.

Copyrighted material



Singles

Gladys Knight and the Pips' "Best Thing That Ever Happened to Me" on Buddah; this is their third single from the "Imagination" LP which is already gold.

Redbone's "Come and Get Your Love" on Epic; group's first gold disk.

MFSB (Mother, Father, Sister, Brother's) "The Sound of Philadelphia" on Philadelphia International; debut release for Gamble-Huff studio band as artists.

Blue Swede's "Hooked on a Feeling" on EMI; disk is the Swedish group's first American gold disk.

Grand Funk's "The Loco-Motion" on Capitol. Their second gold single for the label.

Albums

Charlie Rich's "Very Special Love" on Epic; this is his fourth gold LP.

Herbie Hancock's "Headhunter" on Columbia; disk is his first gold certification.

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Talent

Summer of '74: Get Ready for Jams—California Style—to Rock Across U.S.

By NAT FREEDLAND

LOS ANGELES—This summer will be jammed with "California Jam"-styled big rock shows throughout the country, if the plans by major promoters in every region of the U.S. come to fruition. Agents and managers of top rock acts report they are being baraged with inquiries on the avail-

ability of their artists for projected dates at rock festivals aimed at attracting audiences in excess of 100,000 to sites such as race tracks or large stadiums.

Promoters questioned about their summer festival plans are playing it close to the vest and off the record, claiming that it is still

premature to make any firm announcements.

However, it has been persistently reported that syndicates including Bill Graham have taken summer options for rock events at Ontario Motor Speedway and the Los Angeles Coliseum.

(Continued on page 28)



Talent in Action

THE FOUR ACES

Sahara Hotel Lounge, Las Vegas

The 30-million-record singing group's all-time hit "Sincerely" was re-released on a Columbia

album to coincide with their recent Las Vegas stand. The Four Aces' 45-minute act is nostalgia time with just enough current chart favorites to keep all the multi-aged crowd applauding.

Separately and collectively they sing as well as they did 20 years ago. For versatility they have added a straw hat and cane dance routine choreographed by Harry King. Their version of "Bad, Bad Leroy Brown" is fun. Only downer is a weak section of house musicians which backs them through their three shows nightly.

LAURA DENI

RICK NELSON

Palomino, Los Angeles

Rick Nelson may still be known primarily as a rock star, but his return engagement here April 19 showed again that he is equally capable of pleasing a country as well as a pop audience and that he is able to adjust his material appropriately.

While the crowd may not have been one's typical country audience, neither was it a rock audience. Nelson draws an interesting mixture when he plays here and he works his set accordingly.

Older rock tunes such as "Hello Mary Lou," "Travelin' Man" and "I'm Walkin'" fit well, but he also intersperses pure country tunes such as "The Bridge Is Out" and hybrid songs like his new single, "One Night Stand."

Nelson's group, the Stone Canyon Band, is a fine backup both instrumentally and vocally, and fill-in steel guitarist Al Perkins did a highly commendable job. As for Nelson himself, he is a far better guitarist than most give him credit for and, as always, his vocals are steady and his arrangements original.

There is a great deal of talk these days of artists who can appeal strongly to both country and pop audiences, and the line stretching half way around the Palomino should be testimony enough that Rick Nelson is certainly near the top of any such list.

BOB KIRSCH

RICK SPRINGFIELD CASEY KELLY

Troubadour, Los Angeles

Two years after his "Speak to the Sky" hit the national top 20, Springfield is finally beginning a concentrated tour and while he shows a good

deal of promise, the effects of very scattered playing over the past several years showed during his April 21 performance.

Springfield is a good guitarist and an interesting showman, but he was far too loud for a club the size of the Troubadour and many of his songs seemed to lack the promise he exhibited a few years back.

At the moment, the artist is appealing to a primarily young audience (which was very much in evidence here) and they seemed to find no fault with him. The young Australian has, however, showed too much in the past and his basic talent is too strong for him to be written off for one below par evening, especially when one considers the long layoff due to U.S. immigration rules. His next round of the clubs should be the one to watch more closely.

Casey Kelly wasted almost half his time tuning his guitar, trying to decide what songs to play and trying to figure out who in his group should be playing what instrument and in what key. His parodies of the Beach Boys seemed dated and his chatter between songs seemed more like an excuse to use up time rather than talk to the audience. Kelly has done good material in the past ("Poor Boy"), but his appearance here indicates he has a lot of hard work ahead of him.

BOB KIRSCH

EDDIE PALMIERI

Pasta House, Los Angeles

Latino pianist-bandleader Eddie Palmieri is a prime exponent of the New York salsa style which is providing long-overdue updating to Latin music. Salsa adds a sprinkling of soul elements to the predominantly Puerto Rican approach to the Latin sound in New York.

Whatever you call his sound, Palmieri is one of the gutsiest and most satisfying keyboard players around today. It's a shame that the conditions under which he played, during a rare California jaunt recently, gave perfect examples of why rock-soul production know-how has crowded most other forms of music out of the mainstream marketplace.

Like most Latin groups, Palmieri's eight-piece outfit is mainly acoustic. Headlining a Palladium dance April 20, Palmieri had to play through a public address system that sounded like a ruptured kazoo while tickets were priced by the promoter at an outlandish \$10. At the Pasta House, an Italian restaurant where East L.A.'s Chicano community borders downtown, Palmieri got to perform on a tiny stage that had neither a sound mixer nor adjustable lights. And the Pasta House has, by default, become the city's most important Latin room for the past several years.

As a result, Palmieri's April 22 opening at the club nearly drowned out the sound of his piano and an excellent violin soloist behind the cutting blare of horns and cowbell. Still, nothing could stop the crude excitement of the final up-tempo numbers in the set. There's no reason why pure salsa shouldn't have the same honored relationship to Latino-rock as authentic blues does to rock in mass audience appreciation.

NAT FREEDLAND

JANIS IAN ERIC KAZ

Max's Kansas City, New York

Making a comeback at the ripe old age of 23, Janis Ian, Columbia Records artist, clearly de-

(Continued on page 27)

New on The Charts



GRC photo

RICK CUNHA "I'm a Yoyo Man"—81

An irresistible country-pop steamer with wacky early-Roger Miller lyrics about drifting lifestyle and Doug Kershaw-style fiddle riff, produced by Nashville stalwart Ken Mansfield, is solo debut of L.A. session veteran Cunha, 30. Of Portuguese-Hawaiian-Texan parentage, Cunha played guitar and sang with folk groups on the West Coast since 1963 with musicians who went on to found the Eagles and Burrito Bros. Since '68 he concentrated on backing other artists, working on his own songs in spare time. Atlanta's GRC label bought the Cunha-Mansfield master, signing the artist to their associated management firm, Jason. If the record keeps climbing, Cunha probably won't be much longer at his gig running the L.A. Troubadour's Monday hoot nights.

TV to Focus on Drugs in Rock

NEW YORK—"Geraldo Rivera: Good-Night, America," a look at the impact of drug usage on rock music stars, will air on ABC Television's "Wide World of Entertainment" series Wednesday (1).

The 90-minute special will feature unreleased film footage of Janis Joplin, Jim Morrison and Jimi Hendrix. The show will also take a glimpse into the careers of Brian Jones of the Rolling Stones and Brian Epstein, the Beatles' first manager.

Joining Rivera as in-studio guests for the program are Grace Slick of the Jefferson Starship, B.J. Thomas and author Myra Friedman, who wrote a biography of Janis Joplin.

MAY 4, 1974, BILLBOARD

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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

BRIAN AUGER (RCA): Joint in the Woods, Parsippany, N.J., May 9; Sunshine Inn, Asbury Park, N.J. (10).

CAPTAIN BEEFHEART (Mercury): Max's Kansas City, N.Y., April 24-29.
MAGGIE BELL (Atlantic): Capitol Theater, N.J., May 1.
***JOHN DENVER** (RCA): College, New

Haven, Conn., May 9; Music Hall Boston (10); Nassau Coliseum, N.Y. (11).
GENESIS (Charisma): Syria Mosque, Pittsburgh, Pa., May 1; Academy of Music, N.Y. (4-5).

***GRAHAM CENTRAL STATION** (Warner Bros.): Rutgers State Univ., New Brunswick, N.J., May 2; Yale Univ., University Hall, New Haven, Conn. (11).
LES McCANN (Atlantic): Apollo Theater, N.Y., May 17-23; Paul's Mall, Boston (27-June 2).
OSBORNE BROS. (MCA): Sunset Park, West Grove, Pa., May 26.
***SILVERHEAD** (MCA): Shippensburg College, Pa., May 8; Watch Tower, Redding, Pa. (13).
DOTTIE WEST (RCA): Civic Center, Greenwich, Conn., May 4; Klien Auditorium, Bridgeport, Conn. (5).
***FRANK ZAPPA/MOTHERS OF INVENTION** (Discreet): Broome County Auditorium, Binghamton, N.Y., May 1; Hobart & William Smith Colleges, Geneva, N.Y. (3).

WEST

CAPTAIN BEEFHEART (Mercury): Phoenix, Ariz., May 5.
MERLE HAGGARD (Capitol): Community Center, Tucson, Ariz., May 5.
THE LETTERMEN (Capitol): Harrah's Club, Lake Tahoe, Calif., May 3-15.
KATHI McDONALD (Capitol): Whiskey A Go Go, Los Angeles, May 2-5; KDKB Benefit, Phoenix, Ariz. (12).
JOHNNY RUSSELL (RCA): Palamino, Los Angeles, May 2; Winchester 76, Tacoma, Wash. (3-4).
STEELY DAN (ABC): Sacramento Memorial Auditorium, Calif., May 3; Civic Auditorium, Las Vegas (4); Long Beach Arena, Calif. (5).
JERRY JEFF WALKER (MCA): San Jose, Calif., May 1.

MIDWEST

***CHET ATKINS** (RCA): Galesburg, Ill., May 4; Milliken University, Decatur, Ill. (5).
***BRIAN AUGER** (RCA): State Univ., Columbus, Ohio, May 11; Kansas City, Mo. (12).
CAPTAIN BEEFHEART (Mercury): Oklahoma City, Okla., May 7.
CHICAGO (Columbia): Harry Truman Sports Complex, Kansas City, Mo., May 11; Assembly Center, Tulsa, Okla. (12); State Fieldhouse, Wichita, Kansas (13); Fairgrounds Arena, Oklahoma City, Okla. (14).
JOHN DENVER (RCA): Kiel Auditorium, St. Louis, Mo., May 2; Municipal Auditorium, Kansas City, Mo. (5).
DOOBIE BROS. (Warner Bros.): Roberts Stadium, Evansville, Ind., May 2.
GENESIS (Charisma): Massey Hall, Toronto, Canada, May 2.
GRAHAM CENTRAL STATION (Warner Bros.): Allen Theater, Cleveland, Ohio, May 3; Ford Auditorium, Detroit, Mich. (4); McCormack Place, Chicago, Ill. (5); Guthrie Theater, Minneapolis, Minn. (6).
***JACK GREENE/JEANNIE SEELY** (RCA): Danville High School Auditorium, Ill., May 2; Midwest Nashville, Toledo, Ohio (3); The Nite Gallery, Crystal City, Mo. (4); Country Music Inn, Wheeling, Ill. (5); New Senior High School, New Lexington, Ohio (12).
LORETTA LYNN (MCA): Massey Hall, Toronto, Ont., May 2; Memorial Hall, Dayton, Ohio (4); Civic Theater, Akron, Ohio (5); Hamilton Place, Hamilton, Ont. (9); Taft Theater, Cincinnati, Ohio (10); Veterans Memorial Auditorium, Columbus, Ohio (11); Masonic Auditorium, Toledo, Ohio (12).
***OLIVIA NEWTON-JOHN** (MCA): Quincy College, Ill., May 4.
OSBORNE BROS. (MCA): Fairgrounds, Detroit, Mich., May 31.
***BUCK OWENS** (Capitol): Jr. High School, Quincy, Ill., May 3.
***OZARK MOUNTAIN DAREDEVILS** (A&M): Southwest Missouri State, Springfield, May 2; Stephens College, Columbia, Mo. (3); Springfield, Mo. (5).
SUSAN RAYE (Capitol): Quincy, Ill., May 3; Country City, Anchorage, Alaska (10-11).
SILVERHEAD (MCA): London Arena, London, Ontario, May 10.
STAPLE SINGERS (Stax): Keil Auditorium, St. Louis, Mo., May 17.
JERRY JEFF WALKER (MCA): Minnesota National Speedway, Elko, May 26.
KAREN WHEELER (RCA): Municipal Auditorium, Sioux City, Iowa, April 30; Civic Memorial, Fargo, N.D., May 1; Municipal Auditorium, Topeka, Kansas (2); Century II Concert Hall, Wichita, Kansas (3); Memorial Auditorium, Kansas City, Kansas (4).

(Continued on page 27)

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New on the Charts



PAPER LACE
"Billy, Don't Be a Hero"—96

This foursome from the textile manufacturing town of Nottingham, England has a hit about the American Civil War and a manager, Brian Hart, who got into music in 1970 after a 15-year British Army career he left as a major. "Hero" marks auspicious U.S. chart arrival of writer-producer team Mitch Murray & Peter Callander of EMI-distributed Bus Stop label. Song is relentlessly catchy production lilt with "One Tin Soldier" type of anti-war lyrics. London agent is International Artists, U.S. distribution by Phonogram/Mercury. Paper Lace got spotted by Murray & Callander to do "Hero" via appearance on English TV new-talent showcase, "Opportunity Knocks."

Talent in Action

Continued from page 20

finned herself as a songwriter/performer to be reckoned with March 21.

Backed by a fine three-piece group, Ms. lan devoted the greater portion of her set to showcasing songs from her recently released "Stars" LP, and the results were never in doubt. Opening with "The Man You Are In Me," she displayed vocal adeptness as well as more than adequate musicianship on the guitar. The same musicianship carried over whenever she switched to playing piano.

Ms. lan's strong points were divided equally between her approach to writing lyrics and her ability to finesse the end product vocally. One hitch in the performance, though, was her almost compulsion-like chatter on how personal all her songs are, and would people please refrain from talking, etc. while she is performing. It tended to be a distraction in itself. Besides, when she sang, the packed house couldn't fail but to listen. Standout numbers for the set were "Stars," "You Got Me On A String," "Dance With Me" and "Page Nine."

Atlantic artist Eric Kaz opened the bill. Accompanying himself on guitar, Kaz worked his way through mostly original material, offering little variety along the way. A pleasant performance, but far from being overly entertaining.

JIM MELANSON

GREGG ALLMAN COWBOY

Carnegie Hall, New York

Waiting time, without a doubt, was the dominant force throughout Gregg Allman's solo debut here April 10.

With the concert finally getting under way after a 60-minute delay for adjusting sound, lighting and stage props, the 24-piece backup band

Sinatra to Play Japan Concerts In Early July

LOS ANGELES—Frank Sinatra will perform a limited series of concerts in Japan during early July. Dates are now being booked by Asia Enter Prise promoters around Sinatra's scheduled June 30 appearance at the annual Tokyo Music Festival where he will present the award to the winning vocalist.

Sinatra records have consistently sold well in Japan. His only previous live concerts in that country were in 1960 during a world charity tour.

tudiously wound through an overture which lacked both aesthetic and practical purpose. And then came Allman, settling down behind an electric organ, with the wait to begin all over again.

Drowned out musically and vocally by the backup, Allman worked his way through several selections which did little more than rock the bench he was sitting on. Little time was spared for an attempt to take Allman in under these conditions, as it was intermission and he wasn't to return until Cowboy, ala Scott Boyer and Tommy Talton, did their thing for almost a half-hour. Although it wasn't their night, Cowboy, as part of Allman's rock backup and on their own, did hit the mark.

Returning on stage, Allman almost broke through the heaviness which, at this point in the concert, began setting in. His vocals were crisp and the rock backup began to take precedence. But it was to no avail, as the sluggishness of the pre-intermission selections came back.

Again it was a waiting game, as this time around an originally eager audience seemed to wonder if the Allman they had come to see would ever show up. He never did. Future solo gigs by Allman might be more receptive if instrumentation is limited to rock backup only, and Allman does it more on his own—as he has the ability to do.

JIM MELANSON

ALAN STIVELL

Hunter College Auditorium, New York

Alan Stivell claims that much of current popular music is based on Celtic influences—that traditional Scottish, Irish and Breton songs and dances are neither foreign nor dull to the modern listener, and that the traditional and the modern can be joined in an effective interplay of immediacy and antiquity.

The Breton musician, who walked off with the top folk awards in England's prestigious Melody Maker polls last year, accompanies himself brilliantly on the medieval Celtic harp, switching off occasionally to bagpipes, tin whistle and bombarde (a sort of archetypal oboe). Stivell's singing is an equally important musical tool; his strong, clear tenor easily puts across the essence of a song, though the lyrics may be in Gaelic, Breton or Welsh.

Accompanied by an electric band of outstanding musicianship and taste, Stivell made his American debut before a receptive auditorium of folk fans, Bretons, members of the Hunter Celtic Club and record company representatives. To judge from his impressive performance, Stivell needs only the enthusiastic support of an American label in order to become as dynamic and constructive an influence on the American music scene as he already is in Europe.

NANCY ERLICH

Talent

Who/Where/When

Continued from page 22

SOUTH

***BRIAN AUGER** (RCA): State University, Tallahassee, Fla., May 1; Warehouse, New Orleans, La. (2); Stadium, Jackson, Miss. (3); Hartsfield Stadium, Mobile, Ala. (4); Bayfront Center, St. Petersburg, Fla. (5); Hollywood Palace, Baltimore, Md. (8).

CAPTAIN BEEFHEART (Mercury): Austin, Texas, May 3; Dallas, Texas (4).

CHICAGO (Columbia): Civic Center, El Paso, Texas, May 1; Auditorium, Austin, Texas (2); Heart of Texas Coliseum, Waco, Texas (3); Coliseum, Houston, Texas (4); Blackham Coliseum, Lafayette, La. (5); Civic Center, Monroe, La. (6); Le Centre Civique de Lake Charles, La. (7); Memorial Coliseum, Corpus Christi, Texas (8); Municipal Auditorium, San Antonio, Texas (9); Memorial Auditorium, Dallas, Texas (10); Ector County Coliseum, Odessa, Texas (15).

DANNY DAVIS (RCA): Greensboro, N.C., May 3-4.

***JOHN DENVER** (RCA): Barton College, Little Rock, Ark., May 3; Hirsch College, Shreveport, La. (4).

***DOOBIE BROS.** (Warner Bros.): Municipal Auditorium, Nashville, Tenn., May 1; Univ. of South Carolina, Clemson (3); Charlotte, N.C. (4); Municipal Auditorium, Birmingham, Ala. (5); Univ. of Southern Miss., Hattisburg, (6); Mid-South College, Memphis, Tenn. (8); Auburn Univ. Ala. (9); Coliseum, Jacksonville, Fla. (10); Georgia Institute of Technology, Atlanta, Ga. (11); Municipal Auditorium, Mobile, Ala. (12).

GRAHAM CENTRAL STATION (Warner Bros.): Lyric Theater, Baltimore, Md., May 12; Aragon Ballroom, Dallas, Texas (16-18).

JACK GREENE/JEANNIE SEELY (RCA): Brogden Hall, Wilmington, N.C., May 10; Hickory, N.C. (11).

LORETTA LYNN (MCA): Civic Auditorium, Charleston, W. Va., May 3.

MAIN INGREDIENT (RCA): Scope, Norfolk, Va., May 3.

LES MCCANN (Atlantic): La Bastille Club, Houston, Texas, May 3-11.

***OLIVIA NEWTON-JOHN** (MCA): Minot State, N.D., May 9; Univ. of North Dakota, Grand Forks (10); N.D. State Univ. Fargo (11).

O'JAYS (Epic): Savannah Coliseum, Ga., May 2; Charlotte Coliseum, N.C. (3); Macon Coliseum, Ga. (4); T. Hesterly Armory, Tampa, Fla. (10); Jacksonville Coliseum, Fla. (11).

OSBORNE BROS. (MCA): Mountaineer Opra, Milton, W. Va., May 4; Freedom Hall-Fairgrounds, Louisville, Ky. (5); Knoxville Civic Coliseum, Tenn. (11); Montgomery County Festival, Troy, N.C. (18); Tombstone Junction, Parkers Lake, Ky. (19); The American Theater, Washington, D.C. (23); VFW Hall, Hillsville, Va. (25).

BUCK OWENS (Capitol): Rio Palm Isle, Longville, Texas, May 2; Capitol Music Hall, Wheeling, W. Va. (4); Atlanta, Ga. (5-11).

JOHNNY PAYCHECK (Epic): Big Steel Club, Ft. Myers, Fla., May 1; CPO Open Mess, Jacksonville Air Station, Fla. (2); Shoals Creek Music Park, Lavonia, Ga. (4).

SUSAN RAYE (Capitol): D&D Corral, Midland, Texas, May 1; Wheeling, W. Va. (4).

***SILVERHEAD** (MCA): Florida State Univ., Tallahassee, May 1; Warehouse, New Orleans, La. (2); The Stadium, Jackson, Miss. (3); Hartsfield Stadium, Mobile, Ala. (4); Bayfront Center, St. Petersburg, Fla. (5).

HANK SNOW (RCA): Raceway, Talladega, Ala., May 4.

***STAPLE SINGERS** (Stax): The Scope, Norfolk, Va., May 3; Univ. of Miami, Coral Gables, Fla. (4).

NAT STUCKEY (RCA): Civic Memorial, Fargo, N.D., May 1; Municipal Auditorium, Topeka, Kansas (2); Century II Concert Hall, Wichita, Kansas (3); Memorial Auditorium, Kansas City, Kansas (4).

JERRY JEFF WALKER (MCA): Lubbock, Texas, May 3; Austin, Texas (5).

***FRANK ZAPPA/MOTHERS OF INVENTION** (Discreet): Constitution Hall, Washington, D.C., May 4; William and Mary College, Williamsburg, Va. (5).

Olivia Newton-John Is Split Personality In Disk World

By BOB KIRSCH

LOS ANGELES—Having three separate singing identities is not the easiest task in the world, but Olivia Newton-John, known as a pop singer in England and as a rock and country star here is managing to keep strong footholds in all three areas.

In the U.S., where Ms. Newton-John's disks make the Hot 100, she is inevitably characterized as rock, even though her pop music is of the softest kind.

At the same time, however, her last two records have crossed heavily into country and in some areas of the nation she is known only as country. And in Britain, she tours on what she calls variety shows and plays clubs as a pop singer.

"I basically started as a folk singer in Australia," she says, "and I suppose I'm somewhat back to my roots now. I've always felt that country and folk had a number of things in common."

"We really didn't cut 'Let Me Be There' (the song which hit the top five on the Hot 100 and country charts) as a country song, we simply did it because we felt it was a great song," she continues. "It happens that I do a lot of country-flavored songs, because many of them are gentle, easygoing melodies that fit my voice. I don't know that much about country yet, but I'm listening a lot and I really do like it, so I'm trying to learn."

Oddly enough, "Let Me Be There" was not a hit in England, even though it was released twice. "I think," Ms. Newton-John says, "that it may have been a bit too countryish for the British, at least for now. The hit I have in England now is 'Long Live Love,' which is a rock song and really quite uncharacteristic of my style. But it was a Eurovision song and the fans liked it."

Ms. Newton-John has had a history of steady hits, but not all in the same country at the same time. Her first effort, Dylan's "If Not for You," was a major hit here and in England in 1971. "Banks of the Ohio" and "Country Roads" were among her other major British hits while "Let Me Be There" has been her biggest hit here.

"I think being in the position of having several identities is actually a great one," Ms. Newton-John says, "and though I would rather have my hits be the same around the world, I certainly wouldn't mind cutting different songs for different markets."

Ms. Newton-John's current

American tour is set for the Midwest, and will be 18 days of primarily college concerts. In England, she does one tour a year and appears in clubs. "I play the kind of shows the family comes to in England," she adds, "not just the kids."

"With the kind of music I sing the fans are very loyal and I really don't

(Continued on page 28)

Stein Alive and Well

LOS ANGELES—MCA founder Jules C. Stein is hale and hearty at the age of 78. Billboard regrets last week's erroneous statement of his decease.

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MAY 4, 1974, BILLBOARD

Studio Track

By BOB KIRSCH

At Kendun Recorders in Los Angeles, Flash Cadillac has finished its latest LP, with Toxy French producing and Kent Duncan working the control boards. Also at Kendun, Billy Preston has finished his latest effort, producing himself with Lee Keefer engineering. Norman Granz' Pablo Records is also beginning to show a lot of activity, with Joe Pass, Ella Fitzgerald, Count Basie and Herb Ellis all in for sessions at the studio.

In other activity at Kendun, the Gap Band's debut set for Shelter has been mixed, and a group called Springfield Mass. has cut a record called "Streakin' Across the Whole U.K." The latest Quincy Jones LP has just been mixed and the latest Firesign Theatre, produced by Michael Sunday, has been completed. Also mixed at the studio was Bob Dylan's latest single for Elektra/Asylum, "Something There Is About You."

Buddah Records flew New York-based producer/engineer Ralph Moss to Sausalito's Music Factory to mix the soon-to-be-released Edwin

Hawkins Singers live set, which was cut at New York's Bitter End. Moss also recently produced Les Variations' "Moroccan Roll."

At Sunwest Recording Studios in L.A., Buck Herring, producer/engineer has been in finishing a new single and LP for Myrrh Records' 2nd Chapter of Acts. Herring has also been handling production and engineering chores for Pat Boone's latest on Lamb & Lion records.

Lots of activity at Intermedia Sound in Boston, reports general manager and chief engineer Richard "Berred" Ouelette. J. Geils has been in cutting a single, with Bill Symczyk producing. Martin Mull completed his "Santafly" single. Paul Pena, an old school mate of mine at Clark University in Worcester, Mass., has finished an LP for Intermedia Productions on Bearsville Records. Ben Sidran did the production and Berred handled the engineering. Musicians on the LP included Jerry Garcia and Merle Saunders, with the Persuasions handling the backing

vocals. Marion Brown has cut an LP, with Ed Michel producing for ABC/Impulse. Berred handled the production. Just Sunshine artist Paul MacNeil cut an LP, produced and engineered by Adam Taylor.

At Sound 80 in Minneapolis, Robert Rockwell III (who has worked with Lou Rawls, Tom Jones, and Ella Fitzgerald) and pianist Bobby Lyle have cut an LP titled "Androids." Another LP, "Atrio," features Mike Elliot on guitar, Bill Berg on drums and Willard O. Patterson, Jr. on bass. All of these musicians except Lyle were recently in the Sound 80 studios to cut an LP titled "Natural Life."

Also at Sound 80, the firm has recently entered into a licensing agreement with MCI of Ft. Lauderdale on Sound 80's design of the ZPE Multi-Track Tape Lock-Up System. MCI will manufacture and market the system world wide. The system puts a sync pulse on one channel of each of two 16-track tape machines. When two machines are rewound, they can be stopped fairly close to one another, and as soon as the two are put into play, the one machine will find the other and lock precisely in sync. The Lock-Up has been in use in Sound 80's Minneapolis studios for the past year and a half.

Don Preston is in Shelter's Third Street Church Studio in Tulsa finishing up his first LP for the label. Also in the studio is Doug Brown. Also set for release soon is Phoebe Snow's debut Shelter, cut at A&R Studios in N.Y. New Shelter artist Bill Davis is currently recording in the Third Street Studio. Also in the studio are Tom Russell & Steve Hill.

Following his recent concert tour, Hugh Masekela is at the Wally Heider Studios in Hollywood to start his second LP for Blue Thumb. Working with him will be the Hedzoleh Soundz group, as well as members of the Crusaders. Stewart Levine will handle production.

Signings

Webb Pierce signed for representation by the William Morris Agency in Nashville. . . . Terry Sylvester, Hollies writer-singer, signed for U.S. publishing with Famous Music and will record as solo artist with Epic.

Vicky Fletcher, Columbia country artist, signed for management with Gerald Purcell Associates. . . . Lori Lieberman, Capitol artist with two albums out, signed for representation with Agency for the Performing Arts.

Timi Yuro signed for management with Bob Leonard's Redbeard Presents Productions of Las Vegas.

Variety Artists International signed as exclusive talent buyer for Interstate Concert Productions' chain of music festivals this summer.

Peggy Lee has signed with Atlantic Records. She begins recording her label debut LP, "Let's Love," in Los Angeles shortly. Co-producing the album with Miss Lee will be Dave Grusin. Also, the title song is a Paul McCartney composition, and he will be sharing producing duties on the cut. . . . 10 cc, U.K. rock group, has signed with Premier Talent.

Mike Greene, 25, multi-instrumentalist and writer, signed with Atlanta's GRC label. . . . Millard signed as writer to Apanacea Publishing of Baltimore.

'74 Summer Jams Expected

• Continued from page 20

The success of ABC Entertainment's April 6 California Jam 12-hour extravaganza has undoubtedly launched widespread attempts to repeat the format. The show grossed nearly \$2 million and cost \$1.3 million before it went on, with one-third of this sum going toward videotaping for a series of ABC-TV "In Concert" specials.

However, at least four of the eight acts at the Jam were reportedly on percentage fees, thus cutting considerably ABC's final profits for the live show.

Acts being sounded out for the projected festival jam-up this summer are asking for two to three times their standard concert fees and getting little resistance from promoters.

Talent industry leaders are privately expressing concern that an over-saturation of big festivals this summer may set back the market for such events once more, especially if some of the shows are sloppily produced by inexperienced promoters.

The economic and artistic suc-

cess of the California Jam and last summer's Watkins Glen Festival have brought a renewed respectability to the 100,000-plus rock show after a period of disrepute based on a number of poorly organized regional festivals and the highly publicized murder at the 1969 Rolling Stones free concert in Altamont.

"I think this summer we'll see the strong promoters putting on successful festivals and the second-raters bombing," says one manager of several gold record acts. "I only hope the total effect is positive in terms of continued public support for the big rock show."

Olivia Newton-John

• Continued from page 27

have to have constant hits. In a way, I suppose this is true of country artists in America."

Meanwhile, in this country Olivia Newton-John received a 1973 Grammy nomination and was also voted most promising female vocalist by the Academy of Country Music.

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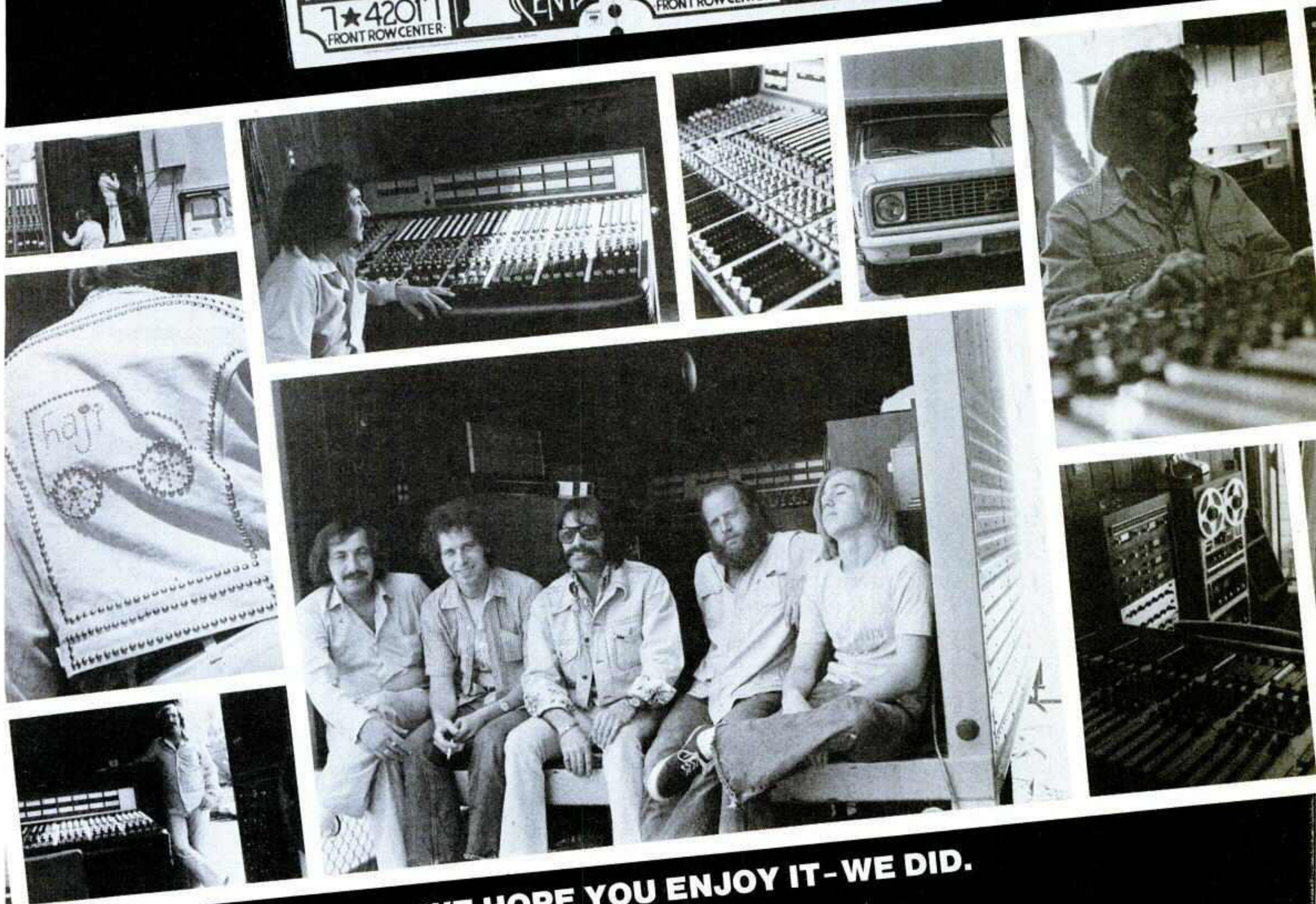


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Classical Music

Frost on Building Viable Catalog

(Thomas Frost, Columbia's director of Masterworks and Original Cast Artists and Repertoire, was asked to comment on the building of a viable catalog. His impressions follow.)

Since in classical recordings it is virtually impossible to recoup one's investment in only a few years, it is an absolute necessity to build a catalog with lasting appeal. A strong catalog can be a source of valuable income for many, many years. The trick is to sign up artists who will have relevance for ten, twenty and thirty years or more and to build a strong catalog with them. Columbia Masterworks even now is reaping the benefits of wise planning that emanated in the forties, fifties and sixties. For example, back in 1954 Leonard Bernstein was signed up exclusively for twenty-five years! Eugene Ormandy and the Philadelphia Orchestra were signed in the forties. Both conductors cooperated in the building of solid catalogs that will sell for years to come. Bruno Walter and George Szell are too more examples of conductors who are constantly in demand. The recordings of Bruno Walter are doing very well 10 years after his death and the catalog of George Szell increased in sales after his death a few years ago.

We have irreplaceable legacies in two series presenting composers conducting their own works: Stravinsky and Copland. In the case of Stravinsky we have 29 active releases in the catalog and we intend to rerelease the five that were deleted bringing the total to 34 stereo recordings of one of the greatest composers of the century conducting his own works. We have many recordings by Pablo Casals, some dating back to as early as 1912. We just released a five record set of highlights from his Prades and Perpignan Festivals of 1950-1952.

Not counting the treasures that are momentarily inactive in our vaults, we have currently 1,136 releases active in our Masterworks and Odyssey catalogs. One of our primary concerns is catalog completeness, matching each artist with his strongest repertoire. This results in series that can be released on single records as well as in boxed sets. Using this as a guiding principle for established as well as new young artists gives us fair assurance of a strong and lasting catalog. Leonard Bernstein, after his triumphant release of Mahler's Nine Symphonies, continues to demonstrate his great affinity for this colorful Viennese composer. Soon to be released: "Das Lied von der Erde with the Israel Philharmonic, Christa Ludwig and Rene Kollo, and a new, quadrasonic "Symphony No. 2" (Resurrection) with the London Symphony, Janet Baker and Sheila Armstrong. This is Bernstein's first quadrasonic recording of a Mahler symphony. Bernstein also continues his recording of the 12 "Salomon" Symphonies of Haydn (Nos. 93-104) with the New York Philharmonic. They will be completed in the spring of 1975.

Pierre Boulez will complete the orchestral music of Ravel toward the end of this year, and a four-record set will be issued. These were recorded by the New York Philharmonic and the Cleveland Orchestra. Boulez also continues to record all of Ravel's vocal and instrumental music with orchestra. For a complete change of pace, Boulez has recorded seven records of The Complete Music of Anton Webern. The first volume, consisting of four records, will be released in the fall. The assisting

artists are Charles Rosen, the Juilliard String quartet, Heather Harper, and the orchestra is the BBC Symphony. Volume 2, a three-record set, will follow in early 1975. This is the second time around for Columbia Masterworks in regard to the complete music of Webern. The four-record monaural set by Robert Craft was a classic for years. But so many manuscripts of this composer have been found since the fifties that the complete music of Webern has increased from four to seven records.

Glenn Gould, our eccentric, self-proclaimed concert drop-out, is simultaneously working on the complete keyboard music of Bach (we are now up to volume 15) and the complete Mozart Piano Sonatas. Gould, in spite of the fact that he has not concertized for over 10 years, has a large, devoted audience that waits for every new record.

In the fall we will issue the 14th release by Vladimir Horowitz on Columbia Masterworks. These recordings are an extraordinary legacy of one of the musical giants of this century at the height of his interpretive powers.

Rudolf Serkin continues his legacy of the Complete Beethoven Piano Sonatas and the Juilliard Quartet has recorded the complete String Quartets. Volume 3, the Late Quartets, is being released this month. The Complete Beethoven String Quartets also have been very active catalog items in the version by the one and only Budapest String Quartet.

Stereo Counterpart

The current Modern American Music Series is the stereo counterpart of the mono series of the fifties originated by Goddard Lieberson. Like the old series, which performed an immense service to the cause of

contemporary music, it attempts to bring the best of our current music to the public. Our February release included records by Crumb, Kirchner, Subotnick and Copland. These were followed this month by Elliott Carter's String Quartets 2 and 3 played by the Juilliard Quartet. We intend to release one record in this series every other month. Ready for release in the fall is Morton Feldman's "Rothko Chapel" conducted by Gregg Smith, and a recording of Benjamin Lees will follow later this year.

Another series with an important cultural message is our Black Composers Series. Four volumes were issued last month. There will be four more volumes released during the coming year ranging from Nunes-Garcia (1767-1830) to Ornette Coleman. Included will be Fela Sowande, Thomas Jefferson Anderson, Coleridge-Taylor Perkinson and Olly Woodrow Wilson. This series has received wide praise.

One of the youngest artists, Pinchas Zukerman, has completed recordings of the Violin Concertos by Mozart, conducted by the equally young Daniel Barenboim. These will be released in the fall in a four-record set. Barenboim is working on a multiple record project of the symphonic music of Sir Edward Elgar with the London Philharmonic Orchestra. Symphony No. 2 has been released and Symphony No. 1 will be issued next month. "Pomp and Circumstance Marches" and "Falstaff" will follow this summer.

Our hope for the future lies with these young artists. Zukerman and Barenboim, Watts and Perahia, Anthony Newman and Michael Tilson Thomas. We hope that their recordings will stay in our catalog for many years to come.

Vanguard Releases 8 In Its H.A.M. Series

NEW YORK—Vanguard is reading eight new offerings in its Historical Anthology of Music Series, announces Seymour Solomon, president of Vanguard Records. Set for release next week are Purcell's "Ode for St. Cecilia's Day," Sir Michael Tippett conducting the Deller Consort soloists, Ambrosian Singers and Kalmar Chamber Orchestra; "Music of Nicola Vicentino," with Jaye Consort of Viols and Accademia Monteverdiana under Denis Stevens; Bach's concerti in A minor, D minor, C major, and G major, Anton Heiller, organ; Rameau's "Pieces de Clavecin en Concert," performed by Gustav Leonhardt, harpsichord, Nikolaus Harnoncourt, viola da gamba and Las Fryden, violin.

Also shipping are Vivaldi's "L'Estro Armonico," with violinists Jan Tomasov, Willi Boskowsky, Phillip Matheis and Walter Hintermeyer, the Chamber Orchestra of the Vienna State Opera under Mario Rossi; *The Virtuoso Oboe*, featuring soloist Andre Lardrot, Haydn's Quartets Op. 71 and 74 performed by the Griller String Quartet; and two quintets by Boccherini, with guitarist Alirio Diaz, violinists Alexander Schneider and Felix Galimir, violist Michael Tree and cellist David Soyer.

Ushering in the new release is a specialized advertising, merchandising and promotional campaign, including consumer and dealer-coop print ads, point-of-sale displays and a comprehensive mailing of albums, press kits and brochures to the press, media and educational institutions.

Vanguard's budget-priced H.A.M. series, introduced two years ago, traces the history and development of music from the Middle Ages through Beethoven, with attention given to original sources, instrumentation and performance styles. Albums are extensively annotated, including musical analysis and historical background, performance editions, recording information and complete texts for vocal material.

Organized into distinct historical periods and genres, the Historical Anthology of Music is designed both as an aid to assemble a basic classical collection; and for use in schools and libraries. Further additions to the series are in the planning stages.

Kunzel Selected As New Music Director

CINCINNATI—Erich Kunzel, resident conductor of the Cincinnati Symphony Orchestra, has been named music director of the New Haven, Conn., Symphony for a three-year period beginning next fall. He will, however continue as resident conductor here next season, conducting some 80 performances of the CSO's Eight O'Clock Series as well as area artist, pops subscription and summer park bookings.

Edgar J. Mack Jr., chairman of the board of trustees of the CSO, is creating a new position, that of artistic director, Eight O'Clock Series, for the time when Kunzel will no longer be able to double between here and New Haven.

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 5/4/74

Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	9	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
2	2	8	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
3	1	9	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
4	5	14	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Mulltmoed, BMI)
5	6	8	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
6	4	10	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
7	7	12	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)
8	12	7	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
9	18	4	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
10	8	11	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
11	14	6	ALL IS FAIR IN LOVE Barbra Streisand, Columbia 158975, (Stein, Van Stock/Black Bull, ASCAP)
12	10	10	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP)
13	11	14	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
14	9	11	THE LORD'S PRAYER Sister Janet Mead, A&M 1491, (Almo, ASCAP)
15	15	11	TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
16	21	4	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, OMCA 40209, (Al Gallico, BMI)
17	13	15	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
18	23	9	I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP)
19	16	11	SINGIN' IN THE RAIN Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP)
20	22	7	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
21	17	12	MOCKINGBIRD Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
22	30	3	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclean, BMI)
23	26	7	HAPPINESS IS ME AND YOU Gilbert O'Sullivan, Mam 3636 (London), (Mam, ASCAP)
24	24	8	OH MY MY Ringo, Apple 1872 (Capitol), (Braitree, BMI)
25	27	10	LOVING ARMS Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP)
26	38	5	SUNDOWN Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC)
27	29	8	TOUCH A HAND MAKE A FRIEND Staple Singers, Stax 0196 (Columbia) (East/Memphis, BMI)
28	33	3	DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP)
29	32	8	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
30	35	3	(I'VE BEEN) SEARCHIN' SO LONG Chicago, Columbia 46020, (Big Elk, ASCAP)
31	31	6	BAD, BAD LEROY BROWN Frank Sinatra, Reprise 1196 (Warner Bros.), (Blendingwell, American Broadcasting, ASCAP)
32	41	4	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
33	28	9	SKYBIRD Neil Diamond, Columbia 4-45998, (Stone Bridge, ASCAP)
34	40	2	THE STREAK Ray Stevens, Barnaby 600 (Chess/Janus), (Aham, BMI)
35	39	5	TRAVELING BOY Garfunkel, Columbia 4-46030, (Almo, ASCAP)
36	42	4	RHINESTONE COWBOY Larry Weiss, 20th Century 2084, (20th Century, House of Weiss, ASCAP)
37	44	3	FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP)
38	36	4	IT ONLY HURTS WHEN I TRY TO SMILE Dawn featuring Tony Orlando, Bell 45,450, (Levine & Brown, BMI)
39	-	1	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
40	45	2	GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP)
41	47	2	STANDING AT THE END OF THE LINE Lobo, Big Tree 15001 (Atlantic), (Kaiser/Famous, ASCAP)
42	37	5	PRISONER OF LOVE Vogues, 20th Century 2085, (Mayfair, Sherwin, ASCAP)
43	46	4	IS IT RAINING IN NEW YORK CITY Cashman & West, Dunhill 4380 (ABC), (Sweet City Songs, Inc., ASCAP)
44	50	2	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
45	48	2	JUST DON'T WANT TO BE LONELY The Main Ingredient, RCA 0205, (Bellboy, BMI)
46	-	1	FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP)
47	49	2	I ONLY HAVE EYES FOR YOU Mel Carter, Romar 716 (MGM), (Warner Bros., ASCAP)
48	-	1	RHAPSODY IN WHITE The Love Unlimited Orchestra, 20th Century 2090 (Sa-Vette, January, BMI)
49	-	1	SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
50	-	1	CIRCLES Mary Travers, Warner Bros. 7790 (American Broadcasting, ASCAP)

Country Music

Northeast Country Music Men to Seek Piracy Bill

• Continued from page 1

of directors, held seminars and workshops, set up hospitality and display areas, and put its best talent foot forward, climaxed by a special awards presentation show featuring promising new talent.

The antipiracy program, initiated by Barnett and the new board of directors, will center on a coordinated lobbying campaign which, hopefully, will include the efforts of the Country Music Assn., according to Barnett. He said, "Country music is very prone to piracy and is of major concern to us in the Northeast area. That's why we feel that the only two states in this section which are not bound by antipiracy law should be included."

Barnett also said the association would act on complaints from record buyers who claim that mass chains are apathetic to country product. "Many times the country buyer can't find the record after he's heard it on the local radio station. It seems to me that the fault lies on many levels, the labels themselves included."

"We hope we can stimulate all those concerned into getting the product more into the market and into the buyers' hands where it belongs." Details of both campaigns would follow soon, Barnett said.

Generally, the convention air was permeated with optimism and spirit, both reflections of increased profits and wider audiences at radio stations and by a general expression of buoyancy mirroring the growth and the sharp inroads made by country music even in the past few months.

During the disk jockey rap session chaired by Oscar Wein, owner of WDLC, Port Jervis, N.Y., both audience and panel members stated that listeners are increasing and profits are rising.

On the panel were Peter Edwards, program director of WRCP, Philadelphia; Bob Ward, WWVA, Wheeling, W. Va.; Rich Shea, W104, Waterbury, Conn.; and Gene LaVerne, WFGL/WFMP, Fitchburg, Mass.

In addition to remarks on country music's growth, the panel discussed types of programming used, promotion campaigns and general overall policy.

LaVerne said his station uses a playlist of 75 to 80 top country songs and also plays more oldies than any other station in New England. He said the station issues a weekly chart based on a top 20 hit list selected by personal and consensus opinion. The station is involved heavily in contests and holds an annual picnic day as a means of promotion.

Shea said he also uses a tight playlist, and his station promotes country music through Nashville tours.

Lee Arnold, WHN, New York, asked to comment, said country music had come a long way and he attributed his station's success primarily to its professional staff, its administrators and to its ability to have audiences respond. He said that above all a station has to have believability and personalities that talk to not at an audience. Ratings and business has been "phenomenal" and claimed that his station was number one from 10 a.m. to 3 p.m. with men 18-49, and was number two with women 18-49 during the same time slot.

He also said that kids are disenchanted with hard rock music and, in referring to an expanding recognition of country music, cited the fact that "clubs are sprouting everywhere in the New York Metropolitan area. The total picture is very bright."

Tom Rambler, WOKO, Albany, in expressing his station's philosophy, said that it deals with being a radio station first, then a country outlet. He said business was "you and I" and that "we have a responsibility to see that a station is a good one." Most of the panel members and radiomen in the audience said their playlists were hit-oriented and included some additional tunes.

Rambler also said that country records were not being stocked by mass retailers until they felt that the record was selling heavily.



PAT BARNETT and Reid Northrup enjoy a joke during the opening moments of the general membership meeting.

In the recording and instrument workshop session, Clyde Otis, writer/producer, and artist/producer Bob Wood conducted a seminar on record producing from the inception of the song to the finished recording. They also discussed the role of the studio musician. Vincent Candilora, of SESAC's writer affiliation department, and Mike Molinari, station relations manager, led a SESAC symposium. Another seminar, "Country Radio/Records (vis-a-vis) Pop Radio/Records," concerned itself with topics such as the "country sound," the making of a hit, and whether country music was losing its identity because of its changing sounds and the programming of crossover records by stations.

The opening meeting centered on election of five members to the board of directors. Elected for three-year terms were Joy Goodnow, Karen McKenzie, John Lusardi (re-elected), Carl Strube and Jerry Fox. Otis and Molinari were named as board advisors. Record World publisher Bob Austin was keynote speaker.

At the awards show, accolades were given to Roy Clark as Entertainer of the Year; Mickey Barnett as Best Male Entertainer; Most Promising Female Vocalist honors went to Debbie Carroll; the Harrington Brothers as Best Duet; Tom Rambler, WOKO, Albany, was named King DJ; the Most Promising Band Award went to Country Cookin'; Wendy Mitchell was named queen of ESCMI and was also named Best Female Entertainer.

Other award winners were Mercury Records Frank Mull as top National Record Promotion Man; RCA's Paul Randall as Top Regional Promotion Man. The Presidential Award was given to Clyde Otis of Eden Music; and a memorial award to the late Elton Britt was presented by ESCMI vice president Doc Williams. Reid Northrup, treasurer-membership director of ESCMI, was the host for the show.



BARBARA (Peepers) Wheeler, Lou Flax and Mickey Barnett take a moment to exchange some views on country music. Flax is promoter of Country Spectacular set for May 25 at Aqueduct Race Track in New York.



Crowd listens to a jam session during the recording and instrument workshop.



BOB WARD, WWVA, Wheeling, W. Va., takes the podium at the deejay rap seminar. On extreme left is Peter Edwards, WRCP, Phila.; left to right, Oscar Wein, WDLC, Port Jervis; Ward; Gene Le LaVerne, WFGL/WFMP, Fitchburg, Mass.; and Rick Shea, W104 Waterbury, Conn.

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Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR Performer—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	THINGS AREN'T FUNNY ANYMORE —Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	44	4	4	DON'T LET GO —Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	68	77	6	JUST FOR OLD TIMES SAKE —Eddy Arnold (H. Hunter, J. Keller), MGM 14711 (Screen Gems-Columbia, BMI)
2	3	10	IS IT WRONG (For Loving You) —Sonny James (W. McPherson), Columbia 4-46003 (Hill & Range, BMI)	53	4	4	IF YOU LOVE ME (Let Me Know) —Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)	69	78	5	HAVE IT YOUR WAY —Dave Dudley (D. Dudley), Rice 5067 (New Keys, BMI)
3	4	12	(Jeannie Marie) YOU WERE A LADY —Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)	46	5	5	STOP THE WORLD (And Let Me Off) —Susan Raye (C. Bellow, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	70	89	2	HE THINKS I STILL CARE —Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)
★	9	9	COUNTRY BUMPKIN —Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	48	5	5	BLOODY MARY MORNING —Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)	71	90	2	THEY DON'T MAKE 'EM LIKE MY DADDY —Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI)
★	5	7	WE SHOULD BE TOGETHER —Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	★	39	56	THE STREAK —Ray Stevens (R. Stevens), Barnaby 600 (Chess/Janus) (Ahab, BMI)	72	81	2	RAGGED OLD FLAG —Johnny Cash (J.R. Cash), Columbia 4-46028 (House Of Cash, BMI)
★	10	8	NO CHARGE —Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	40	43	7	DALLAS —Connie Smith (L. Williams), Columbia 4-46008 (Acuff-Rose, BMI)	★	—	1	I DON'T SEE ME IN YOUR EYES ANYMORE —Charlie Rich (Benjamin Weiss), RCA 0260 (Laurel, ASCAP)
★	7	5	A VERY SPECIAL LOVE SONG —Charlie Rich (B. Sherrill, Narro Wilson), Epic 5-11091 (Columbia) (Algee, BMI)	41	20	13	IT'S TIME TO CROSS THAT BRIDGE —Jack Greene (Ben Peters), MCA 40179 (Ben Peters, BMI)	74	80	5	GOOD MORNING LOVING —Larry Kingston (L. Kingston), JMI 37 (Owepar, BMI)
★	8	1	HELLO LOVE —Hank Snow (Betty Jean Robinson, Aileen Mich), RCA 0215 (Four Star, BMI)	★	42	4	COUNTRY LULLABY —Johnny Carver (B. Mann, C. Weil), ABC 11425 (Screen Gems-Columbia/Summerhill, BMI)	75	65	10	I GAVE UP A GOOD MORNING —Red Steagall (R. Steagall, S. Linard), Capitol 3825 (Willex, ASCAP)
★	12	9	SOME KIND OF WOMAN —Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	43	26	13	(We're Not) THE JET SET —George Jones & Tammy Wynette (B. Braddock), Epic 5-11083 (Columbia) (Tree, BMI)	76	82	3	I WANTA GET TO YOU —La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Al Gallico, BMI)
★	14	8	HONEYMOON FEELIN' —Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Cooustic, BMI)	44	29	12	I'LL NEVER GO AROUND MIRRORS —Lafy Frizzell (S.D. Shaler/L. Frizzell), ABC 11416 (Blue Crest, BMI)	77	83	5	YOU GOT EVERYTHING THAT YOU WANT —Pat Roberts (R. Moreno, B. Fischer), Dot 17495 (Famous) (Ricci Moreno, SESAC)
★	11	6	I'LL TRY A LITTLE HARDER —Donna Fargo (Donna Fargo), Dot 17491 (Famous) (Prima Donna, BMI)	45	33	17	WOULD YOU LAY WITH ME (In A Field Of Stone) —Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window Captive, BMI)	78	84	4	YOU ONLY LIVE ONCE (In A While) —Glen Barber (M. Newbury), Hickory 316 (MGM) (Acuff-Rose, BMI)
★	12	8	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC —Hank Thompson (Curley Putnam), Dot 17490 (Famous) (Tree, BMI)	46	39	14	SUPERSKIRT —Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI)	★	91	4	COME HOME —Jim Munday (J. Munday), ABC 11428 (Chappell & Co., ASCAP)
★	13	13	AT THE TIME —Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI)	★	60	5	THE TELEPHONE CALL —Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)	80	86	3	I'D FIGHT THE WORLD —Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI)
★	19	7	ON THE COVER OF THE MUSIC CITY NEWS —Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)	★	48	3	WE COULD —Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	81	85	3	CLOSE TO HOME —Roy Drusky (A. Harvey), Capitol 3859 (United Artists/Big Ax, ASCAP)
★	15	9	RAINY NIGHT IN GEORGIA —Hank Williams Jr. (T. White), MGM 14700 (Combine, BMI)	49	54	6	THE SAME OL' LOOK OF LOVE —David Houston (C. Taylor, G. Richey, N. Wilson), Epic 5-11096 (Columbia) (Algee/Al Gallico, BMI)	82	79	8	WELCOME HOME —Peters & Lee (J. Dupre, S. Beldone, B. Blackburn), Philips 40729 (Intersong USA/Chappell, ASCAP) (Intersong USA/Chappell, ASCAP)
★	16	18	SMILE FOR ME —Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)	★	61	3	ROOM FULL OF ROSES —Mickey Gilley (Spencer), Playboy 50056 (Hill & Range, BMI)	83	87	3	ONE DAY AT A TIME —Marilyn Sellars (Wilkin Kristofferson), Mega 205 (Buckhorn, BMI)
★	23	6	PURE LOVE —Ronnie Milsap (E. Rabbitt), RCA 0237 (Barnpatch/Pi-Gem, BMI)	51	49	11	YOU NEVER SAY YOU LOVE ME ANYMORE —Nat Stuckey (Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappell/Easy Nine, BMI)	★	—	1	IT'S THAT TIME OF NIGHT —Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)
★	22	6	LAST TIME I SAW HIM —Ottie West (M. Masser, P. Sawyer), RCA 0231 (Jobete, ASCAP)	★	71	2	THIS TIME —Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	85	93	4	I'LL HAVE TO SAY I LOVE YOU IN A SONG —Jim Croce (J. Croce), ABC 11324 (Blendingwell/American Broadcasting, ASCAP)
★	25	6	SOMETHING —Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrissongs, BMI)	53	59	8	BITTER THEY ARE, HARDER THEY FALL —Larry Gatlin (L. Gatlin), Monument 7-8602 (Columbia) (First Generation, BMI)	86	92	2	SWEET AND TENDER FEELING —Mac White (M. White), Commercial 1315 (N.S.D.) (Milene, ASCAP)
★	20	21	SILVER THREADS AND GOLDEN NEEDLES —Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI)	★	66	4	SHE'S IN LOVE WITH A RODEO MAN —Johnny Russell (B. McMill), RCA 0248 (Jack, BMI)	87	94	3	IT'S ALL IN THE GAME —Slim Whitman (C. Sigman, Gen. C. Dawes), United Artists 402 (Warner Bros., ASCAP)
★	21	8	MY PART OF FOREVER —Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)	55	57	6	TORE DOWN/NOTHING BETWEEN —Porter Wagoner (P. Wagoner), RCA 0233 (Owepar, BMI)	88	95	2	QUE PASA —Kenny Price (E. Stevens, E. Rabbitt), RCA 0256 (Debbave/Barnpatch, BMI)
★	28	7	YOU DON'T NEED TO MOVE A MOUNTAIN —Jeanne Pruett (J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI)	56	50	11	I USE THE SOAP —Dickey Lee (David Gates), RCA 0227 (Jipahulu, ASCAP)	★	—	1	ONE DAY AT A TIME —Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)
★	23	5	I WILL ALWAYS LOVE YOU —Dolly Parton (D. Parton), RCA 0234 (Owepar, BMI)	57	51	12	SUNSHINE ON MY SHOULDER —John Denver (Denver, Kniss, Taylor), RCA 0213 (Cheery Lane, ASCAP)	★	—	1	MARIE LAVEAU —Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)
★	24	11	HANG IN THERE GIRL —Freddie Hart (Freddie Hart), Capitol 3627 (Blue Book, BMI)	58	55	8	REFLECTIONS —Jody Miller (R. Lane, R. Porter, N.B. Johnston), Epic 5-11094 (Columbia) (Tree, BMI, Cross Keys, ASCAP)	91	98	2	BABY LET YOUR LONG HAIR DOWN —Don Adams & The Greenfield Express (R. Bourke, E. Rabbitt), Atlantic 4017 (Noma/S.P.R., BMI)
★	25	28	JUST ENOUGH TO MAKE ME STAY —Bob Luman (J. Weatherly), Epic 5-11087 (Columbia) (Keca, ASCAP)	59	64	7	TOY TELEPHONE/TENNESSEE TO TEXAS —Johnny Bush (L. Kingston, F. Bycus), RCA 0240 (Owepar, BMI)	92	97	2	LADYLOVER —Bobby Lewis (B. Lewis, G. Kennedy), Ace Of Hearts 0480 (Golden Horn, ASCAP)
★	26	6	LEAN IT ALL ON ME —Diana Trask (J. Whitmore), Dot 17496 (Famous) (Al Gallico, BMI)	★	68	6	GEORGIA KEEPS PULLING ON MY RING —Little David Wilkins (D. Wilkins, T. Marshall), MCA 40200 (Battleground/Emerald Isle, BMI)	93	99	2	UNTIL THE END OF TIME —Harvel Felts & Sharon Vaughn (J. Foster, B. Rice), Cinnamon 793 (Jack & Bill, ASCAP)
★	27	24	SEASONS IN THE SUN —Bobby Wright (Rod McKuen, Jacques Brel), ABC 11418 (E.B. Marks, BMI)	61	70	5	FRIEND NAMED RED —Brian Shaw (S. Weedman, G. Taylor), RCA 0230 (Dunbar, BMI)	94	96	3	LONELY STREET —Tony Booth (Bellow, Stevenson, Sowder), Capitol 3853 (Four Star, BMI)
★	28	6	I JUST STARTED HATIN' CHEATIN' SONGS TODAY —Moe Bandy (S. Schafer, D. Owen), GRC 2006 (Blue Crest/Hill & Range, BMI)	62	58	9	YOU BET YOUR SWEET LOVE —Kenny O'Dell (K. O'Dell), Capricorn 0360 (Warner Bros.) (House Of Gold, BMI)	95	88	3	MORNING GIRL —Duane Dee (Tupper Sausy), ABC 11417 (Acuff-Rose, BMI)
★	29	31	STORMS OF TROUBLED TIMES —Ray Price (J. Weatherly), Columbia 4-46015 (Keca, ASCAP)	★	63	5	THE PILLOW —Johnny Duncan (J. Duncan), Columbia 4-46018 (Algee, BMI)	96	100	2	STILL A LOT OF LOVE —Darrell McCall (D. Owens, A. Roshelle), Atlantic 4019 (Hill & Range, BMI)
★	30	16	I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER —Elvis Presley (Tony Joe White), RCA 0196 (Swamp Fox/White Haven, ASCAP)	64	72	3	GOODBYE —Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI)	97	—	1	PLEASE HELP ME SAY NO —Mary Kay James (J. Rushing), JMI 38 (Jack, BMI)
★	40	6	WHEN THE MORNING COMES —Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	65	63	8	SOMETHING BETTER —O.B. McClinton (M. Kasser, R. Vanhoy), Enterprise 9091 (Columbia) (Tree, BMI)	98	—	1	FRECKLES & POLLIWOG DAYS —Fertin Husky (D. Owens, D. Frazier), ABC 11432 (Blue Crest/Hill & Range, BMI)
★	32	17	MIDNIGHT, ME & THE BLUES —Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	66	67	8	LAST OF THE SUNSHINE COWBOYS —Eddy Raven (E. Raven), ABC 11421 (Milene, ASCAP)	99	—	1	I NEVER HAD IT SO GOOD —Buddy Alan (P. Williams, R. Nichols), Capitol 3861 (Almo, ASCAP)
★	33	37	CAPTURED —Terry Stafford (R. Bourke, E. Rabbitt), Atlantic 4015 (Noma/S.P.R., BMI)	★	—	1	HOW LUCKY CAN ONE MAN BE —Joe Stampley (J. Stampley), Dot 17502 (MGM) (Su-Ma, BMI)	100	—	1	PLAY WITH ME —Penny De Haven (J. Foster, B. Rice), Mercury 73468 (Phonogram) (Jack & Bill, ASCAP)
★	34	38	BORN TO LOVE & SATISFY —Karen Wheeler (B. Rice, J. Poster), RCA 0223 (Jack & Bill, ASCAP)								



To have another great hit record...

'YOU DON'T NEED TO MOVE A MOUNTAIN'

MCA-40207

Jeanne Pruett

Exclusively on MCA Records

Country Music

Nashville Scene

By BILL WILLIAMS

Atlantic Records is going to cut **Chill Wills** in a series of "strong" recitations, produced by **Don Fischer** and **Rick Sanjeek**. . . . **Jimmy Gately** has been with the **Bill Anderson** show now for 10 years. He's still a fine singer, and should be on somebody's label. No one pushes harder for that than Bill. . . . A **Jimmy Payne** fan club was formed in England by **Ann Trick** of Chatham, and was multiplying in just a few days. . . . **David Rogers** has cut another **Foster & Rice** song, which is beginning to be a habit. . . . **Johnny Wright** will be cutting his first single for **Capricorn** in May, and **Kitty Wells** will follow with an album.

Mick Lloyd has done an album in Nashville, at **Creative Workshop**, which includes 10 original tunes. It will be released early this summer on **JMT** of Bethesda, Md. . . . **Ronnie Barth**, the very talented singer from New Jersey who moved to Nashville some years ago, has changed her name to **Jenifer Payne**. . . . **Waylon Jennings** and the **Waylors** took over station **WRCR** in Cleveland and did a fund-raising drive to help the tornado victims of Xenia, Ohio. They tied the station's air personality, **Bo Wiley**, to his chair while they ran the show.

Sue Thompson, the lovely singer of **Hickory**, headlines the **Copa Habana** in Oklahoma City for two weeks. . . . Plenty of bluegrass in the new **Danny Davis** album. The liner notes, by the way, are written by **Newseek's Hal Bruno**, a fine musician himself, who long has shown an interest in country music. . . . **Faron Young** has done his first commercials for **Schlitz Malt Liquor**. . . . **Buck Starr** and the **Country Outlaws** have signed a booking pact with **One Neters, Inc.** . . . **Eric Weissberg** and **Deliverance**, who came into prominence with "Dueling Banjos," have signed with **Buddy Lee Attractions** in Nashville. . . . **Ernie Ford** and **Lynn Anderson** joined the **University of Tennessee Singers** for a two-and-a-half hour concert at Knoxville to benefit a scholarship endowment fund. . . . **Dolly Parton** has signed a management pact with **American Management, Inc.**, following in the footsteps of **Barbara Mandrell**. This organization on the West Coast will

(Continued on page 34)

Gala at Race Track

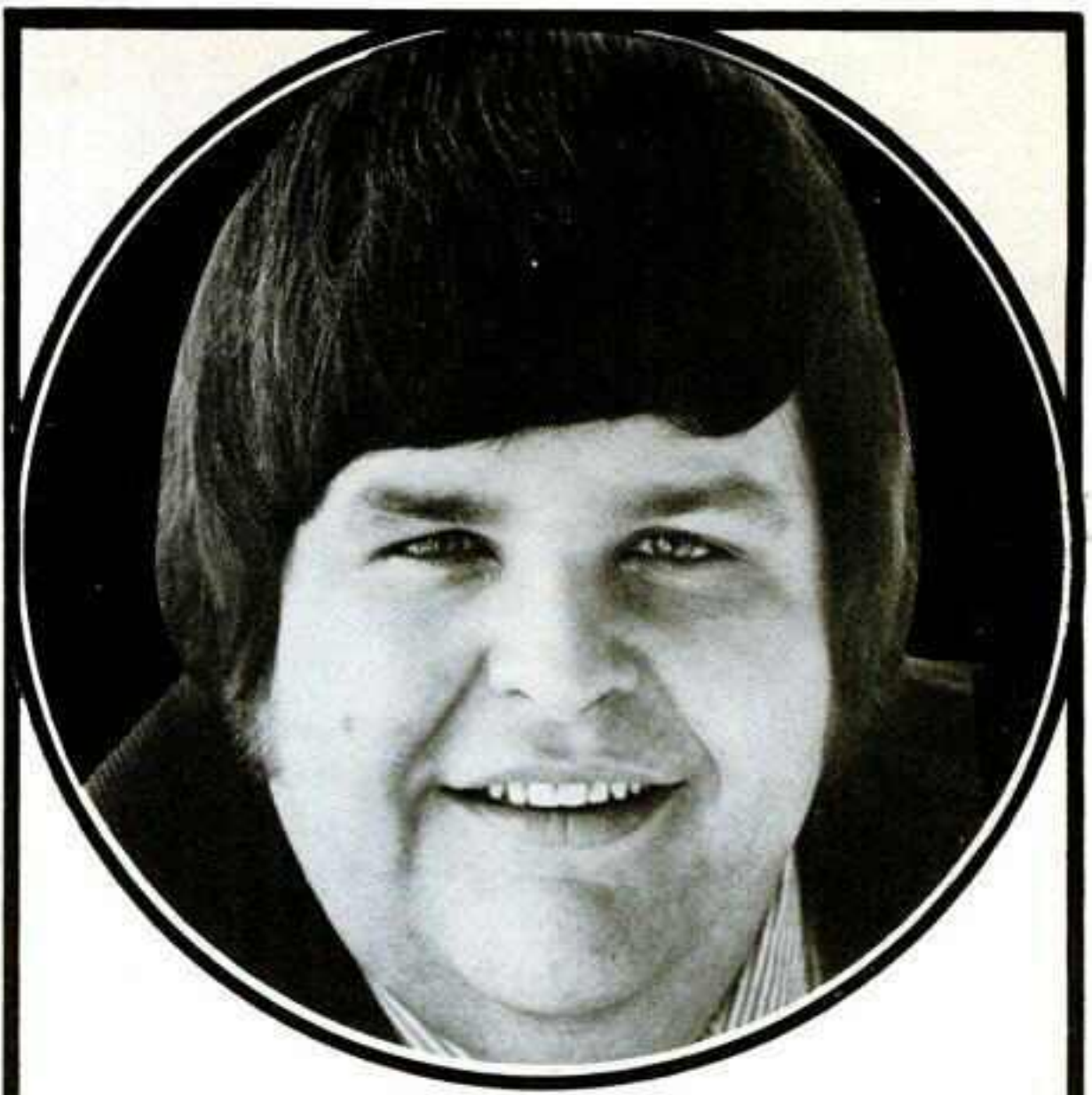
• *Continued from page 3*

excellent view of the stage, **Flax** says. The stage was designed by **Hanley Sound**, which also designed the sound system, and will be constructed in two separate sections to provide minimal waiting time between acts.

Advertisements have already appeared in the **New York Times**, **Newsday**, **Long Island Press**, and **Flax** is firming arrangements for coordinated radio spots with those record companies which have artists involved in the outdoor event.

Artists on the bill include **Lynn Anderson**, **Donna Fargo**, **Tom T. Hall**, **Waylon Jennings**, **Jerry Lee Lewis**, **Melba Montgomery**, **Larry Gatlin**, **Ray Price**, **Charlie Rich**, **Johnny Rodriguez**, the **Earl Scruggs Revue**, the **Statler Brothers** and **Tanya Tucker**.

Picnic areas have been set up and food and dining facilities are available, as well as special transportation to the show. Tickets for the spectacular are priced at \$9 for reserved seats and \$6.50 for general admission.



Aint no holding this hit back!!!

Little David Wilkins 'GEORGIA KEEPS PULLING' ON MY RING'

Exclusively on MCA Records
MCA 40200

MAY 4, 1974, BILLBOARD

"ONE DAY AT A TIME"

Written By:

Marijohn Wilkin
Kris Kristofferson

Recorded By:

Marilyn Sellars

Mega Records

Roy Drusky

Capitol Records

University of Tennessee Singers

THE THRASHER BROS.

CAANAN RECORDS

Printed Music By:

Chappell Music

Buckhorn Music Pub. Inc.

1007 17th Ave. South
Nashville, Tennessee

MAY 4, 1974, BILLBOARD

Country Music

Nashville Scene

Continued from page 33

handle all her bookings, while Porter Wagoner will remain her personal adviser.

David Rogers has purchased the Johnny Paycheck bus. . . . Wayne Kemp is in the process of building an office in his home, where he'll have a promotion staff. . . . Funeral services were held at Streator, Ill., for Mrs. Sallie Flanery, known professionally as Sallie Lordan, a long-time bass player in country music. She formerly worked with Jean Shepard and did considerable studio work. She was killed in an auto wreck near Streator, where she was en route to visit relatives. . . . Shorty Lavender, leading booker, ordered a new stereo system, and the first part of it was delivered on time. It was the needle.

A big Freddie Hart promotion is planned during Fan Fair in June in Nashville, including merchandising aids. Capitol Records will be behind it. . . . Cliff Cochran has signed a recording deal with Stax, joining a growing list. He's the author of both sides of the new Jeannie Seely release. . . . Bad luck continues for singer P.J. Sherman, who recently suffered head injuries in an auto accident which totaled her station wagon. . . . Charlie Louvin has done some Schlitz commercials, his first singing for the suds. . . . While Naomi Martin's husband was recovering from surgery, she wrote a stack of songs for Cedarwood. . . . Brian Shaw did some dates in Pennsylvania with Bud Garlack and the Blue Chips, a group with which he once worked regularly. . . .

Independent producer Larry Butler has just done a session with writer Dianna Williams. . . . Carl Perkins has finished a new album for Mercury, guided by Jerry Kennedy. Earl Owens has joined the ranks of the producers, teaming with Eddie Fox to do a session for Mike Page and Paige O'Brian. . . . Lynn Anderson drew 19,000 to Six Flags Over Texas, a figure second only to the record number drawn by Charley Pride. . . . GRC President Michael Thevis was given an honorary key to the city of Nashville during a visit here. . . . That label's Marlys Roe did the KDJW radio birthday show celebration in Amarillo with other top artists and played to more than 8,000 fans. . . . George Richey filled in for George Jones' ailing piano player at the "Opry." Troubles continue to beset George. In one week he lost his mother, then his wife. Tammy Wynette, entered the hospital for still more surgery.

Candy Smathers, the very pretty youngster who has grown up as part of the Stoney Mountain Cloggers, spend her 20th birthday on a bus going from Arkansas to Missouri. . . . Lester Flatt was called at the last minute to fill in at, of all things, a rock concert at the University of Alabama. He completely took the show. . . . Dottie West set back briefly with bronchial trouble. . . . Narvel Felts and Jim Mundy made their debuts on the "Grand Ole Opry" and both got encores. . . . Charlie Walker will have his new release on Capitol May 12. . . . Mac Wiseman now has made six appearances on "Music Country U.S.A." . . . More records at the Tulsa Pavilion where more than 30,000 came to see Roy Clark, Buck Trent, Johnny Duncan, Don White, Hank Thompson, Susan Haney, Juanita Rose, David Ingels, Mack Sanders, the Plainsmen, the Ranch Boys and the Old Timers.

Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY
for Week Ending 5/4/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
2	2	54	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
3	3	8	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1 0433
4	4	8	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
5	7	8	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
★	12	4	HELLO LOVE—Hank Snow, RCA APL1-0441
7	5	9	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram)
8	6	9	JOLENE—Dolly Parton, RCA APL1 0473
9	10	7	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
10	8	12	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
11	9	17	LET ME BE THERE—Olivia Newton-John, MCA 389
12	14	9	FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram)
13	13	6	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
★	20	4	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
15	16	25	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
16	18	11	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
17	15	17	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
18	11	23	NEW SUNRISE—Brenda Lee, MCA 373
★	24	3	HONKY TONK ANGEL—Conway Twitty, MCA 406
★	25	35	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
21	21	7	DON WILLIAMS, VOL. II—JMI 4006
22	17	11	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
23	23	17	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
★	30	4	THE LAST LOVE SONG—Hank Williams Jr., MGM SE 4936
25	26	8	SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912
★	32	19	AMAZING LOVE—Charley Pride, RCA APL1-0397
27	27	5	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, MGM SE 4937
28	19	10	KID STUFF—Barbara Fairchild, Columbia KC-32711
29	22	18	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
★	40	2	GOOD TIMES—Elvis Presley, RCA CPL1-0475
31	31	4	SWEET COUNTRY—Charley Pride, RCA APL1-0217
32	28	12	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
33	34	4	SOME KIND OF WOMAN—Faron Young, Mercury SRM 1-698 (Phonogram)
34	29	7	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
35	36	3	THE ATKINS-TRAVIS TRAVELING SHOW—Chet Atkins, Merle Travis, RCA 0479
★	—	1	THIS TIME—Waylon Jennings, RCA APL1-0539
37	38	16	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
38	33	10	THE PILGRIM—Larry Gatlin, Monument KZ-32571 (Columbia)
39	43	2	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price, Columbia 32777
40	42	5	PHASES AND STAGES—Willie Nelson, Atlantic SD 7291
41	41	6	THAT'S THE WAY LOVE GOES—Connie Smith, Columbia 32581
42	—	1	THE BEST OF SUSAN RAYE—Capitol ST 11282
43	35	6	THE BEST OF BUCK OWENS VOL. 5—Capitol 11273
44	46	5	BACK IN THE COUNTRY—Roy Acuff, Hickory 4507 (MGM)
45	48	3	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
46	39	8	HAPPY HOUR—Tony Booth, Capitol ST-11270
47	49	2	FASTEST GRASS ALIVE—Osborne Brothers, MCA 374
48	50	2	WHEN YOUR GOOD LOVE WAS MINE—Narvel Felts, Cinnamon 5002
49	—	1	SNAP YOUR FINGERS—Don Gibson, Hickory 4509 (MGM)
50	45	6	LIVE AT THE PALOMINO CLUB—Del Reeves, United Artists UA 204-F

Better to judge than to be judged. Susan St. Marie, who used to be in beauty and talent contests, was a judge for a talent contest in Ashland City, Tenn., along with Paul Allen of WEDA, his wife, Cindy, Don Cusic of CMA, and songwriter Jerry Foster. . . . Dolly Denny of Cedarwood was awarded a stripe commemorat-

ing five years of active service to the volunteer program of St. Thomas Hospital in Nashville. . . . MCA's Jerry Clower is set for a tour with Capitol's Anne Murray. . . . Crystal Gayle has taped promos for Mental Health Month. . . . Marti Brown of Atlanta is appearing nightly at Ireland's in Nashville.

Country Music

Charlie McCoy Gets Stimulation For Music Beyond Studio Walls

CHARLESTON, W. Va.—Charlie McCoy, one of the all-time great Nashville session instrumentalists, believes one can grow stale staring at studio walls.

So the Monument artist is trying to get out of town regularly for personal appearances. Prior to a date back here in his home state, a sell-out, live radio broadcast show at the Capital City Jamboree, McCoy talked at length about keeping the creative juices flowing.

"I want to do just enough personal appearance work to keep my mind fresh and stay with the people who are buying records," says McCoy, whose harmonica licks have graced hundreds of other folks' albums and have of late established him as a solid-selling recording artist.

"You can sit in the studio 24 hours a day and get away from what's going on out here. Like you can be on a show and it might not strike you right then, but two weeks or a month later you might think of something that happened in that show you can use in the studio.

"Or you might be in a club and a drunk will stagger up to the stage and lay a request on you. And then a month later you'll think it's a good idea and record it. There are a lot of answers out here you can't find in the studios. I've always maintained the public has all the answers. We just have to find out which questions to ask."

That's the formula, McCoy maintains, that keeps top Nashville performers at the top.

"Most artists who are in the business of being artists, as such, are out here all the time because that's where their bread and butter is. Personally, I'm only halfway in the business of being an artist. I'm so studio involved. But I've had some success with my records and I've decided I should kind of divide my time and find out what's happening on this end of it," says the Fayetteville, W. Va., native.

McCoy, who swears it's the truth, got his first harmonica when he was eight years old by sending in a comic book coupon. He has a new single out, "Boogie Woogie," cut with a band called Barefoot Jerry whose leader, Wayne Moss, is another West Virginian. That cut will be in McCoy's next album, along with an updated version of the old Richard Hayman hit, "Ruby," and several others.

He also is deeply involved with his Christmas album, between personal appearances.

He reports, "My Christmas album

Town to Honor Jimmy Newman

MAMOU, La.—This town pays a homecoming tribute to its native son, Jimmy Newman, during the Cajun Days Festival here May 9-11.

Louisiana Gov. Edwin Edwards has joined the list of dignitaries taking part.

Mercury's Tom T. Hall has agreed to help entertain, and T. Tommy Cutrer will host the show. The governor will lead off the festivities with a tribute to Newman. Several state legislators will take part.

The activities will feature a street dance, contests, parades and music by many groups. Newman will close the event with a concert of his own, featuring Cajun fiddler Rufus Thibodeaux.

will be the most different thing I've done in quite a while. I've covered all types of music: country, bluegrass, even a little classical thing with 22 strings. One side is completely religious. One cut has a real legitimate adult choir on it. I think I've hit about every musical direction I could hit and still stay in good taste."

What's McCoy found out here mixing with the record buyers? What kind of music do they want out of Nashville these days?

"The lifestyle of most people in

the country now is filled with all kinds of pressure and tension," McCoy answers. "When people hear music they don't want to have to get out a dictionary to understand what's being said. Or they don't want to have been to Juilliard to get into the music. They want their music to be total pleasure, something laid down straight and simple to them, something to which they can relate.

"Something they don't have to bury their heads in to try and figure out what a guy's trying to say."

Snow Renews RCA Pact To Reach 50-Year Mark

NASHVILLE—Following nearly a year of negotiations, RCA's Hank Snow has signed a 13-year contract renewal with the label, giving him the greatest tenure of any artist in history with one company.

The contract brings to more than 50 years the amount of time Snow, who will be 60 next week, has spent with RCA. The announcement was made by Jerry Bradley, director of operations here.

Snow just last week reached No. 1 in the Billboard country chart, a position he frequently monopolized in years gone by. His recording of "I'm Moving On" held the No. 1 spot in Billboard for 26 consecutive weeks and stayed in the top 10 for 14 months in 1950 and 1951. His last No. 1 record was nine years ago.

RCA division vice president Chet Atkins, who has produced Snow for the past 16 years, says the singer has a "special quality that makes him sound good even on a bad jukebox." Atkins presented Snow, on behalf of RCA, a gold-mounted railroad watch "because he has sung so many railroad songs." Telegrams were read from dignitaries everywhere, including Canadian Prime Minister Pierre Trudeau.

Snow began recording for RCA in his native Canada on Oct. 11, 1936, and his first song was "Prison Cowboy," produced by Hugh Joseph. He

broke into the U.S. market in 1945.

Snow, who still does about 75 live appearances a year, has been a member of the "Grand Ole Opry" for 24 years. He leaves on a month-long tour of Australia May 11.

Under the terms of the new contract, Atkins will continue to produce Snow until such time as the producer may retire from the label.

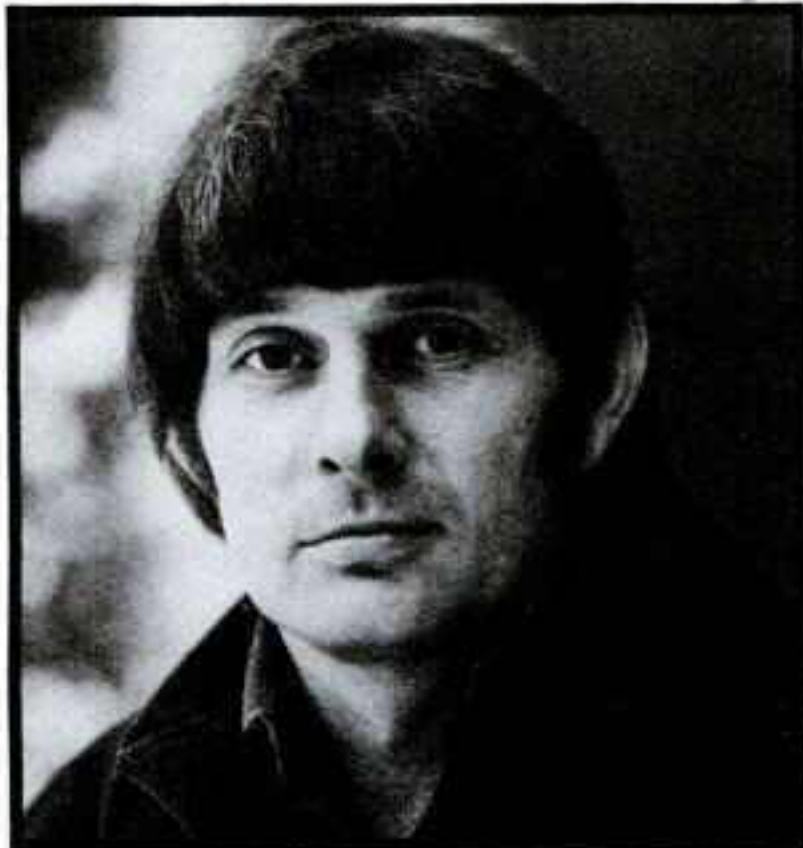
"He agreed that, even if he retired, he'd continue to produce me," Snow says. The singer called it "one of the proudest days of my career."

TWO HITS YOU CAN'T AFFORD NOT TO PLAY

"GOOD MORNING LOVING"

LARRY KINGSTON

JMI - 37



74 BILLBOARD

TOP 10 AT:

- WINN — LOUISVILLE - #1
 - WTMT — LOUISVILLE - #1
 - WMC — MEMPHIS - #1
 - WIVK — KNOXVILLE - #2
 - KLAK — DENVER - #7
 - KIKN — CORPUS CHRISTI - #10
- PLUS MANY OTHERS—

"PLEASE HELP ME SAY NO"

Mary Kay James

JMI - 38



97 BILLBOARD

BREAKING IN:

- MEMPHIS — RICHMOND
- LOUISVILLE — COLUMBUS
- SAN BERNADINO — EL PASO
- RALEIGH — NASHVILLE

JUST RELEASED

"CLEAN YOUR OWN TABLES"

TENNESSEE PULLEYBONE

JMI - 39

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New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

POPULAR ARTISTS

ACE SPECTRUM
Inner Spectrum
LP Atlantic SD7299 \$5.98

AIM
Aim For The Highest
LP Blue Thyme BTS68 \$5.98

ALPERT, HERB, & THE TIJUANA BRASS
You Smile, The Song Begins
LP A&M SP3620 \$6.98
BT 8T3620 \$6.98
CA CS3620 \$6.98

AMES, ED
Try To Remember
LP Camden ACL1-0467 \$2.49
BT ACS1-0467 \$4.95

ARNOLD, HORACEE
Tales Of The Exonerated Flea
LP Columbia KC32869 \$5.98

ARGENT
Nexus
LP Epic KE32573 \$5.98
BT EA32573 \$6.98
CA ET32573 \$6.98

AUSTIN, PHIL
Roller Maidens From Outer Space
LP Epic KE32489 \$5.98
BT EA32489 \$6.98

BAEZ, JOAN
Here's To Life
LP A&M SP3614 \$6.98

BASSEY, SHIRLEY
Nobody Does It Like Me
LP UA UALA214G \$6.98
BT UAEA224G \$6.98
CA UACA224G \$6.98

BLACK OAK ARKANSAS
Early Times
LP Stax STS5504 \$6.98
BT ST85504 \$7.98

BLACK SABBATH
Paranoid
QL Warner Bros. WS4-1887 \$6.98

BLUE OYSTER CULT
Secret Treaties
LP Columbia KC32858 \$5.98
BT CA32858 \$6.98
CA CT32858 \$6.98
QL CQ32858 \$6.98
QB CAQ32858 \$7.98

BURKE, SOLOMON
I Have A Dream
LP Dunhill DSX50161 \$5.98

CAMPBELL, GLEN
Houston
LP Capitol SW11293 \$5.98
BT 8XW11293 \$6.98

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Unconditionally Guaranteed
LP Mercury SRM1-709 \$5.98
BT MCB-1-709 \$6.95
CA MCR4-1-709 \$6.95

CARLSON, ROB
Peaceable Kingdom, w. Jon Gailmor
LP Polydor PD6023 \$6.98

CARROLL, DIAHANN
Carroll, Diahann
LP Motown M6-805S1 \$6.98

CASH, JOHNNY
That Ragged Old Flag
LP Columbia KC32917 \$5.98
BT CA32917 \$6.98
CA CT32917 \$6.98

CATS
Love In Your Eyes
LP Fantasy F9449 \$5.98

CHASE
Pure Music
QL Epic EQ32572 \$6.98
QB EAQ32572 \$7.98

COCKNEY REBEL
Human Menagerie
LP EMI ST11294 \$5.98
BT 8XT11294 \$6.98

COE, DAVID ALLAN
The Mysterious Rhinestone Cowboy
LP Columbia KC32942 \$5.98
BT CA32942 \$6.98

COFFEY, DENNIS
Instant Coffey
LP Sussex SRA8031 \$5.98

COOLIDGE, RITA
Fall Into Spring
LP A&M SP3627 \$6.98
BT 8T3627 \$6.98
CA CS3627 \$6.98

COOPER, ALICE
Billion Dollar Babies
QL Warner Bros. BS4-2685 \$6.98

COWBOY
Boyer & Talton
LP Capricorn CP0127 \$5.98
BT M80127 \$6.97
CA M50127 \$6.97

COYNE, KEVIN
Marjory Razor Blade
LP Virgin VA13-106 \$5.98

CRADDOCK, BILLY "CRASH"
Rub It In
LP ABC ABCX817 \$5.98

CROWBAR
Crowbar
LP Epic KE32746 \$5.98
BT EA32746 \$6.98

D'ABO, MICHAEL
Broken Rainbows
LP A&M SP3634 \$6.98

DANSE MACABRE
Esperanto
LP A&M SP3624 \$6.98

DEE, KIKI
Loving & Free
LP MCA 395 \$5.98
BT MCA395 \$6.98
CAMCAC395 \$6.98

DEODATO
Whirlwinds
LP MCA 410 \$5.98
BT MCAT410 \$6.98
CAMCAC410 \$6.98

DR. JOHN
Desitively Bonnaroo
LP Alco SD7043 \$5.98

DOOBIE BROTHERS
What Were Once Vices Are Now Habits
LP Warner Bros. WS4-2750 \$6.98

DOWNEY, SEAN
Downey, Sean
LP Stax STS5510 \$6.98

DUZIAK, URSZULA
Darkness & The Newborn Light
LP Columbia KC32902 \$5.98

ECKSTINE, BILLY
If She Walked Into My Life
LP Stax STS7503 \$6.98
BT ST87503 \$7.98

EDWARDS, JOHN
Aware
LP General AA2005 \$5.98

ELEVENTH HOUR
Greatest Hits
LP 20th Century T435 \$5.98

ESCORTS
3 Down 4 To Go
LP Alithia AR9106 \$5.98

EVERETT, BETTY
Love Rhymes
LP Fantasy F9447 \$5.98

FOGERTY, TOM
Zephyr National
LP Fantasy F9448 \$5.98

FORCE OF NATURE
Force of Nature
LP Tommy K232758 \$5.98

FORD, TENNESSEE ERNIE
Make A Joyful Noise
LP Capitol ST11290 \$5.98
BT 8XT11290 \$6.98

FOUR TOPS
Meeting of The Minds
LP Dunhill DSD50166 \$6.98
BT 8023-50166C (GRT) \$7.95
CA 5023-50166C (GRT) \$7.95

GAILMOR, JON, see Rob Carlson.

GAYE, MARVIN
Anthology
LP Motown M9791A3 [3] \$9.98

GENESIS
Trespass
LP ABC ABCX816 \$5.98

GOLDEN EARRING
Moontan
LP MCA 396 \$5.98

GOLDSMITH, JERRY
QB VII
LP ABC ABCD822 \$6.98

GRIFFITH, JOHNNY
Togetherness, Togetherness
LP Victor APL1-0490 \$5.98

GUESS WHO
Road Food
LP Victor APL1-0405 \$5.98
BT APS1-0405 \$6.95
CAAPK1-0405 \$6.95

HART, FREDDIE
Hang In There Girl
LP Capitol ST11296 \$5.98
BT 8XT11296 \$6.98

HAYES, ISAAC
Two Tough Guys
LP Enterprise ENS7504 \$6.98
BT EN87504 \$7.98
CA ENC7504 \$7.98

HIRT, AL
Raw Sugar/Sweet Sauce/Banana Pudd'n
LP Monument KZ32913 \$5.98
BT ZA32913 \$6.98

HOLLIES
Hollies
LP Epic KE32574 \$5.98
BT EA32574 \$6.98
CA ET32574 \$6.98

HOLMES, RUPERT
Widescreen
LP Epic KE32864 \$5.98
BT EA32864 \$6.98

HOUSTON, DAVID
Best Of, w. Barbara Mandrell
LP Epic KE32915 \$5.98
BT EA32915 \$6.98

HOWDY MOON
Howdy Moon
LP A&M SP3628 \$6.98

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Freckles & Polliwog Days
LP ABC ABCX818 \$5.98

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Foxy Brown
LP Motown M6-81151 \$6.98

JAMES, SONNY
Is It Wrong
LP Columbia KC32805 \$5.98
BT CA32805 \$6.98
CA CT32805 \$6.98

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Jackson, Millie
LP Spring SPR6701 \$6.98

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Early Flight
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BT CYS1-0437 \$7.95
CA CYK1-0437 \$7.95

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This Time
LP Victor APL1-0539 \$5.98
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KING CRIMSON
Starless & Bible Black
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LP Columbia MG32455 [2] \$6.98
QL MQ32455 \$6.98
QB MAQ32455 \$7.98

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LP Columbia KG32825 [2] \$6.98
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Plays LeGrand
QL Columbia CQ32580 \$6.98
QB CAQ32580 \$7.98

Pop Concert
QL Columbia CQ32856 \$6.98
QB CAQ32856 \$7.98

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LP Monument KZ32914 \$5.98
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CA ZT32914 \$6.98

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LP Dunhill DSD50166 \$6.98
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LP Neighborhood NRS48001 \$6.98
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Melcher, Terry
LP Reprise MS2185 \$5.98

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Normal
LP Capricorn CP0126 \$5.98

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Highway One
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QL Warner Bros. BS4-2577 \$6.98

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Son Of Dracula (Soundtrack)
LP Rappale ABL1-0220 \$6.98
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CA ABK1-0220 \$7.95

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CAMCR4-1-705 \$6.95

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Ship Ahoy
QL Philadelphia Int'l ZQ32408 \$6.98
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Looking Thru
LP Atco SD7042 \$5.98

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QL Philadelphia Int'l ZQ32409 \$6.98
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CA ET32895 \$6.98

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BT M82783 \$6.97
CA M52783 \$6.97

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BT LBC1058 \$7.97
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LP Monument KZ32912 \$5.98
BT ZA32912 \$6.98
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Love Song For Jeffrey
LP Capitol S011284 \$6.98
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Very Special Love Song
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Road
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Pure Smokey
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Ross
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BT BWS1-0288 \$6.95
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Vale's, Jerry, World
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The Way We Were
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WINTER, JOHNNY
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QB CAQ32715 \$7.98

YARBROUGH, GLENN
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BT M82790 \$6.97
CAM52790 \$6.97

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Apostrophe (')
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CAM5D2175 \$6.97

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LP Stax STS5511 \$6.98
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LP Songbird 238 \$4.98

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Peace In The Valley
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CA CT32909 \$6.98

WILLIAMS, MARION
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LP Atlantic SD7302 \$5.98

JAZZ

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BT B160-9445M (GRT) \$6.95

AMMONS, GENE
Ammons, Gene, & Friends At Montreux
LP Prestige P10078 \$5.98

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Greatest Hits
LP Columbia KG32761 [2] \$6.98
BT GA32761 \$7.98

BURTON, GARY
Crystal Silence, w. Chick Corea
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CALLOWAY, CAB
The Hi-De No Man
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COREA, CHICK, see Gary Burton.

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LP Blue Thumb BTS6010 \$6.98
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CA 56010L \$7.95

DAVIS, MILES
Big Fun
LP Columbia PG32866 [2] \$7.98
BT PGA32866 \$8.98
CA PGT32866 \$8.98

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GREENE, BOB
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Playin' In The Yard
LP Prestige P10077 \$5.98

HERMAN, WOODY
Thundering Herd
LP Fantasy F9452 \$5.98
BT B160-9452M (GRT) \$6.95

HORN, PAUL
Visions
LP Epic KE32837 \$5.98
BT EA32837 \$6.98

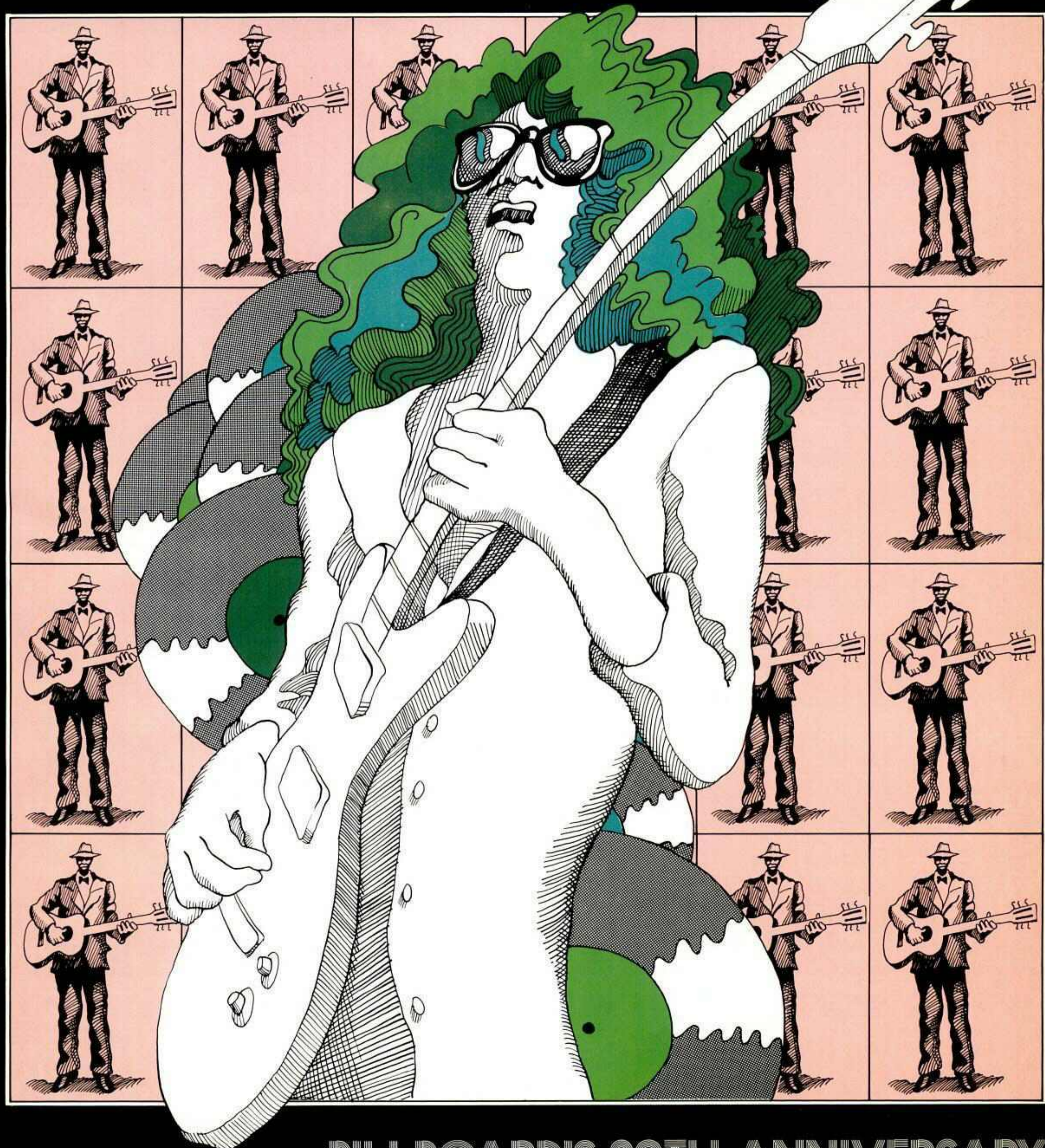
JACKSON, MILT
Goodbye, w. Hubert Laws
LP CT16038 \$6.98

(Continued on page 37)

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A PERSPECTIVE ON THE FUTURE OF NOSTALGIA

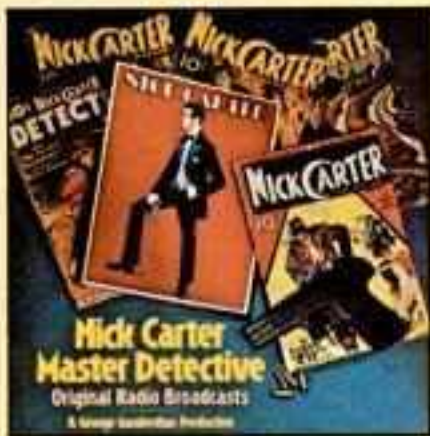


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- 571 W.C. FIELDS
- 575 LAUREL & HARDY
- 577 LAUREL & HARDY
- 579 LAUREL & HARDY
- 582 STAN KENTON
- 583 FIBBER MCGEE & MOLLY/1
- 584 FIBBER MCGEE & MOLLY/2
- 585 FIBBER MCGEE & MOLLY/3
- 586 FIBBER MCGEE & MOLLY/4
- 589 DICK TRACY
- 590 THE LONE RANGER
- 591 THE SHADOW
- 592 SGT. PRESTON OF THE YUKON
- 596 TOM MIX
- 601 LAUREL & HARDY
- 602 BUCK ROGERS IN THE 25th CENTURY
- 603 JACK ARMSTRONG - THE ALL AMERICAN BOY

- 604 JUNGLE JIM
- 605 AN EVENING WITH LUM & ABNER
- 606 OF MICE AND MEN
- 607 THE GREEN HORNET
- 609 FLASH GORDON
- 611 BELA LUGOSI
- 612 RED NICHOLS
- 613 RUDY VALLEE
- 620 THE GREAT GILDERSLEEVE
- 621 ED WYNN - FIRE CHIEF
- 622 LASSIE
- 623 MANDRAKE THE MAGICIAN
- 624 BLONDIE
- 626 DON WINSLOW OF THE NAVY
- 627 CHARLIE CHAN
- 629 RED RYDER
- 630 TERRY AND THE PIRATES

- 631 GASOLINE ALLEY/ MOON MULLINS
- 632 JUDY GARLAND
- 633 COURT MARTIAL OF BILLY MITCHELL
- 637 GRAND CENTRAL STATION
- 638 SAM SPADE/HOWARD DUFF
- 640 BILL STERN/SPORTS NEWSREEL
- 641 GERSHWIN BY GERSHWIN
- 642 STRAIGHT ARROW
- 660 ARCHIE
- 645 HALLMARK RADIO PLAYHOUSE
- 644 TARZAN
- 595 W.C. FIELDS/LUX RADIO THEATRE
- 653 LITTLE RASCALS
- 647 SOAP OPERAS
- 634 CAMPBELL PLAYHOUSE

A George Garabedian Production

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**Preview of
Coming Attractions**



WRITE OR CALL - GEORGE HOCUTT C/O R R RECORD DISTRIBUTORS
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“**A**ctually, I never thought we'd do more than one 'Oldies But Goodies' album,” says Art Laboe, founder president of Original Sound Records, which manufactures the now 14-volume strong series.

For a man who seems to have done everything else right during his long career on the Los Angeles music scene, it was a rare error in judgment.

Since 1956, Laboe has been a pioneer rock disk jockey, a successful record company president of both contemporary and oldies material, a TV personality, a concert promoter and most recently the owner of one of the few consistently successful oldies clubs in the nation.

“Oldies but Goodies as a term actually started when I was a disk jockey at several Schribner's Drive-Ins in L.A. on KCOP-AM in 1956,” Laboe says. “The idea of the show was to go around to the various cars, interview and talk to the people, who were mostly teenagers, and they would dedicate and announce a record on the air. They picked from a list called the top tunes and if they announced it on the air, they got the record.”

“Within 90 days it became the No. 1 rated show in its time slot (3-6 p.m.). The most popular drive-in was one at Sunset and Cahuenga, in a spot that is now a Texaco station. It was near Hollywood High, and a lot of kids from the school, including Rick Nelson, would come by. It was at that spot that Rick made his first public appearance as a recording star.”

“Anyway, at the bottom of my list I had two or three records that were a few years old and that I called oldies but goodies. We started getting so many requests for these that the list soon became half as long as the regular one. So I knew there was a radio demand for oldies, but the record angle still hadn't crossed my mind.”

Laboe did have a label at the time, Original Sound, but it was marketing a contemporary product. For a man who was soon to move into oldies, Laboe was releasing a product that was strikingly different than most of the formula material of the day, such as Preston Epps' “Bongo Rock” and Sandy Nelson's “Teen Beat.”

“After the popularity of oldies on the radio,” Laboe says, “I began to think that an oldies dance might do well. So I lined up some artists that had been popular a year or two before, like the Penguins, Thurston Harris, Don & Dewey and Earl Bostic and we rented the El Monte Legion Stadium.”

The story behind Laboe's choice of El Monte as a showcase is an interesting one. “This was in 1957,” he says, “and at that time, the city of Los Angeles had an ordinance forbidding anyone under the age of 18 from attending a public dance unless it was held under the auspices of the board of education. Most surrounding cities had the same ordinance, but El Monte did not. I plugged the dance for three weeks on the air. The hall held 2,500. We had a blanket charge of \$2.50 and we got 2,900 people in and turned away another 1,500. So we did it again the next week and we had concerts of one type or another every week for the next six years.”

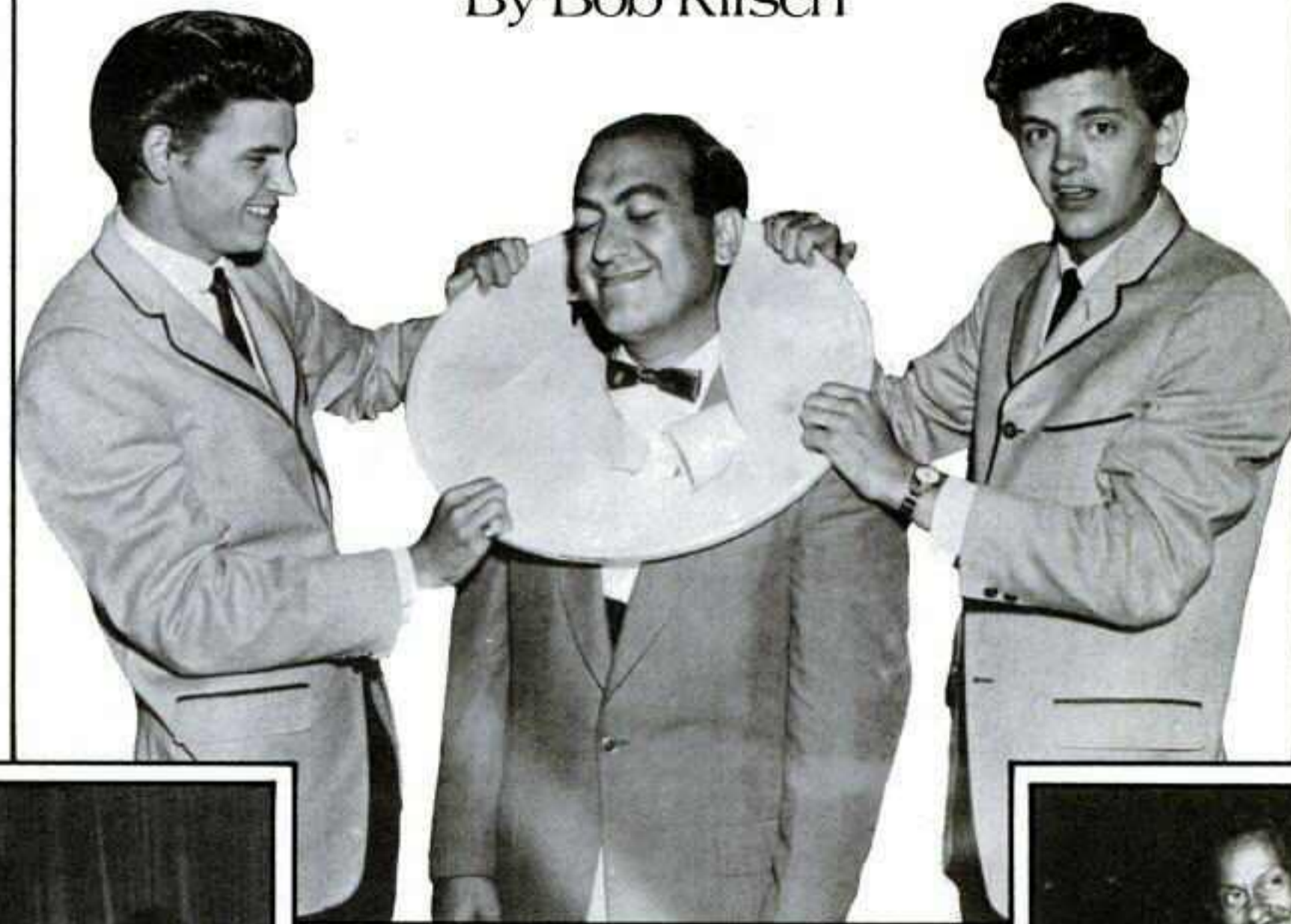
In addition to the oldies dances, Laboe also presented contemporary concerts in Los Angeles, El Monte, Azusa, Oxnard, Burbank, San Bernardino, Long Beach and Anaheim, featuring the likes of Jerry Lee Lewis, Chuck Berry, the Everly Brothers, Jackie Wilson and Ray Charles.

“Still,” says Laboe, “even with the radio and concert successes, I hadn't come up with the album idea. And, in fact, I never did. A girl gave it to me. We were on a couch one night, doing what I guess was called petting in those days, and listening to oldie 45's. But everytime things got interesting, the spindle would stick or some-

Art Laboe's Past Is Showing

Oldies But Goodies share top spot with today's beat in the spinning world of Original Sound

By Bob Kirsch



Art Laboe and friends: clockwise with the Everly Brothers, Chuck Berry and Big Joe Turner. Crowds flock to one of Art's packaged presentations in Los Angeles in center shot. Photos from Art Laboe.

thing else would go wrong and I had to get up and fix it. Finally, this girl said, 'Why doesn't someone put those things into an album?'

“The idea registered pretty quickly with me. I already had the record company. I had an engineering background, with a first class radio-TV license and I was a graduate radio engineer of the signal corps school of Stanford University.”

“We put an LP together that was mostly oriented toward L.A. but did have some national names like the Five Satins, Penguins and the Teen Queens. In two weeks it was No. 1 in L.A. It went on the Billboard national charts and stayed there for 235 weeks. And we called it 'Oldies But Goodies' Vol. 1.”

Laboe says it was relatively easy to get masters in those days. “A single didn't keep selling then,” he adds, “and once its run was over it was a dead issue. Rock was relatively young so there was no such thing as collecting old records. A hit was generally junked after its run and there were no greatest hit albums.”

“To my knowledge, I was the first to couple different artists on one album. And there were no oldies albums at all. For us, 1959 through 1963 were great years.”

How does Laboe define an oldie and how does he explain the continuing success of his product?

“I think we had and have consumer acceptance,” he says. “People believe we are authentic. As far as picking an oldie, it didn't really have to be a big hit. It had to be a mix between hits and certain hard-to-get things. It's all really a feeling and the biggest mistake imitators make is to try and analyze an oldie.”

“If you have to define an oldie,” Laboe continues, “I'd say we look for songs that fit a particular time and place, penetrated people's lives and caused the listener to think of where he was and what he or she was doing when first hearing the song. You may not remember the group's name, but you remember the song. A lot of 1950's songs are like this, but for some reason, there haven't been so many from the 1960s.”

Back to the 1960s, Laboe left radio in 1961 because the station he was on at the time (with Alan Freed) went to an all-black format and he felt the record label demanded his full attention.

“Being a disk jockey was my first love,” he says, “but the company had grown to a point where it required full attention.”

“At one time Larry Finley and I had done an interview show in the lobby of Ciro's, a popular club on the strip. We talked to movie stars like Clark Gable, Tyrone Power, Gary Cooper and so on.”

“Anyway, the club had run through a succession of failures and by 1967 was being used primarily for private parties. I went to a New Year's Eve party there that year and decided that I wanted to do something with the club. But I was busy with the label at the time and a group called Dyke & the Blazers, so I temporarily shelved the idea.”

In June, 1972, however, Laboe opened Art Laboe's Club. It was launched as an oldies club, open 8:30 p.m. to 2 a.m. weekends, featuring as many as eight acts a night and including a \$3.50 admission price with no requirement to buy food or drink once inside.

A house band provided music for continuous dancing, and artists included Ron Holden (now M.C.), Don Julian and the Larks, the Medallions, Coasters, Penguins, Shirley & Lee, Bob B. Sox, Jesse Hill, and Tony Allen.

“I used my name,” Laboe says, “because I felt I had a strong local following and I thought a club with my name would do better than a club that simply stressed oldies. Besides, most of the artists do contemporary songs as well as their big hits.”

In October, 1972, an upstairs section of the club opened and ever since, Laboe has been broadcasting from 11 p.m. to 1 a.m. weekends over KRTH-FM, an oldies station. He takes dedications just as he did in the old days.

“We don't get the typical Hollywood crowd,” he says. “We have a lot of Mexican-Americans, who have been so important to rock in L.A., a lot of kids from the Valley and a generally older crowd, running from about 28 to the mid-30s. If I had to depend on the Hollywood crowd, I'd be out of business.”

What is the need for such a club? “People of that era,” Laboe says bluntly, “really don't have anywhere else to go. They don't like current hard rock but they don't like Vegas-type material either. We give them the music they want and what we hope is a relaxed atmosphere. Basically, we have found a need and we are trying to fill it.”

The club holds some 400 people. Liquor and food are served; there is a stage and dance area as well as bars upstairs and down.

The club is used for more than oldies, however. Johnny Rivers has stopped in to play, as have top musicians such as Jim Gordon, Dean Parks and Tom Scott as well as comedian Redd Foxx.

Joni Mitchell, Harry Nilsson, Jim Capaldi, Rivers, George Harrison, Richard Perry, Karen Valentine, Patti Boyd and Mickey Dolenz have showed up as customers more than once.

(Continued on page N-36)

Rare Records' Treasure Of Nostalgia

Glendale Store digs into the past and comes up with sounds that people still want to buy

Ray Avery is trying to recall the rarest of all recordings he's ever sold since forming Rare Records 27 years ago at 1636 S. LaCienega Blvd. in a log cabin.

Suddenly he says: "It really isn't representative of what is happening in nostalgia records—it was a special case. A customer wanted Marty Gold's '25 Pieces of Gold' on RCA and said he would pay me \$150 if I found it. I was rummaging around a warehouse and suddenly realized I was actually standing on a copy."

Avery, 53, like his partner in the separate R&R distributing subsidiary, George Hocutt, an avid collector all his life, can recall similar instances once he gets going on rare recordings.

But Rare Records is not a musty hole-in-the-wall repository of old recordings. It's a neat, brightly lit modern shop geared to merchandising rare and unusual recordings not only to its local Glendale, Calif., and greater Los Angeles clientele but around the world via a regular mail auction in jazz, soul and show music categories.

What's more, the nearly two-year-old distributing wing is also international with such lines as Mark 56 (reissues of old radio serials), Startone, Pelican, Testament, Revelation and Sounds of Swing. Avery and Hocutt, 46, claim that the whole nostalgia thing is starting to happen in all English-speaking nations and many others, notably Sweden and throughout Scandinavia and France.

Distributing is a recent involvement and is taking Avery and Hocutt into interesting directions, particularly the Mark 56 line developed by George Garabedian, since this involves radio broadcast recordings and goes outside music per se.

Also, not every label R&R handles involves rare collector item titles. Indeed, as Hocutt points out, R&R was picked deliberately as a take-off on Rare Records but not to connote that restriction—Tacoma, John Fahey's label, for instance, has pop material.

Other lines distributed locally in Los Angeles include Stanyan, Audio Fidelity's subsidiary lines Black Lion and Chiaroscuro, Monmonth-Evergreen, Painted Smiles, Project 3 (still another label not exclusively in nostalgia) Clavier (a classical music line) Creative World, Band Stand, Sunbeam and Arcane, the latter a rag-time label.

Rare Records is a curious combination of strictly modern design as a structure with an almost just-poured-concrete look and nostalgia in every corner and stairway. Actually the building just down from Glendale's city hall is only a few years old because "the big earthquake," as Avery terms it, destroyed the building in February, 1971, and more than 20,000 of the 100,000 78's Avery stocked.

"They were in orange crates and just tumbled into the aisles."

The new building—Avery operated for a year out of temporary headquarters—is curiously 417 Broadway whereas the original was 415, a point quickly picked up by an Australian dealer and distributor, David Pepperall, who made his first visit to Rare Records the day this interview was conducted.

Hocutt, catching fast on Pepperall's penchant for detail and accuracy, says, "This is one of the most important facets of the whole nostalgia business—you need accuracy. It (being accurate) is kind of like having class—if you have it, no one will notice, but watch out if you don't."



Ray Avery (left) and George Hocutt (right) in photo at left, discuss old recordings with a visitor from Australia. Above, Avery holds an old Paul Whiteman 78. Photos by Earl Paige.

Hocutt says accuracy must be watched at every turn, liner notes, literature, merchandising dividers, so on. He is especially critical of the television show "Remember When."

"They used songs that were totally inappropriate. The whole show was done anachronistically; they had the invasion of Italy all backwards—and Frank Sinatra, who was with the Harry James orchestra at the time, not doing what they had him doing on this show."

Hocutt prides himself on minutiae concerning the music of World War II and has a book of

thousands of recordings he indexed that were popular during the period. It's a 23-page book.

Of a certain recording company executive, Hocutt is doubly critical when it comes to accuracy because the executive was quoted as saying this label started in 1939 with Meade Lux Lewis and Bix Beiderbecke. "Beiderbecke died in 1931," Hocutt says, a trace of anger crossing his lips. "When you come off with statements like this man made, you lose credibility."

Movie studios and television production

firms are regularly calling Avery and Hocutt for reference material. "Ray is the expert on a lot of old funny songs and jazz and I am into pop and World War II songs," Hocutt says.

Peter Bogdanovich asked the two men about "Paper Moon" when he was doing a picture. "It turns out that when I looked up all the background, the original date of the recordings and everything, it was really 'It's Only Make Believe' by Paul Whiteman and his orchestra. The song was later changed to 'Paper Moon,'" Hocutt says.

Rare Records maintains an exhaustive library of books and has Phonologs stacked in five-year increments. "We have catalogs that go back to 1890," Avery says.

Both point out that nostalgia record fans are much more interested in original material. "They don't want Tommy Dorsey redone. This has happened. Of course, in the case of Enoch Light, this is different because Enoch at least is selling quadrasonic as much if not more than Tommy Dorsey."

Hocutt likes to reminisce about the complete (Continued on page N-40)

Variety Is Truly The Spice Of Life For R&R Distributing

The resurgence of the full catalog store has done as much for nostalgia recordings as anything tied to the Marshall McLuhan idea that we are always looking in a rear view mirror, say George Hocutt and Ray Avery, partners in R&R Distributing.

This is a firm, located in California, that ships to distributors in Australia and England and to private collectors in dozens of other countries.

What's more, large retail operations such as the May Co. are now stocking

ume, its development has come about through small, independent distributors such as R&R, that often serve as marketing wings for the small entrepreneur labels now burgeoning in the field.

"The biggest problem we face," says Hocutt, "is to break down the hidebound thinking of distributors and rackjobbers. This is not the same kind of product they deal in day in and day out. It has no shelf life, no relationship to the charts, no date of release bearing."

Probably as important as any other factor for rackjobbers is the dilemma nostalgia recordings represent. On the one hand, there are no clear cut patterns of popularity. "This leads to

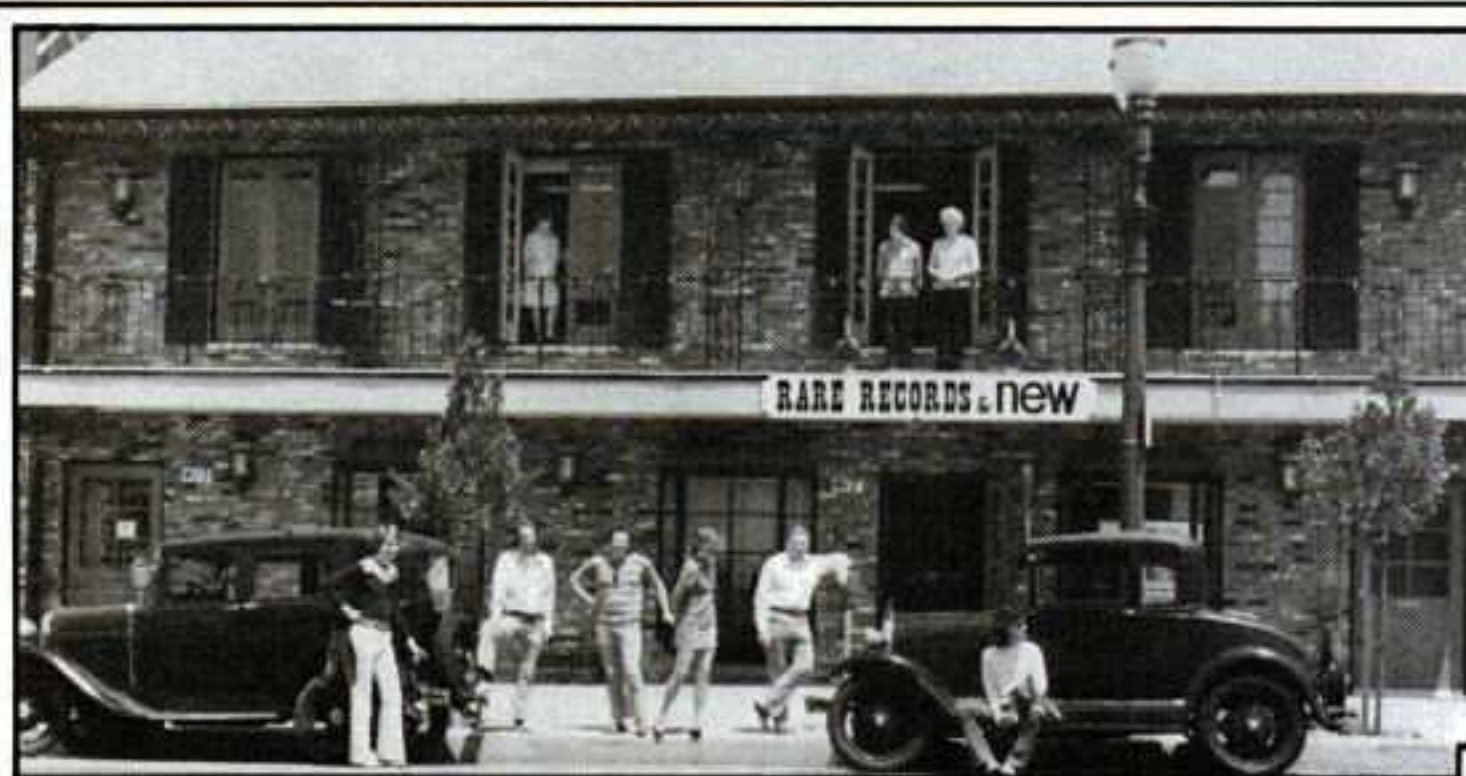
"I would say our returns are less than 3 percent. You're talking about a recording of the Shadow that came out in the '40s. If it doesn't move today it will move tomorrow."

Hocutt says he often recalls a study he once read of hidden best sellers in books. "At the time, it was brought out that the top seller was Eisenhower's 'Crusade in Europe,' though at that point it had been in print for 10 years. I think nostalgia recordings are similar. There are many hidden best sellers. I think Leo Kottke's 'Six & 12 String Guitar' on Tacoma should be on the Billboard charts because we sell it so consistently."

Hocutt and Avery recount one of the most dramatic instances of a success with nostalgia that came out of a May Co. promotion of the Mark 56 radio serials and a replica of an old Philco radio.

May Co. moved 2,000 pieces in a very short time at \$4.69 along with the \$59.95 list radio. The promotion was so successful that Kenneth Platt, operator of the department, sent an interoffice report around the country and Venture, the May Co. discount chain in St. Louis, decided to go with a Mark 56 promotion. Now other May Co. stores are stocking the merchandise, some on a permanent basis.

(Continued on page N-36)



The original home for Rare Records (below) contrasts with its new New Orleans themed building in Glendale (left). Photos from Ray Avery.

many nostalgia recordings, including the Mark 56 radio serials.

But both men see a great challenge in getting the giant rackjobbers interested in nostalgia, because just as major labels have moved slowly into it, major wholesalers are slow to pick up as well and in both cases for the same reason—the lack of numbers, or tonnage, as merchandisers like to say it. And because nostalgia has little relationship to the charts and does not represent huge quantities of vol-

the kind of situation where a buyer will call up and say send us 25 of everything," Hocutt says. On the other hand, there is virtually no return factor.

"Rackjobbers are not building an inventory equity in nostalgia merchandise. Your receivables are not tied up in unmoved inventory, where you can have a situation of selling a million pieces of something but finding that 200,000 of it is coming back from some distributor or rackjobber."



Nostalgia: The Song Lingers On In A Search For Old Values

By Larry Hatterer, M.D.

Dr. Hatterer is a noted psychiatrist who has written several books relating to human relationships and creativity. He was asked by *Billboard* to delve into the phenomenon of the nostalgia craze.

Nostalgia is our new thing. Wherever you turn, whether it be in the movies, TV, theater, books, fashion, our rage for antiques, but most of all in our popular music the revival is in sight.

The young, the middle aged, the old are turned onto and tuned into getting their new highs from yesterday's old acts. The in camp crowd and the solid establishment are both hitting the record shops buying revivals of movie soundtracks, musicals, radio show albums and all of their once forgotten favorite singles to bring back fond memories they want to relive. Teenagers want to get into the act and live it up the way we lived it up because it sounds like it was all just one big, continuous party back in those days. They also love some of the music the way we loved it because it is the kind of music that never really went completely out. . . . Louis Armstrong, Charlie Parker, Besse Smith, Nat King Cole, The Duke, Billie, Ella, Elvis, Basie, Sinatra and now Chuck Berry.

What sounded good to mom and pop still sounds good. Most importantly, the jazz, blues, big band, rock, country music, pop culture is coming of age and having its history hatched and emblazoned by Amer-

ica's latest sky-rocketing fad—Nostalgia. Our generation is ripe and ready for the day of the popular classic to take its place in our cultural life.

Why nostalgia today? Why is it our new thing? I have some notion as to why we are into old times but decided to find out what the people around me felt were the reasons nostalgia had caught on. I asked my wife, kids, friends, storekeeper, cab driver, even my patients and a few "egg-head" friends of mine what they thought the nostalgia craze was about.

Each gave a slightly different answer to my questions: "What's this nostalgia thing all about, particularly the popularity of music spanning the Thirties through the Sixties, with our teenagers being hottest for the Fifties?"

Here is a wrap-up of the answers along with my analysis of them. Almost to a person, each believed in one way or another that nostalgia made them feel those good times the way they remembered them or chose to remember them, the bad having been forgotten. If they'd not lived through those good times, they wanted to live them through the sights and sounds of those happy days. "Let's bring back the old familiar feelings" was the bottom line of each answer.

For some it was not just fun times but all other kinds of times: glad times, sad times, love time, just so long as it made

them feel something they once felt. For those who felt the old moods for the very first time, it got them in that mood and gave them what we called that "old feeling."

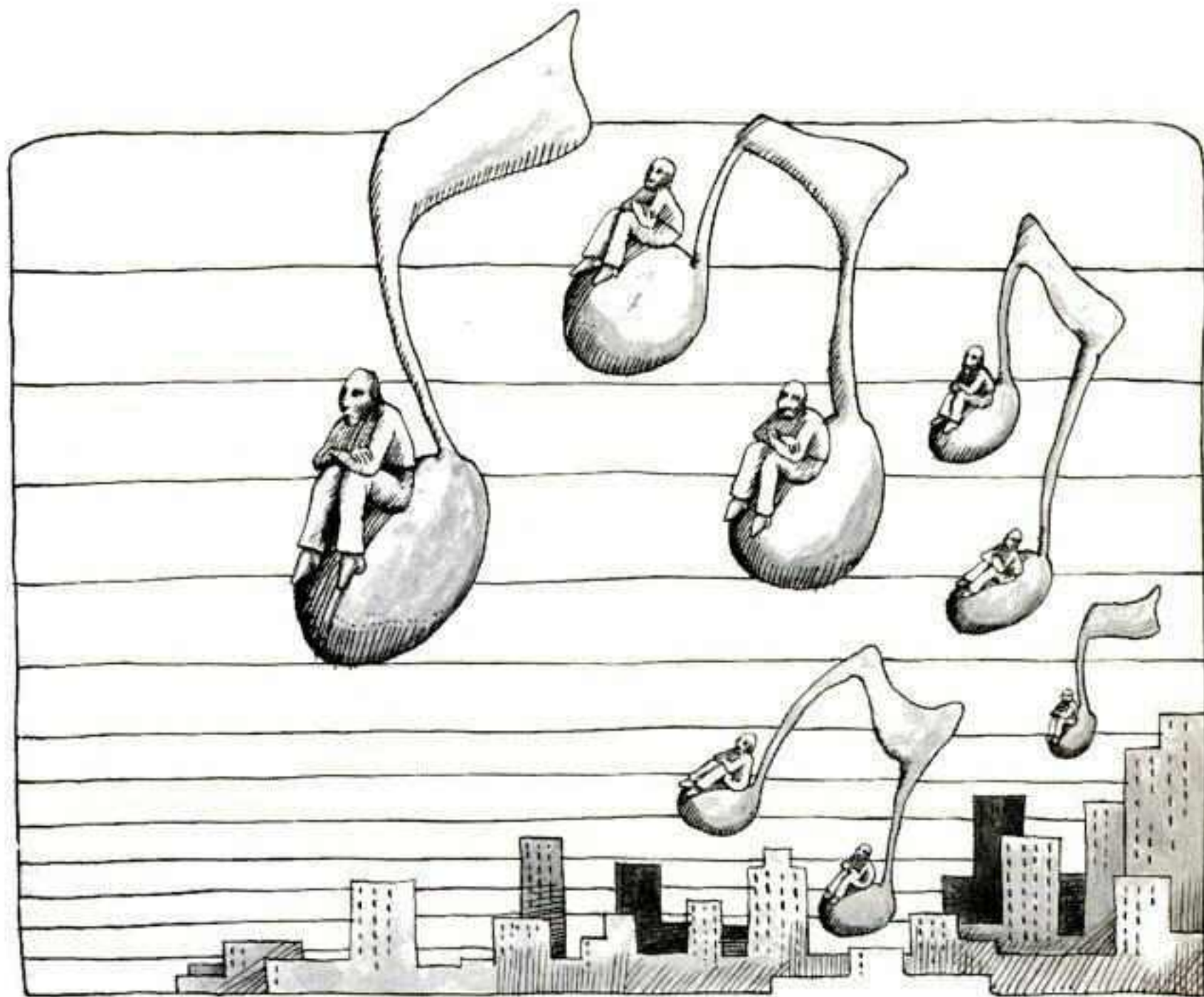
Can these answers mean we are becoming numbed by the bombardment of our senses through entertainment saturated with gratuitous violence and brutality and cold sex without love? Are our feelings being deadened by our addictions to food, alcohol, drugs, sex and overwork?

Do these, along with the mind-boggling pace we live and overcrowding that blots out our caring for one another, make it a must to receive some of those good old feelings through past sights and sounds we had carelessly set aside. Maybe the

young want to know we once had those feelings, and we want them to know we still have them for one another. Doesn't this drive toward nostalgia simply mean a deep need for the good old-fashioned feelings of romance, sentimentality, togetherness and all those other warm, cozy, personal emotions we are afraid we've lost? Maybe we all believe that the revival will revive us from everything that surrounds us that is killing our most humane emotions.

Another answer so many gave was that nostalgia made them feel they had some kind of past, something of a history to hold onto in these unstable times when everything is here today and gone tomorrow.

(Continued on page N-50)



Samuel Chappell

MAY 4, 1974, BILLBOARD

**1974
A YEAR OF
JOYFUL NUMBERS**

**BILLBOARD'S
80th
ANNIVERSARY**

[Congratulations]

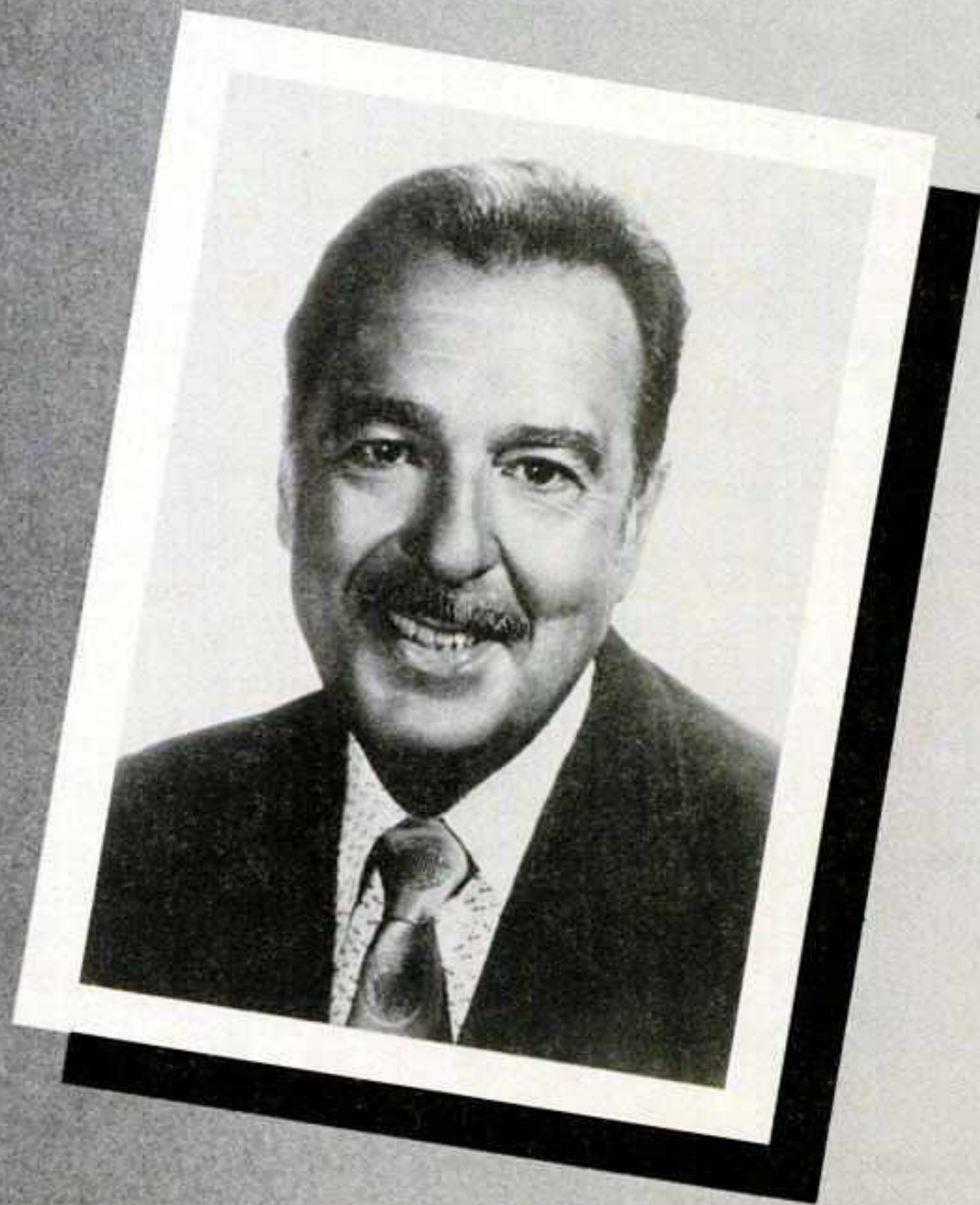
**TENNESSEE
ERNIE FORD'S
25th
ANNIVERSARY**

[On Capitol Records]

**TENNESSEE
ERNIE FORD'S
60th ALBUM**

[For Capitol Records]

**"MAKE
A JOYFUL NOISE"**
[ST 11290]



Soundtrack LP's From Vintage Movies Enjoy A Renaissance With Or Without Impetus Of The Nostalgia Wave



Film stars starring in musicals: clockwise Donald O'Connor, Debbie Reynolds and Gene Kelly in "Singin' In the Rain," Ginger Rogers and Fred Astaire in "The Barkleys of Broadway," Carmen Miranda in "Nancy Goes to Rio," Mickey Rooney and Judy Garland in "Words and Music," Doris Day and Hogey Carmichael and Ann Miller in "Hit the Deck." Photos from MGM and WB files.



MAY 4, 1974, BILLBOARD

In 1947, the first motion picture soundtrack album was released. To film companies it became an ideal way of advertising their films. The phonograph record became an extra promotional tool. Little did they realize that with the birth of the soundtrack album, phonograph records were in effect preserving an important part of motion picture history.

For the record industry, soundtrack albums have proved to possess potent earning power. Recently their importance was dramatically underscored by the release of two major soundtrack series: "Those Glorious MGM Musicals"

on MGM Records and "Fifty Years of Film Music" and "Fifty Years of Film" on Warner Bros. Records. Combined, they are the most comprehensive audio history of two mediums available.

Nostalgia (from Webster's Seventh New Collegiate Dictionary): 1. Homesickness 2: a wistful or excessively sentimental sometimes abnormal yearning for return to or of some past period or irrecoverable condition.

By Dick Oliver

Mention the word nostalgia to independent producers John Ierardi and myself and describe MGM Records' "Those Glori-

ous MGM Musicals" series or the Leslee Productions of producers Les Harsten and James Silke producers for Warner Bros.' sets "Fifty Years of Film Music" and "Fifty Years of Film" and you'll be greeted with a wearily shaking head, "Yes, it's considered nostalgia, but no, it's not." All agree that the "camp" fads may have precipitated some of the interest in vintage films, but it has gone beyond that to an awareness of quality.

"Camp is gone, but the interest is still there," proclaims Harsten, "and much of this is due to quality of work of the creators. Harry Warren, for example, has written songs which have lasted for decades. His music transcends periods and styles. Many of the people who wrote for the early Warner and MGM films are much more than Brill Building tunesmiths and that's what's being discovered today." Ierardi and I agree that as far as our MGM musical albums are concerned, they practically contain a complete history of American popular music covering three decades with such composers as Porter, Berlin, Kern, and many more. The same is true with the film composers at Warner Bros. Their music is really the American classical music of the 20th century. all of this music still lives. It is not limited to thoughts of yesterday.

Harsten underlines this fact in the large acceptance of both the MGM and Warner Bros. series. "There is a whole new awareness and deep appreciation for these men and their music. In the case of film scores, people today have suddenly

discovered composers who have been hidden for the film all these years. RCA Red Seal is aware of this and has had good luck with a series of 6 newly recorded albums produced by George Korngold. They aren't soundtracks, but they do represent the music of film composers and many appeared on the classical charts."

The MGM series reflects this chart action too in the first release of six double record soundtrack albums covering 13 of the MGM musicals last August. At one time or another, everyone of those albums appeared on the Billboard charts, to the amazement of some. "We knew there was a market out there because we're a part of it ourselves. Much of it is due to the gap in direction of music these days, but also much of it is due to the lasting value of the material," says Ierardi. Once again, quality.

MGM had to be convinced to gamble on the release of six double albums. The producers were left completely to their own devices in preparing the material and delivering the final product. The reception was an eye-opener to the record company including outstanding press response and Sunday feature articles hailing the series as keeping the glorified image of the motion picture studio alive. The gamble apparently had paid off and witnessed the release of six more double sets in February with an additional six more planned for release.

In preparing the series, we kept the market well in mind and

(Continued on page N-34)

MORE STARS THAN THERE ARE IN THE HEAVENS...



Singin' In The Rain/Easter Parade 2-SES-40ST/8-track—V8JT-40



Seven Brides For Seven Brothers/Rose Marie 2-SES-41ST/8-track—V8JT-41



Annie Get Your Gun/Show Boat 2-SES-42ST/8-track—V8JT-42



The Pirate/Hit The Deck/Pagan Love Song 2-SES-43ST/8-track—V8JT-43



The Band Wagon/Kiss Me Kate 2-SES-44ST/8-track—V8JT-44



Till The Clouds Roll By/Three Little Words 2-SES-45ST/8-track—V8JT-45



Good News/In The Good Old Summertime/Two Weeks With Love 2-SES-49ST/8-track—V8JT-49



Lovely To Look At/Brigadoon 2-SES-50ST/8-track—V8JT-50



Silk Stockings/The Barkleys Of Broadway/Les Girls 2-SES-51ST/8-track—V8JT-51



Summer Stock/Everything I Have Is Yours/I Love Melvin 2-SES-52ST/8-track—V8JT-52



Royal Wedding/Rich, Young And Pretty/Nancy Goes To Rio 2-SES-53ST/8-track—V8JT-53



Words And Music/Deep In My Heart 2-SES-54ST/8-track—V8JT-54

THOSE GLORIOUS MGM MUSICALS ON MGM RECORDS AND TAPES



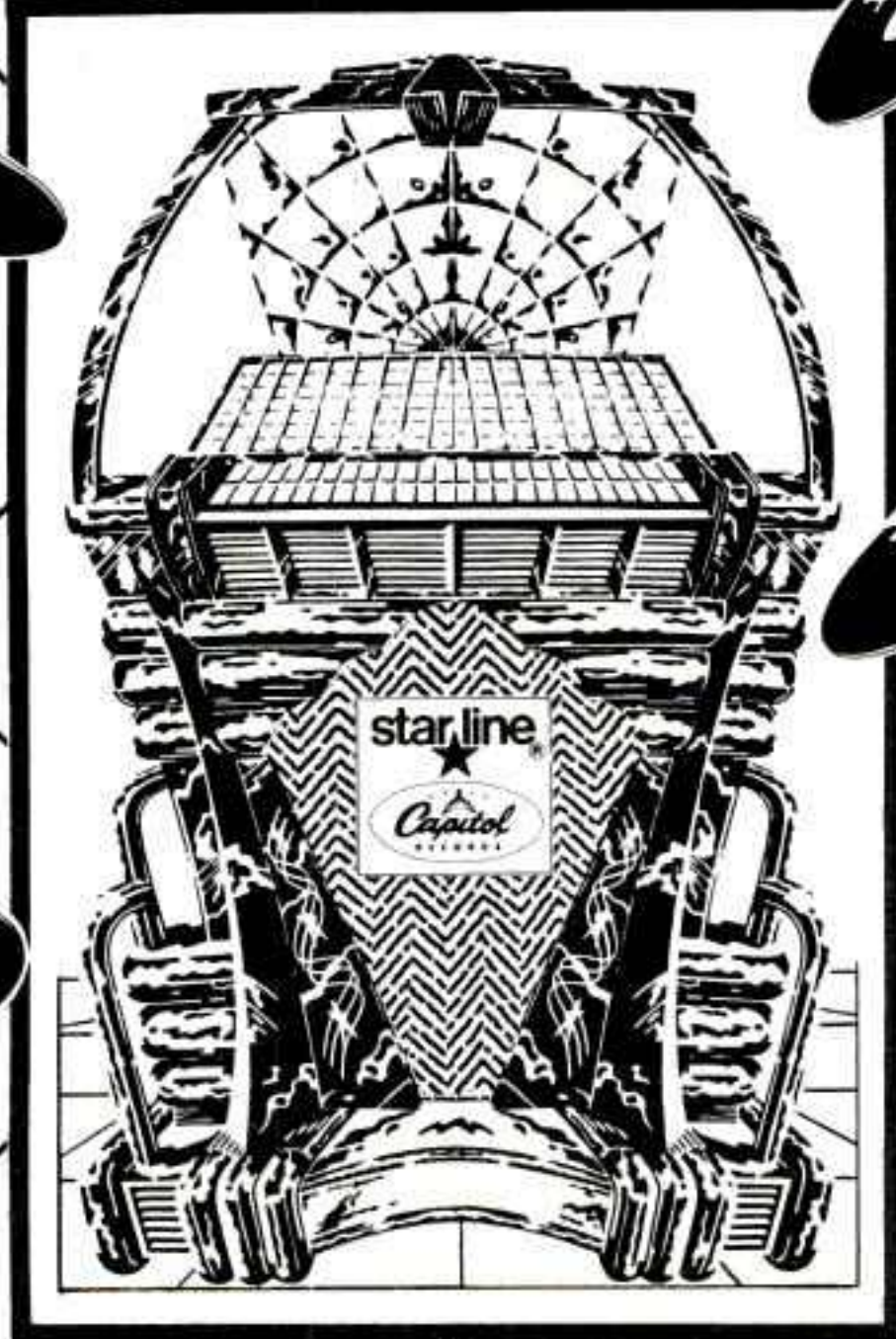
CAPITOL RECORDS PRESENTS

THE WAY THEY WERE

A STARLINE PRESENTATION

Original Versions of Your Favorite Hit Singles
By Your Favorite Stars From The Distant (And Not-So-Distant) Past...

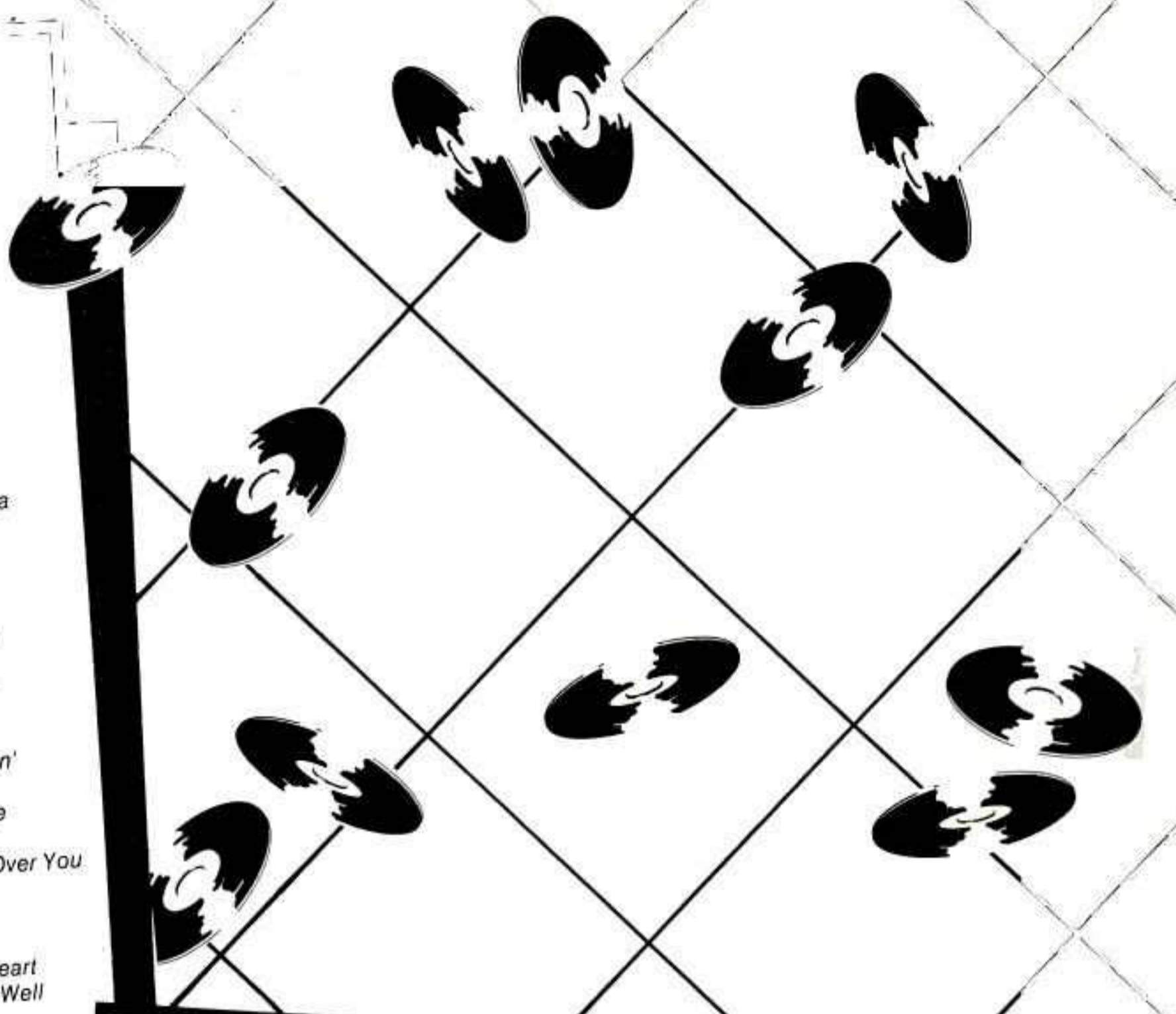
- | | | |
|------|-----------------------------|---|
| 6004 | Les Paul & Mary Ford | Vaya Con Dios/How High The Moon |
| 6005 | Stan Kenton | Laura/September Song |
| 6068 | Nat King Cole | Sweet Lorraine/Nature Boy |
| 6071 | The Kingston Trio | Greenback Dollar/Rev. Mr. Black |
| 6076 | Peter & Gordon | A World Without Love/Nobody I Know |
| 6096 | Lou Rawls | Tobacco Road/Blues For A 4-String Guitar |
| 6102 | Ray Anthony | Dragnet/Peter Gunn |
| 6200 | The Fortunes | Here Comes That Rainy Day Feeling/Freedom Come, Freedom Go |
| 6201 | Glen Campbell | It's Only Make Believe/Try A Little Tenderness |
| 6202 | Glen Campbell | Honey Come Back/Dream Baby |
| 6203 | Glen Campbell/Bobbie Gentry | All I Have To Do Is Dream |
| 6204 | Glen Campbell/Anne Murray | Say A Little Prayer/By The Time I Get To Phoenix (medley) |
| 6205 | The Beach Boys | When I Grow Up/She Knows Me Much Too Well |
| 6206 | The Beach Boys | Wendy/Little Honda |
| 6207 | Guy Lombardo | Enjoy Yourself/Auld Lang Syne |
| 6208 | Chad & Jeremy | Willow Weep/Yesterdays Gone |
| 6209 | Tex Ritter | High Noon/Blood On The Saddle |
| 6210 | Grand Funk | Gimme Shelter/Closer To Home |
| 6211 | Pipkins/Hotlegs | Gimme Dat Ding/Neanderthal Man |
| 6212 | Nat King Cole | The Lazy-Hazy-Crazy Days of Summer/That Sunday, That Summer |
| 6213 | Cheers | Black Denim Trousers/Bazoom (I Need Your Loving) |
| 6214 | Helen Reddy | I Am Woman/I Don't Know How To Love Him |
| 6215 | Helen Reddy | Delta Dawn/Peacelul |
| 6216 | Raspberries | Go All The Way/Tonight |
| 6217 | Raspberries | Let's Pretend/I Wanna Be With You |
| 6218 | Nelson Riddle | Route 66/Lisbon Antigua |
| 6219 | Hurricane Smith | Oh Babe What Would You Say/Who Was It? |
| 6220 | Freddie Hart | Easy Loving/Got The All Overs For You (All Over Me) |
| 6221 | Freddie Hart | Bless Your Heart/My Hang Up Is You |
| 6222 | Buck Owens | Made In Japan/Ruby (Are You Mad) |
| 6223 | Anne Murray | Danny's Song/Cotton Jenny |
| 6224 | Edward Bear | Last Song/Close Your Eyes |
| 6225 | Human Beinz/People | Nobody But Me/I Love You |
| 6226 | Al Martino | Daddy's Little Girl/I Love You More and More Everyday |
| 6227 | Al Martino | I Love You Because/Mary In The Morning |
| 6228 | Grand Funk | We're An American Band/Walk Like A Man |
| 6228 | Grand Funk | Footstompin' Music/Rock 'n Roll Soul |



THEIR BIGGEST HITS BACK-TO-BACK TOGETHER!

- 6001 Pee Wee Hunt
- 6002 The Kingston Trio
- 6003 Nat King Cole
- 6007 Tennessee Ernie Ford
- 6011 Dean Martin
- 6012 Kay Starr
- 6014 Peggy Lee
- 6017 Les Baxter
- 6018 Tex Ritter
- 6022 Louis Prima/Keely Smith
- 6024 Ferlin Husky
- 6025 Faron Young
- 6026 Ray Anthony
- 6027 Frank Sinatra
- 6029 Nat King Cole
- 6030 The Four Preps
- 6037 Ed Townsend
- 6040 Johnny Otis Show
- 6041 Sonny James
- 6042 Gene Vincent
- 6044 Nat King Cole
- 6046 Kingston Trio
- 6047 Roy Acuff
- 6048 Dean Martin
- 6053 Wanda Jackson
- 6056 Wayne Newton
- 6059 The Beach Boys
- 6067 Cilla Black
- 6070 King Curtis
- 6072 The Lettermen
- 6074 Buck Owens
- 6077 Jack Scott
- 6078 Frank Sinatra
- 6079 Hank Thompson
- 6081 The Beach Boys
- 6084 Hank Thompson
- 6092 Ned Miller
- 6094 The Beach Boys
- 6095 The Beach Boys
- 6099 Nat King Cole
- 6100 Nancy Wilson
- 6103 Peter And Gordon
- 6105 The Beach Boys
- 6106 The Beach Boys
- 6107 The Beach Boys
- 6108 Al Martino
- 6109 Al Martino
- 6110 Wayne Newton
- 6112 Buck Owens
- 6113 Merle Haggard
- 6114 Merle Haggard
- 6117 Charlie Louvin
- 6120 Lou Rawls
- 6123 Nancy Wilson
- 6124 Hank Thompson
- 6125 Judy Garland
- 6126 Judy Garland
- 6127 Judy Garland
- 6128 Judy Garland
- 6129 Judy Garland
- 6130 Cannonball Adderley Quintet
- 6133 Glen Campbell

- Twelfth Street Rag/Oh
- Tom Dooley/M.T.A.
- Too Young/Mona Lisa
- Sixteen Tons/Mule Train
- Memories Are Made Of This/That's Amore
- Wheel Of Fortune/Side By Side
- Fever/Alright, Okay, You Win
- April In Portugal/Poor People Of Paris
- Deck Of Cards/Rye Whisky
- I Wish You Love/That Old Black Magic
- Wings Of A Dove/Gone
- Hello Walls/Live Fast, Love Hard, Die Young
- The Bunny Hop/The Hokey Pokey
- All The Way/High Hopes
- Looking Back/Send For Me
- Twenty Six Miles/Big Man
- For Your Love/Over And Over Again
- Willie And The Hand Jive/Willie Did The Cha Cha
- Young Love/Hello Old Broken Heart
- Be-Bop-A-Lulu/Lotta-Lovin'
- Unforgettable/Somewhere Along The Way
- Worried Man/Scotch And Soda
- Wabash Cannon Ball/The Great Speckled Bird
- Volare/Return To Me
- Right Or Wrong/In The Middle Of A Heartache
- Heart/Danke Schoen
- Be True To Your School/In My Room
- You're My World/You've Lost That Lovin' Feelin'
- Soul Twist/Soul Serenade
- The Way You Look Tonight/When I Fall In Love
- Together Again/My Heart Skips A Beat
- Burning Bridges/What In The World's Come Over You
- Witchcraft/Chicago
- A Six Pack To Go/The Wild Side Of Life
- Help Me, Rhonda/Do You Wanna Dance
- Squaws Along The Yukon/Humpty Dumpty Heart
- From A Jack To A King/Do What You Do, Do Well
- Surlin' U.S.A./Shut Down
- Surlin' Safari/409
- The Good Times/Ramblin' Rose
- How Glad I Am/Never Less Than Yesterday
- I Go To Pieces/Love Me, Baby
- Dance, Dance, Dance/The Warmth Of The Sun
- Fun, Fun, Fun/Why Do Fools Fall In Love
- Surler Girl/Little Deuce Coupe
- Spanish Eyes/Melody Of Love
- Forgive Me/What Now, My Love
- Red Roses For A Blue Lady/One More Memory
- I've Got A Tiger By The Tail/Cryin' Time
- Swinging Doors/The Girl Turned Ripe
- The Bottle Let Me Down/The Longer You Wait
- See The Big Man Cry/I Just Don't Understand
- Love Is A Hurtin' Thing Memory Lane
- Guess Who I Saw Today/The Verdict
- Westphalia Waltz/The Blue Skirt Waltz
- Chicago/San Francisco
- April Showers/The Man That Got Away
- Rock-A-Bye Your Baby With A Dixie Melody/
- Come Rain Or Come Shine
- Over The Rainbow/Maybe I'll Come Back
- Swanee/That's Entertainment
- Mercy, Mercy/Why Am I Treated So Bad
- By The Time I Get To Phoenix/Hey Little One



...AND FROM OUR GIANT CATALOGUE OF HITS-



- 6134 Glen Campbell
 - 6135 Glen Campbell
 - 6136 Glen Campbell
 - 6137 Glen Campbell
 - 6138 Glen Campbell And Bobbie Gentry
 - 6139 Patti Drew
 - 6140 Bobbie Gentry
 - 6141 Merle Haggard And The Strangers
 - 6142 Merle Haggard And The Strangers
 - 6143 Merle Haggard And The Strangers
 - 6144 Merle Haggard And The Strangers
 - 6145 Sonny James
 - 6146 The Lettermen
 - 6148 Buck Owens And The Buckaroos
 - 6149 Lou Rawls
 - 6150 The Seekers
 - 6151 Nancy Wilson
 - 6152 Kyu Sakamoto
 - 6154 Tex Ritter
 - 6155 Peter & Gordon
 - 6156 Peter & Gordon
 - 6157 Roy Clark
 - 6158 The Band
 - 6159 The Bob Seger System
 - 6160 Joe South
 - 6161 Peggy Lee
 - 6163 Roy Acuff
 - 6164 Tennessee Ernie Ford
 - 6165 The Outsiders
 - 6167 Jody Miller
 - 6168 Dakota Staton
 - 6169 Robert Mitchum
 - 6170 Andy Griffith
 - 6171 Al Dexter
 - 6172 Merle Haggard
 - 6173 Merle Haggard
 - 6174 Wynn Stewart
 - 6175 Anne Murray
 - 6176 Sonny James
 - 6177 Johnny & Jonie Mosby
 - 6178 Jean Shepard & Ferlin Husky
 - 6179 Nat King Cole
 - 6180 Roy Rogers
 - 6181 Freddie Hart
 - 6182 Joe South
 - 6183 Dick Curless
 - 6184 Susan Raye
 - 6185 Linda Ronstadt / The Stone Poneys With Linda Ronstadt
 - 6186 The Five Keys
 - 6187 Bobbie Gentry
 - 6188 The Band
 - 6189 Buck Owens & The Buckaroos
 - 6190 Glen Campbell
 - 6191 Peggy Lee
 - 6192 The Five Keys
 - 6193 Frank Sinatra
 - 6194 The Fascinators
 - 6195 Frank Sinatra
 - 6196 The Lettermen
- I Wanna Live/Dreams Of The Every Day Housewife
 - Wichita Lineman/True Grit
 - Galveston/Where's The Playground Susie
 - Gentle On My Mind/Arkansas
 - Let It Be Me/Less Of Me
 - Workin' On A Groovy Thing/Tell Him
 - Ode To Billy Joe/Mississippi Delta
 - Sing Me Back Home/Legend Of Bonnie & Clyde
 - Mama Tried/I Take A Lot Of Pride In What I Am
 - Hungry Eyes/Workin' Man Blues
 - I'm A Lonesome Fugitive/Branded Man
 - Only The Lonely/Running Bear
 - Goin' Out Of My Head/Hurt So Bad
 - Waitin' In Your Wellfare Line/Sam's Place
 - Dead End Street/Your Good Thing (Is About To End)
 - Georgy Girl/I'll Never Find Another You
 - Face It Girl, It's Over/You Better Go
 - Sukiaki/Tankobushi
 - I Dreamed Of A Hill-Billy Heaven/Just Beyond The Moon
 - Woman/I Don't Want To See You Again
 - Lady Godiva/You've Had Better Times
 - The Tip Of My Fingers/Malaguena
 - The Weight/I Shall Be Released
 - Ramblin' Gambler/Man/2+2=?
 - Games People Play/These Are Not My People
 - Is That All There Is/Spinning Wheel
 - Night Train To Memphis/The Wreck On The Highway
 - Just A Closer Walk With Thee/Take My Hand Precious Lord
 - Time Won't Let Me/Girl In Love
 - Queen Of The House/Silver Threads And Golden Needles
 - The Late Late Show/My Funny Valentine
 - Ballad Of Thunder Road/My Honey's Lovin' Arms
 - What It Was, Was Football Pt. 1 / What It Was, Was Football Pt. 2
 - Pistol Packin' Mama/Rosalita
 - Today I Started Loving You Again/The Fightin' Side Of Me
 - Okie From Muskogee/Daddy Frank (The Guitar Man)
 - It's Such A Pretty World Today/Goin' Steady
 - Snowbird/Put Your Hand In The Hand
 - Since I Met You, Baby/Don't Keep Me Hangin' On
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 - Seven Lonely Days/A Dear John Letter
 - Jet/Portrait Of Jennie
 - Happy Anniversary/Lovenorth
 - Fingerprints/The Key's In The Mailbox
 - Walk A Mile In My Shoes/Don't It Make You Want To Go Home
 - Tombstone Every Mile/Big Wheel Cannonball
 - L.A. International Airport/Pitty, Pitter
 - Long Long Time/Different Drum
 - Out Of Sight, Out Of Mind/The Verdict
 - Fancy/He Made A Woman Out Of Me
 - Up On Cripple Creek/The Night They Drove Old Dixie Down
 - Tall Dark Stranger/Big In Vegas
 - MacArthur Park/My Way
 - I'm A Woman/Is That All There Is
 - Wisdom Of A Fool/Ling, Ting, Tong
 - One For My Baby (And One More For The Road)/I've Got You Under My Skin
 - Chapel Bells/Who Do You Think You Are
 - In The Wee Small Hours Of The Morning/Night And Day
 - Theme From "A Summer Place"/Somewhere, My Love



Jazz!

Goodwill Ambassador Overseas; Fighter Against Jim Crow In The U.S.

By Leonard Feather

Strange as it may seem to those who have not been in the music business long enough to recall it, there was a time when the public appearance of black and white musicians performing in the same group not only was taboo, but could have caused physical violence to erupt in many parts of the then not-so-

United States.

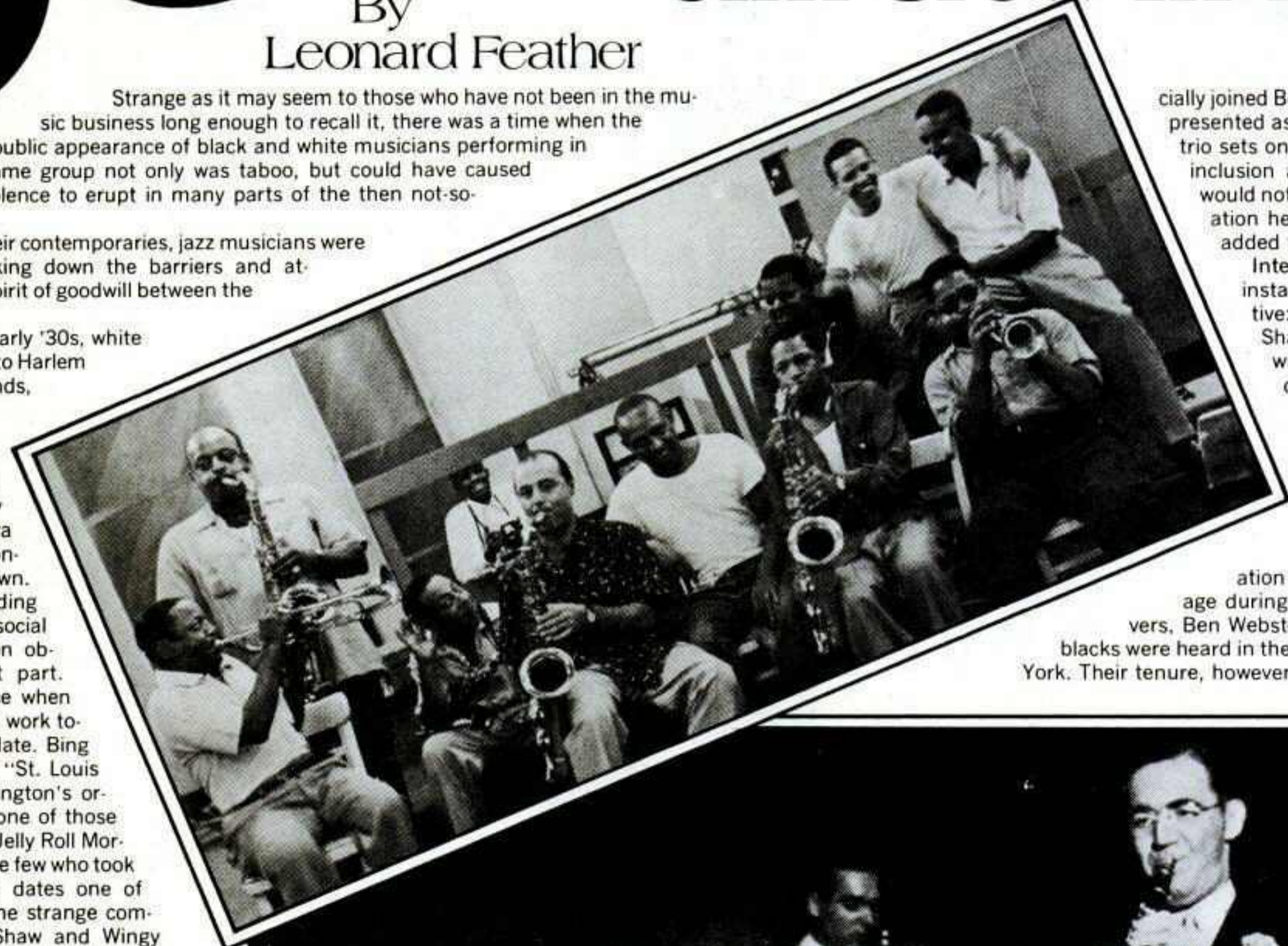
More than any of their contemporaries, jazz musicians were responsible for breaking down the barriers and attempting to foster a spirit of goodwill between the races.

In the 1920's and early '30s, white musicians often went to Harlem to sit in with black bands, but the reverse procedure (with rare exceptions such as Louis Armstrong "integrating" Guy Lombardo's orchestra by sitting in occasionally) was all but unknown.

Even in the recording studios the accepted social custom of segregation obtained for the most part. Rare was the instance when white and black would work together on the same date. Bing Crosby's recording of "St. Louis Blues" with Duke Ellington's orchestra in 1932 was one of those few early milestones. Jelly Roll Morton also was among the few who took part in mixed record dates one of which found him in the strange company of both Artie Shaw and Wingy Manone. When Eddie Lang, Paul Whiteman's guitarist, recorded a series of duets with Lonnie Johnson in 1928, he had to use a pseudonym on the records he appeared as Blind Willie Dunn.

When left to their own devices and not under the influence of businessmen or other divisive forces, musicians mingled freely on a number of jobs—ironically these were invariably outside the U.S. The first truly interracial big band in history, its personnel comprising West Indians, English, Scottish and Continental musicians, was assembled by Benny Carter for a summer season at a Dutch seaside resort in 1937. Many other such groups appeared in England and on the Continent during that era; in fact, Louis Armstrong, in the course of his first European tour, at one point put together an all-white band, believed to be the first ever led by a prominent black musician.

When Teddy Wilson offi-



cially joined Benny Goodman in April 1936, he was presented as a "special added attraction" in the trio sets only. Goodman's advisors felt that his inclusion as a regular member of the band would not have been tolerated. The same situation held good when Lionel Hampton was added the following year.

Integration moved so slowly that each instance was regarded as a daring initiative: Billie Holiday's tour with the Artie Shaw band, Lena Horne's few months with Charlie Barnet, Roy Eldridge's inclusion in the Gene Krupa band in 1941. By that time Goodman had used several black musicians and had hired Cootie Williams for his trumpet section.

At the radio networks it was impossible for a black musician to be hired for a staff job—a situation remedied by the manpower shortage during World War 2. In 1943 Charlie Shavers, Ben Webster, Benny Morton and several other blacks were heard in the Raymond Scott band at CBS in New York. Their tenure, however, was brief.

Integration in reverse was even harder to accomplish. Benny Carter and Fletcher Henderson were the pioneers in hiring white. The former had Art Pepper, Buddy Rich and several other caucasians in his ranks in the early '40s. Henderson had three white men around the same time, all of whom encountered problems somewhat different from the humiliations endured by blacks when touring the South; in Gadsden, Ala., the local union refused to let them play unless they blackened their faces with burnt cork. They complied with the union and played in blackface.

Norman Granz, with his jazz at the Philharmonic concerts from the middle 1940's on, always used mixed units and had non-segregation clauses written into his contracts; but in Houston, Tex., where he had insisted on playing to a non-segregated audience, he and several members of his troupe, among them Ella Fitzgerald and Illinois Jacquet, were arrested on trumped-up charges.

Norman Granz's Jazz at the Philharmonic troupe (top) includes seated left to right: Roy Eldridge, Johnny Hodges, Flip Phillips, Lionel Hampton, Illinois Jacquet, Dizzy Gillespie. Ben Webster stands at the left rear while Oscar Peterson, Buddy Rich and Ray Brown are seated at the right. Benny Goodman's quartet (above) includes Teddy Wilson, Lionel Hampton, Gene Krupa and the King of Swing. And a modern integrationist is Dave Brubeck (below) shown with Joe Morello, Eugene Wright and Paul Desmond playing in the White House.

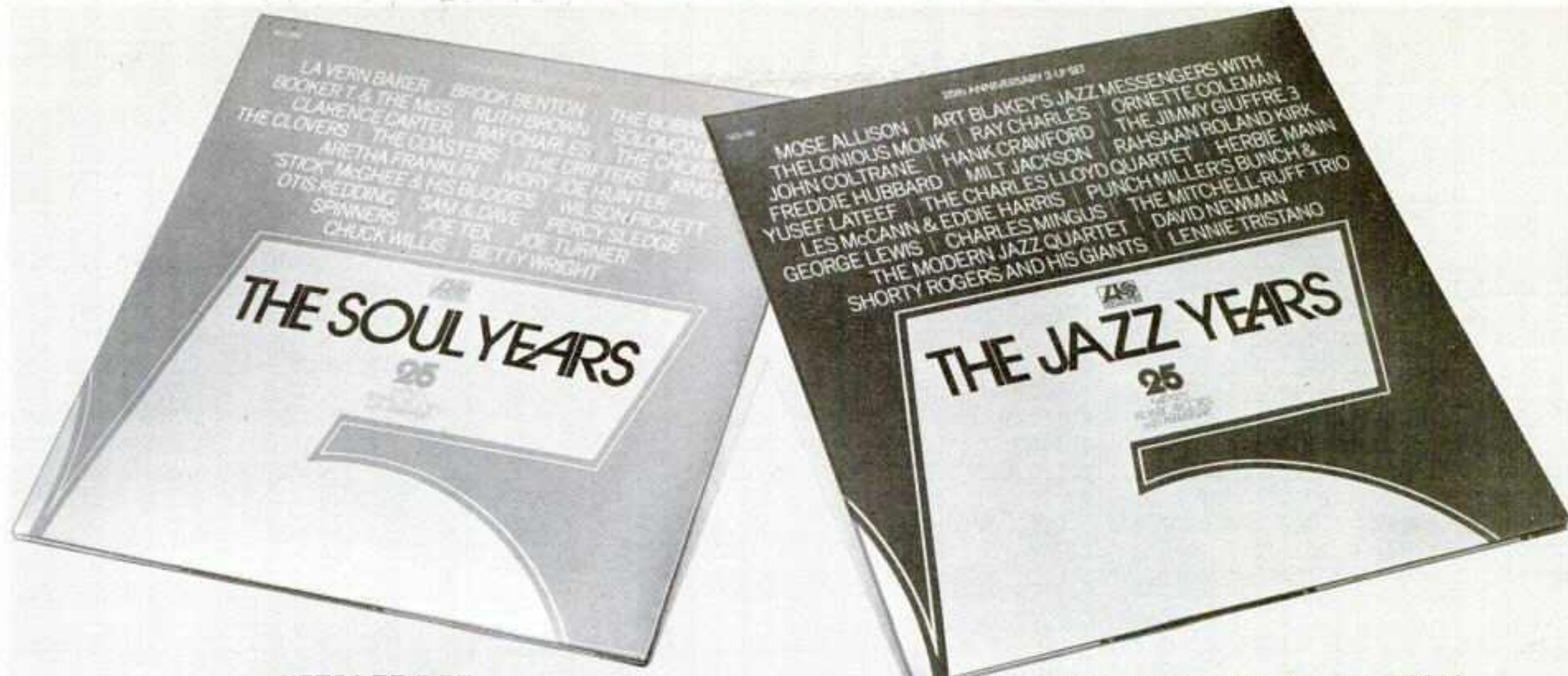
Still, throughout the 1940's integration proceeded apace, mainly through the efforts of men in a position of power who believed in it on moral grounds and were able to prove that it did no damage to the box office.

When Louis Armstrong disbanded his large orchestra and formed an all star combo in 1946, it was integrated from the start, and remained so until his death.

By the turn of the decade, interracial partnerships were commonplace. Miles Davis' 1949-50 "Birth of the Cool" band was about half white, using the talents of Gerry Mulligan, Lee Konitz and Gunther Schuller, alongside Jay Jay Johnson, John Lewis and Max Roach. It was during the 1950s that many interracial teams showed the artists' mutual musical re-

(Continued on page N-40)

It all started here...



TWEEDLEE DEE
 LA VERN BAKER
 RAINY NIGHT IN GEORGIA
 BROOK BENTON
 MR. LEE
 THE BOBBETTES
 GREEN ONIONS
 BOOKER T. & THE MG'S
 MAMA HE TREATS YOUR DAUGHTER MEAN
 RUTH BROWN
 JUST OUT OF REACH
 SOLOMON BURKE
 PATCHES
 CLARENCE CARTER
 I GOT A WOMAN
 RAY CHARLES
 WHAT'D I SAY
 RAY CHARLES
 SH-BOOM
 THE CHORDS
 ONE MINT JULEP
 THE CLOVERS
 YAKETY YAK
 THE COASTERS
 MONEY HONEY
 THE DRIFTERS
 THERE GOES MY BABY
 THE DRIFTERS
 GROOVE ME
 KING FLOYD
 (YOU MAKE ME FEEL LIKE)
 A NATURAL WOMAN
 ARETHA FRANKLIN
 RESPECT
 ARETHA FRANKLIN
 SINCE I MET YOU BABY
 IVORY JOE HUNTER
 DRINKIN' WINE SPO-DEE-O-DEE
 "STICK" McGHEE & HIS BUDDIES
 IN THE MIDNIGHT HOUR
 WILSON PICKETT
 (SITTIN' ON)
 THE DOCK OF THE BAY
 OTIS REDDING
 HOLD ON, I'M COMIN'
 SAM & DAVE
 WHEN A MAN LOVES A WOMAN
 PERCY SLEDGE
 I'LL BE AROUND
 SPINNERS
 SKINNY LEGS AND ALL
 JOE TEX
 SHAKE, RATTLE & ROLL
 JOE TURNER
 C.C. RIDER
 CHUCK WILLIS
 CLEAN UP WOMAN
 BETTY WRIGHT

YOUR MIND IS ON VACATION
 MOSE ALLISON
 BLUE MONK
 ART BLAKEY'S JAZZ MESSENGERS
 WITH THELONIOUS MONK
 DOODLIN'
 RAY CHARLES
 UNA MUY BONITA
 ORNETTE COLEMAN
 GIANT STEPS
 JOHN COLTRANE
 WHISPERING GRASS
 HANK CRAWFORD
 THE TRAIN AND THE RIVER
 THE JIMMY GIUFFRE 3
 BACKLASH
 FREDDIE HUBBARD
 THE SPIRIT-FEEL
 MILT JACKSON
 THE INFLATED TEAR
 RAHSAAN ROLAND KIRK
 EASTERN MARKET
 YUSEF LATEEF
 SOMBRERO SAM
 THE CHARLES LLOYD QUARTET
 MEMPHIS UNDERGROUND
 HERBIE MANN
 COMPARED TO WHAT
 LES McCANN & EDDIE HARRIS
 PRESERVATION BLUES
 PUNCH MILLER'S BUNCH & GEORGE LEWIS
 WEDNESDAY NIGHT PRAYER MEETING
 CHARLES MINGUS
 THE CATBIRD SEAT
 THE MITCHELL-RUFF TRIO
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 THE MODERN JAZZ QUARTET
 HARD TIMES
 DAVID NEWMAN
 MARTIANS GO HOME
 SHORTY ROGERS AND HIS GIANTS
 REQUIEM
 LENNIE TRISTANO

and it's not stopping.

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Jazz Reissue Market Reflects Youth's Interest And The Impact Of Import Records

By John McDonough

Competition today for the jazz collector's dollar has never been more fierce. Fierce, because never have there been so many labels reissuing so much material dealing in such a wide range of tastes with such a depth of coverage. The jazz collector takes his music quite seriously on its own merits. He is either out to study or simply enjoy music he considers to be immune to obsolescence. To consider jazz in the nostalgia framework undercuts the fact that good jazz has a life of its own apart from its times, that it is music for all time.

The current boom in jazz reissues also has somewhat different roots stemming from two major developments since around 1970; the penetration of jazz into the huge contemporary pop market of young people, college age and beyond and the influx into America of imported jazz reissues.

The first development came with the revival of interest in the blues, par-

marketing concept, used Columbia's Miles success as a springboard.

If youth was now listening to Miles, the reasoning went, a lot of those buyers might want to hear Miles of a few years back. In fact, the contemporary look of the packaging seems vaguely to suggest that the music might be contemporary rather than historic. (A rule of thumb is that if the years or historic-looking black and white pictures adorn an LP cover, it's for the

Among the better LP's from this overall excellent series is a collection of Lester Young in the '30s, Charlie Christian with the Benny Goodman sextet, five volumes of Louis Armstrong, and a two-LP set of Coleman Hawkins, 1930-1941. A second double LP on Duke Ellington hints that a complete Ellington series may be developing.

Completeness on certain artists has become the goal of some reissues, since the Bessie Smith series particularly. French RCA has put out the complete Lionel Hampton, Louis Armstrong (so has French CBS), and is moving that way on several other fronts. Not everyone agrees that completeness is desirable. The purist, on the one hand, wants all the evidence, even the "droppings," as critic Martin Williams puts it, who insists, on the other hand, that it's silly to pretend that everything recorded by an artist is artistically worthy of reissues.

Williams, with a touch of elitism, tends to



particularly Janis Joplin's interest in Bessie Smith. Millions of kids first heard of Bessie through Janis, so John Hammond, Columbia records vice president and jazz author-

ity, began to see a chance to realize a long standing wish—to reissue the complete works (180 sides) of Bessie Smith from 1923 to 1933. The project was undertaken, but unlike other jazz reissues, the marketing plan included a strong bid for youth, which Clive Davis, the label's president, was then turning into the backbone of the company and which was making Columbia the unchallenged global behemoth of the counter culture.

When the first of the five Bessie volumes appeared, the market responded to the gross-sales-tune of over 200,000, a fact that surprised everyone but Hammond. The success even helped turn Robert Johnson into a 20,000 seller, earned Columbia a Grammy and copped the Down Beat jazz critics award.

About the same time, Miles Davis scored with "Bitches Brew." A strong departure for the lyrical Davis of the '50s and '60s, it became a prototype of "jazz-rock" music. Like the Bessie LP, Columbia gave this one a big push in the youth market. With strong elements of rock, hints of free music and some wildly contemporary cover art, "Bitches Brew" suddenly made Davis a big seller (320,000) in the biggest market there was. Suddenly jazz, both old and new, was in again and salable.

Both projects had another thing going for them. Price. Two LP's at a price just a little higher than one meant a great bargain to boot. Other Bessie and Miles sets followed and established a winning marketing style that has ruled most youth oriented reissues since.

With the exception of Columbia, the greatest inroads into the youth market seem to have been made by the Prestige and Milestone series, both offering handsome repackagings of superb and often basically innovative jazz from the catalogs of the '50s and early '60s Prestige and Riverside labels. Prestige, which claims to be the originator of the "twofer"

collector. If not, it's for the young.) But no matter, the success of the program seems to be more than equal to its costs. Prestige currently has 40 twofers out (Monk, Coltrane, Getz, Eric Dolphy, and even such swing era greats as Buck Clayton and Duke Ellington), and its sister label, Milestone has a similar series based on the Riverside catalog. We can expect further excellent material from Prestige and Milestone, both of whom appear to have come out with a high quality product from the collector's point of view that also has commercial potential.

So that was development one—youth rediscovered jazz. The second development was the great import boom, for which Peters International, New York, can take virtually complete credit. By the late '60s, jazz reissues in the U.S. had practically stopped. Yet, in Europe activity remained high. Peters International recognized this along with the reluctance of the major U.S. companies to respond to a shrinking minority of buyers. Why should they throw money into mastering, pressing and distribution of reissues? All that expensive work had been done by their European branches creating an enormous resource of classic jazz reissues standing ready and available for anybody willing to import and distribute them.

Peters did just that, bringing in the French CBS "Amies Vous Le Jazz" (Do You Like Jazz) series, the French RCA Black and White series with its vast Fats Waller reissues, French Vogue, and many other small independent overseas labels. This influx of imported jazz reissues dramatically swelled the quantity of available classic jazz and reawakened the interest and buying power of the neglected serious collector.

Sales volume of the French CBS series, originally assembled in Paris by pianist-turned-a&r-man Henri Renaud, has apparently been lively enough to encourage American Columbia to move in a take over complete distribution of the entire 31-volume package, although Peters still handles some of the product.

feel that such decisions of worth should be made by informed producers and scholars. Such as himself, perhaps. As director of the jazz program of the Smithsonian Institute's Performing Arts Division, Williams has put together an impressive and highly selective six LP

survey of classic jazz, available only from the institute, extensively annotated in an accompanying 46-page book. Based on two reviews, it has already sold 20,000 copies, not including those bought by institutions. Why has this found such a large audience when hundreds of more complete collections are much more easily available?

Easy, says Williams. The quality level in the Smithsonian is uniformly high. Little wonder. Williams had the unique privilege of picking over the treasures of 17 record companies for the 86 selections included. The quality is indeed high and in scratching the surface of jazz history it miraculously captures the organic development of a major art as it happened.

But the thrust of reissuing today is definitely egalitarian, leaving the choices to the buyers, not the critics. And certainly a vast amount of brilliant music lies outside boundaries of the Smithsonian set. It lies woven through the fabric of the hundreds of small label jazz reissues, some underground, some authorized, and for the collector who wants to dig them out or for the collector who wants all the evidence so he can make up his own mind, times have never been better.

One of the most distinguished reissue series now under way is on the Jazz Archives label, a small collectors-oriented series that contains unusually high concentrations of excellent material. Such as the superb Charlie Christian-Lester Young set, which is of award-winning caliber. Other excellent releases have included Frankie Newton, Mills Blue Rhythm Band (with the original version of "In the Mood" under the title "There's Rhythm in Harlem"), Bunny Berigan, and Chu Berry and Cab Calloway.

Current issues include two LP's of 1938 Ellington broadcasts from the Cotton Club, a Ben Webster set, and an trifling collection of 1939 Roy Eldridge broadcasts that explode with some of the most breathtaking trumpet passages ever re-

(Continued on page N-32)



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 VJS 3060 John Young
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 VJS 2-1008 Jazz of the 60's
 VJS 2-1035 Jimmy Reed

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 DYS 7302 Jerry Butler
 DYS 7304 Little Richard
 VJS 7303 Jimmy Reed
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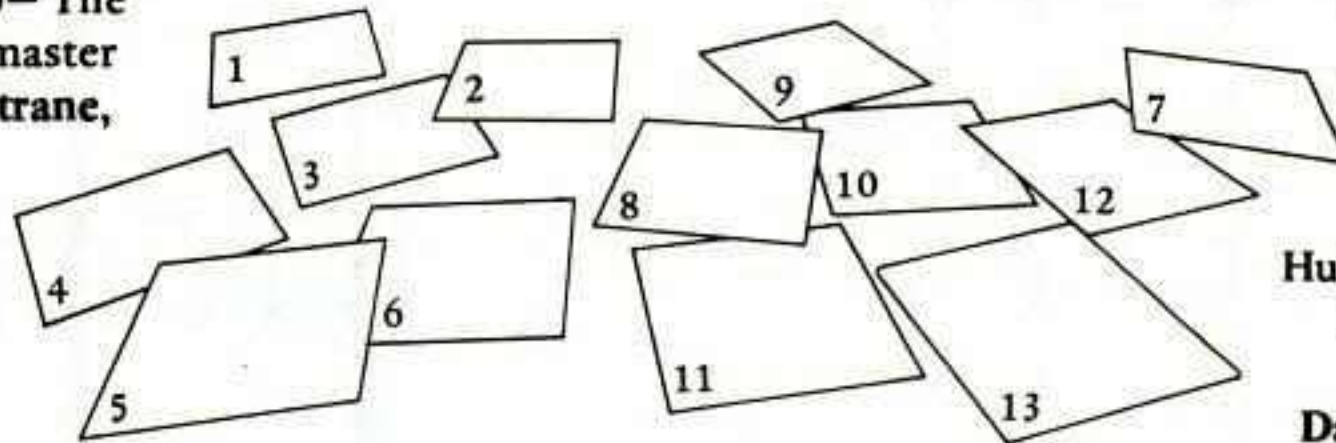
A Twofer Is To Enjoy. We didn't invent them, of course, but we did put the idea to use in re-releasing the best jazz of the Fifties and Sixties, and we know from the public's response that the idea is as solid as a rock, of which we have a piece.

So here we are with a new set of twofers on Prestige and Milestone for you to enjoy. Enjoy. Enjoy. And also to love and explore.

The newest Milestone twofers (1) Coleman Hawkins, *The Hawk Flies* (M-47015)—The father of modern jazz tenor saxophone together with Thelonious Monk, Fats Navarro, Max Roach, others. (2) Mongo Santamaria, *The Watermelon Man* (M-47012)—Here's the genesis of Latin rock—Mongo's two top-selling albums. (3) Wes Montgomery, Milt Jackson, George Shearing, *Wes and Friends* (M-47013)—The greatest modern jazz guitarist, together with master musicians. (4) Thelonious Monk and John Coltrane, *Monk/Trane* (M-47011)—The total recorded collaboration of two jazz giants whose effect on modern music is without equal. (5) Art Blakey, Max Roach, Elvin Jones, Philly Joe Jones, *The Big Beat* (M-47016)—The high priests of the jazz drum are show cased here . . . a must for rhythm addicts! (6) Johnny Griffin, *Big Soul* (M-47014)—Contains Griffin's "Wade in the Water" classic, together with his *White Gardenia* album, Johnny's early tribute to Billie Holiday. **And from Prestige** (7) Miles Davis, *Workin' and Steamin'* (P-24034)—The fourth Prestige twofer featuring Miles Davis. This one combines two

Our twofer sets on Milestone, Prestige, and Fantasy are a basic library for the jazz lover, neophyte or veteran. The best music from the best musicians of our time is here in economical, well recorded and packaged double LP sets...the original music, the great sounds... with accompanying essays from some of the best writers of our time, from London's Kenneth Tynan to New York's Jonathan Cott.

classic all-time winners! (8) Ray Bryant, *Me and the Blues* (P-24038)—Beautiful blues piano, half of it unaccompanied; on the other half, he's joined by Ike Isaacs and Specs Wright. Bryant's debut in the series. (9) Yusef Lateef, *Blues for the Orient* (P-24035)—Presenting two of Yusef's strongest, steadiest sellers: *Eastern Sounds* and *The Sounds of Yusef*. (10) Gene Ammons, *Jugantology* (P-24036)—Features the famous Ammons Jam Sessions, recorded in the early Fifties with all-star groups. (11) John Coltrane, *Black Pearls* (P-24037) Today's hottest trumpet stars—Freddie Hubbard and Donald Byrd—playing here in 1958 under the unequalled leadership of master saxophonist Coltrane. (12) Eddie "Lockjaw" Davis, *The Cookbook* (P-24039)—These two albums, featuring organist Shirley Scott, heralded the birth of "soul jazz." (13) *The Great Concert of Eric Dolphy* (P-34002)—A three-fer! Three albums in a beautifully boxed set, all recorded in a single night at the Five Spot in New York. Absolutely nothing has been deleted. Dolphy is receiving the recognition due him—this set is a universal critics' choice.



Coming soon . . . our first set of classic jazz twofers on Milestone: Louis Armstrong and King Oliver, Jelly Roll Morton, Bix Biederbecke, New Orleans Rhythm Kings, Ma Rainey, and Blind Lemon Jefferson. **And already available from Fantasy . . .** F-24701 Jimmy Witherspoon, *The 'Spoon Concerts*; F-24702 Sam "Lightnin'" Hopkins, *Double Blues*; F-24703 Furry Lewis, *Shake 'Em on Down*; F-24704 Rev. Gary Davis, *When I Die I'll Live Again*; F-24705 Memphis Slim, *Raining the Blues*; F-24706 John Lee Hooker, *Boogie Chillin'*; F-24707 Jesse Fuller, *Brother Lowdown*; F-24708 Sonny Terry and Brownie McGhee, *Back to New Orleans*; F-24709 Tom Rush; F-24710 Dave Van Ronk; F-24711 The Holy Modal Rounders, *Stampfel & Weber*; F-24712 Cal Tjader, *Los Ritmos Calientes*; F-24713 Ray Barretto, *Carnaval*; F-24714 Ravi Shankar and Ali Akbar Khan, *Ragas*; F-24715 Leadbelly, *Huddie Ledbetter*; F-24716 Robert Pete Williams and Blind Snooks Eaglin, *Rural Blues*; F-24717 Roosevelt Sykes and Little Brother Montgomery, *Urban Blues*; F-24718 Chambers Brothers, *The Best of the Chambers Brothers*. **And Prestige . . .** P-24001 Miles Davis; P-24002 Mose Allison; P-24003 John Coltrane; P-24004 Sonny Rollins; P-24005 *The Modern Jazz Quartet*; P-24006 Thelonious Monk; P-24007 Yusef Lateef; P-24008 Eric Dolphy; P-24009 Charlie Parker; P-24010 Charles Mingus; P-24012 Miles Davis, *Tallest Trees*; P-24013 Jack McDuff, *Rock Candy*;

P-24014 John Coltrane, *More Lasting than Bronze*; P-24015 James Moody; P-24016 Gerry Mulligan/ Chet Baker, *Mulligan/Baker*; P-24017 King Pleasure, *The Source*; P-24018 Mongo Santamaria; P-24019 Stan Getz; P-24020 Clifford Brown, *In Paris*; P-24021 Gene Ammons/Dodo Marmarosa, *Jug and Dodo*; P-24022 Miles Davis, *Collector's Items*; P-24023 Red Garland Quintet, *Jazz Junction*; P-24024 Mingus/Parker/Powell/Roach, *The Greatest Jazz Concert Ever*; P-24025 Kenny Burrell/Donald Byrd/Mal Waldron/Hank Mobley, *All Day Long & All Night Long*; P-24026 Cal Tjader, *Monterey Concerts*; P-24027 Eric Dolphy, *Copenhagen Concert*; P-24028 Charles Mingus, *Reincarnation of a Lovebird*; P-24029 Duke Ellington, *The Golden Duke*; P-24030 Dizzy Gillespie, *In the Beginning*; P-24031 Ben Webster, *At Work in Europe*; P-24032 Art Farmer, *Farmer's Market*; P-24033 King Curtis, *Jazz Groove*. **And Milestone . . .** M-47001 Cannonball Adderley, *Cannonball and Eight Giants*; M-47002 Bill Evans, *The Village Vanguard Sessions*; M-47003 Wes Montgomery, *While We're Young*; M-47004 Thelonious Monk, *Pure Monk*; M-47005 Charlie Byrd, *Latin Byrd*; M-47006 Milt Jackson, *Big Band Bags*; M-47007 Sonny Rollins, *The Freedom Suite Plus*; M-47008 Art Blakey, *Thermo*; M-47009 Yusef Lateef, *The Many Faces of Yusef Lateef*; M-47010 Herbie Mann, *Let Me Tell You*. Enjoy.



and Enjoy.

And we've got brand new music, too. So, why don't you relax, pour yourself a Scotch, light up a pipeful, and settle down in a nice, comfortable chair, lean back on your headphones, and tune in to the very best of today's sounds. We've laid it all out for you. Jazz, pop, soul, and combinations thereof. There's something here to please everybody. Even someone as particular as that gentleman in the Eames chair. (1) Gary Bartz Ntu Troop, *I've Known Rivers and Other Bodies* (P-66001) —

This live at Montreux double album earned five stars in Down Beat as "Music for everybody—happy, honest, and exciting. It's a celebration."

(2) McCoy Tyner, *Enlightenment* (M-55001) —

The historic 1973 Montreux Jazz Festival performance by this awesomely creative pianist recorded in its two-album entirety.

(3) Flora Purim, *Butterfly Dreams* (M-9052) —

The brilliant "new voice of American music" with incomparable support from Airtio, Stanley Clarke, George Duke, and Joe Henderson. (4) Cal Tjader, *Last Bolero in Berkeley* (F-9446) —

A great new album by master vibist Cal Tjader, containing James Taylor's "Don't Let Me Be Lonely Tonight," Ravel's "Bolero," and a Jackson Five tune, "I Want You Back."

(5) Moonquake (F-9450) — American debut by Canadian trio. Heavy rock and roll, original tunes like "Crazy Situations" and "This Winter" by Moonquakers Hovaness Hagopian and Jack August. (6) Tom Fogerty, *Zephyr National* (F-9448) —

Tom's new album got picks in all three trades; includes his single, "Joyful Resurrection." Strong reggae sound! (7) Woody Herman, *Thundering Herd* (F-9452) —

The latest and greatest from Woody Herman, recent Grammy winner and big band favorite. New LP contains single, "Corazon."

(8) Sonny Stitt, *So Doggone Good* (P-10074) — Great sax man Stitt on new album featuring Hampton Hawes on piano. (9) Dexter Gordon, *Blues a la Suisse* (P-10079) —

Exciting live at Montreux LP with Hampton Hawes, Bob Cranshaw, and Kenny Clarke. Solid!

(10) Cannonball Adderley Presents *Love, Sex, and the Zodiac* (F-9445) —

Written and narrated by Rick Holmes, who talks about the favorite topic, while Cannonball cooks solidly behind him. (11) Hampton Hawes, *Playin' in the Yard* (P-10077) —

Live set recorded at Montreux. Hamp does the Rollins tune (and others) here

with Bob Cranshaw and Kenny Clarke. (12) Gene Ammons and Friends at Montreux (P-10078) —

Gene Ammons's friends are Kenny Clarke, Bob Cranshaw, Dexter Gordon, Hampton Hawes, Kenneth Nash, and Cannonball and Nat Adderley. Some friends! (13) Art Blakey and the Jazz Messengers, *Anthénagin* (P-10076) — (pronounced "And then again.") — Listen to Woody Shaw and Cedar Walton on this super new album. *And coming soon...* (14) The Blackbyrds (F-9444) —

First solo flight from The Blackbyrds. Produced by Sky High Productions, LP contains original compositions by Donald Byrd and Larry Mizell; liner notes by Roberta Flack. The Blackbyrds are on tour in July with Gladys Knight and the Pips! (15) Betty Everett, *Love Rhymes* (F-9447) —

Beautiful album includes the hits "Sweet Dan" and "I Gotta Tell Somebody" and her next hit, "Try It, You'll Like It."

(16) The Cats, *The Love in Your Eyes* (F-9449) —

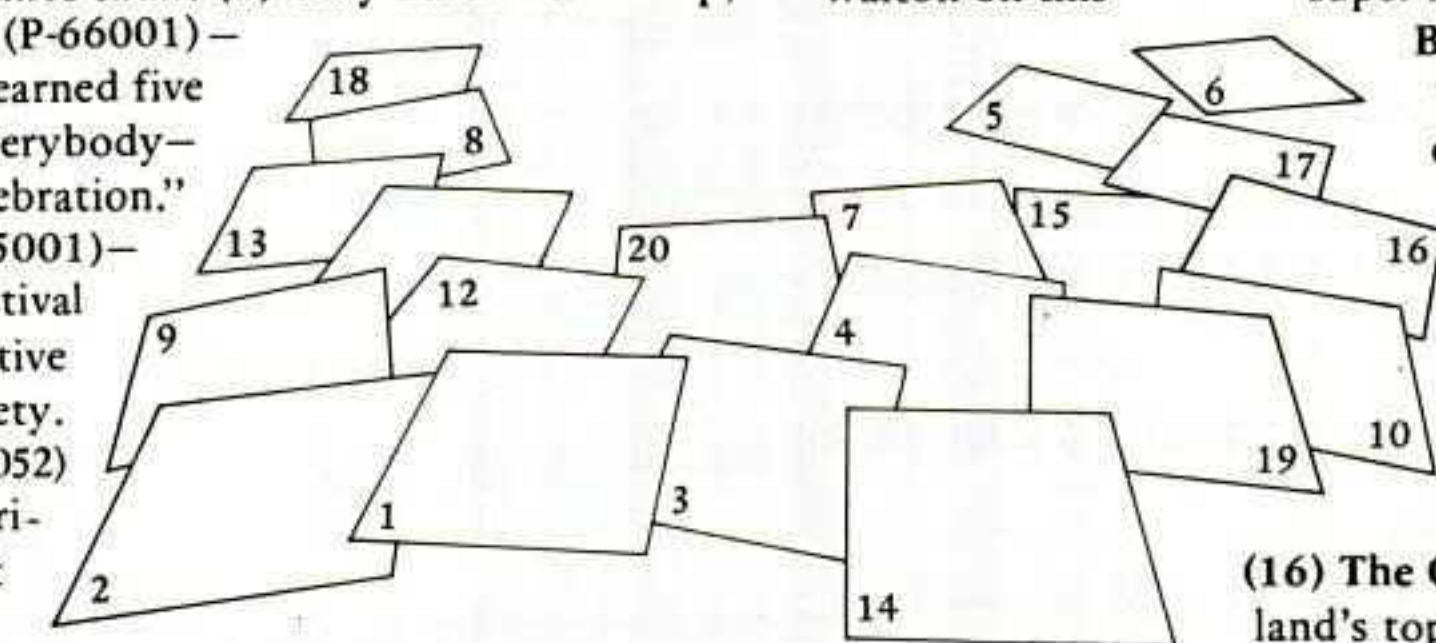
Holland's top group for ten years in their first American LP recorded in L.A. by Al Capps for Blue Monday Productions, with Michael Omartian, King Errisson, Buddy Emmons, Ben Benay, and others. "Be My Day" from the album is already Number One in Holland. (17) Jim Post, *Looks Good to Me* (F-9451) —

An exciting new album from singer-songwriter Jim Post. Features Vassar Clements on fiddle, along with Ken Bloom and Chris Mickey. (18) Cal Tjader/Charlie Byrd, *Tambu* (F-9453) —

First-time-ever meeting of two North American giants of Latin jazz, performing compositions by Airtio, Joe Henderson, and Stevie Wonder. (19) Joe Henderson, *The Elements* (M-9053) —

Alice Coltrane is a major factor on this creative, forward-looking album that also features top jazz artists Michael White and Charlie Haden. (20) Charles Earland, *Leaving This Planet* (P-66002) —

Guest stars Freddie Hubbard and Joe Henderson are in peak form! Plus Eddie Henderson, Harvey Mason, and the synthesizer magic of Dr. Patrick Gleeson on this fine double album.



Wesley Rose Credits Nashville Musicians For The Lengthy Popularity Of Country Music

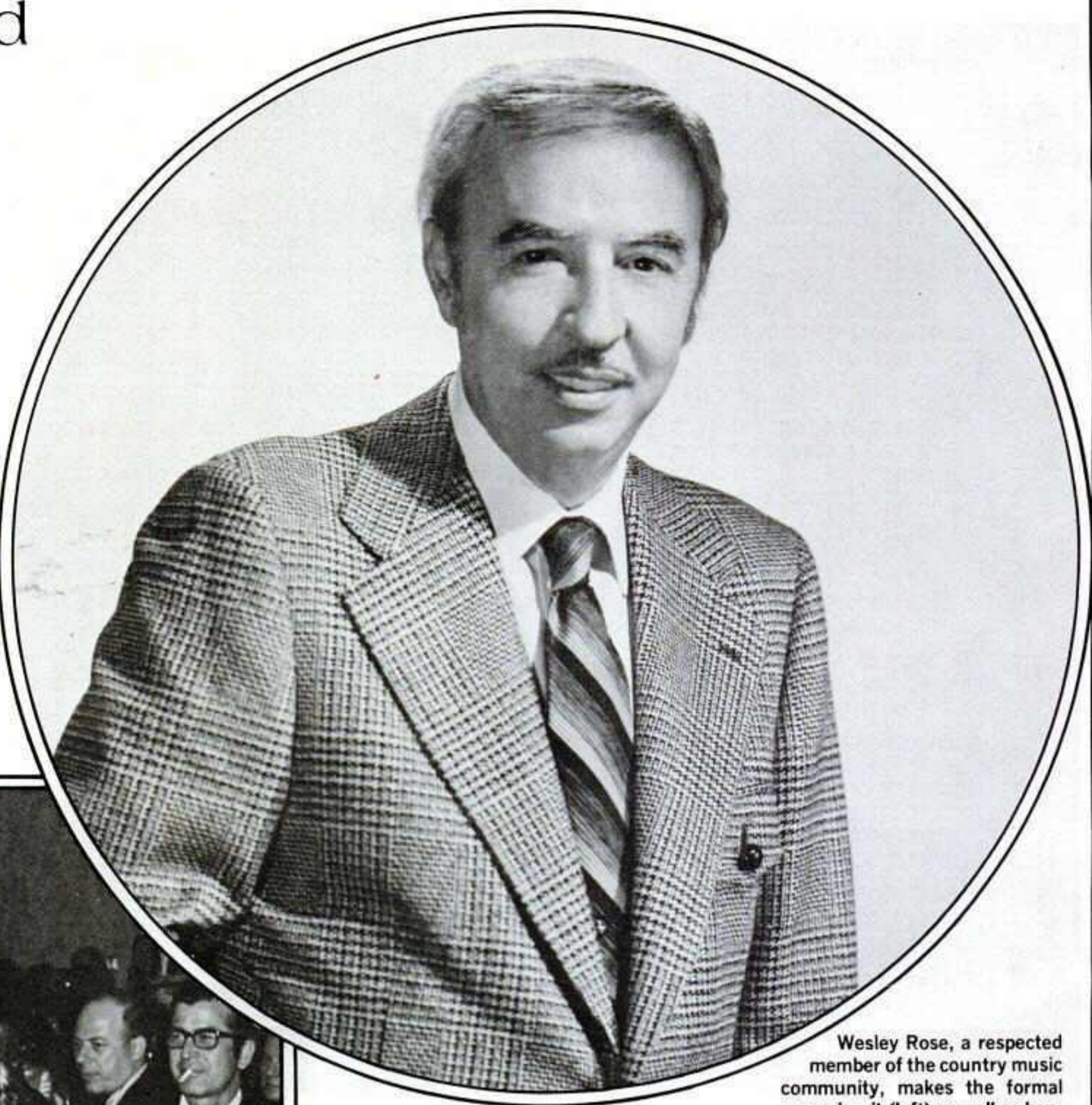
But he sees work ahead in retail exposure for the product

By Bill Williams

Twenty years after the first commercial country songs were recorded, Wesley Rose came into the business. So, although he had not been involved from its infancy, he certainly came along during its adolescence and had the advantage of knowing its embryonic years first hand through his successful father.

That father, of course, was Fred Rose, the man who brought at least one phase of the music business to Nashville, and who was weaned in the entertainment world.

In the nearly 30 years which have gone by since Wesley Rose was persuaded to give up the life of an accountant in Chicago, he has been involved with it all: publishing, production, manufacturing, distribution, ad infinitum. And, among his accomplishments, he was the first "outsider" ever to become president of the National Academy of Recording Arts and Sciences. It was a coup only someone of his stature and willingness could have attained. The unwritten rule in NARAS was a swap of presidencies between Los Angeles and New York.



Wesley Rose, a respected member of the country music community, makes the formal wear circuit (left) as well as handling business in Nashville.



MAY 4, 1974, BILLBOARD

Rose also has been responsible, to some degree at least, for the success of hundreds of writers, artists, engineers and others in the music industry. In short, his credentials are there for all to see.

When Wesley Rose came into the business, there was a mere handful (three or four) of companies doing business in the country field. "Now there is plenty of quantity," he points out.

Columbia, Victor, Decca and Capitol were the only firms really involved, and most of their country artists were on their budget labels: Okeh, Bluebird and Coral. Rose recalls that there was no complete department devoted to country, although Eli Oberstein, Dave Kapp and Lee Gillette were into it in a pretty big way. Paul Cohen and Ken Nelson later were to become more deeply involved.

With some notable exceptions today, the overall sales per country artist in those days were considerably larger than now. "Initial pressings normally were 250,000 for such artists as Roy Acuff, Bob Wills and Eddy Arnold, but then there were only five listings on the Billboard chart," Rose notes. "There was never any question about who was selling records."

It was in 1947 when MGM moved into the country field, and Wesley's father Fred Rose enjoyed a close relationship with country music veteran Frank Walker. It was also at this time that a lanky singer from Alabama walked into the recreation room of WSM, where Fred and Wesley Rose were playing ping-pong. He was, course, Hank Williams, who already had recorded eight sides for Sterling Records (the masters of which were later purchased by Wesley Rose and resold to MGM), and from that moment on, Fred Rose produced all of Williams' records for MGM.

The first of these was a tune called "Move It on Over," which sold a modest 100,000. The second was a recitation bomb titled "Fly Trouble." From there on in, everything Williams cut and Rose produced was a monster.

Since many of the Williams songs were geared to the jukeboxes, he even adopted the name Luke the Drifter to cut

Roses and MGM, which have never ceased. After more than two decades of independent distribution for his own label, Hickory, Rose turned last year to MGM to handle that facet of his operation as well. Fred Rose had no contract with MGM, and thus became one of the first independent producers in the business. As such, he produced every MGM country artist except Carson Robinson, who was handled by Walker. When Fred Rose died, Wesley added production to his chores.

The story of the formation of the Acuff-Rose publishing company is well known. It was a joint venture of Fred Rose and Roy Acuff, the latter supplying the capital and Rose providing the writing and business talents.

In September of 1953, Hickory Records was formed by Wesley Rose. It was the first of the country independents.

"We formed it to give great talent the opportunity to record," Wesley Rose says. "There were so few record companies involved in country that many good artists just could not get on a label. They recognized talent, but each roster was bulging. Therefore, we knew something had to be done. There were many talented writers who could cut it as artists (as is greatly evidenced today), so we opened up a whole new field."

The very first record on the label proved a point. Al Terry had been turned down by the majors, and so Hickory recorded him. His song, "Good Deal, Lucille," was a smash hit, and was quickly covered by about half a dozen others. But Terry had the big one.

Others who in subsequent years were started in this same way (or given extra tenure) included Roy Acuff, Don Gibson, Sue Thompson, Bob Gallion, Bob Luman, Ernie Ashworth, the Everly Brothers, etc. Luman and the Everlys were placed on Warner Brothers and produced, for no fee, by Fred and/or Wesley Rose.

"I credit the Nashville musicians for much of the success I've had," Wesley Rose confides. "First of all, I'm not a musician, and I hear a song as a consumer does. But the musicians, led by Chet Atkins, pitched in to help me in every way. I knew what I wanted to hear, and they either provided it, or

tunes for home consumption.

This was really the beginning of close ties between the

told me there was no way to do it. The musicians of Nashville are the key to the city's glory. I will always give them the credit they deserve."

Rose really doesn't see a great change in the music over these years, except that much of it, he feels, is suited to many of the disk jockeys.

"We have to face the fact that a great many of today's country jocks are former top 40 air personalities, and they play music which leans in that direction. In a sense, many of them cut themselves off from the complete country music spectrum, and they're hung up on the word 'traditional.'"

"That's the word they use as an excuse for not playing basic country music. But did you ever stop to think that the best sellers today in the country music field are Loretta Lynn and Charley Pride, and what they sing is basic country? They are the traditionalists, the purists. But many of the jocks simply don't play the old-timers because they are referred to as being traditional."

Stressing his point even a little more, Rose adds this bit of philosophy. "If I want to hear classical music, I tune to a station which plays classical, not one which sneaks in a little Elvis Presley. If I were a Presley fan, I wouldn't be listening to that station in the first place. I'd be tuned to one which features contemporary music. Now, if I want to hear country, if that's my preference, I'm going to listen to a country station, and I don't expect them to slip a little rock in on me. The rock fans aren't tuned in anyway. I get the feeling some of these stations are playing to a lot of dead air. They tune out a lot of country fans, and there's nobody listening to replace them."

Rose makes another observation: "They say country has changed because the percussion has changed. Drums supplement the bass, and there are horns and strings. These people have short memories. Have them go back and listen to the Jimmy Rodgers records, or those by Bob Wills or Spade Cooley, and they'll hear drums, strings and horns. That's been a part of country music for a long time. But country artists sang on the beat back then and they still sing on the beat. There really has been very little change."

Still another reflective note: "We're all cornered by what we like. The songs of today are a reflection of the producer's taste. If the musicians happen to get in synch with that producer, the record really comes off. That makes the producer a

(Continued on page N-46)

Nostalgia

I.Q. TEST

HOW MANY OF THESE SONGS DO YOU REMEMBER?

- | | | |
|---|--|--|
| <input type="checkbox"/> A-TISKET A-TASKET | <input type="checkbox"/> I DON'T KNOW WHY | <input type="checkbox"/> RACING WITH THE MOON |
| <input type="checkbox"/> ABA DABA HONEYMOON | <input type="checkbox"/> I FEEL A SONG COMIN' ON | <input type="checkbox"/> RAGTIME COWBOY JOE |
| <input type="checkbox"/> ACROSS THE SEA | <input type="checkbox"/> I GOT IT BAD AND THAT AIN'T GOOD | <input type="checkbox"/> RAIN |
| <input type="checkbox"/> AGAIN | <input type="checkbox"/> I MARRIED AN ANGEL | <input type="checkbox"/> RAMONA |
| <input type="checkbox"/> ALICE BLUE GOWN | <input type="checkbox"/> I WANT MY MAMA | <input type="checkbox"/> RIO RITA |
| <input type="checkbox"/> ALL I DO IS DREAM OF YOU | <input type="checkbox"/> IF I EVER NEEDED YOU | <input type="checkbox"/> RUM AND COCA-COLA |
| <input type="checkbox"/> ALONE | <input type="checkbox"/> IF I GIVE MY HEART TO YOU | <input type="checkbox"/> SAN FRANCISCO |
| <input type="checkbox"/> AN AFFAIR TO REMEMBER | <input type="checkbox"/> I'LL SEE YOU IN MY DREAMS | <input type="checkbox"/> SANTA CLAUS IS COMIN' TO TOWN |
| <input type="checkbox"/> ANCHORS AWEIGH | <input type="checkbox"/> I'M A DING DONG DADDY FROM DUMAS | <input type="checkbox"/> THE SECRET OF CHRISTMAS |
| <input type="checkbox"/> APRIL LOVE | <input type="checkbox"/> I'M ALWAYS CHASING RAINBOWS | <input type="checkbox"/> THE SECOND TIME AROUND |
| <input type="checkbox"/> AT LAST | <input type="checkbox"/> I'M IN THE MOOD FOR LOVE | <input type="checkbox"/> SEEMS LIKE OLD TIMES |
| <input type="checkbox"/> AT SUNDOWN | <input type="checkbox"/> I'M SITTING ON TOP OF THE WORLD | <input type="checkbox"/> THE SHADOW OF YOUR SMILE |
| <input type="checkbox"/> AUTUMN SERENADE | <input type="checkbox"/> I'M THROUGH WITH LOVE | <input type="checkbox"/> SHANGRI-LA |
| <input type="checkbox"/> BE MY LOVE | <input type="checkbox"/> I'VE GOT A FEELIN' YOU'RE FOOLIN' | <input type="checkbox"/> SHOULD I |
| <input type="checkbox"/> BECAUSE YOU'RE MINE | <input type="checkbox"/> IN A LITTLE SPANISH TOWN | <input type="checkbox"/> SIBONEY |
| <input type="checkbox"/> BLUE MOON | <input type="checkbox"/> IRENE | <input type="checkbox"/> SING, SING, SING |
| <input type="checkbox"/> THE BOY NEXT DOOR | <input type="checkbox"/> IT HAPPENED IN MONTEREY | <input type="checkbox"/> SINGIN' IN THE RAIN |
| <input type="checkbox"/> BROADWAY MELODY | <input type="checkbox"/> IT'S A GREAT DAY FOR THE IRISH | <input type="checkbox"/> SLEEPY TIME GAL |
| <input type="checkbox"/> CABIN IN THE SKY | <input type="checkbox"/> IT'S A MOST UNUSUAL DAY | <input type="checkbox"/> SOFTLY, AS I LEAVE YOU |
| <input type="checkbox"/> CARA MIA | <input type="checkbox"/> JA-DA | <input type="checkbox"/> SOMEBODY STOLE MY GAL |
| <input type="checkbox"/> A CERTAIN SMILE | <input type="checkbox"/> JEANNINE | <input type="checkbox"/> SOMEWHERE MY LOVE (LARA'S THEME) |
| <input type="checkbox"/> CHARMAINE | <input type="checkbox"/> JUNE NIGHT | <input type="checkbox"/> SPRING IS HERE |
| <input type="checkbox"/> CHATTANOOGA CHOO CHOO | <input type="checkbox"/> JUST FRIENDS | <input type="checkbox"/> STAIRWAY TO THE STARS |
| <input type="checkbox"/> CIAO, CIAO BAMBINA | <input type="checkbox"/> K-K-K-KATY | <input type="checkbox"/> STOMPIN' AT THE SAVOY |
| <input type="checkbox"/> CLOSE YOUR EYES | <input type="checkbox"/> A KISS TO BUILD A DREAM ON | <input type="checkbox"/> SWEET AND LOVELY |
| <input type="checkbox"/> CUBAN LOVE SONG | <input type="checkbox"/> LAMPLIGHTER'S SERENADE | <input type="checkbox"/> SWINGIN' DOWN THE LANE |
| <input type="checkbox"/> THE DARKTOWN STRUTTERS' BALL | <input type="checkbox"/> LAURA | <input type="checkbox"/> TAKING A CHANCE ON LOVE |
| <input type="checkbox"/> DAYBREAK | <input type="checkbox"/> LET ME LOVE YOU TONIGHT | <input type="checkbox"/> TALK TO THE ANIMALS |
| <input type="checkbox"/> DEEP PURPLE | <input type="checkbox"/> LIKE YOUNG | <input type="checkbox"/> TEMPTATION |
| <input type="checkbox"/> DIANE | <input type="checkbox"/> LINGER AWHILE | <input type="checkbox"/> TENDER IS THE NIGHT |
| <input type="checkbox"/> DING-DONG! THE WITCH IS DEAD | <input type="checkbox"/> LITTLE BROWN JUG | <input type="checkbox"/> THAT LUCKY OLD SUN |
| <input type="checkbox"/> DO NOTHIN' TILL YOU HEAR FROM ME | <input type="checkbox"/> LITTLE THINGS MEAN A LOT | <input type="checkbox"/> THAT OLD FEELING |
| <input type="checkbox"/> DON'T BLAME ME | <input type="checkbox"/> LOVE IS A MANY-SPLENORED THING | <input type="checkbox"/> THERE GOES MY HEART |
| <input type="checkbox"/> DON'T GET AROUND MUCH ANYMORE | <input type="checkbox"/> LOVE MAKES THE WORLD GO 'ROUND | <input type="checkbox"/> THERE'S A KIND OF HUSH (ALL OVER THE WORLD) |
| <input type="checkbox"/> DON'T SIT UNDER THE APPLE TREE | <input type="checkbox"/> LOVELIEST NIGHT OF THE YEAR | <input type="checkbox"/> THREE COINS IN THE FOUNTAIN |
| <input type="checkbox"/> DOWN AMONG THE SHELTERING PALMS | <input type="checkbox"/> LUCKY LINDY | <input type="checkbox"/> THREE O'CLOCK IN THE MORNING |
| <input type="checkbox"/> EBB TIDE | <input type="checkbox"/> MAM'SELLE | <input type="checkbox"/> TIGER RAG (HOLD THAT TIGER!) |
| <input type="checkbox"/> ELMER'S TUNE | <input type="checkbox"/> MANHATTAN SERENADE | <input type="checkbox"/> TIME ON MY HANDS |
| <input type="checkbox"/> EVERYTHING I HAVE IS YOURS | <input type="checkbox"/> MAYBE | <input type="checkbox"/> TOOT, TOOT TOOTSIE! |
| <input type="checkbox"/> FERRY BOAT SERENADE | <input type="checkbox"/> MOONLIGHT SERENADE | <input type="checkbox"/> THE TROLLEY SONG |
| <input type="checkbox"/> FIVE FOOT TWO, EYES OF BLUE | <input type="checkbox"/> MORE THAN YOU KNOW | <input type="checkbox"/> TRY A LITTLE TENDERNES |
| <input type="checkbox"/> FOR ALL WE KNOW | <input type="checkbox"/> M-O-T-H-E-R (A WORD THAT MEANS THE WORLD TO ME) | <input type="checkbox"/> TWO O'CLOCK JUMP |
| <input type="checkbox"/> FRIENDLY PERSUASION (THEE I LOVE) | <input type="checkbox"/> MY BLUE HEAVEN | <input type="checkbox"/> VOLARE |
| <input type="checkbox"/> GAMES THAT LOVERS PLAY | <input type="checkbox"/> MY LITTLE GRASS SHACK IN KEALAKEKUA, HAWAII | <input type="checkbox"/> WABASH BLUES |
| <input type="checkbox"/> GOOD NIGHT SWEETHEART | <input type="checkbox"/> MY MAN | <input type="checkbox"/> WANG WANG BLUES |
| <input type="checkbox"/> GREAT DAY | <input type="checkbox"/> MY MOTHER'S EYES | <input type="checkbox"/> WASHINGTON AND LEE SWING |
| <input type="checkbox"/> THE GREEN LEAVES OF SUMMER | <input type="checkbox"/> NO! NO! A THOUSAND TIMES NO! | <input type="checkbox"/> WHAT CAN I SAY AFTER I SAY I'M SORRY? |
| <input type="checkbox"/> GUILTY | <input type="checkbox"/> ON GREEN DOLPHIN STREET | <input type="checkbox"/> WHEN I GROW TOO OLD TO DREAM |
| <input type="checkbox"/> HAIL! HAIL! THE GANG'S ALL HERE | <input type="checkbox"/> ON THE ATCHISON, TOPEKA AND THE SANTA FE | <input type="checkbox"/> WHEN YOU WORE A TULIP |
| <input type="checkbox"/> HAPPINESS IS A THING CALLED JOE | <input type="checkbox"/> ON THE TRAIL | <input type="checkbox"/> THE WHIFFENPOOF SONG |
| <input type="checkbox"/> HAPPY HEART | <input type="checkbox"/> ONCE IN A WHILE | <input type="checkbox"/> WHISPERING |
| <input type="checkbox"/> HAVE YOURSELF A MERRY LITTLE CHRISTMAS | <input type="checkbox"/> ONE O'CLOCK JUMP | <input type="checkbox"/> WITHOUT A SONG |
| <input type="checkbox"/> HAWAIIAN WAR CHANT | <input type="checkbox"/> OUR LOVE AFFAIR | <input type="checkbox"/> WONDERFUL ONE |
| <input type="checkbox"/> THE GANG THAT SANG "HEART OF MY HEART" | <input type="checkbox"/> OVER THE RAINBOW | <input type="checkbox"/> THE WOODPECKER SONG |
| <input type="checkbox"/> HI-LILI, HI-LO | <input type="checkbox"/> OVER THERE | <input type="checkbox"/> YOU DON'T HAVE TO SAY YOU LOVE ME |
| <input type="checkbox"/> HIGH NOON (DO NOT FORSAKE ME) | <input type="checkbox"/> PAGAN LOVE SONG | <input type="checkbox"/> YOU GOTTA BE A FOOTBALL HERO |
| <input type="checkbox"/> HONEY | <input type="checkbox"/> PARADISE | <input type="checkbox"/> YOU GOTTA SEE MAMA EVERY NIGHT |
| <input type="checkbox"/> HOW ABOUT YOU? | <input type="checkbox"/> PEG O' MY HEART | <input type="checkbox"/> YOU STEPPED OUT OF A DREAM |
| <input type="checkbox"/> HURT | <input type="checkbox"/> PENNSYLVANIA 6-5000 | <input type="checkbox"/> YOU'RE A SWEETHEART |
| <input type="checkbox"/> I CRIED FOR YOU | | <input type="checkbox"/> THEME FROM "ZORBA THE GREEK" |

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Alan W. Livingston, former NBC-TV programming vice-president, was president of Capitol Records from 1960-1968. In his position, Livingston was one of those closest to the British "music invasion" when it hit. He watched the first "wave" come ashore in the form of The Beatles and in this by-line story he tells, first-hand, the elements that went into it.

By Alan W. Livingston as told to Ron Tepper

Invasion. It's a big word but it certainly didn't start in the music industry with the British musical invasion. And, neither will it end there.

Innovations have been going on in the music field for decades—Paul Whiteman started ragtime; Benny Goodman introduced swing, and the Kingston Trio started the folk craze.

All were new forms of music; all years apart; but they all had one thing in common—they started with a hit record. The same is true of the English invasion. The record was, as most will remember, "I Want to Hold Your Hand," and the date was Dec. 26, 1963. Needless to say, the group was The Beatles.

With the Beatles, however, there were changes beyond those of music. With them the English brought new hair styles, clothing, manners of speech and, some will even say, a new morality. None of those things, however, affected the industry as much as the marketing changes the English invasion brought. Changes, which, I, and many others, are really not convinced were for the better. But, before we get into that, let's go back to the start of the invasion for a closer look.

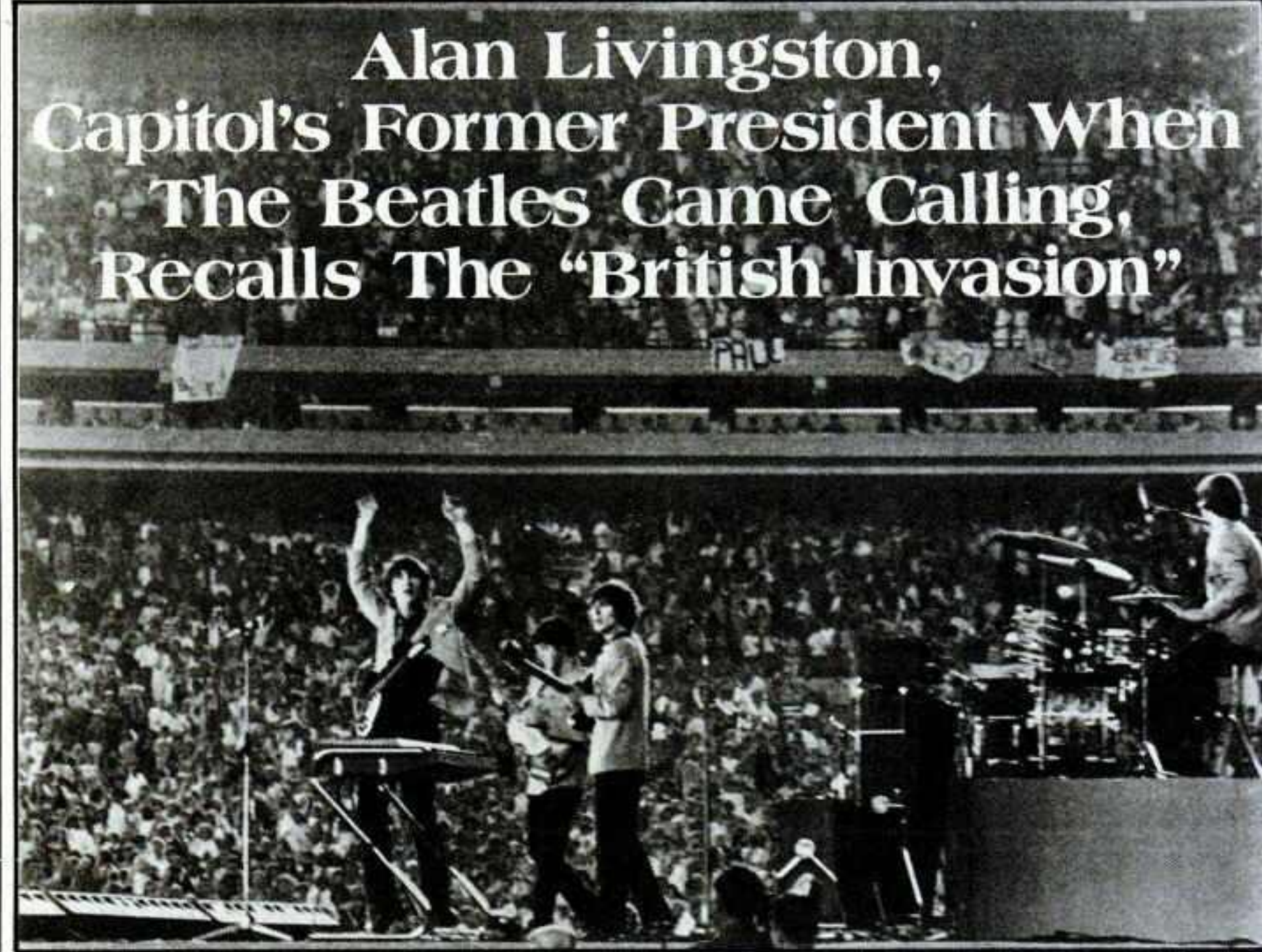
Why did the Beatles hit it so big? How did they differ from other innovators before them?

Primarily, the Beatles impact was accelerated because they had the benefit of capitalizing on the most advanced communications system in this country's history. Not only did they have radio, but there were transistor radios in the pockets of every American kid. Virtually every kid could afford one, many even had cars with radios as well.

Then there was the intangible factor, the one we argue about all the time—the mood of the country. Were people ready for something different? Happiness and love, that's what the Beatles—and the English sound—were all about when it first hit. This country had just gone through a trauma; the assassination of a President, and many feel that the mood of the country was one of the prime factors for the impact the Beatles made. We were all looking for a change.

That's possible, of course. Frankly, I'm not in a position to judge and I don't think many are; but it could have been one of the reasons. (Remember, Beatle music had been introduced to this country prior to "I Want to Hold Your Hand." None of it sold but, ironically, after "Hold Your Hand" hit, all of those recordings were re-released and they sold in the millions. Perhaps, as some feel, the country wasn't ready until after the events of November, 1963, for the Beatles.)

Then there was the appeal. Unlike many artists before them who appealed to either adults, kids or one particular segment of the population, the Beatles appealed to ev-



Early phases of the Beatles career: top row 1965 in the U.S. and on tour in 1964; with Ed Sullivan in 1964 (above); at a garden party at Alan Livingston's and receiving a gold LP for "Help"; (bottom) Livingston moderates a press conference. Photos from Capitol Records.



found, in surveys taken, that the reason for the enormous sales was the wide age range of the audience. The Beatles had, somehow, through their initial innocence and unique style, captured the entire record-buying public. (Later, of course, this changed. But, initially, our marketing profile showed a vast cross-section.)

Another factor, and probably the most important, was television. By the early 60's most families had, or had access to, a TV set. Although the single was released in late December, there were three dates—in January and February—that proved to be of enormous importance. Those were the three consecutive dates that the Beatles appeared on the Ed Sullivan Show. After each one of those appearances, our sales charts looked as if they would never stop climbing. And, Ed Sullivan's ratings turned out to be some of the best in his history.

Although TV did wonders for our sales, the ratings also showed television producers that rock acts were genuine audience builders. Prior to that rock music had not really been taken that seriously. The Beatles showed that it should be.

"I Want to Hold Your Hand" sold close to 5 million copies in the U.S., an unheard of figure for an unknown rock act. Interestingly, the record released before that by The Beatles in the U.S. sold in the "hundreds" . . . in fact, there were numerous records released by the talented foursome prior to "I Want to Hold Your Hand" that were stiffs. Records like "She Loves Me," "Love Me Do," and others. The labels were Swan and Vee-Jay.

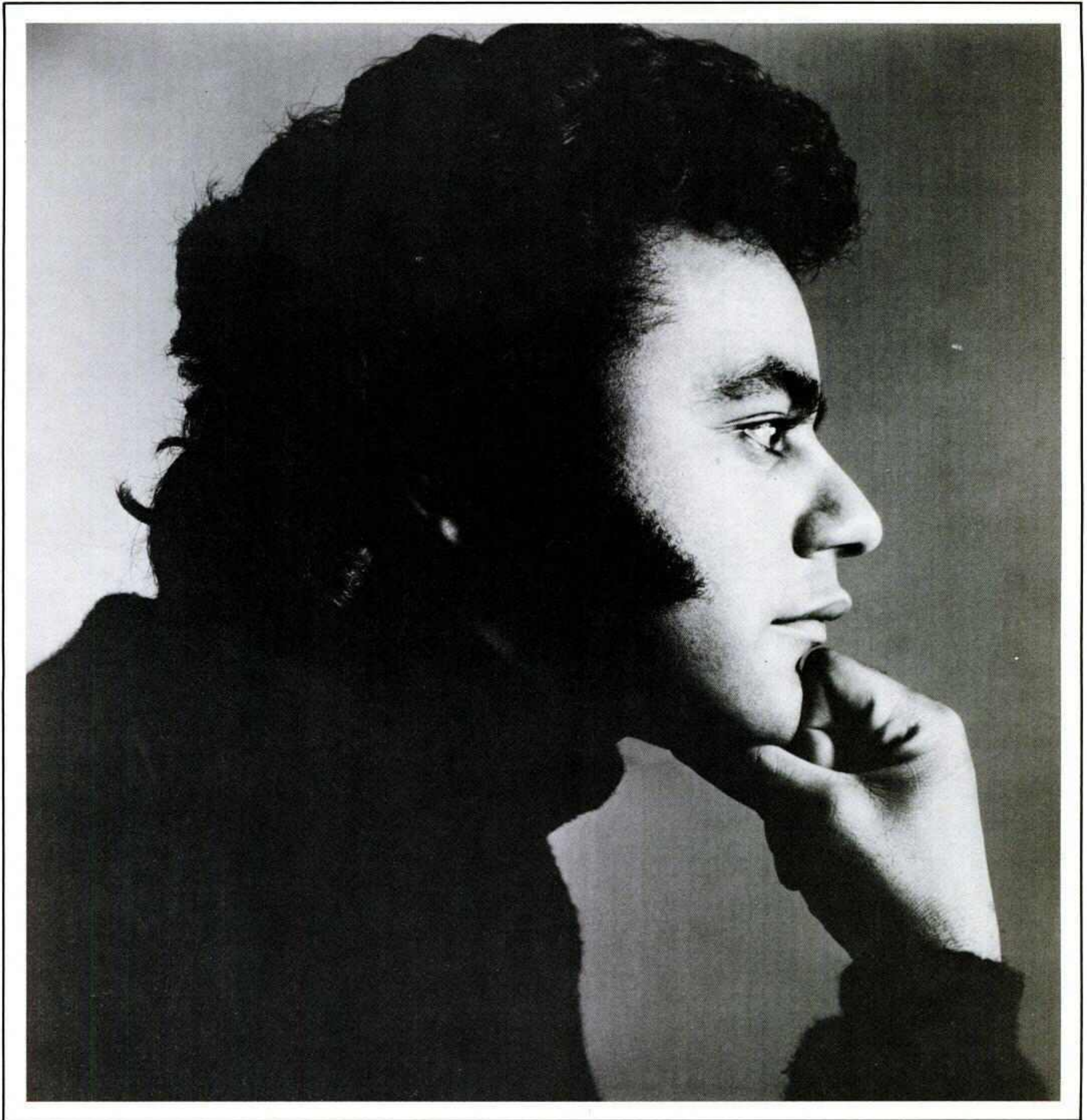
Why then did Capitol's first Beatles release see such success? Well, I could say we were marketing geniuses or could recognize a hit when we heard one. Or, I could say it was the promotional dollars we poured into the song. Actually, we had passed on all of the Beatles product before "I Want to Hold Your Hand" and if it weren't for Brian Epstein we might have passed on it, too.

One day in 1963 I received a call from him. He couldn't understand why we would not try with the Beatles. EMI, Capitol's parent company in England, had offered us numerous records but we had turned every one of them down. He asked me if we would give them a try this time. I said okay, we'll take them. Then, he immediately shot back that unless we committed \$30,000 in promotion on the single we couldn't have them. Now, you have to put yourself back in time—1963. To commit \$30,000 on a single was unheard of; but we did. I'm not, however, going to say that it was our \$30,000 and our marketing effort that did it because, as everyone knows, if it isn't "in the grooves" it won't matter how much you spend on it; and if it isn't exposed through airplay you won't sell a record.

"I Want to Hold Your Hand" had it and it did receive the exposure. What happened after that I had never seen before in this industry. The record exploded and the sales formed a firm bridge across the Atlantic for any English act that wanted to give it a try. There were dozens of them, of course, but few had the remarkable talent, the magnetism of the four youngsters. That was what differentiated the Beatles from the others. Each of the four, as we have seen, had enormous talent. Each was a different personality and lent a different element to the success of the group. Individually, they were as different as night and day . . . Paul was considerate, easygoing; John

(Continued on page N-51)

Every album this man has recorded has been on the Billboard charts



**What your body does to music is your business.
What music does to your body has always been Johnny Mathis' business.**

on Columbia Records  and Tapes

Nehi Builds Its Success Story By Selling Oldies Singles To Retailers And Jukebox Programmers

By Earl Paige

If Nehi Record Distributing wasn't the first company to show retailers and jukebox programmers how to make money with oldie singles, the Los Angeles based wholesale firm could easily be the most successful, if for no other reason than it has grown from a two-man operation to one with 175 employees and customers all over America.

Actually, Wayne Volat, vice president, says that when he helped president and founder Tom Heiman get started in 1962 they didn't refer to the records as oldies. Thus the wholesale firm antedates the whole nostalgia wave, Volat points out.

But Nehi has grown with the oldies business to a point where it has regional sales people, is cataloging oldies via computers, has long advised labels on how to pick and merchandise oldies and has just become a label itself with the formation of Joyce Records.

Moreover, just as Joyce won't be tied to the nostalgia business, Nehi has gone beyond oldies too and is now a total rackjobber/one-stop handling every type of product from children's and Latin to all chart items.

Recognized as an authority on oldies, Volat has helped put together catalogs of oldies for Atlantic, RCA, Warner Bros., Columbia, Motown, Modern and several more labels. More than once, his views on selecting oldies and merchandising them have surprised label executives, claims Volat, 33, and an avid oldie collector himself since his early teens.

Some of his pet merchandising theories:

- Oldies should always be paired in back-

to-back hit fashion, because it means stores and jukebox programmers have fewer disks to stock and therefore less inventory investment and because it means people can browse store bins or see jukebox selections faster.

"I've argued with more than one record company executive on this point," says Volat, "because sometimes they claim that if obscure titles are paired with established hits the label sells twice as many records. I don't buy that."

- Labels should offer more discounts for large purchases of oldies. "This facilitates buying in quantities that will last a dealer for a three, four or five month period. It means he doesn't have to keep on reordering. It means I don't have to also keep ordering."

- Oldies are highly regional. "You just can't take a list of all the oldies and put them out in a rack and expect them to sell, especially oldies from the 50's. Here in Southern California we sell more oldies by The Midnighters than by the Beatles. But this is not the Midnighters everyone thinks of, it's a local group that had a very strong following. We have seven titles on them."

"By the same token, I've been getting a lot of orders from the New York area for 'Please, Mr. Deejay' by the Sensations on Atlantic. I had to do some research on this myself, because I didn't recognize it as something that would sell on anything like a national basis. I found that it's being used as a theme song by an oldies station."

- Radio and Jukebox programmers have to be especially aware of the regional characteristic of oldies. Volat, who has a degree in accounting and started at Nehi while still in college, was a panelist at the first Billboard Jukebox Programming Conference in Chicago and hit hard on this point of regional popularity.

"A programmer in Philadelphia may have grown up in Texas and may have worked in Idaho, Portland or Seattle when he was in his 30's. There is no way he can do justice unless he knows the records that have been popular in Philadelphia. Probably a large percent were popular just in Philadelphia."

- Oldies require special merchandising. "I'm dead set against what too many retailers do with header cards," says Volat, who actually worked as an accountant for one and a half years and got tired of it. "They will take the header card of an artist and put several different titles by the artist or group in back of the card. In the first place, it blows inventory control. There's eight Drifters' oldies available. How is a buyer to know which ones have been sold if they're just grouped behind a divider card? And it's discouraging for customers, who may very well be looking for a specific title, or may be knocked out to find a certain title is available. There should be a title divider card for every title."

- Oldies should not be categorized by type of music. Volat, who believes an oldie is anything not on the charts and who doesn't distinguish between a "standard" and an "oldie," also feels that oldies purchasers are different than the top 40 singles buyer.

"The idea is to browse them through all the titles. Oldie customers are voracious browsers," says Volat, who bought thousands of records—many 78's posed a problem as he started to consider replacing them when 45's came out in the early 50's—and believes oldie customers buy more than the usual purchaser of single.

"I used to take '10 and spend every Friday evening in record shops."

- Stores should stock as large a selection as possible. Nehi began initially as a rackjobber of basically cut-out or return singles with holes punched in them and racked tiny grocery stores and variety outlets, so Volat believes Nehi personnel know something of inventory requirements.

"Wallich's Music City Hall will keep any single in stock if the store sells just two copies of

it over the period of a year," he says.

- Store buyers and programmers should be aware that oldies pass through cycles.

Volat basically finds the cycles fall into three areas. "Six months after they leave the chart they sell well. The second cycle is a year or two in length when they don't sell near as well as in the first cycle. The third cycle occurs after a record is two to three years old. This is when you determine if it will sell forever."

Actually, Nehi's stocking formula is set up in this cycle format. The first tier of shelves represents what Volat calls "the garbage bin," basically chart 45's.

From here, stock is moved to another large shelf area with more stock per title but fewer titles but all selling well. Then there is a third area where really large quantities are kept. In both the second and third area, storage is in record corrugated box containers with the top sawed off.

There is a fourth stocking area, again with fairly heavy per title inventory, and then a fifth with very light title quantity. In the fifth area, with more titles represented, there are tabs on the shucks. These tabs indicate that, in one case, the inventory on that title is kept on the second floor. There is a card in back of each title with the order sequence on it.

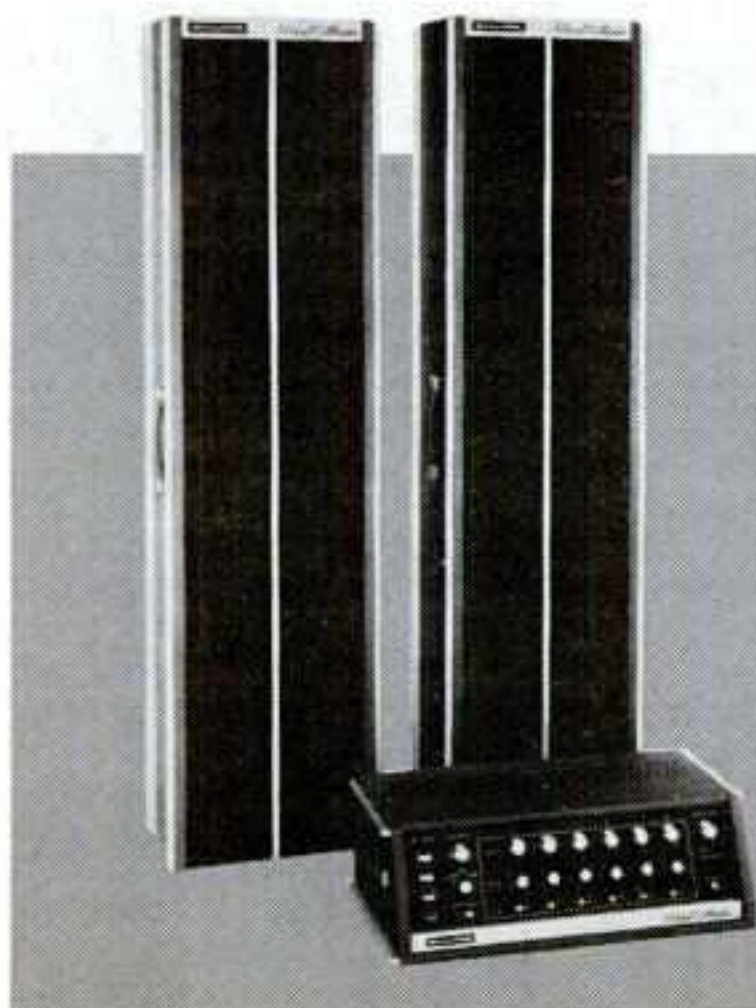
Finally, just as fine wine is aged, the stock goes into a sixth area where once again the quantity per title is quite large, around 75-100. At this point, almost are hot movers. Volat points out that a very old recording ("We Belong Together," Robert & Johnny, Atlantic) is juxtaposed to "You're So Vain," Carly Simon's recent hit. "The Robert & Johnny record is 15 years old," Volat says.

(Continued on page N-49)





The silver fox strikes gold



Charlie Rich has become a familiar landmark on the record charts now that he has earned gold records for "Behind Closed Doors" and "The Most Beautiful Girl in the World." This recognition as a top performer was one of the reasons the members of the Country Music Association voted Charlie "1973 Male Entertainer of the Year." This musical excellence didn't just happen—it's the result of precise attention to details. For instance, since Charlie is very particular about providing a consistently high quality of performance, he wants his audiences to hear him through Shure microphones and Vocal Master Sound Systems. He knows he can count on the "Sound of Shure."

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Woody Herman's Been On The Road 38 Years

Yesterday offers valuable roots and a solid big band reputation, but tomorrow is what's constantly on his mind

"As long as I have the strength and health I'll be out there pitching," says Woody Herman on the phone from St. Petersburg, Fla. "I'll be 61 May 16 and then I'll be as old as Nixon, but I'm in a lot better shape."

That's Woody Herman's humor coming through after a lengthy discussion cross-country on the state of big bands and his own particular career in show business which spans 38 years.

Herman, along with only a small coterie of bandleaders like Duke Ellington, Count Basie, Stan Kenton and Harry James has remained active and constant in the music business. "We are all basically jazz oriented and we seem to be the ones who have survived. And that's saying something because the music, jazz, is purely our own."

Woody speaks of working straight through these past 38 years with only one long vacation—seven months in 1947. "Ever since then it's been 46 to 48 weeks a year."

In travelling the world, Woody finds jazz interest healthy. The music he says "is ever changing so it can never get dull. When the big bands were in their heyday jazz was the pop music of our country. But it hasn't been that for many years. In the past three years, however, I've spent a great part of my time playing high schools and colleges, holding seminars and going to clinics and reaching young audiences in that fashion."

Reaching young audiences. That thought is basic to why the Herman band is today alive and well and well known with young America.

Big band music, Woody adds, has become a big thing because there are from 35,000 to 40,000 stage bands operating around the country. "There's been a lot of nostalgia also in the last couple of years but nostalgia for nostalgia's sake isn't worth the bother for me. If something has lasting quality it should be repeated."

In a nutshell, that's how Woody Herman

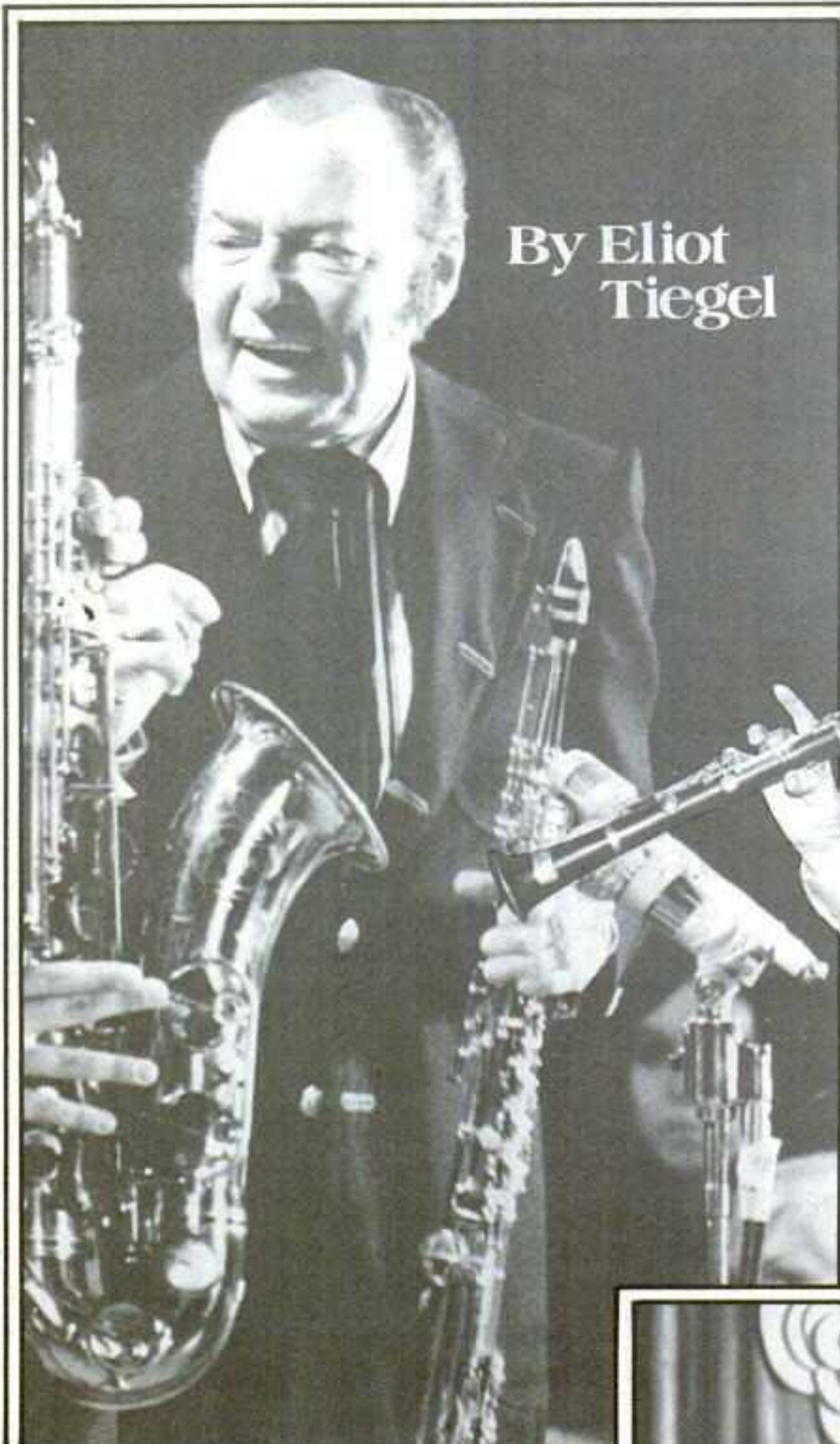
views his music: it's today not yesterday's sound and even if there are songs from another era, if they are musically solid, they should be played.

One other reason why Woody is locked into young people is that he gets the majority of his sidemen from the collegiate ranks. It's been that way for 20 years, with Berklee in Boston, North Texas State, the University of Indiana and the

Eastman School in Rochester, all training superb technicians.

"The calibre of young musicians is far superior today than what it was when I was a young man," Woody acknowledges. "They can accomplish in a couple of semesters what it took us years to learn. It's not difficult to get competent players except that some young people want to keep moving and there's a great turnover because they go with a group or try living in California or New York. The road is never conducive to relaxation."

I ask Woody if he's tired and he answers: "I've been tired of the road for 50 years but I don't know anything else. I'd rather do this than anything. I've been on the road since I was nine



By Eliot Tiegel

but Woody has usually heard about the individual, generally two years before he meets him face to face, he says. He hears about outstanding players from music educators, musicians and the guys in his band. "We hire, we don't audition and we let the chips fall where they may. I've always worked this way. Many years ago I auditioned some players but it really wasn't a complete audition."

There is no average length of time these young musicians stay with the band. The longest member has been with it eight years, the newest ones six to eight months. There are several there three to four years. "But after four years at the longest they start to get tired of the whole scene because they become unreasonably tired. I'm so conditioned because I've been surviving as a road rat since I was a child."

The Current Thundering Herd as Woody likes to call it, carries 16 players—a number which hasn't varied too much, although there was a period in the 50's when Woody made several dips into small groups, and played long gigs in Las Vegas.

Today's music industry is lacking in the ballrooms or theaters or hotel rooms which formerly housed the big bands. So one third of Woody's dates today are on college campus and he works clubs of varying natures and may be opening a supermarket one week later.

"We are fortunate in having a flow of albums out and it's the one thing that keeps us alive along with some guest shot on TV



Woody Herman has remained a musical dynamo. Clockwise: he leads his current band, plays clarinet, and leads his band at the Avalon Ballroom many years ago. Photos from Hermie Dressel, Stephen Morley and Ed Brom.

years old. I wouldn't know how to live any other way."

Although he's owned a home in Los Angeles for 28 years, he says he's lived there only about 28 months. "I'm exaggerating naturally, but it isn't a hell of a lot more."

As to the school trained player, does he go right into the band? "Very rarely do you get a player right out of school. He must have had some professional experience, we hope, and have worked with some group in order to adapt to the lifestyle. Occasionally you find an outstanding kid, like Alan Broadbent, who joined us four or five years ago right out of Berklee."

Does he audition these outstanding college students? No,

shows like Mike Douglas and Tonight. (There are alumnus of Woody's Herds in the Mike Douglas studio band.)

Today's survival route is to play anywhere there is an opportunity for 16 roaring musicians. "We have to work every night," Woody says. "The overhead is extremely high and consequently if you don't have income six out of seven or seven out of seven nights you can't make it. Our net is about 50-60 percent higher than it was a few years back. We have to gross in the neighborhood of \$15,000 a week in order to operate."

Woody finds there are some players who leave the band

(Continued on page N-48)

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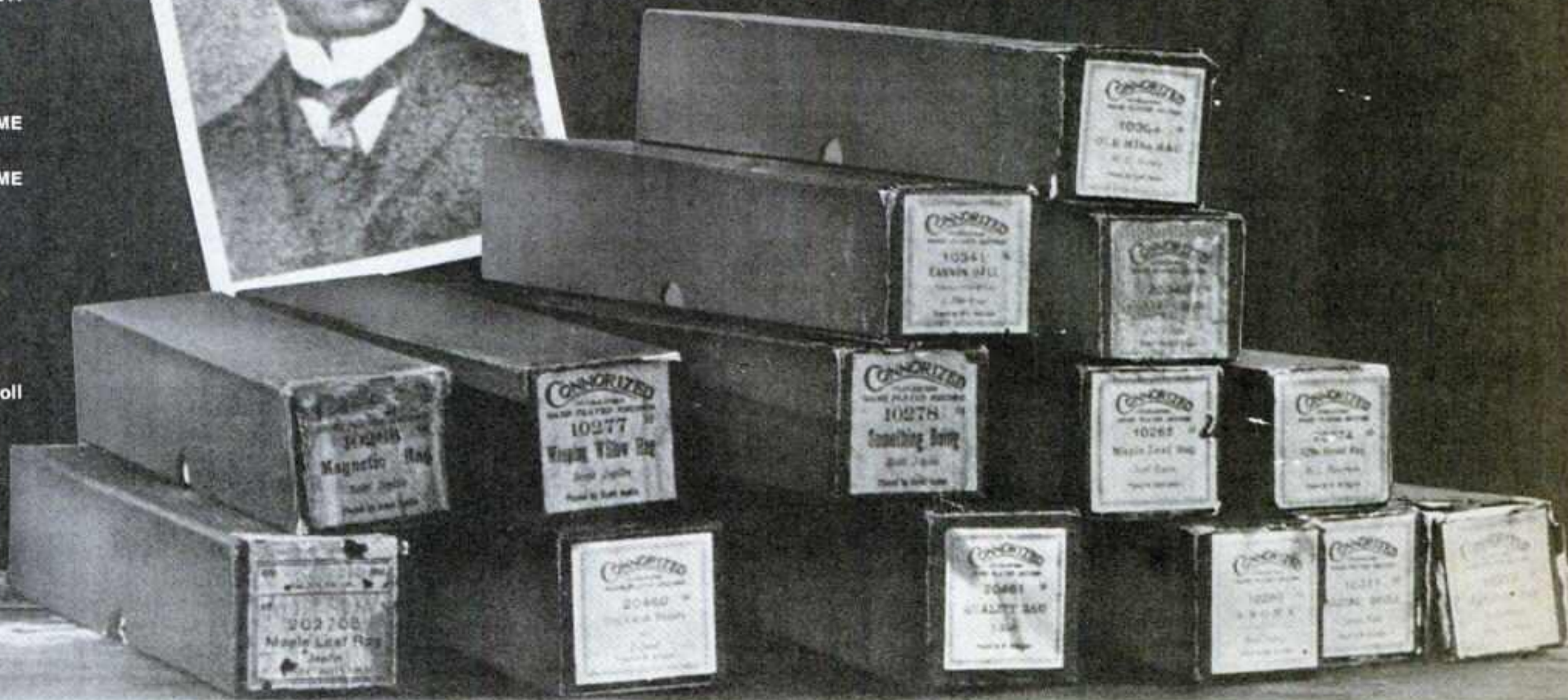
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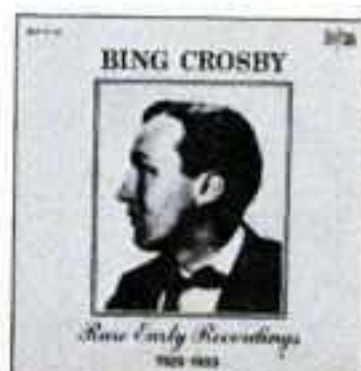


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Career Building Is Jess Rand's Special Concern

His 13-year association with The Lettermen, one of the longest in show business, has meant keeping this MOR act contemporary



Behind every successful artist is a professional personal manager who has career building on his mind. The really top acts seem to cement relationships with their managers which last comfortably and produce meaningful business and social relationships.

Jess Rand is one of those quick, savvy, take an opportunity and run type of guys who has been managing the Lettermen for 13 years. Thus he is well qualified to discuss the role of the personal manager in maintaining a healthy level of business for his client since he has had such a long standing relationship with one act, an act with its own distinct success story, its own distinct vocal sound and an act which has made a distinct speciality of performing on the collegiate circuit despite the ever changing sound of pop music and the concomitant changing of student's musical tastes.

Working with three guys and keeping them active consumes Rand's time, as well it should. The Lettermen—Tony Butala, Jim Pike and Gary Pike (who replaced Bobby Engemann in 1968)—and Rand have a solid under-

show and a business, he continues "and you have to remember it's a business. Someone once told me the great lesson that you are never as big as your client. Unfortunately you must go into the woodwork at a certain point.

"I can name artists who've been up and down and if you look, you'll see they've had nine different managers and agents. They just won't listen. But there must be someone around who can say to an artist you're wrong. But you have to have reasons for this belief."

Rand's path crossed the Lettermen shortly after they were formed in 1961 and when producer Nick Venet called him and suggested he get with the act which had just joined Capitol. They had no management at the time while Rand was handling Sam Cooke and the Paris Sisters.



The boys receive gold records for their first LP (top). Rand is at the right of Stan Gortikov, Capitol's president, fourth from the left. Onstage (above) they clown around while in the studio they are very serious. Photos from the Jess Rand collection.

"I like acts that have consistency," Rand says, and at the time he went to meet with the Lettermen, his two acts were very hot on the charts.

After looking at their contract with Capitol, Rand decided "it was very inequitable." They had just recorded their first single, "The Way You Look Tonight" backed with "That's My Desire." "I told them that when the record hits, they'd be so hot that Capitol would give them anything they wanted within reason. So three months later when the record hit we went from a 3½ percent royalty to 5 percent.

"We hit so fast (with a soft romantic vocal blend during a time when rock was still being developed) that the boys had no money. I had to loan them my credit cards. Ed Sullivan paid us \$750 to do his show. But the airfare alone was more than that. I knew the act would make it because it had consistency. I told them we would play x amounts of concerts, x amount of club dates and it ended up to where we now play all major hotels and clubs as headliners."

The act has also been approached to do lots of commercials but has turned down most. Two of the members are Mormons so pitches to do coffee and smoking commercials have been passed over. But the act did a radio-TV campaign for Pan Am in 1969 which earned them \$55,000 in front plus production fees and expenses to come off the road for one week and shoot in the Los Angeles area.

Originally the ad agency, J. Walter Thompson offered the William Morris office a fee which Rand rejected. But once Rand entered the picture, things came out to his client's liking. "A manager is like a buffer. You better have a good understanding of the agency business. If you alienate your agent with unrealistic demands he'll think why should I go out and sell him. So in this instance I flew to New York and stuck myself between the agent and the advertising agency.

(Continued on page N-49)



The Lettermen's look today (top center) and when they first started out (below center). Above: they clown around on their first recording date at Capitol. Rand is on the drums.

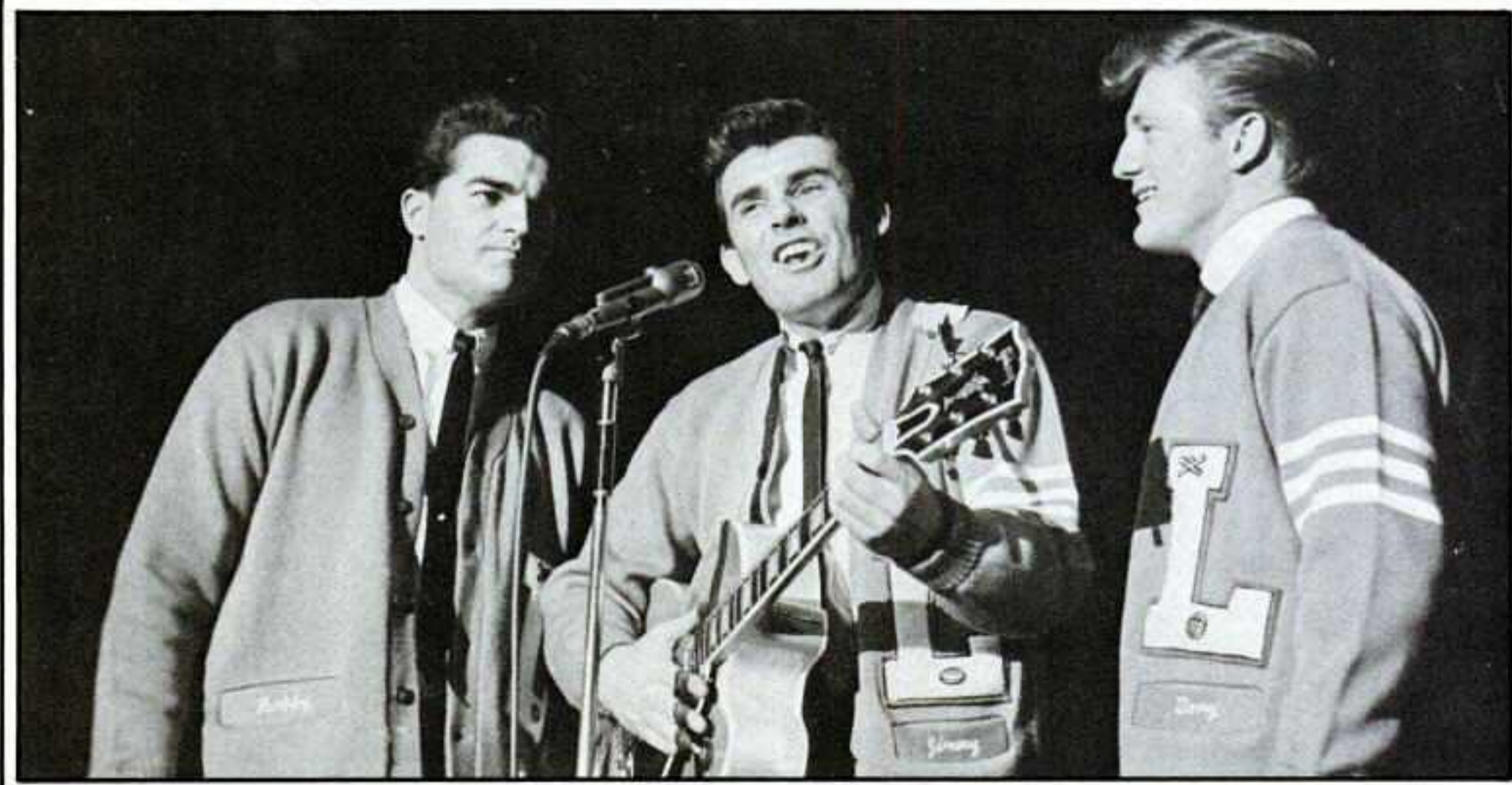
standing about who does what. And not to whom.

They discuss all matters and they have an agreement that prohibits any one from telling the others "see I told you so." So no one gets anything thrown in his face if something doesn't work out.

The Lettermen have the final OK on all their dates and songs, but Rand knows that if he has to become argumentative, he has to have facts to back up his position. The act knows Rand and they trust him to where he can make decisions about their careers before calling each individually to check out his action.

"There's two kinds of managers," Rand says one morning in his Beverly Hills office. "One kind signs everything that walks and breathes and the other kind is more selective. You must learn from your client. He will teach you a lot no matter how much you're around this business. As a non-performer you're still a civilian. You will never know what the feeling is to bomb in front of the public or what it feels like to walk out on that stage.

"You never put an artist in a position where his head is on a chopping block. You have to know how to say no and for



some guys that's hard. I'm turning down \$9500 and transportation to play one night in Paris. Why? What's it mean? Japan is a different story because we have a tremendous record market there. But what does France mean to us?"

Do the boys know you've turned this date down? I ask. "Oh sure. I discuss everything with them. I'll sit and discuss the pros and cons. The final decision is the guys' and if they give you solid reasons for their decision, you're learning something."

Rand says his credo for being a manager entails being honest to the client and to yourself. But it's additionally a



Speaking of Nostalgia...

Children of all ages 8 to 80 are continually re-encharnted with the regular return of the Disney classic feature films, the continuing increasing sales of the sound track records evidence the outstanding entertainment value of these forever memorable Disney achievements.

TITLE	1st RELEASE	U.S. RE-ISSUE YEARS	RECORD RELEASE
SNOW WHITE	1938	1944, 1952, 1958, 1967	1956
PINOCCHIO	1940	1945, 1954, 1962, 1971	1956
BAMBI	1942	1947, 1957, 1966	1956
FANTASIA	1941	CONTINUOUS RELEASE	1956
CINDERELLA	1950	1957, 1965, 1973	1957
ALICE IN WONDERLAND	1951	1974	1957
PETER PAN	1953	1958, 1969	1957
MARY POPPINS	1964	1973	1964
JUNGLE BOOK	1970		1970
ARISTOCATS	1972		1972
ROBIN HOOD	1973		1973



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Radio Rides The Waves Of Turmoil In Technical And Format Changes

By Claude Hall

Radio is a constant turmoil in the United States. Nowhere else in the world do formats change on the drop of a ratings survey—ARB, primarily, and Pulse somewhat.

Nowhere else in the world are air personalities hired, fired, and rehired in such consistent and ordained acoustic patterns, much like the airwaves on which they vocally ride. Nowhere else in the world are program directors and general managers so avidly researching the people they program to and nowhere else in the world are music directors spending so much time and effort in record research.

U.S. radio has become demographics and psychographics and psychographics. With the thundering growth in past months of FM radio, even specific demographic units have been fractionalized and nearly all radio stations tell you rationally that they are targeting at 18-34 or 18-49 age groups—in other words: Aiming basically at the same body.

The strange thing is that this includes all formats—country, Top 40, progressive, MOR, and soul. A few years ago, in fact, ever since the Top 40 format rose to fame under the pushing off Gordon McLendon and Todd Storz, each credited just about equally with the birth of Top 40 as we know it (or used to know it, since many people consider Top 40 stations as MOR stations and some progressive stations will also claim the MOR mantle), you could tune in a Top 45 station and hear that it was different. An MOR station sounded totally different from that. And country was a far cry from either of those formats, as was soul. The progressive station wasn't even alive and what few jazz stations there were (there are much fewer to-

midnight as Bill (Rosko) Mercer took over. Slowly, things changed, and then changed suddenly as programming consultant Bill Drake moved in and formatted the station; he built the most successful Top 40 station of its kind in no time at all.

Progressive didn't die, though. It moved to WNEW-FM in New York and continued to grow. And Donahue eventually wound up at KSAN-FM in San Francisco and did wonders with the station. David Moorhead, Jerry Stevens, John Detz, and others also began to play important roles in progressive radio.

But the big impetus now was to rock on FM. Drake's WOR-FM, under program director Sebastian Stone, almost beat out New York's 50,000-watt WABC-AM at night before falling back after Stone went on to other markets and other radio chores.

Today, variation of the Top 40 approach—either oldie formats or the "Q" formats which hinge on familiar records—are achieving enormous ratings in market after market on FM.

In some markets, FM rock stations have wiped out the local AM Top 40 station, at least in the evening hours. And FM stations are doing fairly well in morning and mid-days, too, when normally the majority of radio listeners are felt to be in cars and not available yet to FM stations (movements for an all-channel law are growing and one day all radios may be required to have both AM-FM at the manufacturing stage).

Another viable format that grew primarily on FM and primarily through syndication was the background music format. Stereo Radio Productions in New

MOR stations, realizing the growing competition from all sides and the rather unpleasant factor that their audiences were growing older and advertisers no longer felt much interest as listeners approached 50 years of age, began to get in high gear.

First, there was a general drifting of Top 40 personalities and program directors into MOR as they got a little older and felt they could no longer identify with the rock audiences of old. Second, these guys brought all of their Top 40 format approaches and promotional flair with them and began to give MOR stations a much-needed kick in the format rear.

WTAE-AM in Pittsburgh, as well as KDKA-AM there, WCAO-AM in Baltimore, KXYZ-AM in Detroit, KULF-AM in Houston, WBT-AM in Charlotte, WIOD-AM in Miami, WNBC-AM in New York, and KMPC-AM in Los Angeles all began to come alive with new citizenship.

WGN-AM in Chicago, WCCO-AM in Minneapolis, WHDH-AM in Boston, and WSB-AM in Atlanta still managed to hold their dominant positions by being "the" all-around radio station in their markets, but most MOR stations had to change... and change they did.

Music overall had softened as some artists grew older and shed their "bubblegum" images. Also, many rock artists found that the tight playlist barrier could only be penetrated by starting their records somewhere else.

Records with "soul" started on soul stations; white artists were forced to go softer in order to get their records on MOR stations (hoping that the record would cross over and sell in the big pop singles market; recently, many rock artists have been turning out basically country-oriented records for much the same reason—because the chances of country stations playing new product is much better than the tight-playlist Top 40 stations of today).

So MOR stations began playing just about the same records that Top 40 stations were playing and this included many of the black artists like Diana Ross, Stevie Wonder and others. MOR stations had better (usually) personalities and began to make audience-ratings comebacks in market after market.

Result: More fractionalization.

Another thing happened about this time; country music stations went "modern." They hired MOR-sounding air personalities

day) were a strange breed unto themselves. The changes more than likely started coming down upon radio with the advent of FM's popularity. Though a few (three or four) FM stations were experimenting with rock formats, notably KLZ-FM in Denver and even so without much gusto, FM was felt to be the place of classical music or jazz—"that fine art stuff for the hi-fi buffs." One general manager, shortly before WOR-FM hit the air with a mish-mash rock format, said he felt FM was still 15 years away.

Then, along came WOR-FM and, because of union problems, without air personalities for a while until things got straightened out and some guys who'd been more or less without work at the time went on the air. At this same time, more or less, Tom Donahue was building an excellent audience rapport with a night show at KMPX-FM in San Francisco.

Murray (the K) Kaufman at WOR-FM has to be credited more than anyone else with leading the way into a whole new radio spectrum, though Tom Donahue has to be credited with polishing that spectrum as a format.

What happened was that Kaufman had a young kid helping him pick music. The Association had a hit called "Cherish." The flipside was "Requiem for the Masses." Kaufman played that tune and got fantastic feedback and, reacting to that audience interest, started playing more records like that.

At the time, WOR-FM was still playing Top 45 disks in the day, even country and soul in the afternoon, and soul after

York and Bonneville Program Consultants are the two producers of this type of syndication format and in some markets their formats achieve high ratings, especially in mid-day.

It should be noted that WDVR-FM in Philadelphia, a live background music station, was at one time the biggest-earning FM station in the nation; a progressive station now has this distinction... and several other progressive and rock format operations are close behind.

Anyway, the FM stations "fractionalized the hell out of radio," as one key veteran noted.

But, at the same time, AM stations were not standing still. Buzz Bennett, program director and programming consultant, probably was the first to develop the so-called "Q" format (derived from the call letters of KCBQ-AM in San Diego, which he programmed at one time).

Jack McCoy, next program director of the station, polished the format. Other stations copied it and it's undoubtedly the most-copied format in radio today per se. It hinges on a very short playlist of current hits and a lot of records just recently off the chart—familiar records. Critics claim it's designed more to achieve high ARB ratings than please an audience.

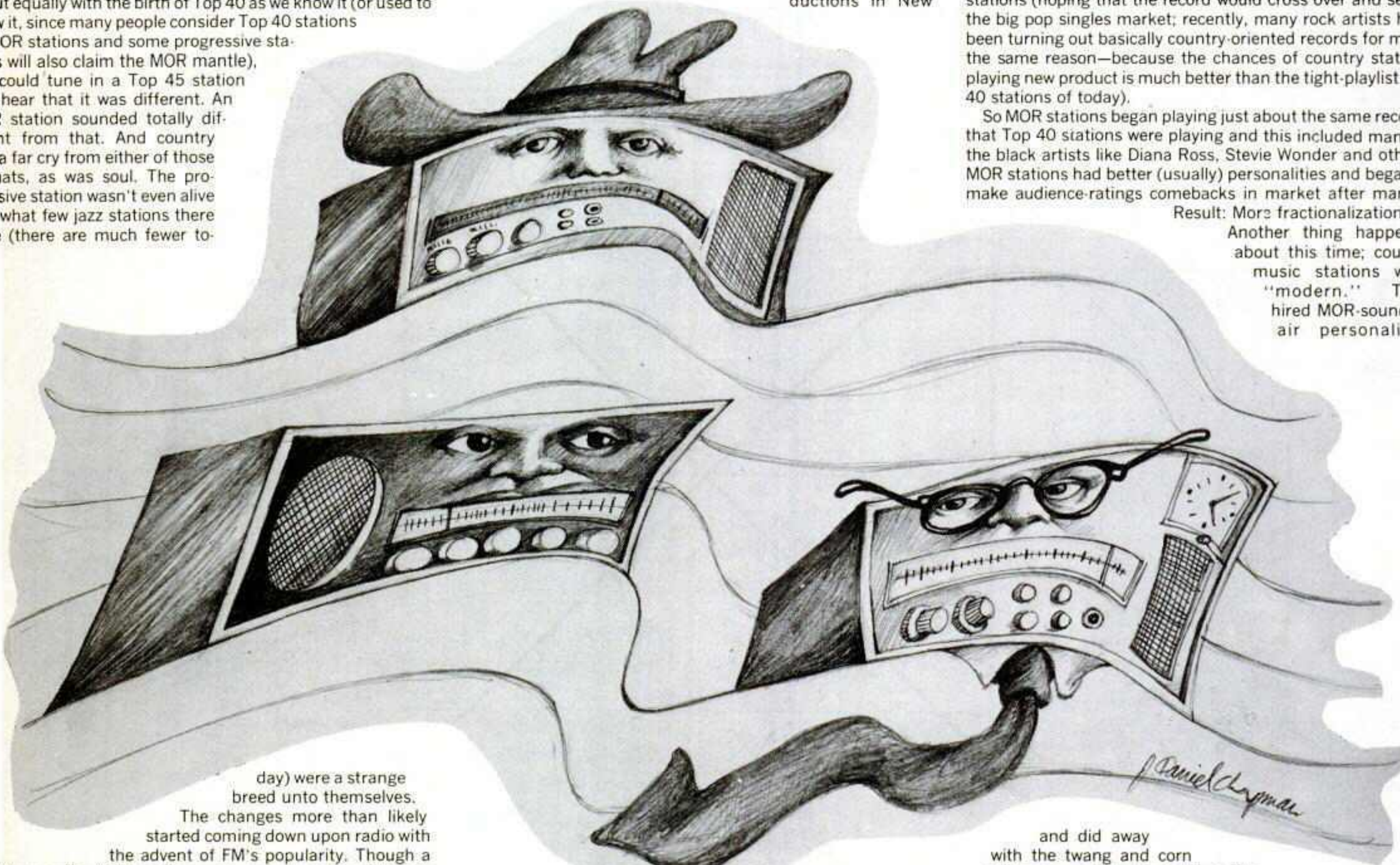
and did away with the twang and corn and began using a format just like Top 40 stations.

In fact, some of the men who created those late 1960 country giant stations were ex-Top 40 program directors and air personalities. And these country stations began promoting and getting their thing together. Some good signals went country. WIRE-AM in Indianapolis even went to No. 1 in their market (KAYO-AM in Seattle had been the first country station to almost pull the trick off). Now, KENR-AM in Houston is also a No. 1 market station and features a country format.

Soul stations, too, began smoothing out and some of the black screamers of yesterday found their talents no longer necessary. Many soul stations wanted those white listeners, too, and they got them. One of the stations that did this rather effectively was WVON-AM in Chicago. WWRL-AM in New York also built up many white listeners.

Some of these soul stations even played records by white artists for a while, on a limited basis, until the Black Power movement came along in force and "white" became a dirty word in soul radio. To some extent, the taint is off of the word white now at soul stations, but they're in there fighting for a big slice of the market and getting it.

With the vast popularity of soul artists, however, on Top 40
(Continued on page N-53)



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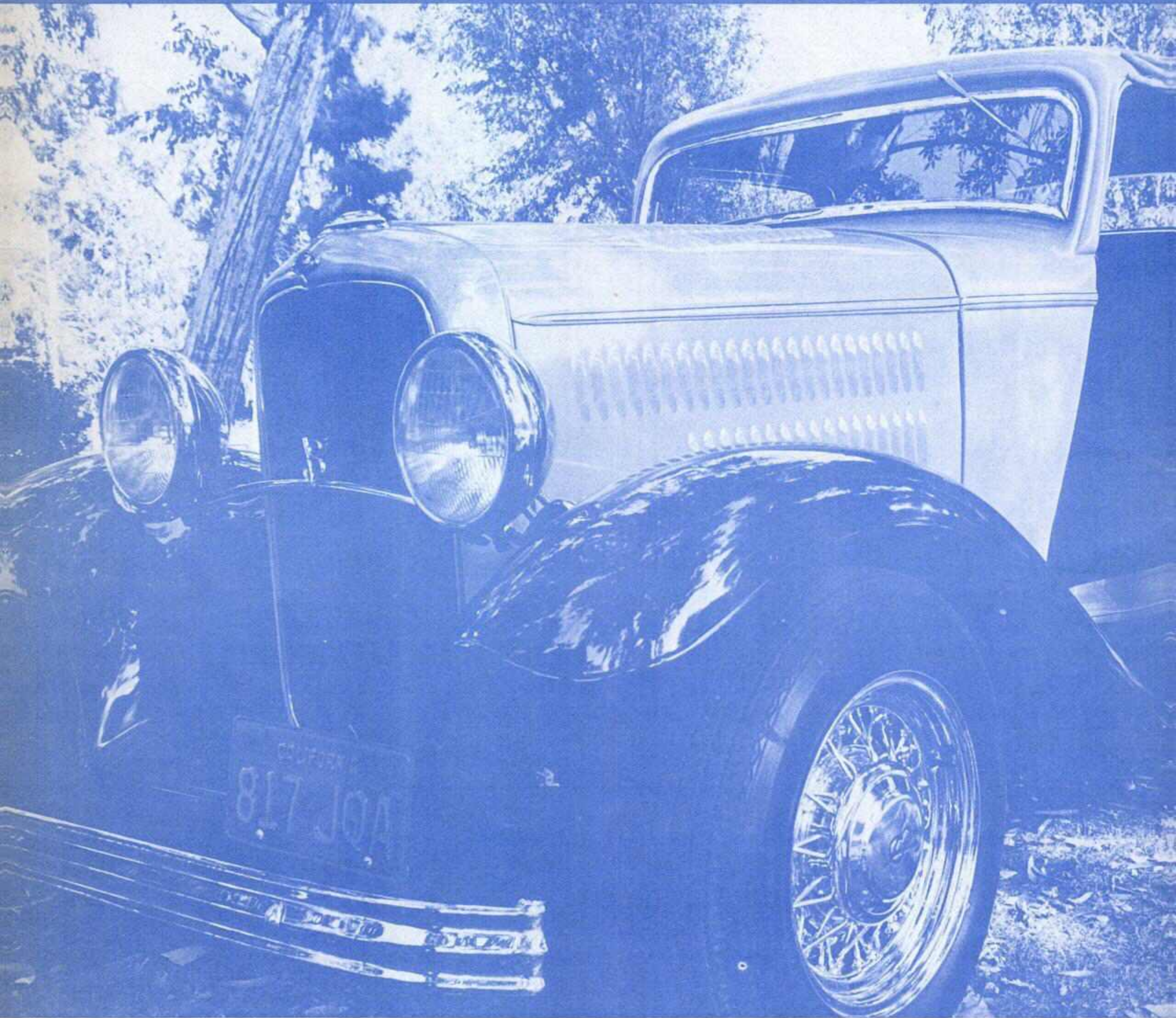
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By Nat Freedland

LOS ANGELES —He was doing the Russ Regan Boogie as I entered the office. A bit on the rotund side, with alertly cheerful eyes and a half-grin around the majestic Cuban cigar in his mouth, the president of high-flying 20th Century Records was on the phone to his independent promotion representative in Chicago.

"Howie, I don't expect you to get every one of our records on every station in Chicago," Regan is saying. "You gotta run with the product that your street sense tells you has got a shot in the market. I don't tell my guys to lose their credibility by hyping everything we put out."

Ending its second year as a label, 20th Century has established conclusively that even in today's highly competitive market, it is still possible to create a successful new label from scratch via independent distribution.

Regan practiced up for his current label-founding presidency by building Uni Records (now MCA) in the latter '60s with Neil Diamond and Elton John on the label. Previously he had been a failed pop singer and then one of the best-liked and most successful Los Angeles sales-promotion men for over a decade.

Within his first six months at 20th, Russ had gold records with that one-man soul conglomerate, Barry White, and his Love Unlimited group. Also on 20th is a platinum teenybopper single from the DeFranco Family, "Heartbeat, It's A Lovebeat."



Russ Regan's Formula:

Have Personal Contact With Your Artists, Racks And Pop Music And You Can Build An Independent Label

"First, you've got to find hit artists or you have nothing," says Russ. "I've known Barry White for eight years, seen him paying a lot of dues around town."

From Barry White to the DeFrancos and another 20th gold winner, Maureen McGovern, Russ does not have the label committed to any one particular sound. "I want to steer a course so I can change with what the public wants," he says. "It's not a matter of what I like, it's what the buying public wants. If they don't love your record a lot, they aren't going to bother going to the store and paying their bucks for it."

As for running a record company, Russ says firmly, "A lot of these guys who are lawyers or accountants and get

made president of a label are nice smart people. But I don't feel anybody should be in charge of a record company if they aren't capable of getting on the phone and rapping with any key radio station or rack wholesaler in the country. And I'm not talking about someone like Mo Ostin of Warner Bros. who may have started as an accountant but has become a great record man over the years."

Regan feels that his main task as an executive is simply to motivate those who work for him to put forth his best efforts. His style of doing this is not authoritarian, but more like the kooky patriarch of a hardworking but eccentric family.

Recently Russ decided it was time to throw a thank-you

party for his staff. Rather than making the event a showcase for 20th artists, Russ rented the Whisky a Go Go for a few hours before the regular show, presented all the gold and platinum records that had been building up, then had buffet dinner served and brought in (for close to \$1,000) world-famous psychic Peter Hurkos to give uncannily accurate readings of promotion men and secretaries in the audience.

While not moving any operations to Nashville, Regan is putting 20th into the country music field with L.A. production deals, to expand the range of sound available on the label.

Breaking Maureen McGovern's "The Morning After" Oscar-winning hit took nearly nine months of steady plugging and Regan sees nothing amiss in devoting that kind of effort to a record he believes in.

"I'm having a good time this year," he says. "It's not as tough as it was our first year, when we were putting everything together." However, Regan appeared to be having a good time in 1973 too.

One of the things that may be making Russ happier this year is the fact that Elton John, with one more MCA album left after his current release, has been openly talking to competing labels and is on the warmest of terms with the man who first signed him for the U.S.

Meantime, Russ had his latest hit product to be played for the interviewer, Harriet Schock's "Hollywood Town." Could be. Even if it takes Regan nine months.

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By Mildred Hall

Copyright Legislation

Wrangles over jukebox use, cable TV have long stalled legislation even though tape piracy got it going again

Nostalgia is the mood of today, nostalgia for the good old days, the good old ways, and above all—for the listening public—the golden oldies, the classic rock records of the fifties. But for the producers, writers and performers who created that irresistible breakthrough in American popular music, there is no nostalgia for one not-so-golden oldie—the 1909 copyright law.

For over 60 years, the good old 1909 copyright law has denied copyright protection to any and all recordings, because the founding fathers, and a succession of congresses up to 1971, did not consider them creative works. In the words of the old law, recordings could never be more than "parts of instruments serving to reproduce mechanically the musical work" thereon.

Nevertheless, with the contrary logic the lawmakers seem to show when it comes to protecting creative works in the music and recording area, the 1909 legislators did realize that the American public was entitled to a diversity of recordings of their favorite songs. Even the busiest lawmaker had to admit that music was, after all, an integral part of the culture of this country.

And so, as a barrier to any recording monopoly, the 1909 legislators set up compulsory licensing of

copy-righted music, so that any one could make the "mechanical" reproductions, at two cents a tune maximum, once a negotiated recording had been put out. For the next sixty years, congress ignored music publisher pleas that the 2 cents was unrealistic, and that the 6 cent discriminatory maximum damages allowed composers for record infringement (there have always been bootleggers) was outrageous.

Similarly, thirty succeeding congresses ignored record producers' reminders that most of the civilized world granted original recordings copyright protection in their national copyright laws. The early copyright framers never dreamed, of course, that a quick and cheap

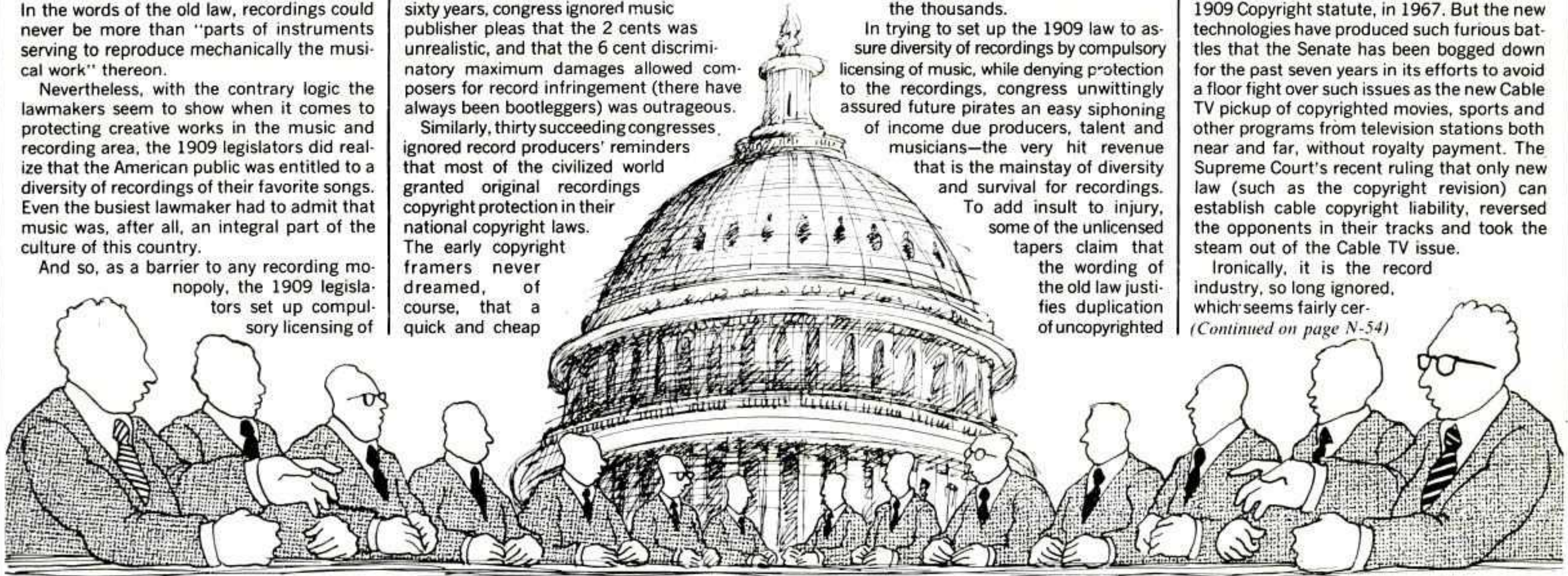
tape-copying technology half a century later, would enable any fastbuck artist with a recorder, raw tape, and a warehouse or even a truck, to sell duplicates of original recordings by the thousands.

In trying to set up the 1909 law to assure diversity of recordings by compulsory licensing of music, while denying protection to the recordings, congress unwittingly assured future pirates an easy siphoning of income due producers, talent and musicians—the very hit revenue that is the mainstay of diversity and survival for recordings. To add insult to injury, some of the unlicensed tapers claim that the wording of the old law justifies duplication of uncopyrighted

recordings—as long as the duplicator paid, or even offered to pay, the 2-cent mechanical royalty to the composer. Some federal judges have upheld this as a legitimate—if dubious—interpretation of the wall-eyed 1909 copyright law. But more have rejected the claim. Individual states have rushed in with anti-piracy laws, and the Supreme Court has upheld their right to protect recordings within their own borders, since federal law ignored them.

In fact, Congress has left it to the courts to try to stretch the old law to fit a whole new era. The courts, in turn, have urged the congress to modernize the old law, but it's a slow process. Studies begun way back in 1955, and continued over ten years, finally resulted in a House-passed bill to revise the whole 1909 Copyright statute, in 1967. But the new technologies have produced such furious battles that the Senate has been bogged down for the past seven years in its efforts to avoid a floor fight over such issues as the new Cable TV pickup of copyrighted movies, sports and other programs from television stations both near and far, without royalty payment. The Supreme Court's recent ruling that only new law (such as the copyright revision) can establish cable copyright liability, reversed the opponents in their tracks and took the steam out of the Cable TV issue.

Ironically, it is the record industry, so long ignored, which seems fairly certain. (Continued on page N-54)



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The only constant is change. Although I have been asked to view the changing scene in distribution, to look back and to take a glance forward, I must profess that I am not an authority and I know few people who are. As a Billboard alumnus, I've had the advantage of being on the outside looking in, and conversely at WEA and previously at Warner Bros. Records, on the inside looking out. I've similarly had the advantage of being involved in virtually all forms of distribution and being involved at the manufacturer's level as well.

In the 27 years that I've been associated with the record industry, I similarly had the advantage of knowing and being acquainted with a great many friends, a great many craftsmen, and a good number of superb businessmen as well. I think, however, overriding all considerations, regardless of the skill and excellence that any of the aforementioned may have, too often—all too often—the mistake of omission we make occurs when we, the distribution end of the business, forget that it begins with one's artistic endeavor.

Probably one of the best a&r men I know in the business, Bobby Shad, once said, "I never met an a&r man who went into a studio to make a bad record." I'm sure that Goddard Lieberson also said it some years ago, "Records aren't beans."

There are those in the business today—and I'd rather deal with today than yesterday—who somehow or other are suicidal, and seem bent on participating in their own demise when they take a contrary view and adopt their business philosophy in the ethic, "How cheap can I sell this?"

What we're really dealing with is responsibility—corporate responsibility—whether you happen to be a rackjobber, an independent distributor, a company-owned branch, or a record dealer. We all have that spirit of the individual entrepreneur in us—the desire to excel—the desire to do our job the best we know how. In addition, of course, there is the profit motive—good old



Distributor With A Conscience

Corporate responsibility & good business ethics lead the way in search for untapped audience of millions

By Joel Friedman
president, WEA

Yankee native greed, combined with some ingenuity and even often double-entry bookkeeping.

Responsibility, however, doesn't free us—each of us—of the need for responsible business ethics. Read, if you will, again perhaps, Charles Reich's "Greening of America." He said it all, and perhaps our leaders in our industry should read it again, and Lord knows our leaders in government need to read it again.

Let's deal with distribution as it exists today, and deal similarly with the need for corporate responsibility.

The simple definition of distribution lies in determining the best possible way in which we get our product, our albums, our craft, into the hands of the consumer. We need to do that in the speediest most economical manner possible, so that each of us at our various levels of business in which we operate, earn reasonable profit for our endeavors.

I maintain that it is the corporate responsibility of WEA—as well as our competitors, Capitol, Columbia, RCA, A&M—to make it possible for our customers, the rackjobbers and dealers, to earn a profit and to earn a sensible profit that will keep them in business, that will continue to give each of us the exposure for our albums.

This specifically means that we have an obligation to the rackjobber, and to the dealer to see to it that he stays healthy, that he succeeds in his business and that he operates his business with our cooperation, in the most efficient manner possible.

I don't think we're doing our job too well. Witness the growing number of bankruptcies throughout the nation. Witness the number of retail outlets that are closing

their stores, discarding records, phonograph departments, largely as a consequence of their inability to make a reasonable profit.

The obligation—or the corporate responsibility—is not so one-sided however, and should not be thrust solely at the feet of the manufacturer or the distributor.

Rack jobbers, as well as dealers, have that same responsibility not to give their profits away. I take public issue with Russ Solomon and others like him who adopt a policy that says they can only make money by selling for less.

They can only make money, and continue to make money, as long as we, the manufacturers, the distributors, whether independent or otherwise, continue

to make possible for them to do so—by the extension of unlimited credit, by the extension of unlimited advertising appropriations by continuing over-zealous selling practices, by offering unnecessary discount programs that merely result in returns.

(Continued on page N-52)

Jazz Reissue

• Continued from page N-12

corded. In June Jazz Archives will release an additional five, including Hot Lips Page (1944-1950), Bunny Berigan (1935-1942) and Louis Armstrong (1948), all drawn from live broadcast or concert material. Of special note is a Lester Young LP with material connected with the only movie he ever made, "Jammin' the Blues" and a Count Basie LP made up of the band's earliest known broadcast—February, 1937, from the Chatterbox.

One of the more unique small labels to emerge in recent years has been Sunbeam of San Jose, Calif., which until the last few months has dedicated itself entirely to one artist—Benny Goodman. Sunbeam's goal is to issue everything Goodman ever recorded as both leader and sideman before about 1938. It's a formidable task, but Sunbeam is 38 LP's into the job. Goodman himself, who gets no payments, has given "approval by silence" and raised no objections to his biographer, Donald Russell Connor, rendering some marginal cooperation. The label also pays ASCAP royalties.

Among the most interesting gems in the series are the 12 LP's covering as many remotes from the Manhattan Room from the fall of 1937 and two numbers not included in the famous Columbia 1938 Carnegie Hall Concert album. Also, five LP's offer a group of recently discovered and fascinating airshots from BG's historic 1935 stand at Chicago's Congress Hotel. It's a series of extraordinary depth. Future releases will fill out the pre-1935 period.

Sunbeam has gotten some help in its quest for the complete Goodman from Jazum, another collectors label out of Pittsburgh that has concentrated on Goodman's Victor period between 1935 and 1939, issuing only those sides which RCA has never put on LP. (RCA's Goodman reissues have proved terribly repetitious over the years. "Sing, Sing, Sing" has been reissued 20 times, always in the same version, yet never the alternate which has some delightfully playful stop time breaks between Goodman and Krupa in the second part. Totally different from the "originals.")

Five of Jazum's 28 LP's concentrate on this material. Others in the series include catch-all anthologies of odds and ends. The only other specialty might be considered Eddie Condon, whose Town Hall Concerts of 1944 and '45 are represented on three records. Three more are about to be released.

Jazum faces some direct competition from Hank O'Neal's Chiaroscuro Records, which has already issued two LP's worth of Condon concerts. The late Condon cooperated with O'Neal on these issues and got royalties. Not so with the unauthorized Jazums. It's about the only reissue activity Chiaroscuro has, the label being largely devoted to current recordings of older artists.

Still another excellent reissue series comes as a pair from overseas. Tax Records specializes in studio-made classic jazz from the swing period while a sister label, Jazz Society, concentrates on live performances from the same period. The most interesting of the Taxes by far is the "Alternative Lester Young," an extraordinary collection of unreleased sides from Young's immortal 1938 Commodore date, plus other rare items from some Columbia sessions. Every track is a gem. Tax has also reissued most of the Cootie Williams' small band dates with Ellington men not issued by Columbia or Epic. Other first-class issues include Ellington, John Kirby, Jimmy Lunceford, and Benny Carter.

The Jazz Society line is equally valuable with rare Ellington broadcast material from 1943 to 1946, a superb Coleman Hawkins memorial record, and a collection of wartime Count Basie V-disks featuring Lester Young. In the coming months, the label will bring out one of the rarest of all finds, a live recording of Ellington's great 1940 band (Nov. 7) made at the Crystal Ballroom in Fargo, N.D. The planned issue will come off the original acetates for virtual high fidelity reproduction. This is typical of the high sound standards of these two labels.

Biograph continues to reissue material covering blues, ragtime, jazz and quasi-jazz, much of which comes from a leasing agreement with Columbia Records. Biograph's creator, Arnold Caplin, has recently turned the tables on Columbia by offering them a leasing agreement on some of the Scott Joplin piano rolls he has exclusive publication rights on. Columbia will be issuing this Joplin material in future months. Meanwhile, Biograph will continue to put out various Columbia masters, including upcoming volumes on Bing Crosby, Tommy Dorsey, the Boswell Sisters and a tenor sax anthology.

Back in 1969 Columbia had an option to issue a series of privately made Art Tatum sessions recorded informally in 1941 by Jerry Newman at the Harlem club Mintons. Columbia declined. And thus one of the great jazz LP's of the decade passed from the giant company's hands—along with an ultimate Grammy Award—into the embrace of a small upstart label called Onyx. Launched early in 1973 by Don Schlitten, a veteran of Prestige and RCA reissue efforts, the Tatum material (issued under the LP title "God Is In the House") along with other items taken from the Minton recordings became the backbone of this excellent little label. Onyx has also reissued a variety of studio sessions ranging from routine to superb. Future issues will include a second volume of 52 Street jazz (Hawkins, Webster, et al), and some unique early '40s Roy Eldridge, never before released.

Master Jazz Recordings began as a kind of avocation for Bill Weilbacher. It's still an avocation but it's made a nice impact on jazz buyers. Like Chiaroscuro, MJR spends much of its time recording older artists, but has also been turning out some stunning reissues of the old Felsted line, a series of 11 LP's issued in England in 1958. LP's by Buddy Johnson, Johnny Hodges, Dicky Wells and Coleman Hawkins have al-

ready been issued, and one LP by each by Rex Stewart and Buster Bailey will be out this year. The entire MJR lines has been critically acclaimed.

Other small labels are also very active. High on the list of independents is Creative World, which offers the definitive gathering of past and present Stan Kenton, who set up the company after buying himself out of Capitol. Besides regular new releases, Kenton puts out a steady flow of "Reissued by Request" LP's (there are now six), and has also repackaged the great "Kenton Era" set, which traces the band's development from the beginnings up through the mid-'50s.

Trip Records has been kicking around for a few years with some generally poorly produced collectors reissues of Tatum, Condon, Charlie Barnet, Armstrong, John Kirby and others. A recent leasing arrangement with Phonogram may well make Trip a major contender in the big time. Next month the label will begin reissuing material from the vast EmArcy catalog. About 100 albums are due over the coming year highlighted by the great Sarah Vaughan and Clifford Brown/Ma Roach sessions, significantly representing the first such issues of this material on 8-track.

The International Assn. of Jazz Record Collectors has been putting out private LP's for members for about six years, and some are appearing in record stores. Benny Goodman, Gene Krupa, Ellington and a number of anthologies offer lively interest to collectors.

Other small labels include Phoenix, Tom, Collectors Classic, Perception, Sounds of Swing, Swing Era, Golden Era, Bandstand (the last four controlled by Los Angeles collector Frank Donovan), First Time Records, and the infinite number of pseudonym labels under which the mysterious Boris Rose (this writer knows one person who has actually laid eyes on Rose, so we can be sure he really exists) issues all variety of records.

In the wake of this vigorous activity, the majors are still in the ballgame. Columbia, long the reissue leader among the big companies, continues with its award-winning John Hammond series (Count Basie, Billie Holiday, Bessie Smith, Charlie Christian, Luis Russell) and plans to bring out in May sets on Cab Calloway, Dave Brubeck, Benny Goodman and Helen Forest, Lambert, Hendrickson and Ross, and during the summer, albums on Claude Thornhill and Gene Krupa.

Atlantic has produced a superb series of twofers on Coleman Hawkins, Lester Young, Jelly Roll Morton, Eddie Condon, Bud Freeman and others, all taken from the Commodore catalog. Much more remains to be reissued, but the company has no specific plans at this time to continue the series—"The Commodore Years." Similarly, MCA, after launching its Leonard Feather series with some nice Tatum, Nat Cole, and Benny Goodman collections, seems at a standstill.

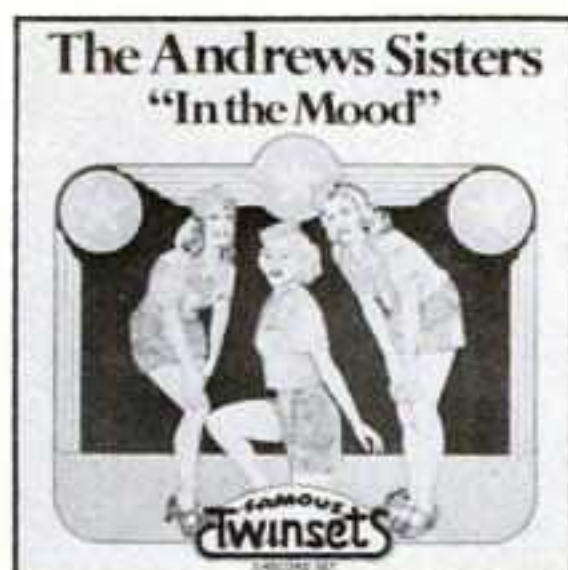
Verve has produced an erratic series of reissues over the last year that seem the product of a mixed marketing concept.

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**2
records
for the
price of 1.
Famous Twinsets.**

**A series of 2-record sets of nostalgia, priced for fast impulse sales.
Suggested list price \$6.98.**

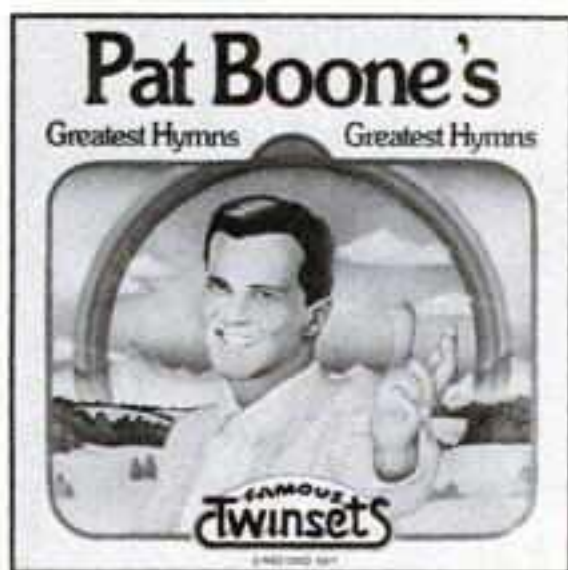
**The Andrews Sisters
In The Mood**
PAS-2-1025



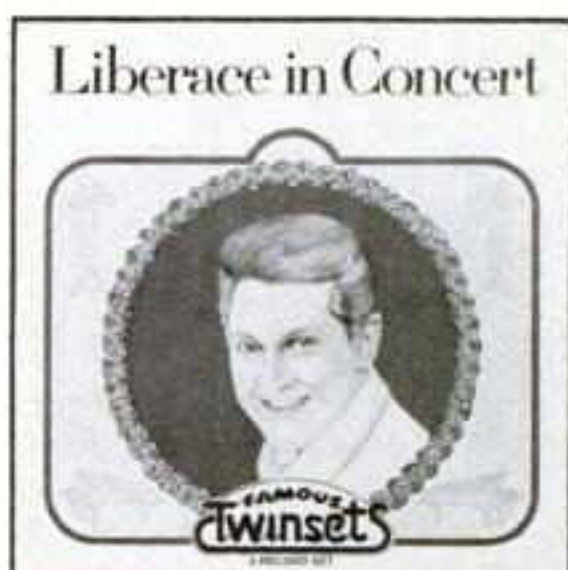
**The Best of the
Mills Brothers
Volume II**
PAS-2-1027



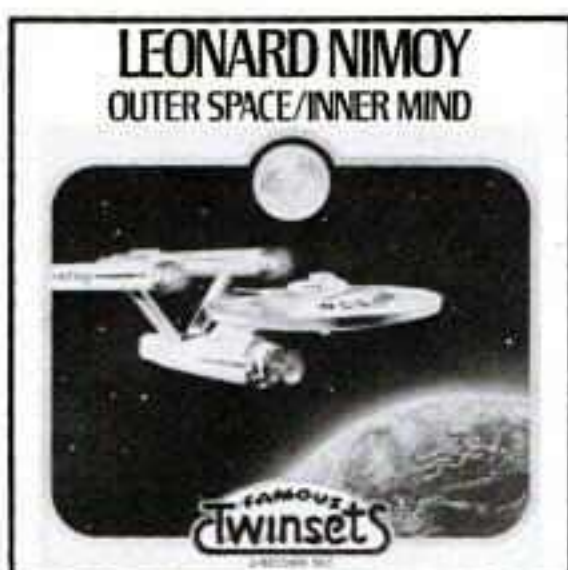
**Pat Boone's
Greatest Hymns**
PAS-2-1024



**Liberace
In Concert**
PAS-2-1032



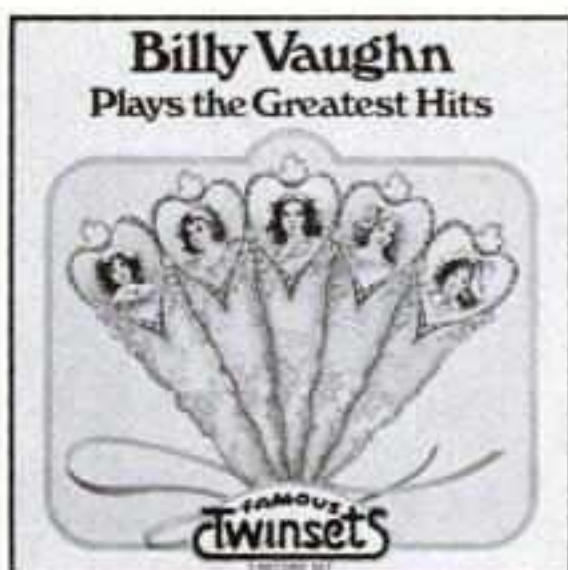
**Leonard Nimoy
Outer Space/Inner Mind**
PAS-2-1050



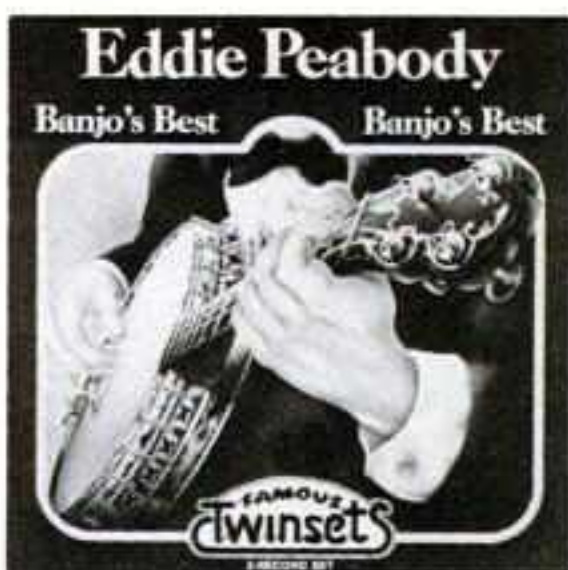
**Clara Ward
Gospel's Greatest Hits**
PAS-2-1028



**Billy Vaughn
Plays the
Greatest Hits**
PAS-2-1051



**Eddie Peabody
Banjo's Best**
PAS-2-1026



**George Wright
Organ Favorites**
PAS-2-1025



**Johnny Maddox
Great Piano Greats**
PAS-2-1029



**FAMOUS
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Available on GRT tapes.

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Copyrighted material

Organization Key To Continuing Growth Country Music; 'Opry,' WWVA's 'Jamboree,' 'Hayride' All Have New Homes

By Bill Williams

The Senate Watergate Committee is chaired by a "country" lawyer; Coca-Cola is thriving on "country" sunshine; and even the Great Diety gets into the act when all claim that this is God's "Country." Thus, how can country music go wrong?

The fact of the matter is that it can't, despite its eternal detractors, and its long-standing breed of traditionalists who insist that the "modern sound" is the ruination of it all, and the equally error-prone moderns who insist that the traditional is passe.

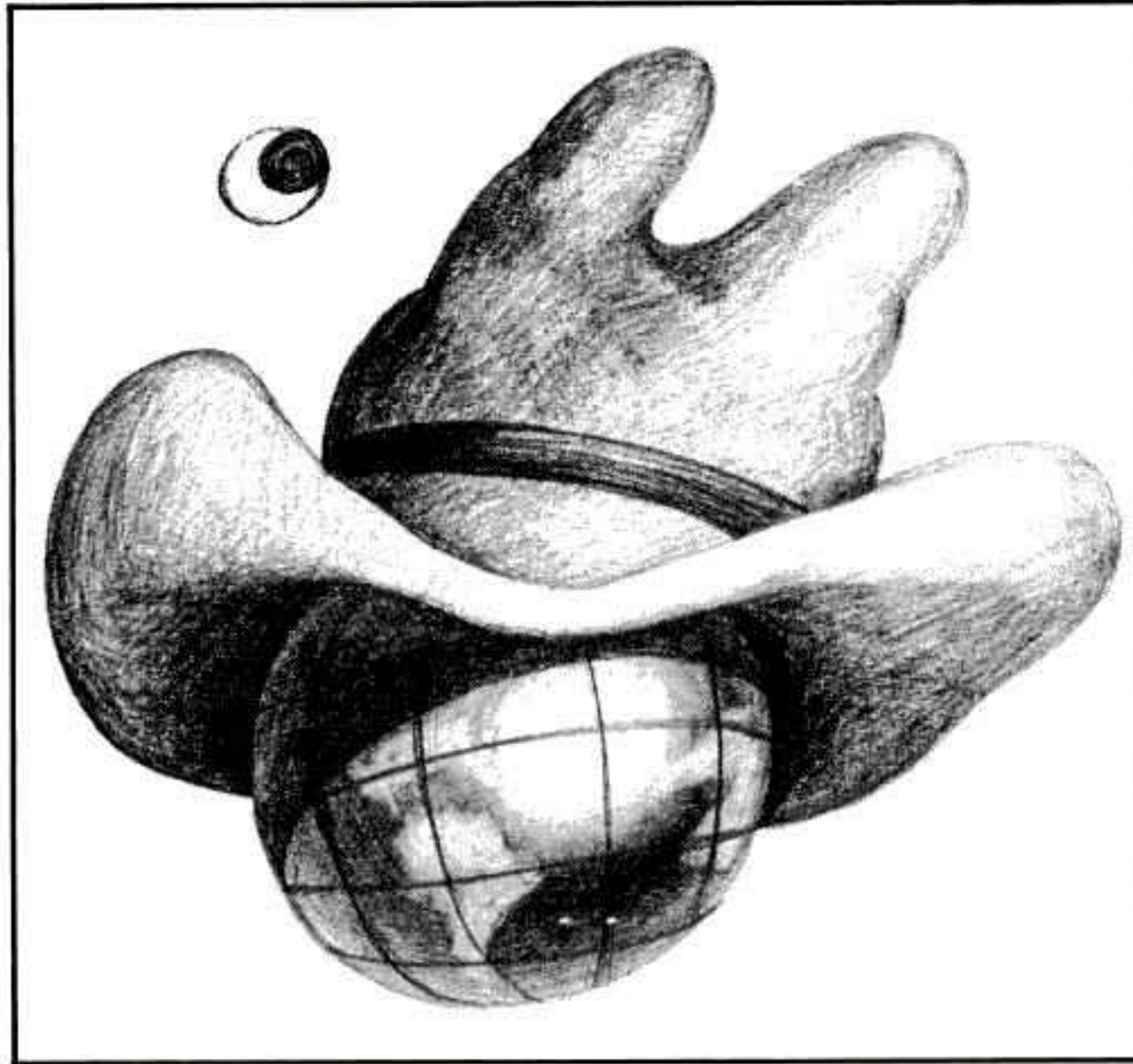
Country music is, instead, an awful lot of things to a bunch of people. It is virtually everything that other established forms of music is not. It has formed unions through marriage, found brotherhood through musical integration, and has shed its inferiority complex.

Country music has moved into the programming, full or part time, of 52 percent of all of the radio stations in America, AM & FM. It fairly dominates the television syndications. It has a healthy share of work, and still ranks number two (just behind rock) as the top selling brand of music in America.

Some say it's due, to a great extent, to the industrial revolution, which brought the rural people into metropolitan areas. Doubtless this is a factor. There are others equally potent.

Organization is the key, and as long as the organization retains strength, there is no abating the growth. This obviously is an over-simplification, and merits some exploration.

The core of the organization is the Country Music Association, whose embryonic beginnings and struggles are well known, but which now has grown



into what perhaps is the most powerful single music force anywhere. It became ambitious at an early age, and matured into a muscular masterpiece. Consider, if you will, the make-up of its current board of directors and officers.

CMA (which can always answer the question: "what have you done for me lately") helped lift country music out of the schoolhouses and into the big concert halls, out

of the small studios into the network sound stages, out of the South and Midwest and into Europe and the Far East. It is noteworthy here that country concerts are about to be held for the first time in such places as Prague and Moscow. Also that the next CMA board meeting, in June, is to be held in Tokyo.

No organization, of course, can be even moderately successful without an improving product. Whether success caused a vast improvement in material or vice versa, it has happened, and the songs of today are in accordance with the times. Incredibly, perhaps, it's all been done with dignity.

On the subject of dignity, organization number two is the Country Music Foundation. Dignity with still another purpose here. This was the first music form to establish its own Hall of Fame and Museum. Beyond that it has an extensive research center, a carefully catalogued collection of artifacts, recorded history, important papers, and a staff of knowledgeable leaders. And it, too, has a board of directors of stature and dedication. Millions of tourists have come to look; thousands of scholars have come to study.

There are peripheral organizations as well, each doing its own crusading in a geographic location. The most formidable of these, working within the framework of the CMA, is the Eastern States Country Music, Inc., which zeroes in on states from New England to Ohio. There are approximately 10 separate state organizations. And, on the West Coast, this is the Academy of Country Music, which picked up considerable stature this year with its own network show.

Still another organization demonstrated its strength a few weeks ago when the "Grand Ole
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Soundtrack LPs

Continued from page N-6

insisted on originals in every way from posters on the cover to stills inside to releasing in monaural although a few executives initially preferred pseudo-stereo. The devotion to detail extended into hours of research on their project, their first as record producers.

Ierardi took on the job of searching the MGM tape vaults. "Many of the tapes had been reassembled and retitled for various compilation albums over the years. It wasn't just a matter of looking up a film title such as 'Singing In The Rain' and finding all the material right there." Because of his knowledge of the MGM musicals, Ierardi knew the material; what was missing and what was used. In two cases he found songs which had never been included with soundtrack albums before, but released separately. Soundtrack performances of "Merry Christmas" by Judy Garland in "In The Good Old Summertime" and "Slaughter On Tenth Avenue" from "Words And Music" were included with their respective albums for the first time.

While Ierardi was putting the MGM tape vaults in order, I was combing archives and libraries in research for the detailed liner notes. The Motion Picture Academy was a tremendous source. However, one had to be careful in reading the "facts." Films all have an element of fantasy, but the musicals more so. As such, so-called historians tended to fantasize in their writing and occasionally something which was not true got into print and was taken for truth. For instance, in researching the career of Vera-Ellen I came across an item which stated she was a former band singer. Yet, she was dubbed in all of her musical films. Needless to say, I was suspicious about her big band days and didn't include that fact in the notes.

The MGM project received much assistance and verification from soundtrack veteran, Jesse Kaye. Kaye produced the first soundtrack album in the history of records with the 1947 released album, "Till The Clouds Roll By." He has since produced or supervised every soundtrack album at MGM Studios up through 1974's "Kazablan." Referring to the recent series, Kay says, "The series is a wonderful service to both the motion picture and record industries. The producers have preserved an era and uncovered some things I had completely forgotten about."

It's quite possible that Jesse Kaye may have forgotten a few details considering the fact that he's produced in the neighborhood of over 1,000 albums in his career. Kaye never thought he was revolutionizing the motion picture and recording industry when he produced that first soundtrack album. "It just seemed like a logical extension at the time."

He did admit it was a great deal different from the current process of recording, especially due to the fact that the 10

inch 78 rpm disks could contain no more than just over 3 minutes worth of music. "It became an editing problem since practically all of the film musical numbers ran way over that amount of time. Since there was no tape then, we had to go back to the original film for our editing."

"The songs were recorded on multiple motion picture film tracks with sound geared for theaters. It was necessary to not only edit for time limitations, but re-mix adding highs and lows with home reproduction systems in mind."

Since the Warner Bros. series features many soundtrack performances for the first time, producers Harsten and Silke experienced many of the same things as pioneer Kaye. The selections on the six records (three to a set) were taken directly from the original nitrate and magnetic tracks. As with the MGM sets, the Warner Bros. producers made no attempt to simulate stereo. They likewise opted for the original in art work. They had complete and free access to the Warner Bros. vaults and editors.

"We probably drove some of those film editors crazy in selecting the dialog portions, but on the other hand some of the old timers thoroughly enjoyed hearing those tremendous scenes again and were behind our project all the way. We had a sincere relationship on a very human level so all worked smoothly. They knew we were making an attempt to preserve some history; a history they were part of."

The same proved true when it was necessary to secure clearances from the rather large array of performers. "It's simply a matter of asking and it doesn't have to be as complicated as most studio lawyers believe." The LesLee Productions office smiles as they recall the nice note of approval and encouragement they received from Princess Grace dashed off on stationery with the seal of the state of Monaco.

The Warner Bros. project came into being when executive producer of the sets, Stan Cornyn, approached LesLee Productions with the proposal. From that point, the independent production unit had full freedom to develop the two sets. Film historian Rudy Behlmer and annotator Rory Guy were hired to research and write the notes for the film music and dialog sets respectively.

With the main thought behind the project being to celebrate the 50th anniversary of the film studio, they were faced with a plethora of material from which to choose. The research project required an enormous amount of time and energy sifting through the wealth of information. They were fortunately aided by a recent nationwide survey of filmgoers conducted by Dr. William J. Krossner of Fordham University.

The survey compiled a ranking of the most popular Warner films from a list of over 1,600. "Casablanca" topped the ranking. This survey provided a basis for selections. As a spin off to the album sets, Silke has written a book on the Warner Bros. history, "Here's Looking at You Kid," which will be published by Little Brown. Oliver is likewise considering the same avenue based on his notes for the MGM musical series.

The two sets of independent producers are very much allied in their thoughts and efforts. "As a matter of fact," states Harsten, "we are not in competition, but in effect working together. Both sets are honest tributes to the film medium." Ierardi adds that "both MGM sets and the Warner musical set are very similar in approach. We both have a dedication toward an art form and music that has spanned fads and movements. Combined with the Warner Bros. dialog set, which is a unique audio documentary of a major studio, the two series combine to be the most complete sound track history of film ever produced."

Harsten is quick to add that the two record companies should actually co-op ads and mutually explore avenues of exposure beyond the accepted methods, including special racks. "Record companies are very young in their thinking and somewhat limited to believing the only way to promote a record is by airplay. It's all Top 40 hit directed with very little thought given to items of continuing interest."

"Look at what happened to Capitol post-Beatles, since they had completely ignored their sustaining catalog. Fortunately they woke up in time and retrenched to a favorable position. Warners and MGM should fully cooperate on displays in book stores for example. People who buy full sets of encyclopedias or classics for their book shelves will likewise want both the MGM and Warner sets. The record companies must reach the people who no longer have the record store habit due to loss of interest."

There is a large market out there which is slowly being reached with the packages. Vogue Records in Hollywood realizes the potential and has maintained a soundtrack window since last August. Besides those who want to relive the old films, both teams of producers knew they would also reach the young people who have never seen the films. "I believe they are aware of the quality of the product and the love of the performers and creators who made them. There was a marvelous dedication which is obvious when viewing or listening to the films. When I went to a local theater to research 'The Barkleys of Broadway,' the theater was three-fourths full on a week night and over 50 percent of that audience was in the late teen/early twenties age bracket. When I saw 'Singing In The Rain,' adds Ierardi, "the young audience applauded after every number just like in a Broadway show."

Much of the success of the albums is due to the advertising and publicity efforts behind the series. LesLee Productions had the publicity services of Cindy Gillespie, whereas Oliver does his own on behalf of the MGM series. In comparing notes over the months, there's a tremendous response from the press. A great deal of this response came from motion picture reviewers as opposed to the record press.

"The motion picture press immediately recognizes the historical as well as entertainment worth of both series," states Gillespie. "They see the scope of the albums and realize the
(Continued on page N-48)

“Since I got
 ‘The Golden Age of
 the Hollywood Musical,’
 I just can’t stop dancing.”

— Says Shirley Gordon of Kankakee, Illinois



The Golden Age of the Hollywood Musical” contains the classic versions of some of Hollywood’s happiest music — taken directly from the films of Busby Berkeley and never before available on record.

Hear Jimmy Cagney singing and dancing for the first time on screen.

Hear Cagney, Keeler, Powell, and Blondell perform unforgettable numbers from “42nd Street,” “Gold Diggers of 1933,” “Footlight Parade,” “Dames,” and “Gold Diggers of 1935,” including the immortal “Lullaby of Broadway” with Winifred Shaw.

A Feast of Song! A Galaxy of Stars! A Garland of Girls! All on one album. With a jacket that opens into a photographic extravaganza, including a pop-up of the spectacular five tier human tableaux from “Footlight Parade.”

Tap your feet and your imagination at the same time. “**The Golden Age of the Hollywood Musical**” is here.

“If this doesn’t get ‘em, nothin’ will.”

— J. Cagney, Footlight Parade

Starring:

Busby Berkeley (1895-). (William

Berkeley Enos). American dance director who left Broadway for Hollywood soon after the coming of sound and developed the kaleidoscopically cinematic girlie numbers that were a feature

of (especially) Warner musicals in the thirties.

Dick Powell (1904-1963). American actor with limited stage experience before Hollywood contract 1932; played romantic singing leads in 30s.

Ruby Keeler (1909-). Petite American singer-dancer, once wife of Al Jolson.

James Cagney (1904-). American leading actor, one of the great Hollywood stars of the 30s and 40s.

Joan Blondell (1909-). American comedienne who played the slightly dizzy friend of the heroine in many 30s musicals; later graduated to character roles.

Winifred Shaw (1910-). American singer of Hawaiian descent, used as voice of non-singing stars in many Warner musicals of the 30s.

Narrated by:

George Raft (1895-). Smooth American leading man of the 30s and 40s; former professional athlete, gambler, etc.

... And a cast of thousands.

“The
 Golden Age
 of the
 Hollywood
 Musical”



On
 United Artists
 Records & Tapes



“It really gets your feet moving!”

'My first assignment was to sing in a box with Jack Benny...'

Independent Publisher George Pincus Reviews Nearly 50 Years Of Publishing And Still Calls The Independents' Role Important

By Robert Sobel



George Pincus has done it all. Office boy, songplugger, manager, publisher; his is a history that few have personally and professionally survived—much less experienced.

Spanning nearly 50 years in the publishing field, 21 of them as an independent, his career has given him several distinct advantages. He can look at the past with an affectionate, wry twinkle in his eyes; he can view the present with a sense of pride and determination, and he can point to the future without fear or intimidation. He remembers when tunes were written for the sheer joy, when sheet music was the publishers' main source of income, when an artist 'made' a song overnight. He remembers Jolson and Cantor and Gus Kahn and Jack Benny and a host of other stars.

Pincus fondly remembers his early years in the music industry. "I started as a kid singer, a boy alto, as they called them in those days, in Chicago with the Leo Feist office, considered one of the best music publishers west of the Hudson. My first assignment was to sing in a box with Jack Benny, who was known then as Ben Benny. A kid singer singing a

ballad at the end of a vaudeville act would always have tremendous effect, and it helped in two ways. It would give the act a strong finish and it gave the publisher many a hit.

"Soon after, my voice changed, and I'm glad it did. It would have been funny to go around with a high voice, especially in this business. So after a stint as office boy for the Feist office in Chicago, I became one of their star songpluggers.

"That was in the late 20's, and it was a period when motion pictures and theater circuits were beginning to boom. I can recall chains such as Balaban Katz and the Chicago Theater. Those were the great joys in the music business, when hits were made by performers like organist Jesse Crawford, who would play all the big movie houses in the middle west, especially in Chicago."

Chicago, in those days, was more important than New York in breaking a song, Pincus said. "And you could create big hits in Chicago by having people like Paul Ash do a song for you. In two days you'd have a hit."

For acting as "songpluggers" the performers would receive a cut-in or credit line for the song, which in turn would result in additional fi-

nances for them, Pincus said. "Ash was considered one of the greatest cut-ins of all time. He had his name on a lot of hits. This was no different than the other big stars of the thirties. Jolson, Cantor, Abe Lyman and others did it. And everyone was happy. The publishers, the writer of the song because the star's name gave the song additional publicity and more profit."

In addition to such gratuities rendered to artists, the publishers offered other incentives, according to Pincus. "In the days that I entered the business—and even before—I often heard it said that publishers would give singers or other acts who performed across the country, some sort of gratuity. If you romanced them, if they were taken out, if they were made to feel important by wining and dining them, that would help a great deal towards them singing your song. Sometimes, publishers would buy them trunks or 'drops' for their acts."

The artists' power notwithstanding, Pincus also gave credit to the song itself, and compared the song's strength today. "The song itself can overcome all obstacles if it has hit potential. Unfortunately, today almost all the artists write their own songs, and the minute

one of them makes a record, he immediately thinks of himself as a great writer. But he finds out, after two or three stiffs, that he better listen to songs written by gifted writers. He finds out the hard way that the best thing he can do for himself is to get a good song. This attitude certainly has loused up the publishing business.

"However, there does seem to be a thinking in the right direction. I have lately encountered several artists who seem to understand that although they have written songs for themselves that they need some good songs. They seem to realize that there's more to having a hit than just having their name as the attraction."

Another reason cited by Pincus as "lousing up" the publishing business was the proliferation of big business interests. Wall Street finally discovered the value of a copyright. And when they discovered there was a lot of money to be made by holding copyrights, they immediately got the conglomerates to buy catalogs. The result is that no one could be more disinterested in knowing what a song sounds like as long as it makes a profit. They don't even know how the melody of a particular song goes.

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R&R

• Continued from page N-4

Since starting R&R almost two years ago, Avery, founder of Rare Records, and Hocutt, a veteran in distribution for many years, have steadily added labels. One of their first big scores was Tacoma, a line that pointed them in the direction of regular product.

R&R was deliberately chosen so that it both reflects Rare Records, the retail arm, and still has the image of being more than unusual product. R&R was Stan Kenton's first distributor for his Creative World line. One of the earliest lines was Revelation, a West Coast jazz label formed by Bill Hardy, a professor of ornithology at Occidental College.

Testament Records, Pete Welding's blues line, was an early R&R brand. The firm has added Clavier, a classical music line. Stanyan, Monmouth-Evergreen, Painted Smiles, Project 3, Black Lion, Chiaroscuro, Swing Band, Band Stand, Sounds of Swing, Sunbeam, Arcane, Pelican and Startone are all among R&R top lines.

Other lines: Accent, Actuel, Adelph, Advent, Alligator, Audiophile, BYG, Berlitz, Big Band, Archives, Blackbird, Blue Angel, Blue Goose, Bygone, Cinema, Clanco, Clare Fischer, Command Performance, Corinthan.

Delmark, Distinguished, Dixieland Jubilee, Doot, ESP Disk, Electric Time, GNP, Homespun, Jazz Archives, Jazz Treasury, Klavier, Legacy, Mary, Master Jazz, Merrymakers, Mobile Fidelity, Muskadine, Nessa, Nocturne, Nostalgia.

Oblivion, Origin, Phoenix, Phorion, Piedmont, Pleasure, RFW, Radio Records, Rahmp, Roper, Sackville, Scroll, Sound Effects, Sounds, Spivey, Strata-East, Stride, Stroud, Swing Era, Symposium, TOM, Tulip, Valon, Varese, Voyager, World Jazz, Yazoo and Young.

Hocutt believes many small label entrepreneurs are more interested in sharing the art that is their greatest interest than in making money. He says an excellent example is Hardy, the Occidental professor. "The driving force of those of us in nostalgia is that most are collectors, buffs; we want to share and we all have certain areas of expertise."

Both believe the combination of so many labels is a factor that preserves the life of small record manufacturers. "Let's face it, the label that has three numbers isn't going to ever get paid," says Hocutt.

"We will be paid because the distributor or store has to keep buying from us because of this tremendous variety of product we handle."

The numbers, while not attractive to majors and not yet for many rackjobbers, do amount, particularly when R&R starts shipping into a new market. "It just explodes at first. It's like one to a mathematical factor of 10. Then it levels off and stays constant. We just set up A&L in Philadelphia with the Mark 56

line and got a call the other day—'send us 50 more of every item.'"

The involvement with George Garabedian's Mark 56 line of radio serials is one of the most interesting chapters in the R&R story, Hocutt and Avery believe, because it turned them into a new direction productwise and because R&R is the total marketing arm for Garabedian, setting up distribution here and now abroad.

Hocutt and Avery said it all began when Garabedian came to them and said he had rights to some Laurel & Hardy programs. "He also had some Fibber McGee & Molly programs he was doing for Johnson Wax. Originally, the catalog was very small. It really took off with a release that ran through Superman, Dick Tracy, Lone Ranger, Shadow, Sergeant Preston, Little Orphan Annie and Captain Midnight—seven pieces. From February '73 until now, 44 pieces have been added.

"In a number of cases, we have received requests for certain items from stores and from distributors. We had this happen with Grand Central Station. Now, a lot of our distributors are asking for these in 8-track. I think we'll see all the Laurel & Hardy, and a Superman, Little Orphan Annie, Tom Mix, Lum & Abner and Betty Boop coming on 8-track."

Both Avery and Hocutt are rather amazed at how customers in Australia and England pick up on the old radio serial albums, which, obviously, they never heard originally. Vixen Dist. in England has a perpetual order going with R&R. "We receive a Telex on Monday of what they want and ship by air into Croydon, so that they really get delivery by Wednesday," says Hocutt. Electric Dist., in Melbourne, Australia, prefers to stock quantities and will take boat orders, normally a month for delivery. However, Electric has also gone to air shipments.

Both men see nostalgia moving into Western Europe. "Right now, just the class shops in Stockholm and Paris handle Mark 56 and other nostalgia labels from America, but we know this is going to build."

Jazz Reissue

• Continued from page N-32

The latest is under the banner, "Verve Return Engagement Series" and includes Getz, Bill Evans, Wes Montgomery, Charlie Parker, and Oscar Peterson. Upcoming in May will be Lester Young, Gene Krupa, Basie, Milt Jackson and George Benson. Yet another series is planned for August. Each issue in this group, as yet untitled, will take up the different approaches of a variety of musicians to a single instrument.

Mainstream and Flying Dutchman have sporadically issued their own "golden oldies."

The biggest news looming for the future in Norman Granz's return to the industry via his Pablo label. Although he'll be recording new material by some of his old favorites (Basie, Pe-

terson, Duke, Roy, et al), he also plans to reissue the complete Art Tatum he originally recorded in the '50s. This in addition to a number of concerts and other sessions which he never released but which he still owns. Granz has always been one to do things in a big way—in his peak 20 years ago he put out 200 LP's in one month—so stand back come August. The jazz reissue boom may only have just begun.

Art Laboe

• Continued from page N-3

"Nobody bothers them here," Laboe says. "Most of our customers don't know who they are and if they do they let them alone."

In addition, there is a weekly Songwriter's Showcase at the club to spotlight new talent (Thursdays), a good amount of record company parties from firms such as Elektra/Asylum and MGM, parties for movies such as "American Graffiti" and "Let the Goodtimes Roll" and radio station parties.

Laboe has also started a new record label, Now Records, to deal with the contemporary product. One result of this is Ron Holden's soul hit, "Can You Talk." It is Holden's first chart disk since 1960.

Original Sound still issues one LP a year, and starting this year the covers will all be double fold. Old covers will be redone and some cuts will be updated on the older product. The material is still aggressively merchandised through rackjobbers such as J.L. Marsh and Handleman and chains such as Sears and K-Mart. There is still TV and radio advertising.

"K-Mart does an ideal job for us," Laboe says. "They don't place the product in the record department; they put it in the aisles in main sections of the store. We've found that it's not the kids, but the housewives with kids who buy our product. The 24 to 49 age bracket is the one that works best for us."

As for getting the product, Laboe says he still has a lot of masters and that others are no more difficult to purchase than they were 15 years ago. They are simply a bit more expensive because their value is recognized more.

What about the old days? "I think everyone believes they were better and in a way, maybe they were," says Laboe. "I tend to think of carefree summers and more of fun atmosphere. Maybe this is just because this was a very happy time in my life. There were more clubs, people got out more and things just seemed healthier. I still have a lot of people from El Monte come in, and they feel they're seeing an old friend.

"But," he emphasizes, "you can't live in the past. This is why I keep the club going with oldies and contemporary things, market old and contemporary products and have just built a brand new studio. We're thinking of an indefinite run for the club, with all kinds of things going on."

For the moment, Art Laboe seems like someone with the best of both worlds.

CHAPPELL MUSIC

Publishers of the
great music
of the past, present
and future

In another 80 years,
Chappell's hits of today
will be tomorrow's nostalgia



Jukebox Programmers Seek Price Hike, Face Gas Lag And Buy Earlier Than Ever Before

By Earl Paige

Adjusting outmoded pricing in an inflationary economy, reshuffling location service cycles to conserve gasoline used by route vehicles and trying to make smarter record buys while anticipating hits farther than ever in advance are the chief challenges facing jukebox programmers today.

Until a year ago, the jukebox industry was confronted with another challenge—improving the quality of singles. Massive efforts in this direction, the highlight of which was the first ever jukebox programming conference, seems to have alerted record pressing plants to the problem.

Some note, however, that the industry hasn't produced a truly monster recording during the past year to equal "Tie a Yellow Ribbon 'Round the Old Oak Tree," the single that taxed pressing plants to the limits and triggered widespread quality complaints. But quality as a topic, has ceased to occupy programmer's conversations.

A more recent conversation topic has been the surprising phaseout of the domestic jukebox manufacturing business by Wurlitzer, a pioneer firm that only recently bowed the first truly quadrasonic jukebox and two years ago, the first cassette tape jukebox.

Jukebox programming is unaf-

ected, except in the broadest sense, by the dynamics that forced the Wurlitzer move. Quadrasonic programming will be pushed now by Seeburg Industries, which announced a distributor test marketing program earlier this year. Tape, tried and in some cases successful, still is regarded in the background music sphere more than in jukeboxes.

The Wurlitzer phaseout, has though, resulted in many in the jukebox industry reassessing their business. The conclusion is that business is good. Even R. C. Roling, board chairman, Wurlitzer, says he is sure jukebox operators are making more money than ever, but he says the growth is in games as opposed to jukeboxes.

David C. Rockola, founder of another pioneer jukebox manufacturing company takes stern issue with the demise of his competition from Wurlitzer. "The whole industry is making more money today than at any other time," he says.

Steady growth is certainly pointed up by Music Operators of America (MOA), the national organization of

jukebox businessmen and women. MOA's annual conventions continue to expand, though again, via new games manufacturers more than firms making jukeboxes.

Yet despite its growth, MOA this year is launching its first membership drive in years and one target area is recording companies. Traditionally, MOA has failed to excite labels as members and exhibitors, though executive vice president Fred Granger, says the organization has always sought such support.

What MOA faces is an old dilemma represented by the fact that the organization basically reflects the needs and interests of top management while programmers normally must stay home and mind the store. Labels, finding few programmers going by their MOA booths, conclude that the market is best served through one-stop.

MOA does provide focal points for top issues in the industry and one continues to be the slow increase in play price opposed to vastly accelerating costs in the economy. At its last business seminar at Notre Dame Univer-

sity, MOA members were urged by prof. John Malone to find a formula for increasing their profit. He suggested, among other moves, a sliding scale commission arrangement that would provide incentive for a bar owner to plug jukebox play.

Latest and probably most controversial assault on the lag in jukebox play price is the effort by Seeburg to get operators to switch to quarter-side pricing though use of longer singles and longplay albums.

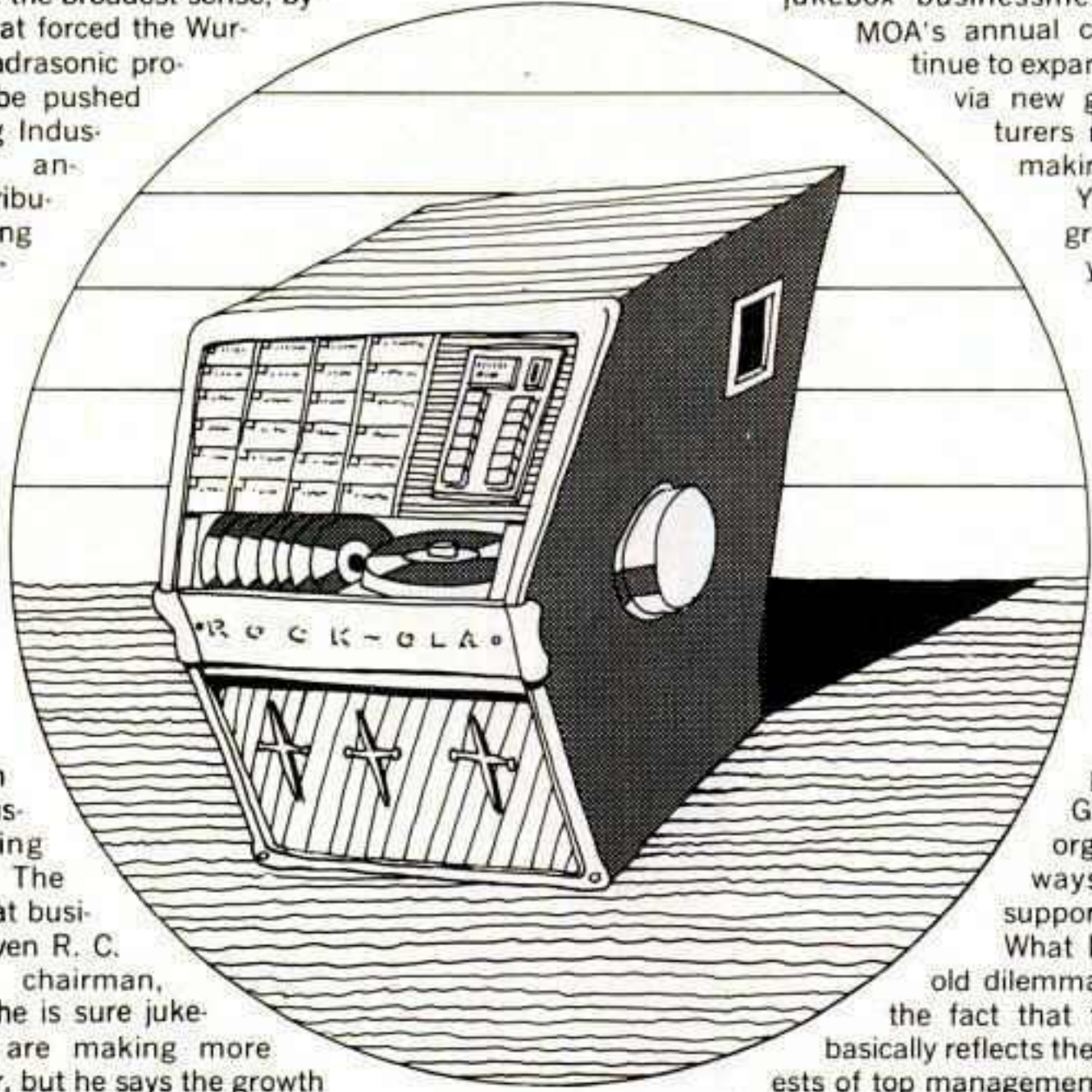
The challenge presented by the shortages of gasoline have yet to be analyzed by many jukebox operating companies. What is happening is that marginal stops, certainly, are now serviced far less frequently.

Route foreman Gordon Larson of Sam's Amusement Co., Kenosha, Wis., who also checks routes, says he has a Thursday run that was set back to where it is checked once a month.

In many cases, an every other week location service call has been set back to every third week. Everywhere, operators have been tightening up. Wayne Hesch, Rolling Meadows, Ill. route owner, says his firm has gone to qualifying service calls—i.e., calling back to make sure the barkeep or owner can't get a machine going, or at least to determine if the trouble is indeed legitimate.

Longer service cycles will mean that as never before programmers must buy farther and farther in advance of chart action. Many label promotion representatives and execu-

(Continued on page N-54)



MAY 4, 1974, BILLBOARD

...Spring Is Here and the Time Is Right for



It's that time of the year again. Each season is marked by its own annual rites. Summer brings festivals, fall heralds supergroup reunion rumors and winter means Phil Spector's Christmas album and the restaging of *Tommy*.

The swallows' return to Capistrano notwithstanding, in many cognizant quarters spring has come to signify the Return of *Pet Sounds*, a phonograph record of the first magnitude and the album frequently referred to as the apex of the Beach Boys' rich and varied musical career.

No one really knows why, but *Pet Sounds* and spring have been synonymous since 1966, when the redoubtable program was first released to accolades, hoopla and consumer acceptance (it was a Top Ten album first time out).

Twice Is Nice
Two years ago, Brother/Reprise brought it out again as the "something old" half of the *Carl And The Passions - So Tough* package (2 MS 2083).

Third and Gold to Go
This year, *Pet Sounds* is being released again. This time it's a single record set, put out with the intended goal of snagging those folks who might've been out to lunch or momentarily indisposed the previous springs.

Some Kinda Consummate Work
Pet Sounds was a single inspired performance by the group, fashioned from compositions (all Brian's), arrangements and a production approach of enduring excellence. Tracks like "Here Today," "That's Not Me," "God Only Knows," the exuberant "Wouldn't It Be Nice," "Sloop John B," "Caroline No" and "You Still Believe In Me" (the latter four still alive and well in concert) pointed the way toward an even more adventurous growth period. "Do It Again" is a handy byword when it comes to Beach Boys music. Some people just can't get enough of it. We're some. *Pet Sounds*, still something special, on Brother/Reprise records and tapes. Keep an eye on summer.

The Beach Boys

Pet Sounds



By Robert Sobel

Few popular composers have had more of a lasting influence on music than Richard Rodgers, whose works and ideas span nearly three quarters of a century. Moreover, he was associated with numerous great stars and creative people, including Oscar Hammerstein and Lawrence Hart. In a rare interview, Rodgers traces his views of music and

his predictions as well on its future.

(Q) How did you get started and what was your first theatrical success?

(A) I didn't "get started" just like that; I cannot remember a time when I wasn't making up songs. But I imagine it could be said that I began seriously to write music in 1917 with an amateur production, "One Minute Please," contained the first song I have ever published. It was called "Auto Show Girl." My first success, I suppose, was the 1925 edition of the "The Garrick Gaieties," presented by the Theatre Guild. My first collaborator, Lorenz Hart, did the lyrics.

(Q) Writing habits. Certain times for writing? Special hours? Where do ideas come from?

(A) I think I'm fairly organized as a person. When I'm working on a score I like to keep some semblance of a schedule for writing. When I'm in the country I sometimes like to take long walks, to work out some theme or idea that's going 'round in my head. Ideas can come from anywhere—the material I'm scoring, a lyric ("the corn is as high as an elephant's eye . . ."), a pretty day,—even a close call in a taxicab! (That's how "My Heart Stood Still" began.)

(Q) How do you pick a play to do a score for? Agent influence, collaborator importance? Other.

(A) Often someone has come to me with an idea for a musical play. That's how the novel Green Grow the Lilacs became the musical "Oklahoma!" I've even had a few ideas of my own. And sometimes a singer or actor I've seen and admired will suggest something. But always, the material has to mean something important to me, has to give me a way to say something I believe needs saying. Writing to please an audience, because the premise is popular, is dishonest and doesn't fool anybody. And it's not apt to be very good, either.

(Q) What was the most difficult score to write in terms of time and effort? Why? What was the easiest score and why?

(A) I guess the most difficult in terms of time had to be the score for the NBC-TV documentary film, "Victory at Sea." It ran for 13 hours! Effort? I never find composing an effort. It makes me too happy even to call it work. This is not to say that I take

(A) One of my favorite memories is of the night Oscar Hammerstein and I invited Mary Martin to hear some of the new songs we had finished for "South Pacific." She was sitting on the piano bench beside me as we launched into "I'm in Love with a Wonderful Guy." When we neared the end of the chorus, Mary, who was singing along, reached such a jubilant crescendo that our hearts were fairly bursting with joy. And then she hit the final "I'm in love with a wonderful guy" and fell off the piano bench. The neighbors complained. But we knew we had a hit song!

(Q) What effect does the lyricist have on your music? Which comes first, music or lyrics?

(A) My partners and I have always had generally happy working relationships. With Larry Hart I usually wrote the music first, and he would then put the lyrics to it. It was the other way around with Oscar: words-then-music. But it's hard to characterize a writing collaboration as one or the other. We always worked out our ideas and concepts so thoroughly before we put a note of music or a lyric on paper, that I always thought of the operation as a two-way-street—we worked together.

(Q) Favorite Score? Why? Favorite selection? Why? Most memorable?

(A) That question has always struck me as comparable to asking a mother to choose her favorite child. But of course I do have special feelings for some work which I think fulfilled its promise more successfully than some. I'd say that's one reason I've always been specially fond of "Carousel": it set out to say the most—and I believe it said it best. But I might say the same for "Pal Joey," or "South Pacific"—or "The King and I." So it's impossible to pin down a favorite. "I'd Rather Be Right" broke some new ground, and I believe did it well. So did "No Strings." I'm fond of all of them.

A favorite song? No. Every time I finish a new song, it's my favorite. Most memorable? I don't think that's for me to say.

(Q) How did you work with Hammerstein?

(A) I think I've already covered that, except to say that he was an extremely disciplined, careful writer. He had great respect for his work and treated it accordingly. We worked more easily, or maybe I should say, comfortably together than was the case with Larry. Which brings me to your next question:

(Q) How did you work with Hart?

(A) Larry was capricious and fun-loving. He hated to get down to "business," but when he did, and things were going well, he could work around the clock without a break. It was maddening

(Continued on page N-49)

'Carousel,' 'Pal Joey,' 'South Pacific,' 'The King & I'--

Richard Rodgers, in a rare interview,
looks back on nearly three
quarters of a century and
then looks ahead

my "work" lightly. I take it very seriously, and often it is far from easy. I, therefore, cannot choose a score because I found it easy to write. Some were "easier" than others, probably because things went smoothly, and little rewriting was necessary. Some I recall as joyous experiences beginning to end. There were, of course, stumbling blocks along the way.

(Q) Reflections and recollections on working on scores. Anecdotes or two, either humorous or otherwise.

You're not getting older. You're getting better.

The entire membership of ASCAP congratulates Billboard on its 80th Birthday.



Few men can look back on successful careers in radio, television, concert promotion and the night club business while still retaining a position of stature in the entertainment field, but this is exactly what Gene Norman, president and founder of the still thriving GNP Crescendo Records, can do.

Norman has been an important fixture on the Los Angeles show business scene for nearly 30 years, and though he admits he sometimes misses the old days, he also feels that the "newer days" have been good to him and good for the industry in general.

As Norman looks back, what does he see as some of the high spots in his career and of the music scene in California and the West Coast in general?

"I first came to L.A. after the Second World War and immediately became a disk jockey at KFWB-AM in the days when Al Jarvis was the top jockey in town," Norman says today.

"It was a very prosperous era for radio. Television wasn't much of anything and there was no FM radio, so if you had a prime slot like I was fortunate enough to have (10 p.m. to midnight), you really had an audience. And since there were no playlists in those days and I was a jazz lover, my show was very jazz oriented."

"Around 1947," Norman continues, "Benny Goodman and myself decided there was a real lack of live jazz in town. So we put on our first jazz concert, using Pasadena Civic as the location because it was the best hall in town."

"We had the Benny Goodman Sextet with Red Norvo, Charlie Barnett and Peggy Lee and we really did it just for fun. Top admission was \$2. The night of the concert we turned thousands of people away and all of a sudden we knew we were in the concert business. From that point on, we generally did one concert a month here as well as taking them up and down the West Coast."

Norman has vivid memories of his concert days, remembering that Nat King Cole and Anita O'Day headlined the second show and that the third featured Lionel Hampton, Freddie Slack and Kay Starr (who is currently recording for his label.)

He also has fond memories of the prices entertainers charged in those days. "An entertainer of the caliber of Nat Cole was available for around \$1,500 a night," Norman smiles, an astounding figure when one considers that today's rock superstars go out for as much as \$100,000 nightly. The fees for

the very first concert, however, didn't even come close to Cole's average cost.

"Benny came up to me and asked me how much I was going to pay him. I had never promoted a concert before and I had no idea what to pay him, so I suggested \$200. Benny knew I was

The Good Times: New And Old

Gene Norman builds his career to a Crescendo in a life filled with jazzy memories

green and that I loved the music, so he agreed. I think Peggy Lee sang for \$100 that night. Of course, they played for more standard purses after that."

Norman then went on to debut Louis Armstrong in the L.A. concert market. "We tried to build futures, and we did it for 15 years," Norman says. "And in every case, the shows were an expression of my personal taste. In the meantime, my radio career had expanded, and I was on KMPC-AM and KHJ-AM in the afternoon as well as KFWB at night.

"In 1952 I moved to KLAC-AM and became one of the Big Five there until it became overcommercialized. I think we were the first station to use double spotting (two commercials in succession) and we were doing as many as 30 live commercials a night. It was physically exhausting and this is my memory of the last year or so at the station—the feeling of going home tired."

During this time, Norman was taking his concerts on the road, reaching San Diego, Oakland, Seattle, Portland, Vancouver and Los Angeles. "We started doing package tours," he says, "and I remember one particularly good one with Count Basie, Dizzy Gillespie, Billy Eckstine and Ruth Brown."

By 1954, Norman wasn't doing much in radio, so he transferred his love of music into the night club business.

"My kind of disk jockeying was free form," he says, "and I played what I liked. When the pressure to play certain selections began, I decided that I simply didn't want to be on the air anymore. While I was on, I think I was an influence, but I certainly wouldn't compare myself to a KHJ today."

"On the other hand, I do feel I helped break a lot of things that never would have been played. But my real interest was in breaking an act, not a record. For example, it was a feature to play two Nat Cole records a night, as if it were a guest appearance. I remember doing the same with Peggy Lee and Stan Kenton."

"But my era was over when I stopped," Norman says. "The music was changing and there was a different audience. I could see that what I liked wasn't going to make it that much. I was really one of the artists I played. I always played what I liked and what I felt was good, and I never thought I had the ability to say, 'that's no good, but the public will like it.'"

So Norman opened the Crescendo Club and founded the record company in 1954.

"I really entered the record business as an independent producer," Norman says. "I would make jazz records and lease the masters to the majors. Then came the club. We were open for 10 years, and we had the likes of Lenny Bruce, Bob Newhart, Nancy Wilson, Earl Grant, Mort Sahl, Stan Kenton, Nichols & May, and Count Basie."

"Our typical Christmas show was Kenton, Dave Brubeck and Sahl, and we always had two or three acts. My headliner would carry the show and I'd look for something new in the other spots. Then we would generally get options and bring back these opening acts as headliners."

"We all believed in community in those days," Norman
(Continued on page N-5)

Rare Records

• Continued from page N-4

musical restructuring of some Original Dixieland Jazz Band material. "They took the old, muddied recordings and completely re-transcribed all the notes, then hired a band and did it all over again. It's fantastic. You can hear Nick LaRocca's sound come out of the band."

The essence of anyone really into nostalgia records is usually their involvement as a collector, say both men. "This doesn't necessarily mean that to be successful as a distributor or retailer you have to be an expert, but expertise helps," says Hocutt.

In the case of Avery, he has been a collector since high school. The original shop was not called Rare Records, but Record Roundup.

This was opened in 1947 after Avery's stint in the Air Force, which he joined after three years at UCLA. He did, however, maintain Rare Records as a mail order entity during the 12 years he was with California Record Distributors. Following this, Avery opened a second store on Melrose in Hollywood called Tempo Records. He then moved to Glendale in 1960.

Hocutt started out with the idea of becoming a journalist and after graduating from Missouri University's journalism school worked on small suburban St. Louis newspapers. But he was more interested in his affiliation with the St. Louis Jazz Club. "I remember this is where I first came to know Bob Koester (now head of Delmark Records in Chicago and owner of Jazz Record Mart there as well as an officer in the National Association of Independent Record Distributors) and how we used to drive Bob around because he was too young to have a car."

Hocutt joined Columbia in St. Louis in 1949, moved to California and started working for Capitol in 1952 and later opened a record store in Redondo Beach called Catalina Music.

"To show you how things in nostalgia seem to turn full circle, I opened this store in 1955 and sold it to Fred Hecklinger in 1965. Then I went to work for California Record Distributors until that all ended in a merger and I went into publishing. Ray ended up buying Catalina Music store in 1972."

Hocutt says he and Avery used to have lunch and talk about joining up in the distributing business, which they did in 1972. Sitting in the small office, Avery and Hocutt are surrounded by nostalgia items: Sherlock Holmes cigar brand labels, a Barney Oldfield calendar and old pulp magazine covers mounted on plaques. Hocutt is now writing a book about the pulp magazine business.

Speaking of the 'future of nostalgia,' Hocutt says, "We're only in the third generation of technology in films and sound recordings capable of documenting our history. Up until now,

everything had to be a re-creation." He says he has no doubt about nostalgia staying on and about the eventual business of TV disks of old television shows just as is happening now with old radio serials.

Who is the nostalgia buyer? "The backbone of the business has been the collector, especially in jazz," says Avery. "Radio serial recordings is a whole new field and we're finding that many young people are buying these. In jazz, the customers are mostly men. In radio, there seems to be no difference, it's equally men and women."

Avery and Hocutt seem to have very few areas of disagreement. Once though, Hocutt kidded Avery about the sale of some Beiderbecke 78's. These were on the old Claxtonola label and both can recall the titles.

Even the stock numbers are an item of interest. "Oh, Baby" is 40336 and has Bix on only one side with the Wolverine orchestra. Another is "Riverboat Shuffle" backed with "Susie," No. 40339. The other is "Sensation" backed with "Lazy Daddy," No. 40375. Avery sold them for \$60 each. "I would have paid you \$75," Hocutt says.

The central area of nostalgia at Rare Records is the auction, which is held each month. Avery advertises in five European magazines and other media. Lists are sent by air overseas and by surface in America. A current list has the top bidder in Australia, a Mr. John Dever, who is bidding on the Warne Marsh Quartet "Music for Pranching" LP on Mode, No. 125. Dever is bidding \$42.

The bidder columns on this are meticulously written out in longhand with an accountant fine-point pen, and on this particular disk it shows eight people with bids ranging down to \$6. Nine people are bidding on Ralph Marterie's "Swinging for the King" on Mercury 20133, but only four on Materie's "Music for a Private Eye" and only three on Materie's "Love Themes from the Classics."

There is heavy bidding for Billy May's "Sorta-May," Capitol 562, and also on Mother Matthew with Eddie Condon's Jazz Band on ABC 121. Eight bidders are after "Mellow Moods of Jazz" on RCA 1365 featuring Butterfield, Caceres, Castle and others. Topping all on one of the current lists are 10 bidders for the Wingy Manone & Orchestra Decca recording, "Trumpet on the Wing."

Pepperall is not surprised about this feverish activity in America. In business in Australia for three years as Archie & Jughead Records in Melbourne, where he says he is president and "chief slacker," Pepperall says young people are rediscovering the English dance bands of the '40s and paying up to \$50 an LP.

He particularly recalls a recording by Gerald & His Orchestra featuring Al Bowly. "The whole band was killed in a blitz bombing, all except Gerald," says Pepperall. Business has grown so in Australia that Pepperall now has Electric Records Distributing in operation servicing Australia.

Jazz

• Continued from page N-10

spect: Jack Teagarden and others with Armstrong, the Jay Johnson-Kai Winding quartet, Louis Bellson with Duke Ellington.

Significantly, when the U.S. State Department made its historic decision in 1956 to send an orchestra overseas under Government auspices, Dizzy Gillespie (who had pioneered, since his earliest days as a leader, in hiring the best musicians regardless of race), fronted a band that included several whites. During the tours of the Middle East and Latin America, he made no speeches, but pointed to the band, with a simple comment: "Watch them work together." As one observer in Zagreb remarked: "One concrete example is worth a million words."

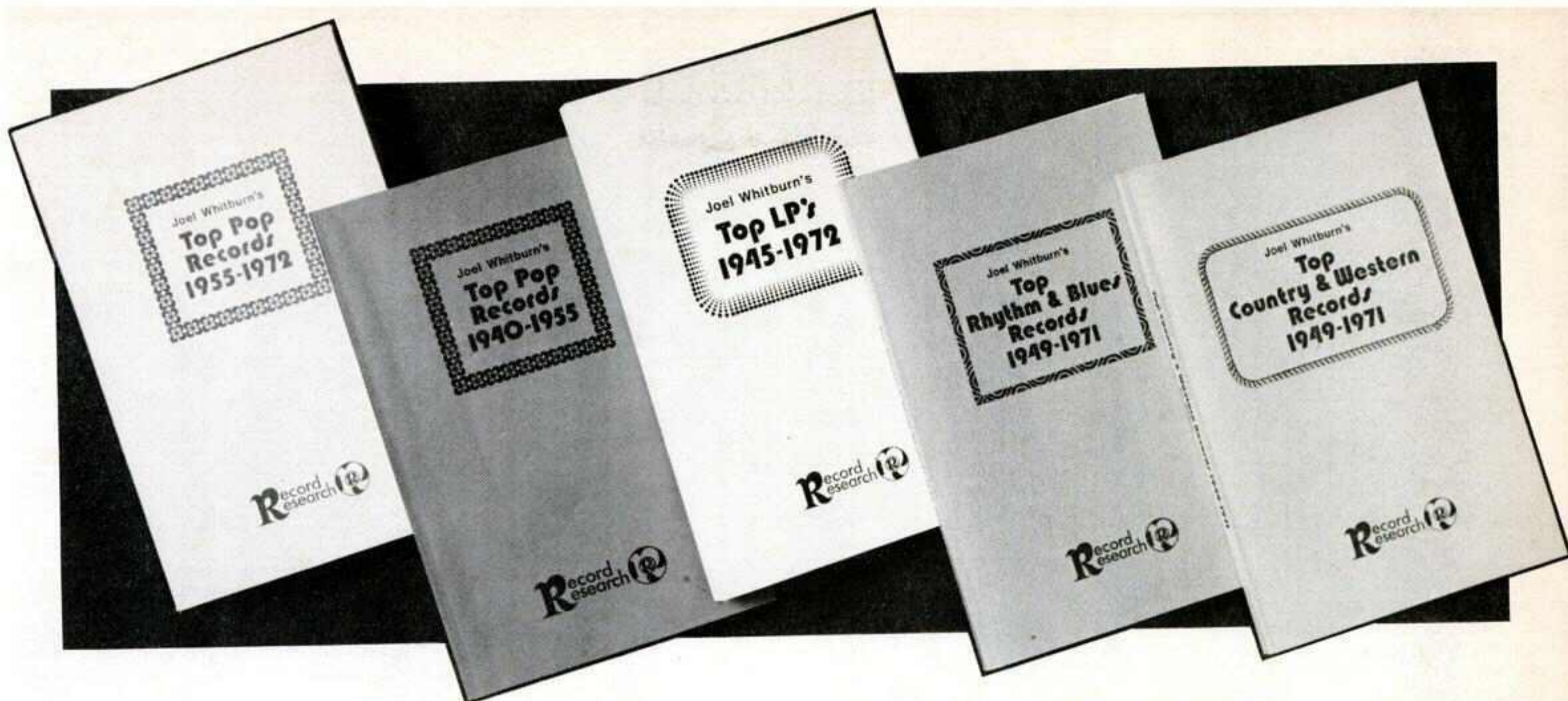
Television was one of the slowest of the media to fall into line. In 1955 Duke Ellington was a preferred candidate for a projected network music series; but after brief deliberation the age old misgivings about "offending the South" were sustained and the assignment went to Stan Kenton.

While it is true that Nat King Cole was offered his own television series in 1956, at that time he was the only black artist who could make such a claim, and after 15 months he abandoned the show, protesting the ad agencies' failure to find a national sponsor. A few years back Freddie Hubbard and several other black musicians, calling themselves "The Jazz and People's Movement," made an appearance on the Dick Cavett show to discuss the inadequate representation of black musicians on television. Conditions have improved only slightly since then, most of the specials and almost all the series involving jazz combos and bands having been seen only on the educational channels. Rock groups, at least for the past year or two, have fared better in such late night shows as "In Session" on ABC, "Midnight Special" on NBC and "In Concert" on ABC.

In 1971 this writer produced "The Jazz Show," with Billy Eckstine as host, and predominantly using black musicians, which appeared once a month on KNBC-TV in Los Angeles; but other owned and operated stations failed to pick it up and the show was dropped during the following year.

In the 1960's, the intensified racial pride among blacks led to a new attitude on the part of some of the younger musicians who, having seen discrimination in all its ugly forms, wanted no part of it. They discouraged fellow blacks from accepting jobs in white bands, and kept their own groups strictly segregated. This posture, however, represented an understandable desire to gain personal advantage out of the turbulent social conditions, rather than any reverse racism. In fact, it was during this same era that Gerald Wilson, Quincy Jones

(Continued on page N-5)



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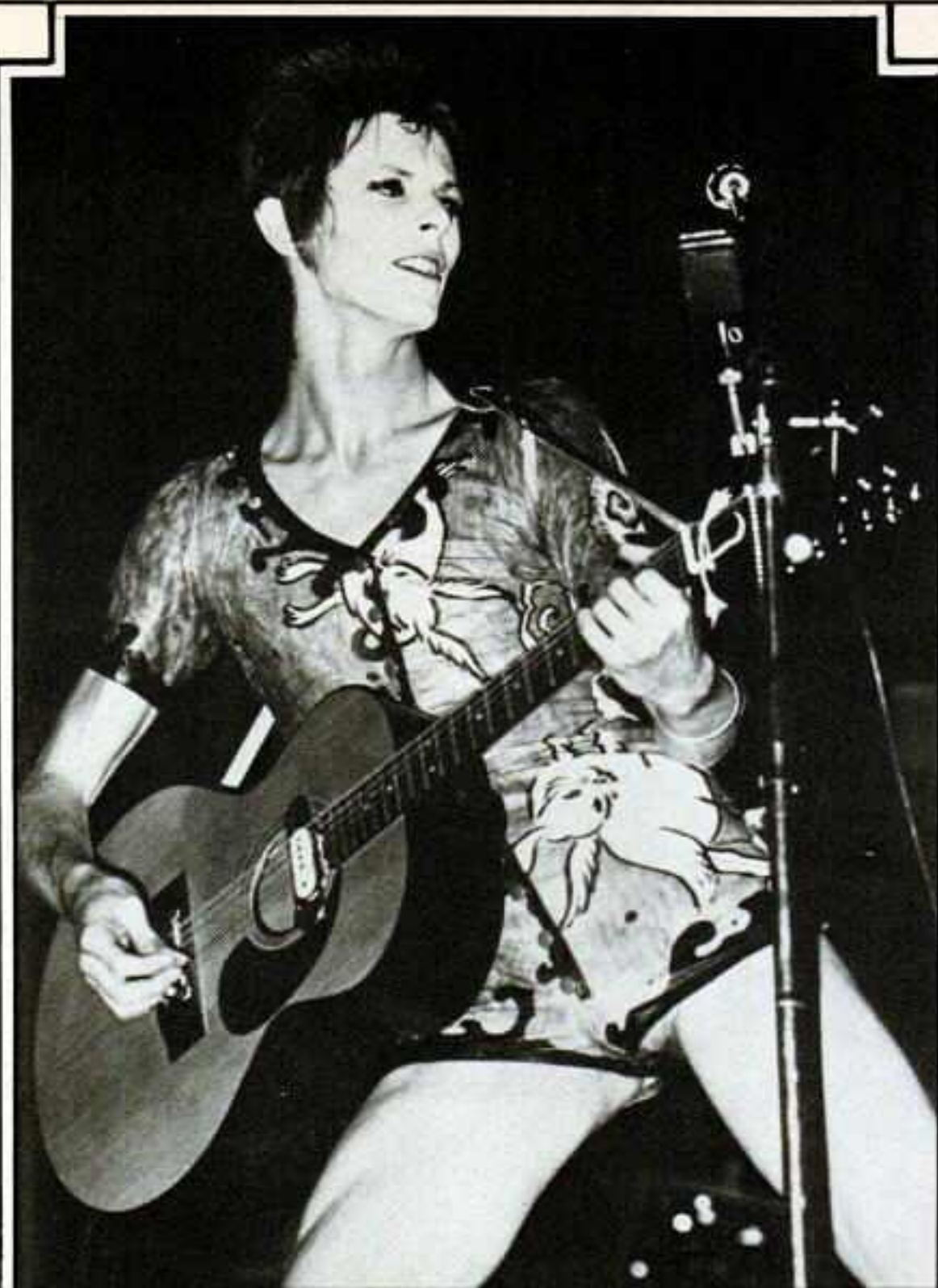
By Tony Jasper

There was precious little British-American record dialog until 1962. Prior to that year Britain was a virtual record satellite of America, its charts closely resembled those of Billboard and if there was difference it often lay in cover versions of U.S. hits by home artists.

Britain had had a couple of trends as seen in a traditional jazz boom during the early '50s followed by skiffle, but musical roots were still from across the water. Chris Barber cut an album for British Decca in 1954 and one of his members, Lonnie Donegan went solo with his own band and made No. 8 in Record Mirror's charts and the U.S. top 10 during May of '56.

Basically though, the world belonged to the rock'n'rollers, balladeers of America and thus names like Elvis Presley, Jerry Lee Lewis, Buddy Holly, Bill Haley and Pat Boone. Before those the CBS company spun to many a hit via its U.K. distributor Philips and thus Frankie Laine, Johnny Ray, Doris Day, Rosemary Clooney and Guy Mitchell. To Laine belongs the longest No. 1 reign, 18 weeks with "I Believe" in the New Musical Express charts of 1951.

There was Cliff Richard in 1958 with his backing group, the Shadows, but he was not for U.S. consumption with Elvis around. He did and still does make repeated forays on the charts. The dialog began in 1962 when four Liverpool lads, the Beatles, picked up American r&b, though one suspects many home people believed the early Beatle songs and found on their albums, "Please, Please Me" and "With the Beatles" (released on the U.K. label, Parlophone, April and November '63 respectively) were homegrown.



October, 1962, was the first U.K. Beatles' single, "Love Me Do," eight months after their first record audition. Another 16 months elapsed before the first U.S. visit with concerts in New York and Washington, D.C. plus the Ed Sullivan TV show. Jan. 13, 1964, was the release landmark to change U.S. dominance of its and British charts for then released on Capitol came the single, "I Want to Hold Your Hand" and seven days later Beatles album No. 1, "Meet the Beatles," quickly followed by the Beatles' "Second Album."

Sam Goody in New York had six released albums in stock by the end of '64, perhaps unequaled save for the sudden block release of Moby Grape or recent charting by Jim Croce.

Almost overnight British stars could make it in the States and people wanted British music, for if the Beatles started with strong American r&b influences they were soon into a style of their own.

Obviously U.S. artists continued to make it in Britain, though virtually only one British journalist, Max Jones, saw the coming potential of Bob Dylan and a BBC producer, Roy Trevivian, a few years later was one of the few in the media who gave time to a struggling folk singer called Paul Simon.

The '60s had begun with signs of record sales bonanza for in 1960 the U.K. consumer spent 36 million pounds, and a TV program called "Thank Your Lucky Stars" had hit the screens. Presley managed to find an advance sale in 1961 of 390,000.

The time was right for something new and the Beatles gave the business the lift it needed. At the same time came other groups to make huge forays into the U.S. market, some of whom continue to make millions of dollars. These were groups like the Hollies, the Who and the Rolling Stones. Also in 1964 came Eric Burdon with the

British-American Dialog Flourishes In Music Market

And it started with Beatlemania of the '60s



Animals. He was later with many other British rock stars from the "flowerpower" time set up home on the U.S. West Coast. Burdon sang solo, founded War and like Graham Nash, ex-U.K. Hollies and later famed with Crosby, Stills and Young, carved himself a name in rock history.

Other names like the Spencer Davis Group, the Moody Blues and Manfred Mann joined the growing band of heavy selling U.K. artists and each, particularly the Moodies, has made charts and money in the States.

Britain was to give home and first fortune to American Jimi Hendrix. The year was 1967 and if flowerpower and acid rock flourished in America via Jefferson Airplane, Love and Grateful Dead and a host of amazingly titled groups, the Beatles crowned all

with their "Sergeant Pepper's Lonely Hearts Club Band," followed by the Stones and their "Satanic Majesties." These according to some represented the New Testaments of a new age, but the euphoria lacked realism.

The Stones have, of course, strong U.S. music roots and it meant visitors from America without the necessity of having achieved chart status, and so came John Lee Hooker, Jimmy Reed and Sonny Boy Williamson, not to forget Chuck Berry. Charlie Gillet in his *The Sound of the City* remarks

that the Beatles and other British groups were not style inventors but simply drew attention to sounds and styles current in the States. Hence he says it was not difficult for the U.S. music industry to find people doing similar or equivalent things. One such find was the Beach Boys.

Gillet cannot be disputed but such discovery did not stem the flow of U.K. groups into U.S. charts and begin touring the country. In any case, Columbia had begun concentrating on British talent before the first U.S. Beatle release and as Gillet later says, by 1965 the U.S. majors were taking U.K. disks, and small independent labels found themselves with less product.

The festivals arrived in the late '60s the mammoth ones, and so too came powerful British groups on the U.S. scene, Jethro Tull and Led Zeppelin. Deep Purple had also emerged.

The '70s seem to reinforce a trend many had begun to feel throughout the '60s, the continuing divergence of British and U.S. charts, though many latter derived disks continued to be monster sellers. Outside of immediate charts certain forms of American music continue to flourish, namely in country, soul and r&b fields.



The Beatles (center), the Rolling Stones (above) and David Bowie (top), represent three stylistic pioneers who have moved British pop music across the Atlantic. The Beatles began the "British Invasion" and Bowie has carried on the tradition of new sounds.



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Contemporary Artists Develop Their 'Modern' Styles Based On The Hoopla And Slickness Of Yesteryear

Bette Midler, Pointer Sisters, Sha Na Na recall the sounds and styles of bygone days



The Pointer Sisters span the old with the new in music. Pointer Photo by Bonnie Tiegel. Bette Midler (right), has her own brand of cross-over magnetism. Midler photo from Atlantic Records.

The Pointer Sisters get a single out of "Steam Heat," the amazing entertainer Bette Midler puts her own unmistakable distinctiveness on material ranging from Andrews Sisters scatting to early rock-schlock.

At least two highly respected recording artists, Sha Na Na and Flash Cadillac & the Continental Kids, have made their entire careers out of vaselining their hair and re-enacting the raunchy silliness of street corner and high school gymnasium rocker teens.

It really isn't really all that surprising that jazz vocalese songs or punky rock laments about teenager lovers in auto crashes can be hits in a contemporary styling.

This is a time in popular music when the nearly formless ultra-personalization of the dominating writer-artist style is giving way to a revival of traditional pop song structural values.

And obviously there exists a vast recorded catalog of strongly organized songs and record productions, studded with strong melodic and lyrical hooks. This is music that comes as brand new to upcoming generations of kids who are always pouring into the record marketplace as they reach adolescence.

Mike Curb, then of MGM Records, understood this very well as young Donny Osmond racked up one hit after another with revivals of rocking ballads from the previous decade.

It also doesn't hurt that nostalgia in general is a big style trend today. In clothing, for example, there is no dominant 1970s look yet, so people who want a distinctive style deck themselves out in the garb of the '30s. And now with the big interest in the "Great Gatsby" film, the Roaring '20s look seems due for a comeback.



Another factor to keep in mind is the tremendously widened exposure to all kinds of music by the generation that has grown up since the advent of high fidelity equipment and the long-playing record.

Even if a kid doesn't want to listen to anything but the tightest-format AM rock station, he is still exposed to a vast variety of other sounds in background scores for TV and movies, in school music courses and simply in twisting dials between rock stations.

Increasingly, new soloists who aren't sympathetic to the stricter conventions of hard rock may start from scratch with an invented style that creates new material in the style of previous decades.

Maria Muldaur, a respected veteran of several types of groups, had her first hit as a solo artist with "Midnight At The Oasis," a campy evocation of a Rudolph Valentino "Sheik" situation. The song was no oldie, however, it was written by a young writer who played on the album, David Nichtern.

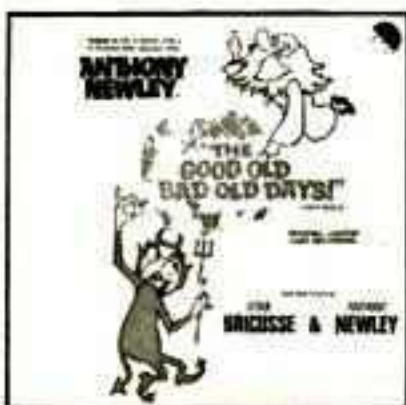
David Rubinson, San Francisco producer of both the Pointer Sisters and jazz-funk pianist Herbie Hancock, has mined the veins of jazz scatting songs for the Pointers. Maybe someday we'll even get a Bobby Short album of Cole Porter rarities done in contemporary rock production.

Obviously, one of the main factors in keeping mass audiences aware of oldies is the increasing prevalence of TV direct-mail "Great Hits" packages. The hard-hitting TV spot campaigns for this sort of music are inescapable, with their snippets of the strongest hooks of one former hit after another.

More and more, successful TV record promotions are going farther afield in their packaging. The first model in this field was all-star collections of hit singles from the '50s and early '60s. Now a country giant like

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Labels Dip Into Nostalgic Classical Music Nectar; Ives' 'Discovery' Leads To Joplin And Ragtime Wave

By
Is Horowitz



Labels that consistently show a commitment to the contemporary scene are few, and even fewer are those who have made it pay. Notable among the latter is Nonesuch Records, which has even had

some "serious" contemporary hits, with sales patterns that compare more than favorably with many meat-and-potatoes items issued by larger companies.

Who could have predicted the commercial success of George Crumb's "Ancient Voices of Children" on Nonesuch? Not only has it sold in mid-five-figures volume, but the work, first bowed on disk, is now a frequently performed concert item. And there has developed a rather lively competition among a number of labels for such Crumbs as they can pick up.

While some other recent compositions have paid off in record sales, they are few and far between. But hope springs eternal, and attempts are made again and again. Columbia has just reactivated its Modern American Music series, and spiced its first release with a couple of easy sellers by Aaron Copland to sweeten the pill. Philips continues to issue modern works from time to time, among them avant-garde entries by

such as Berio, Lutoslawski and the short-lived culture hero Penderecki. Within the past year Angel released two Penderecki albums, but they quickly appeared to exhaust a limited sales potential.

Vox has continued its occasional commitment to the moderns and with Nonesuch offers such product, discounted from budget lists, in college area stores where enough potential consumers are at hand to make such effort worthwhile.

Earlier in this experimental age much curiosity was shown in the new electronic sounds of synthesizer and tape recorder, but after the shock value wore off the musical message was largely found lacking. One doesn't hear too much Stockhausen any more. Then along came Walter Carlos who was able to take the medium and convert it to musical uses that found a broad base of support. Switched on Bach made its own kind of history, and spawned a host of imitators.

But in the last few years classical labels have found a rich new repertoire vein to mine. It's another kind of nostalgia, one deeply planted in the roots of Americana, and it has captured the imagination of hosts of record buyers.

On the more serious level, it may be said to have begun with the "discovery" of Charles Ives. And with the release of Ives' Fourth Symphony conducted by Leopold Stokowski on Columbia the movement sped along. Ives' unique blend of the primitive with a free experimental sophistication, and his use of American folk and popular melodies, found a quick audience. Intrigued by modernism, but repelled by the seeming barren emotional content of much that passed as contemporary music, this public found fresh stimulation in this composer's work.

(Continued on page N-53)

Classical labels are backing into the future. They may be inching ahead, but their eyes are fixed on the past, as indeed they traditionally have been since the art of recording was born.

And while the literature of the baroque, classical and romantic eras remain the basic recording staples, companies have recently shortened their backward vision to a more recent past, their own way of dipping into the nostalgia pool that has engulfed a large chunk of the industry.

One might expect that the paths beaten out by composers over the last 50 years or so might be better represented in the record market. It could be reasoned that what composers write audiences listen to, and what audiences listen to in concert they want to hear on disk. But contemporary composers, following their own vision of the future, have largely written for fragmented in-groups in recent decades, splinter audiences mostly clustered around college communities. The unhappy fact is that most modern composers have not captured any significant degree of public allegiance.

For the most part, recordings of their works have attracted marginal sales, have lingered in the catalog for a few years and then disappeared, little more than an industry nod toward contemporary musical culture.

There are exceptions, of course. The early works of Stravinsky have entered the mainstream, as have compositions by Prokofiev, Shostakovich, Bartok, Bernstein and Copland, among the relatively restricted roster of composers whose audiences in concert and on disk are substantial.

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Musical Sweep Of The Future

Breakthrough in visual-sound production will be just the beginning for supercharged industry

By Nat Freedland

LOS ANGELES—In 80 years of observing the Entertainment industry from the inside, Billboard has seen its readers go from vaudevillians whose only permanent address was a box number at the magazine, to the movers of the most lucrative entertainment technology of all time—the \$2 billion annual record business.

During the next 80 years, the changes in musical entertainment will probably make these earlier sweeps of music seem like nothing.

Probably the overall thing to be accomplished next in musical technology is the ultimate combination of sound and visual image. It's hard to believe that when a low-cost home video recording player is available to the mass market, audiences won't insist on a sight track to accompany the music.

This, of course, means that artists of tomorrow will be forced to develop another and more theatrical side of their creativity.

The way in which future artists extend

their visual appeal will depend on the tastes of tomorrow's public. What it comes down to, however, is a return of musician to the added role of entertainer.

A riveting showstopper like Streisand, Elvis or Bette Midler may well be the wave of the future.

Meantime, what of the rest of the 1970s decade? Once the gas situation is stabilized, a greater availability of private jet aircraft and helicopters may make even outlying markets practical sites for large-scale live concerts. For example, a group like the Rolling Stones could play the football stadium at Iowa State University and return to a temporary Chicago base for the next night's concert in Wisconsin.

As for the kind of music, tomorrow's supergroups will be playing, it could appear any time. But as usual, it won't be recognized until after it happens. Meanwhile, we have the highest plateau of popular music quality ever to achieve popular acceptance.

Audiences have become somewhat fragmented, since there are now so many different forms of music vying and succeeding in the marketplace. What

has happened in the past, and will probably happen again, is that the next dominant movement in music will combine many of the competing musical styles in a more intense, emotional manner.

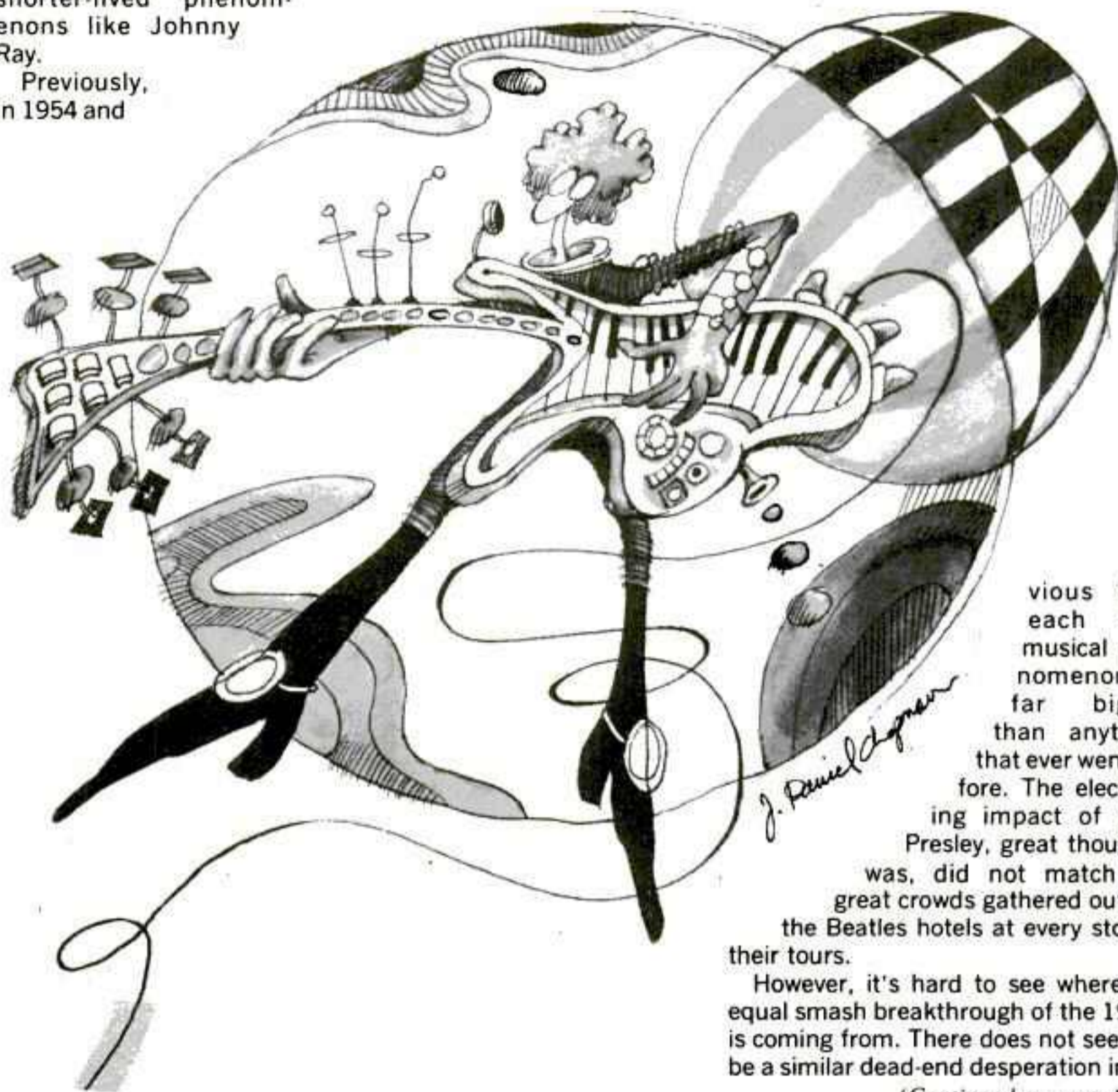
It is generally only the emphasis and packaging that is different when a new-trendsetting superstar appears on the scene. Most of the elements have already existed in a slightly different combination.

The above pattern can be applied to the Beatles, Elvis, Sinatra, Dylan as well as shorter-lived phenomena like Johnny Ray.

Previously, in 1954 and

'64, the fourth year of the decade has been associated with the most decisive musical change. 1964 was the first smash year of the Beatles and it was Elvis a decade earlier. You can also push this back to 1944 with Sinatra and the 1934 big band movement focusing on Benny Goodman.

So obviously, this year would be a logical time to look for the next stupendous superstar who will set off crowds and riots all over the world. It is also ob-



vious that each new musical phenomenon is far bigger than anything that ever went before. The electrifying impact of Elvis Presley, great though it was, did not match the great crowds gathered outside the Beatles hotels at every stop of their tours.

However, it's hard to see where the equal smash breakthrough of the 1970s is coming from. There does not seem to be a similar dead-end desperation in the

(Continued on page N-52)

Wesley Rose

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genius. Frankly I don't feel there are many geniuses in this business, but I'd be the last to put anyone down. Just give even more credit to the musicians for making the producer look good."

What about the future? "Country has an incredibly good future. Production has progressed, songs have progressed, the quantity of good artists has progressed. Now it's pretty much up to sales and marketing which, unfortunately, hasn't made much progress. As a result of this, we've seen the near demise of country music oriented retail record stores. Thus there is little selectivity. The racks frequently limit their selections to the top ten, so the consumer has little choice. The other thing that has really hurt is the tight playlist of radio stations. This does away with the life blood of the industry, that of breaking in new artists. I was appalled at the recent country disk jockey seminar in Nashville to learn that some of the stations are cutting their play lists to 15. That should tell some companies that these stations don't need the servicing of their records anymore. It is simply wrong for a station not to program a good record, form any company, just as it is wrong for them to play a bad one. They need to be selective, and to use good judgment, but cutting down the play list is no answer. It only inhibits good artists and good companies.

Rose feels that country music should outsell pop product every day of the year, and feels that marketing is the reason it does not. "Country music reaches more people by way of radio. We've seen recent figures showing where country music is going, and who is programming it. If the radio stations influence sales, then it stands to reason that country should be number one. Obviously it appeals to more people. There is something in country for everyone. It is the music of the people generally, but so often it's just not out there for the people to buy."

What's the answer? "The answer obviously is education. That may sound over-simplified, but it's been a long process overcoming bigotry, both against country and rhythm and blues. They have more than proven themselves. But there still is a general reticence on the part of some to market it properly, to make it available in mass quantities.

"Therefore we need to do even more of an education job. That's what we're working at, and what we must do. It's the old-timers who are holding things back; old-timers in the industry who cling to the practices of the past. Every country artist who attains number one should be outselling the number one artist in any other field."

Turning to publishing, Rose takes notice of a statistical fact of life. "In 1945, there was only one publishing company in

Nashville, and only one company dealing exclusively in country music. That meant that one person made every decision. And individuals, as everyone knows, can be wrong. But that one person had to dig the song or it had no chance. Most writers couldn't afford to get their songs to New York anyway.

"Now it's almost easy to find someone who digs a song, a publisher somewhere who will like it, and push it to an artist or producer. At our company alone, where we once had that one man, we now have four qualified people who can listen. If any one of them likes it, we respect the decision of that individual. Just because one person on our staff doesn't care for a song doesn't mean we'll reject it. So, consequently, a writer has a far better chance today. Nobody really knows how many publishers there are in Nashville, so the odds are greatly increased."

Looking ahead and beyond, Rose concludes with this: "In the foreign nations, country music has really arrived. A job has been done overseas, and we see the results of what has happened there. We had to fight even more pronounced bigotry in Europe and the Far East, but the battle has been won. The foreign publishers are seeking our songs. We see more country groups springing up in other parts of the world. Right now the old Hank Williams tune, 'Jambalaya' is on the pop charts of six nations. That says something."

So, with reflections and projections, this highly regarded and respected leader of the music industry clings closely to country music. He knows where it's been, where it's at, and has a good idea of where it's going. He credits Mitch Miller with the cross-over of country songs in the past into the pop field, and again he looks back at the Nashville musicians and makes it abundantly clear that, were it not for them, country music probably would be nowhere.

Instead, it's everywhere.

George Pincus

Continued from page N-36

"If you think otherwise, I defy them to sing or whistle 16 bars of any hit today to any members of the boards of any of the big firms which own large catalogs. They couldn't care less. All they're interested in is what will these catalogs bring in. It's the money that counts; that's the only music they hear. It's too bad that the business, which was once beautiful and filled with people who were enthused about their work, had to reach its present low state.

"Too, most of the record companies are owned by motion picture companies which, in turn, also own publishing firms. So whether it's MGM, Paramount, Warner Brothers or United

Artists, it's to their benefit to buy catalogs, and I don't blame them. They use up so much material for their pictures and other affiliations that the more catalog they have the less money they have to pay. They don't have to contact independent publishers, to use their songs, thus necessitating payment of fees. They simply use their same songs over and over again. This results in a strange situation, for it makes it practically impossible for a lot of great songs to be used which are owned by independent publishers. It isn't that these companies don't want to use these other songs; it's just that it is more economical to use their own material."

Pincus stresses the importance of the overseas market. "The world has become very small and unified, and if you have a great song or a great artist in the states, the same song and the same artist can make it worldwide in no time at all. I have a fine publishing wing in London, headed by John Beecher, and one in Sydney, Australia. I think it's important for any American publisher to also have a production wing and a management division. And we have young producers who work from our New York office who are constantly on the lookout for new talent whom we try to place with labels in London, Berlin, Paris, Amsterdam and elsewhere. Basically, the same rules apply everywhere in finding new talent. Find an artist who can write a great song not just a writer who writes.

"Naturally, you're not going to turn down a great song if you get a writer who can't perform. But if you have both, you can place him on a label. Then you've got it made.

"So you've got to be on the lookout constantly for the right combination, the artist-writer, and if he can produce too, that's an added bonus. My sons, Irwin and Leo, helped me immeasurably along the way to help me succeed towards that goal."

Pincus is optimistic about the independent publishing business because "everything depends on the people in charge. If you've got the ability and know-how today, an independent publisher can make it big, and he can make it better than he could in the old days. Wall street firms are so submerged in so many catalogs that they can't get the people who know how to run them. There are a few people I respect, Lester Sills, Ed Silvers, Marvin Cane, Norman Weiser and a few others, but on the whole it's impossible for these firms to get the right people."

Pincus places little difference between the future for the independent and the future for the Wall Street-owned publishing companies if both were headed by "great music men." He cites Howie Richman, Al Brackman and Buddy Morris as prime examples.

"As for me," he says, "I feel I am as good professionally as I ever was, and I am as young today as I will be tomorrow. It all depends how you feel about the business." And, he added, "I will never take a back seat to any motion picture company or other type of conglomerate, no matter how much money they have behind them."

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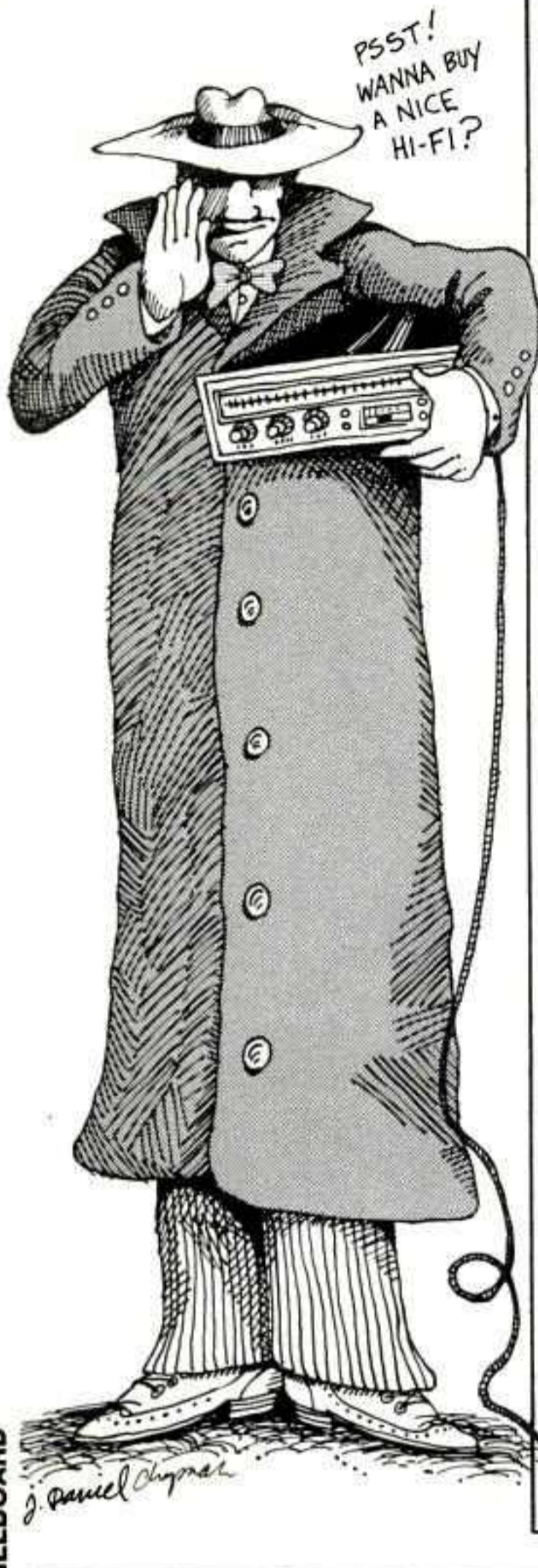
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Consumerism Issues Of Watts Ratings And Fair Trade Hulk As Hi Fi Hardware Industry Flourishes

By Radcliffe Joe



Like most other segments of business dealing directly or indirectly with the consumer, the hi-fi industry has, within recent times, been forced to add the word consumerism to its vocabulary. It is a subject that looms larger everyday.

Consumerism is that relatively new term employed by government, and private watchdog agencies, to ensure that the consumer gets what he pays for, and not be ripped off by unscrupulous companies.

In addressing themselves to consumerism in the flourishing hi-fi industry, agencies involved have chosen to direct their initial attention to such problem areas as fair trade and wattage ratings.

According to consumer interest groups, some manufacturers and an unspecified number of dealers have long enjoyed a field day in these areas, playing the wattage game for all it was worth, and deliberately flouting attempts to stabilize retail prices through fair trade agreements.

As far back as 1972, the Federal Trade Commission took a long hard look at the power play with wattage ratings—the terminology used by manufacturers to specify the volume capacity of their hi-fi systems—and came up with a report which read in part:

"Abuse of power ratings has occurred as a result of the use of numerous standards and methods. For example, the rating of amplification equipment in terms of music power peak power permits a gross exaggeration of output figures."

The abuse of power ratings to which the FTC addressed itself was later spelled out by Betty Furness, past commissioner of consumer affairs for the City of New York, when she said: "One

inexpensive, moderate quality stereo may be advertised at 100 watts IPP for \$89.95, while another high quality stereo may be advertised at 50 watts RMS for \$300, giving the impression that the former is twice as powerful as the latter.

"In fact," she continues, "the \$300 set may be as much as 20 times more powerful than the one selling for \$89.95."

The fact is that the numerous standards which flourished for wattage ratings was advantageous, particularly to low-end equipment manufacturers, many of whom unscrupulously resorted to the use of such terminology as IPP, and PMP, to make their products look good in the eyes of the unsuspecting consumer.

In felling the practice here in New York, the Consumer Protection Law Regulation 36, warned that it was a deceptive practice in the selling, leasing, or in the offering for sale or lease of home audio equipment, for any person to make any oral or written statement, or other representation, either expressed or implied, concerning the power output of such equipment without clearly and conspicuously disclosing the manufacturer's rated minimum sine wave continuous RMS power output expressed as watts RMS, hi-fi language for root mean square.

The New York City law succinctly spells out what is expected of both manufacturer and dealers in both specification sheets and advertising copy, and, largely because of its clarity is being used as a guideline by the Federal Trade Commission (FTC) in its efforts to establish a Federal standard for the wattage ratings of home audio equipment.

However, the New York City law is not without its kinks. The major problems lie in its enforcement. As Norm Stamper of the City's Dept. of Consumer Affairs puts it. "There are still violations both at manufacturing and retailing levels.

These are being constantly brought to our attention, and we try correcting them by contacting the guilty parties and informing them of the existence of the law and the penalties involved for continuous violations."

The feeling at the Dept. of Consumer Affairs is that despite the resistance to the law now being experienced in some areas, most manufacturers and offending dealers will eventually come around to the realization that it helps rather than hinders the growth of the industry.

The second major effort to proliferate consumerism in the consumer electronics industry addresses itself to fair trade, and is meeting even greater resistance in some areas than wattage regulations.

The fair trades concept was established in 1934 when, in the middle of the American depression, the need was felt within the business industry, to establish a pricing structure that would not only ensure the manufacturer and retailer comfortable profit margin, but would also save the consumer from the questionable business ethics of the unscrupulous retailer.

Today, only 15 states, including New York, continue to have full fair trade laws on their books, with another 21 maintaining a non-signer clause making fair trade an optional arrangement between a manufacturer and his retailer.

The arguments against fair trade come from many sources including many powerful consumer and political bodies. The general feeling among these dissidents is that fair trade has outlived its usefulness; and not very long ago one New York Judge referred to it as an "anachronistic leftover from the depression."

Last year fair trade efforts in Massachusetts suffered a major setback when the Supreme Court in that state killed the "non-signer" clause in a decision of *Corning Glass vs Ann & Hope*.

Soundtrack LPs

• Continued from page N-34

love that went into their preparation. Also, the material is too strong to bypass, and therefore Richard and I have been able to reach a market not normally tapped." Oliver agrees. "How many times have you seen a record album get page one treatment in the Sunday entertainment section of a major metropolitan newspaper? Both of us have done it."

"Unfortunately, the music industry tends to treat the albums strictly as a record which is really limiting its potential. However, there have been some breakthroughs. Korvettes in New York saw the potential of both series and prepared statement stuffers which they rarely do with any product," continues Gillespie. "Right," adds Ierardi, "and Marshall Field in Chicago, one of the largest department stores in the country, is devoting an entire window to our series. It's one of the first times in the history of the store that they've devoted a window of such records."

The respect for film music has been evident with other record labels, especially RCA Red Seal with its newly recorded version of music by Korngold, Steiner and others. U.A.'s "The Golden Age of the Hollywood Musical," which was first released in England, Angel with their re-release of "Streetcar Named Desire" plus albums devoted to the music of Newman and Rozsa, and Rod McKuen's Stanyan Records.

Stanyan has long been a pioneer in the field of once again making rare recordings available and, as such, has enjoyed excellent sales. The philosophy of the company is that there are many artists and much music which deserves to be continually in release. They recently released the scores of "For Whom the Bell Tolls," "Gone With the Wind," "Spellbound," and an album, "The Great American Movie Music." What is especially noteworthy is that both "Spellbound" and "For Whom the Bell Tolls" are released in quadrasonic sound. "A rare thing in the movie music field," states Stanyan's Wade Alexander.

"As a matter of fact, I'm surprised that RCA Red Seal didn't consider it for their series of newly recorded scores. In our case, it will definitely not be a pseudo-stereo type of approach. We went back to the original multi-tracks used for the initial release and mixed for quadrasonic. It is definitely a plus for motion picture music on record and one we believe in most strongly as evidenced by our past history in sales and consumer interest. It's much more than nostalgia. It goes beyond that in importance. There's always room for quality."

The far-reaching potential of films and film music is demonstrated by its multi-media treatment. Besides records, there have been numerous books published, and television tributes. Movies themselves are aware such as the forthcom-

ing MGM extravaganza, "That's Entertainment" and Paramount's "The Great Gatsby." On television, The Carol Burnett Show is a prime example with her treatments of film classics both musical and dramatic. Although they are often done in a comical vein, it is never with the intent of looking back and laughing at an era. It's done with an obvious fondness and respect for the material.

"Still the gap remains between the various media," says Harsten, "record companies think mainly of that next hit single. They forget about the local movie revival houses and television channels which provide an obvious tie-in."

One area where the potential is realized, although limited due to their nature, is the field of pirate albums. Following the release of the first MGM set, a pirate version of Judy Garland singing songs from "Annie Get Your Gun" appeared. Interest grew with the success of MGM and the release of the Warner Bros. package and more pirate albums appeared including "Meet Me In St. Louis," taken from a radio show, "Raintree County," Betty Grable cuts, and vintage radio shows such as "The Lux Radio Theater," to name a few.

The renaissance in vintage motion picture albums and especially soundtracks, is a continuation of a love story between the public and films. Records have been able to recapture the magic of the days at the Bijou. They are not just records, but a record of film history and should be duly noted and recognized as such. They are also entertainment. Soundtracks are something that can never be replaced. Their issuance and preservation is a public as well as industry service. Their success underlines the romance between the public and the people who make films... it's a love story that will go on and on. Nostalgia? No. Quality? Yes.

Woody Herman

• Continued from page N-22

but who return because they're truly interested in this kind of musical experience.

The rigors of the road haven't changed over the years: living out of a suitcase, being in a different town every day, thinking about that favorite location you are heading toward or hoping to see come around soon.

"I consider myself a gypsy, but this is where a young man decides if this is the life he wants." Does he avoid hiring married guys? "I don't ask if they're married, just how they play."

In order to keep his music fresh, Woody looks for fresh things while "doing things that are part of our roots. It's what makes me survive and if I survive then I think we all can."

Woody admits that he needs the young blood in order to keep this polished machine, this band machine, this dynamo

which churns out today's pop hits with the same verve as it does charts by the old but famous Four Brothers Herd of the late 40's.

"The coach can be an old man but you have to have the energy from the young guys."

Alumnus from Woody's four previous Herds can be found around the country. He recently held a reunion with several playing in Disney World in Orlando, Fla. How many are there totally? "The number would be in the thousands bracket. I would hate to make a count."

Woody calls himself a product of the band that plays the blues, the catch slogan for his first aggregation, circa 1936. The first Herd rode over America from 1944-'46, followed by the Four Brothers Band of the late 1940's and the Third Herd of the 1950's. The 50's was one of the most difficult times for Herman and the other big bands. "We hit a low point in pop music. We had to make concessions and we lost money a lot of weeks."

Herman trimmed down the big band concept to six, seven and eight-piece groups, worked whatever gigs were available and even went to England where he picked up some British all-stars and toured Europe with what he calls the "first Anglo-American Herd."

Ask Woody about feelings of frustration and he comments: "Other than the turnover, you're constantly saying hello and goodbye."

As for the road: "It's a liberal education you get in a hurry. You can't say you died from sheer boredom. A gig lasts two to four hours and if you don't like that town you'll be in another tomorrow."

The present crop of musicians he works with "is one of the straightest I've been around. They're extremely serious about their lives and what they want from their music. The one thing that hasn't changed about musicians is their sense of humor. And there can't be any barriers because of age. It's how he blows, man, that counts."

Woody believes the players of the 70's aren't concerned with narcotics the way jazzmen of earlier decades were, which may come as somewhat of a surprise to some people who think that all musicians today are drug oriented.

Musicians, Woody says, have been clowns down through the ages and they're "always trying to do things that haven't been done before. That's one of the reasons we had problems with narcotics years ago."

Of all the name big bands working today, Herman's is probably the one most concerned with building and nurturing new audiences. He has told writers that he's out to cultivate the younger crowds, that the older audiences don't interest him, because with a few exceptions from the pure buffs, most adults deserted him and the big band scene 25 years ago. And now when they come around, it's to hear songs of yesterday.

Volat said he and Heiman first started noticing the interest in old 45's around 1965, when dealers were coming into what was at that point Nehi's old Washington street address. "They were interested in specific titles," he said, "not so much in buying in bulk. So I typed up a list and we started offering it around to Los Angeles dealers."

At the time, only Heiman and Volat were working. "We would close the door during the day and put a note on it telling any customer that we were out on deliveries." Calling on small grocery and variety stores, the two men would regularly move \$50,000 to \$150,000 worth of returned singles at three for \$1, racking 100 to 500 per outlet. Frank Miko, album buyer, was the third man brought in.

The old Nehi operation faced on Washington but steady expansion forced its move to West 9th. However, an additional facility was maintained for the rackjobbing division that now extends almost a block long and back to Washington.

In addition to this twist, the original Nehi at 615 Washington was near the beverage company also called Nehi. Nehi, the record operation, derived from Heiman and Steve Nehmen, the latter an associate of Heiman's in the concession business.

From its beginning with punched-hole cutouts and returns, Nehi expanded gradually into budget LP's with such lines as Pickwick at \$1.59 and other lines selling retail at \$1. Volat distinguishes "economy" LP's as selling at above \$1 and "budget" at below \$1 and this type of product continues as an important segment of the Nehi business today, although now much LP product is cutout items.

Actually, Nehi evolved into a rackjobbing operation through oldies. As early as 1966 it had no open account status with distributors, even though Volat and Heiman were stocking the entire catalogs of oldies such as Columbia's Hall of Fame and Capitol's Starline.

Even as late as 1968, Nehi was not stocking a single current recording.

"Then in 1969 we decided to start stocking new 45's because the dealers were coming in here anyway and we figured we might as well have that business," says Volat. Also, during this time, Nehi was steadily adding rack accounts who wanted full service across the board.

However, even in 1969, Nehi was doing ten times more business in singles than in LP's. Today, the ratio is around 30 percent singles—of that percentage 40 to 50 percent is oldie merchandise. In total business, Nehi is now around 16 percent tape and the balance disks.

Tape was also an evolutionary development.

Just as Nehi first started buying from other one-stops because it was not on open account status with distributors in terms of LP's and hit singles, it also started buying tapes the same way. Gradually, the operation built up a tape business. However, Volat said that around 1971 he and Heiman took a look at tape sales and concluded that tape was turning only once every 18 months. "We got completely out of tape."

Today, of course, tape is very big again.

Nehi last year decided to exploit the jukebox oldies business. This came about when Volat was approached to be on the Billboard conference panel. The new at that time catalog was mailed to over 6,000 jukebox programmers and/or operators.

Volat is encouraged by the prospects of this new business, though he notes that jukebox programmers tend to order in small quantities. He also proved another theory he has that other experts in the jukebox business doubted.

"They said we could not sell into the jukebox market without title strips. Well, it would be impossible to maintain stocks of strips for the enormous inventory we have." Nehi's catalog, soon to be updated, is 45 pages long. "Not once have jukebox people indicated they expect strips on the oldies."

Yet another growing area of business for Nehi in oldie singles is radio stations. During this interview, a station programmer called in an order for 50 oldies and Volat had the order processed immediately. "Ordinarily, we will not take an oldie order over the phone unless it's for 10 titles or less," says Volat, adding that a station gets priority because it is exposing oldie product.

Volat's newest project is to completely computerize the enormous Nehi oldie inventory. He is working on a system that will automatically search out a title by having the entire stock cross referenced by title, label, artist, stock number and distributor.

No matter how an order is generated, it can be filled in minutes eventually via this system. Also, the system will allow further sophistication on marketing information and movement of oldie product.

Does Volat see an end to the nostalgia wave? "I think we will always look back in music," he says. "Also, I believe there is a lot less really good original material being written today." These two combinations have brought about the oldie boom, he believes.

Toward the latter subject, Nehi is getting into contemporary music via Joyce Records (the name here derives from founder Tom Heiman's wife's name). Joyce is headed up by Heiman, Volat and Roger Davenport, the latter a veteran record manufacturer with labels such as Swinging Records and Magnum, and who is returning to the record business after a hiatus.

Essentially, a lot of producers have been coming to Nehi because with other distributor outlets they get lost in the shuffle, says Volat. "Also, we have a reputation of paying our bills and can work out distribution where these independent

record producers can get paid." Joyce has lined up 25 independent distributors nationally.

At present, only singles are being produced and none of the material is nostalgia oriented.

Nehi, of course, has evolved beyond the oldies business. Volat displays on his wall in his office a gold record award from MCA. It was presented after MCA promotion man Buck Stapleton walked in one day with a record under his arm. It was Olivia Newton-John's "Let Me Be There."

Stapleton thought it would be a smash. Volat was already on the record however. Stapleton, learning this, said that if the record became a hit he would present Volat with a gold record.

So Volat received a gold record for the single and it is now among thousands of catalog oldies at the distributorship.

Jess Rand

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"A friend told me not to take a residual deal because the 747's were coming out and a commercial promoting a smaller plane wouldn't have a long life. So I went in and got my money up front."

As part of the deal, the Lettermen recorded a special single, "For Once In This Lifetime" and people began asking them to sing it in their nightclub act. The commercial with the boys singing and acting eventually won an Andy Award from the Advertising Club of New York in the TV commercials competition.

Once the act got rolling, Rand was faced with the problem of developing an acceptable means for the trio to appear in high schools, colleges and clubs doing the same act. So he leaned on something Jerry Lewis told him: physical imagery means a lot. Translated that meant the Lettermen appeared at schools in collegiate clothing, their famous letter sweaters their calling cards. When they played clubs they came out in formal wear. For eight years they had custom-made collegiate clothes; now they have a mod Western look.

Rand says a manager draws on what he's seen and heard. Once when Sam Cooke was bothered by a bunion on his foot and wouldn't take the time to have it removed, Rand suggested he change his shoes. Cooke favored a pair of shoes with tight laces. Rand suggested a loafer type of shoe.

The two were having a go-around about the shoes. Rand said people at ringside notice an entertainer's clothing. Cooke said people came to hear him sing. "So I told him to leave a lace open during the second show and a girl at ringside noticed it and whispered 'your lace is open' to Sam." He never wore those shoes again, resulting in the comfort Rand was seeking for his artist.

Reflecting back over his years in show business, Rand finds that people were freer with their assistance than they are today. "I was fortunate that when I was a counter boy for Irving Berlin Music in New York, I could sit in the professional department and listen to publishers talk about their 'drive tunes.' Dave Dryer, the professional manager, would tell me why he had lyrics changed. The business was exciting and people were personal and friendly. There was a lack of media and you had to go in person to see an act. Years ago the writer or publisher romanced the artist. Every publisher sent his top man down to an artist's opening in a tux. You couldn't hire a record promotion man to talk to Tommy Dorsey about a tune. Dorsey only wanted to see the top guy. There was less money in those days but I think there was more love for people."

The Lettermen and Rand's love story is based on each knowing where they are going. Basically a middle-of-the-road act, the trio knows how far to the right or left it can swing away from its basic sound. When rock began to dominate the music business and thus the colleges, Rand moved the boys into the nightclub/Las Vegas field. And they have never recorded anything they couldn't reproduce live before an audience.

The colleges the Lettermen played were often in locations where the student body lived on campus. So they became a captive audience.

But before that acceptance from collegians, the act was put together one night at Capitol Records. GAC was told to find the most remote place for the break in. "We got booked into the Great Falls Hotel in Great Falls, Montana, for \$500 a week and rooms," Rand recalls. "They had to drive there and pay for their own meals. Every night they honed their act. It was like the biggest rehearsal. They talked to the people, sang requests and found out what an audience wants to hear."

While we are talking the phone rings. It's the act's agent in New York. "What's up?" Rand says briskly. "Let's check the schedule," he says pulling out the act's routing schedule. "On the ninth they're in Nashville. . . . no not with those new speed limits. It's eight straight hours driving."

A moment later he explains he's just turned down a date because it would mean the act would have to drive eight consecutive hours to the location.

I ask him about the human problems in dealing with three men. "Personalities," he answers. "You get involved in their private lives. Take taking a picture. One doesn't like how he looks. There's always one in a group who gets involved in the business aspect. What must never be done is playing one off against another. You really have to carefully handle how you spend your social time with any of them."

And once they get married? "The wives can start demanding things. If a wife gripes about something? 'I first go to her and say, 'I'm a business man only doing what's best for the act. Let's sit down and discuss it.'"

Rand's office handles all administrative chores involved with keeping the act going, like hotel reservations, passports, transportation.

Communications while on the road works this way: they usually stay at a Holiday Inn and they each have their own phone credit cards. There is a special phone in Rand's office for this purpose. It is connected to a phone by his bed at home. And it does ring at night, like at 2 a.m. when the boys discovered someone had broken into their Greyhound bus and stolen their microphones.

Ask Rand about kookie things which happen on the road and he responds with:

- Twice two guys did the whole show because the third didn't read the schedule right.

- One of the guys had just gotten out of his car in front of the Warwick Hotel in Manhattan to hand the doorman his key when someone reached in, stole all his tuxedos and took off down the street.

- In Florida 15 minutes before the Miss Universe TV special was to go on the air, the act's music and some instruments were discovered missing. But a quick search produced the culprit and the material.

- One of the guys took a bow and his pants split.

- One guy who went out while sick ended up throwing up on stage.

- One guy's new car rolled down a hill into a lake as he fished and watched the tragedy unfurl.

Has the act been taken? Rand says they've been lucky; they haven't been paid around six times in all these years.

The group's business manager has called to state the concert promoter claimed he couldn't afford to pay the act. Rand made a few phone calls. The act got paid.

The act has discovered it was being sold to a school at one price with the Morris office being quoted another, much lower. Naturally the act never plays again for that promoter.

Rand says he goes to dates the "boys want me to. A lot of times I won't tell them I'm dropping in. I just want to see how everything sits."

One advantage of going on the road is that the manager can become "the great peacemaker" because tempers can explode.

Rand is a corporate member of Lettermen, Inc. receiving commissions and a salary. Tony Butala and Jim Pike own the corporation.

A New York business management firm handles all money matters for all concerned. Rand handles all career matters.

After each date the road manager sends the receipts to the business office which pays the Morris agency and sends the musicians and Rand their weekly draws plus petty cash.

It all works very well now. The act's special brand of music keeps it in demand. Its albums are consistent sellers. They are wealthy enough to afford their own five-piece band, sound system, lights, customized bus, first class ticket to anyplace in the world.

For ex-New Yorker Rand it's business and show business. And it's been the key to a good life for himself.

—Eliot Tiegel

Rodgers

• Continued from page N-39

sometimes when we were under pressure and he wasn't feeling up to it. But I loved him, loved working with him, and I had the greatest respect and admiration for him, and for his work. Both Oscar and Larry were great in their own ways, and I loved working with them.

(Q) Do you voice opinions regarding the book? Suggest changes in production?

(A) Well, when I'm producing my own work, which I have since early in my collaboration with Hammerstein, I of course do have a word to say about both book and production elements. That's a big part of a producer's job.

(Q) Has musical theater changed? How and why?

(A) A good musical is still a good musical. Standards don't change, only styles. The theater goes through cycles, periods, as do the other arts. But quality has no special season. Hopefully, changes are for the better. That's not always the case, unfortunately.

(Q) What do you think of musicals which stress nudity?

(A) I try not to. First, "musicals" which "stress" nudity are merely nude shows with a musical accompaniment.

(Q) What do you think of rock musicals?

(A) I don't always understand them. I couldn't write one. Some I like. Some I don't.

(Q) Future of musical? Trend? Effect of rising costs and the trend to long road shows, then Broadway showing.

(A) I am confident the future of the musical is secure. Everyone wants music in his life. The musical show may have to find a way to combat rising costs, as you say, by trying to recoup their investment out of town, and then coming in to face the critics' "music." There is already a trend toward smaller, more intimate musicals Off-Broadway, which "try-out" in preview, before opening officially. Unfortunately, it is often necessary to have "bankable" names involved in a production in order to raise even small amounts of money. But that isn't a musical exclusive. Straight plays are having their troubles, too. I believe we're going to reach an economic plateau. The musical is in no more trouble than the theater itself, which has been the "Fabulous Invalid" for centuries. I think the prognosis is positive.

WOW! Where did that D.J. get all that info?



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Nostalgia Builds Small Independent Labels In The East

By John Sippel

The parallel experiences of Arnie Kaplan and Bill Borden as long-time record collectors resulted in both men forming embryo labels when they were unable to find certain of their favorite old recordings available.

Their business experience in building unusual catalogs of materials, dating back to the twenties, too, is similar.

Borden got into old big band disk collecting as an undergraduate at an Ivy League school. He continued in music after graduation as an arranger with Claude Thornhill's band. In 1968, he started Monmouth Evergreen as a sideline. Today it is a 60-LP catalog label. One Ray Noble orchestra LP at that time has led to six more, all featuring vocalist Al Bowlly, a legendary voice today. Borden found a global market for the band and singer. The Noble master leasing from EMI, London, was the start of a beautiful business friendship. The majority of ME releases have come from EMI vaults.

The \$6.98 catalog includes two Jack Hylton orchestra and one by Ambrose and his Orchestra. The best sellers over the past six years have been two circa 1920-38 Fred Astaire packages. A two-LP series, "A Nostalgia Trip to the Stars," which contains vocals ranging from Pola Negri and Adolph Menjou to the end of the thirties, also has done very well. As volume rose, Claire Olivier, sales manager for ME, explained that Borden cut his own sessions, starting with a successful tribute to composers' series which continues today. Pianist Bernie Leighton will release another this fall. Borden has recorded U.S. jazz soloists from Bud Freeman to lesser-known Bucky Pizzarelli. Slated for release this year are a first Sadler's Wells ballet music package, a first Libby Holman collation, a Bix tribute and a solo album from clarinetist Johnny Mince.

Kaplan was an avid jazz collector. He achieved success in his first five years to a point where he became the first U.S. firm to work out a leasing program with Columbia. Today, most of his recordings are from Columbia's vast cache of masters. A recent Bing Crosby reissue, which featured pictures and liner notes by der Bingle, and a Ruth Etting package, in which the 75-year-old singer now living in Colorado Springs assisted in packaging, have sold over 5,000 each in three months. While a large part of Biograph is jazz and folk, Kaplan searches for the unusual. An original Scott Joplin album, containing the same music which is featured in the Academy Award-winning flick, "The Sting," is based upon material Kaplan found and obtained from the QRS Music Roll Co. Kaplan, who has a 28-LP catalog, listing at \$5.98, does some

original recording. He will soon issue a Johnny Shines LP, where the legendary blues figure is backed by David Bromberg.

Both ME and Biograph find specialized collector magazine reviews the big sales booster. Schools are a big market for vintage, they aver. Both find that young buyers, interested in the roots of a culture, are becoming vintage-minded. Both estimate they have about 20 U.S. distributors and both reinforce areas where distribution is weak with manufacturer's reps.

Kaplan summed up the state of vintage specialist firms when he stated that Biograph's total return in a year is 300 to 400 LP's most of which are defective. He says he sells about 125,000 LP's yearly.

Nostalgia

• Continued from page N-5

Nostalgia is a sense of security that a link to the past can bring because life has become just one instant cup of coffee that disappears before your eyes. Those old tunes make them feel that their life has some continuity and a connection to people, places, and things in their past that can't and shouldn't be forgotten. They provide the memories of a milestone of love, of a former life that worked or even of bad times they'd lived through, having lost but learned.

The bottom line of these answers was "don't throw away everything that's old just for something that's shiny and new." Can it be that these answers reflect our growing awareness that we ruthlessly discard too much of the old for the new: our old people, old buildings, life styles, and popular folk art whether it be in music, film, or the written word?

We also overpromote and create instant superstars, supergroups, and "geniuses" only to have them wiped out by tomorrow's new "hot property." Maybe we're finding out that too many of these acts are not worth very much and lower the standards of any art form along with confusing people as to just what is the real thing.

For some it's a relief to get back to something they know has withstood the test of time, a tune that still sounds good and one of those old musical tracks that is as fine today as it was yesterday. It helps people to look back and hear that we once had it all together even if things appear to be flying apart in every direction these days.

Needless to say, I've just scratched the surface of Why Nostalgia? In fact, people have always wanted some nostalgia in their lives in one shape or form or another and probably for hundreds of very personal reasons. Because nostalgia is that very special kind of feeling that is part of everyone's past that provides them with whatever emotion they wish to connect to that moment in their present life.

Maybe a memory to fill a lonely night, to replace a lost lover, to give one just that perfect lift at the end of a bad day; to share an exquisite past moment in a life the way we were because we're not that way now.

Maybe nostalgia is used to make up after a quarrel, bring a family together, keep a couple from splitting or help a kid decide what's best when he's had too many options.

Most important of all, nostalgia can sometimes help someone hold onto a life he or she is ready to destroy because the memory that lives in a song lingers on.

Jazz

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and others led mixed bands, Joe Zawinul spent almost a decade with Cannonball Adderley, and the bi-racial leadership of the great Thad Jones-Mel Lewis orchestra offered perhaps the finest illustration yet of jazz at its artistic best without regard to ethnic considerations.

The situation today is healthier on almost every level. On stage, a racial mixed unit is more the rule than the exception. In the audience at many of the leading jazz festivals, the proportion of blacks may range from 25 percent to 90 percent—a far cry from the days when the blacks who patronized Carnegie Hall's occasional concerts, and the whites who caught big bands at the Apollo in Harlem, were both distinctly minority groups.

Commercially and artistically the freer association between the races has produced salutary effects. Jazz, a music of indisputably Afro-American derivation, in which blacks were responsible for most of the new movements, has become more and more the sound of all colors: of Gillespie playing the works of his Argentinian ex-pianist Lalo Schifrin; of Oliver Nelson touring Africa for the State Department with a bi-racial group; of classical-jazz pianist Friedrich Gulda summoning Americans of both races to interpret his big band jazz works at concerts in Vienna. One by one, the man-made fences are slowly being destroyed by men of goodwill.

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Beatles

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was always striking a pose or an attitude, confronting society; Ringo was the good-natured one and George, well, George was the hardest to figure. The one thing you could say was that he was quiet.

Once, during the height of the mania, I had a cocktail party at my home for the Beatles so they could meet some of the Hollywood stars and everyone came—except George.

Then, of course, there was Epstein . . . totally inflexible, very opinionated. Together, the five of them made up one of the most unique combinations that ever did business in the industry. And that combination changed the industry drastically.

There were the positive things that happened. For instance, the music industry opened its eyes to the possibilities of a world-wide hit. Most of us suddenly became more open and interested in foreign masters. Record industry business boomed to the highest levels in its history and the business became a place for entrepreneurs and independent producers. A place where anyone could take a shot.

I think all of these elements were good for the business. They opened it up and made it the giant it is today . . . for that we can thank the English music invasion. But there are other elements that are with us that I don't think are that desirable.

For example, the hot English product created a move on the part of the distributors and racks away from catalog and in-depth product. They only had a certain amount of room and they wanted to carry the current hot product in depth; catalog items which were always good, steady sellers, became a smaller and smaller item in the industry. Today, catalog is a thing of the past. Racks and distributors are only looking at what's on the chart.

On the other hand, because of the lack of catalog in stores, the record clubs began to grow. Things you could not find in stores were now available through the mail. Check television advertising today and you'll find a whole raft of ads for material that is no longer in stores—series like "K-Tel" and the "Swing Series" that can only be bought through the mail. Much of this distribution pattern was brought on by the English invasion. Of course, it might have happened anyway, but the British sound accelerated it.

There were other things, too, that the British brought with them—a de-emphasis on the label's name. Most of the majors disliked this but it became a fact of life. Kids no longer looked for a Capitol, Columbia or RCA record. Today they look for The Beatles, an Edgar Winter or David Bowie disk. They have no idea what label it is on, nor do they care.

With the English sound came the innovations, too. Most of us realize that the Beatles brought longhair to this country but we tend to forget some of the other things they were responsible for. They were innovators and fought for a freedom that we take for granted today. I'll give you an example.

Some years ago, during the Vietnam War, the Beatles came out with an album cover that had a dismembered baby doll on its cover and the four Beatles in doctor's dress. We argued about that cover trying to convince them that we would have difficulty in marketing it. Finally, we pressed a small amount and sent them out to dealers for opinions. A number of large retailers came back and said they would not market the product, despite the group being as big as it was. So the Beatles agreed to a change in the cover.

In another instance, we refused to put out a cover showing John and Yoko naked on the cover. Another label did, with a plain brown paper cover over it.

Today, neither one of those things would shock the industry or the public. Both would probably be accepted without question. But the Beatles were ahead of their time.

Did the Beatles change our values? Not by themselves, but they certainly contributed to it as the rest of the English invasion did. Perhaps the most interesting aspect of the entire invasion was its "difference" from everything we were accustomed to seeing and hearing. For any music to really make a lasting impact and impression in this country it has to be different . . . and if that difference is great enough, as it was with the English, it is going to last.

What about today? Can we see more invasions similar to the one of a decade ago? I think it is possible but it is going to be difficult. Why? Because it is harder to be different today than ever before. The country—and the youth of this country—have seen and heard virtually everything. Just look how much harder it is today to get a hit record than it was a decade ago.

It seems as if almost every sound and look has been tried. That doesn't mean we won't see more invasions. In fact, I think we will but it won't be in this era or generation. At least not the landmark kind of innovation that the English sound brought. The changes will come but they won't be on a par with what happened a decade ago.

The changes, when they come, will come primarily from within this country. Throughout the history of the recording business it has usually been the Americans who were the innovators and the leaders. The Beatles, leading the English sound, were an exception.

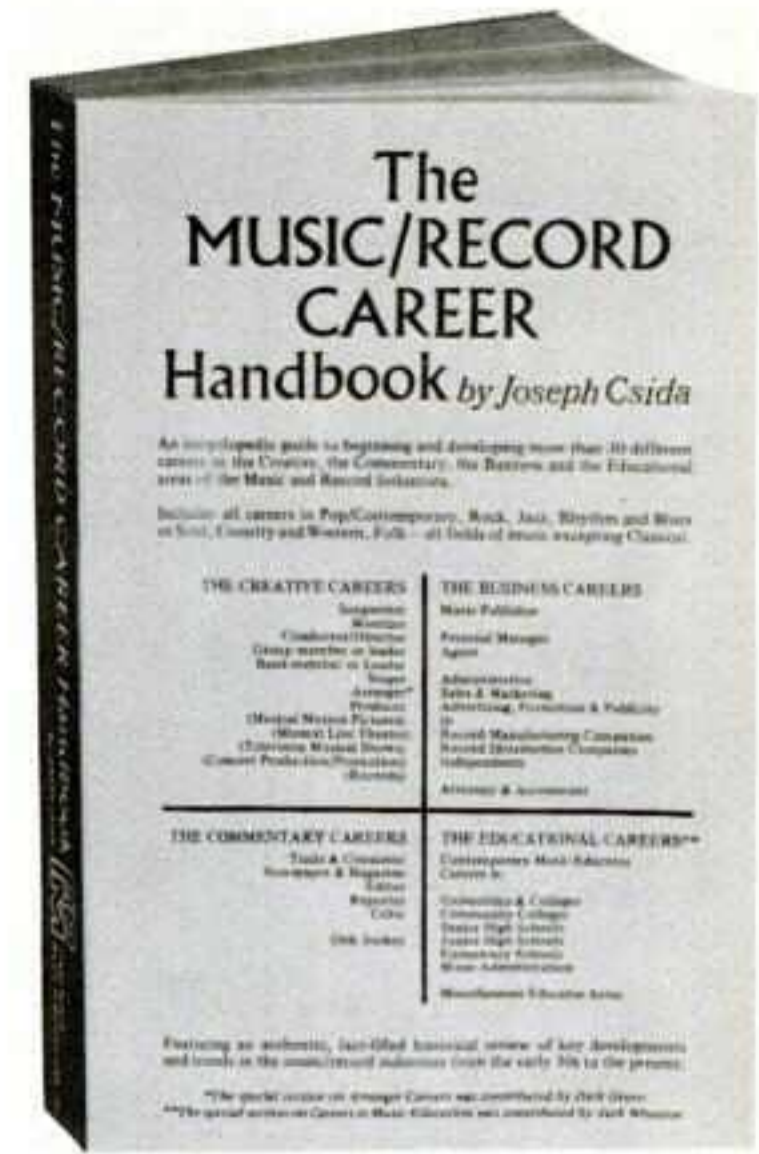
Youth in this country have more advantages than their counterparts in other places. They have ready access to instruments and musical training. And because of the number of kids in this country now interested in music, there is that much more chance to exchange musical ideas and come up with new ones. Sure, kids in foreign countries can do similar things but economically not to the extent the U.S. kids can. That's why I feel that any lasting future innovations will come from right here and that in the years ahead we'll see an American music-influenced world.

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Friedman

• Continued from page N-32

The rackjobber specifically has a responsibility if he's seriously interested in making a profit, and that is simply not "to give it away." I think it's high time that a few rackjobbers around the country had the courage to go to their customers and say they need an increase in price!

Woolworth's is not in the nickel and dime business anymore—and neither is K-Mart's policy justified that they must be "the lowest price in town."

All distributors, whether branch or independent, need to warehouse, to inventory an ample supply of any company's active catalog, in order to be able to service their customers.

In most cases, service to major metropolitan cities throughout the United States can be accomplished within 24 hours. That specifically means that if Russ Solomon wants to order an old Sinatra album that was released 10 years ago, or the new Carly Simon album, we can get the product to him within 24 hours—and we do this in every major urban center in the U.S.

WEA operates seven warehouse/fulfillment centers, in Boston, Cherry Hill, N.J., Atlanta, Cleveland, Chicago, Dallas and Los Angeles.

We're serviced by pressing plants in the East, Midwest and West.

We have an inventory nationally valued at some \$18 million. In addition to the seven branch centers we have an additional 14 sales offices in other cities such as San Francisco, Seattle, Minneapolis, Detroit, New York, St. Louis, etc.

We have a total payroll of some 652 people—including sales, promotion, clerical, warehouse, shipping, receiving, accounting and management.

We operate our own data processing department that feeds us and the labels we distribute, sales information on every album, single, 8-track, cassette and quadrasonic configuration we sell, every day of the year.

Our sales people call on our accounts on a regular weekly schedule—together with the Warner's, Atlantic and Elektra staffs, we constantly communicate and attempt to improve communications, about the product we sell, essentially devising ways and means to excite the consumer, to expose the artists who record for us.

WEA services in excess of 3,000 individual customers, who in turn service more than 70,000 individual retail outlets.

Our business is a \$2 billion-plus a year industry today, simply because we've broadened the base of our business so that phonograph records are in fact an acceptable commodity in virtually any type of retail establishment.

It wasn't always thus—not too many years ago the only ex-

posure we had was the pure retail record store, personified by pioneers like Clyde Wallich's Music City in Los Angeles, and Sam Goody in New York. The changes that have taken place in distribution in the last 15 years are in fact the direct result of the expansion of our business. You hear more people in our industry talking about data processing, bar coding, inventory management systems, and other sophisticated business methods, than ever before.

It takes the vision and management expertise of an Amos Heilicher at J. L. Marsh, or a Lou Lavinthal at ABC, to recognize the need for better, faster management controls in 1974, than it did 15 years ago when each of their businesses was largely restricted to pure independent distribution and a very restrictive geographic territory.

The J. L. Marsh Co., as well as ABC Records & Tapes and a multitude of others, have grown and prospered as a consequence of their management expertise—they run companies 10 times the size they were 15 years ago.

And there are many companies in our industry that I could name who, frankly, need to borrow some of the old-fashioned genius that these two gentlemen have. And the one ingredient that's sorely lacking in many companies is that fine measure of corporate responsibility, coupled with good business ethics.

I'll dare a few absolutes:

1. The use of advertising dollars for tonnage is long over.
2. The day of the advertising rip-off is long over.
3. We would prefer not to be in the banking or financing business.
4. Your time is better spent selling the ultimate consumer, rather than "beating" the manufacturer or distributor for a couple of points.
5. You like to get paid—so do we.

I think, as an industry, we're somewhat short-sighted in settling for the million selling single or album, when there are something like 50 million phonographs in the country. That's where the additional profits lie for all of us—in further expanding our horizons to that untapped audience who presently don't buy musical entertainment.

That's the job of distribution—to reach those unsold millions.

Talking about yesterday would be easy—and it was really easier. Jack Gutshall, operating from a one-room office in Los Angeles in 1946, ran a national distribution company, handling a multitude of labels, such venerable names as Modern, Exclusive, Specialty, Aladdin and others. It was easy because he only had a handful of customers—not the 3000 that we presently have servicing 70,000 other outlets.

There are approximately six or seven major companies engaged in branch distribution in the U.S. today—the WEA group of companies, Columbia, Capitol, RCA-Victor, MCA, Phonodisc and London Records. Each of the aforementioned

companies distribute only their own labels in most cases—and are involved in little more.

There are several hundred active record companies who release recorded product on a regular basis—and virtually all of these companies are distributed across the country by independent distributors. So there's much that can be said for both schools of thought. I've been associated with both—with independent distribution, and now with running the WEA branch system—and I maintain that there's ample opportunity for both systems of distribution to coexist and make a profit.

But I can tell you that neither will exist unless we do make a profit. The profits lie in an ever expanding economy, in servicing the needs of the multitude of department stores, discount stores, free standing stores, and individual retail entrepreneurs, all of whom by 1980 will have opened literally thousands of new available outlets through which we can sell and distribute our product.

That calls for better ways to do what we are presently doing—cutting our costs wherever they can be cut—managing our inventory and getting more turnover—and a better return on investment. There are all too many companies operating in our industry today who are public companies and they can't hide behind a financial statement.

Collectively, we need to get out "into the street" far more often and find out what the needs of our customers are. In doing so, we will have served the function of distribution far better, and returned a profit for each of us.

Musical Sweep

• Continued from page N-46

musical scene that existed during similar emergencies of new worldwide superstars.

Not everybody likes every gold record that exists these days. But there is so much good music coming from so many different directions that the biggest buying audience in history can find something they love.

One safe trend to predict is a growth in the size and versatility of a band's instruments. Keyboards, especially the wide-ranging synthesizer soundmakers, may compete for universality with guitars and bass guitars. Most groups will probably have horns, and if not a string section, then an electric keyboard like the Mellotron imitating string sections.

And with the emergence of radical new vocal teaching techniques by pioneers like Warren Barigian, coach of Jimmy Webb, Jackson Browne, Danny O'Keefe and many other artists associated with David Geffen, the self-contained writer-singer will far more likely be expected to have a big, full-ranged singing voice to support his creative ideas.

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Gene Norman

• Continued from page N-40

adds. "I'd be in touch with owners in Chicago, New York and San Francisco and we tried very hard to compare acts and decide who was good and at what price."

As for the record company, Norman says, "I couldn't get the majors to release some of my recordings, so I decided to do it myself. In the beginning, I released only what I liked and it was a jazz label. We had Dizzy, Gerry Mulligan, Charlie Ventura and lots of others. We continued with jazz, of course, but we also moved into rock with groups like the Seeds, easy listening like the Moms and Dads and Liberace, comedy like Mort Sahl and blues like Jimmy Reed and John Lee Hooker. And at the moment I'm releasing vintage series in blues and jazz, with newly acquired material from Europe as well as things from my personal collection. The vintage material represents most closely my original objective in the company."

Norman had other clubs besides the Crescendo. As early as 1949 he had opened the Empire on Vine Street, which showcased artists such as Woody Herman. "We had an area in the back," he says, "where we charged a flat dollar admission and nobody tried to sell you anything."

In 1964, however, he got out of the club business. "Everything has it's day," he reflects, "and the tenor of the time was changing. We had to compete with TV and Las Vegas, where artists could make a lot more money. At this point, you really had to discover talent to make money."

"For 15 years," he smiles, "I really felt that, in a way, L.A. was my town. I played the artist on the radio, promoted him in concert, brought them into the club and sometimes even brought them to the label. For instance, we did two great live LP's with Dizzy. But I knew when to quit."

Does Norman miss the "old days?" "I'm certainly not at the apex of the music industry as I once was," he says, "but I'm still having a lot of fun. I think the need for a lot of clubs has been obliterated by Vegas and TV, or there would be more clubs. Vegas is really the showcase of the world. Still, the club era was a good, exciting, healthy time here. People came out of their houses more and there was more to do. Now, and I think this is somewhat unfortunate, the whole industry is catering to youth. With the label, I try to appeal to everyone."

Norman was also on TV for a number of years, acting as a "visual disk jockey" for three-minute TV transcriptions for such artists as Les Brown, Lionel Hampton, Peggy Lee, Earl Grant and Nat Cole. About 60 artists appeared on the series.

With all that he's done in the business, Norman is still able to pinpoint what he calls "my two biggest thrills."

"I was president of the night club owners association for two years," he says, "which was certainly a thrill, and in the

1950s Billboard ran a pool with disk jockeys voting for their favorite disk jockeys. I came in fourth both years of the poll, but in a way I feel I was first because I was the only non-network disk jockey in the top four. Dave Garraway and Martin Block were two of the three ahead of me, but I was heard only in L.A. and San Diego so I felt I was really being honored."

And with the record company still going strong, Norman says it is like the radio and club days in a way. "Basically, I'm still a fan." **BOB KIRSCH**

Classics

• Continued from page N-45

Now that the lves boom has peaked out, other forms of Americans have taken over, sought out and promoted by the classical wings of the record companies.

It wasn't too many years ago that the near forgotten name of Louis Moreau Gottschalk was revived. A brilliant pianist of the Civil War era, his compositions, replete with references to American folk material, made record buyers pleasantly aware of the entertainment values tucked away in their indigenous past. Eugene List's historic Gottschalk recording on Vanguard, just repackaged after some 20 years on the market, was a harbinger of things to come.

Then along came Joshua Rifkin, only three years ago, and in one dramatic move appropriated Joplin for the classical community. His Joplin album on Nonesuch, a heavy seller by any standard, triggered a burst of followers, with classical performers tripping over each other in their haste to join the rag bandwagon. Other Joplin for solo piano, for two pianos, for harpsichord and instrumental ensemble began to swell the LP catalog. Gunther Schuller's "Red Back Book" on Angel showed that the Joplin craze was no flash in the pan. Dealers can expect lots more Joplin before the trend levels off.

Well, if Joplin's music, treading a narrow semantic line between classical Americana and ragtime jazz, can make it, why not other jazz. Why not indeed, asked Columbia Masterworks and RCA Red Seal, each of whom within recent months have offered up Jelly Roll Morton albums for sale in classical bins. And along comes Angel with the first in its new series of "Great Jazz Recordings of the Century," a disk devoted to historic sides by the Quintet of the Hot Club of France, featuring Django Rheinhardt and Stephane Grappelli.

The definitive sales story of these latter entries is not in yet, but already the results are provocative enough to predict safely that much more of a similar nature will be released by classical labels. Traditional categories are breaking down and an interesting time of ever widening parameters of what "classical" claims as its own is at hand.

Radio

• Continued from page N-26

station (at least those who profess to play what's selling in their markets), some Top 40 stations sound very soulful and the opposite is true. In fact, in several of the larger markets the soul station sounds much like the Top 40 station at various times of the day, depending on the record being played.

Some people feel that this "blending" of radio formats is good. Many others consider it bad and claim that radio is stagnating—which it is, to a great extent.

However, overall, radio is far from stagnating. And this comes not only from the inner turmoil mentioned earlier, but also because of various technical developments coming into fray in the future.

The biggest and most-awaited technical development is quadrasonic for FM. True, several stations coast-to-coast are now broadcasting in matrix quadrasonic and WSHE-FM in Fort Lauderdale, programmed by Gary Granger, is doing a phenomenal job in quadrasonic. Stanley Kavan, vice president of planning and diversification for CBS Records and their SQ matrix system, has stated that more than 500 radio stations are broadcasting in matrix quadrasonic.

The Federal Communications Commission is still deliberating over which quadrasonic system will be approved for broadcasting, however, and only various discrete systems are being considered at this time.

The matrix systems—both QS and SQ—don't come under the jurisdiction of the FCC, according to the FCC. So matrix records are presently the only way you can hear quadrasonic over the radio—if you have a matrix system with receiver. And many stations are capitalizing on matrix quadrasonic for listener impact and promotional excitement.

Everyone predicts that quadrasonic will replace stereo in record form and some people indicate this is only a couple of years away. As stereo records replaced monaural records, quadrasonic radio will be the "in" thing, especially with younger demographics 25 years and under. Thus, it's obvious to see that quadrasonic radio is going to be a vital and booming thing with Top 40 and progressive radio FM stations.

No one at this time can predict a "new" radio format; many program directors are searching. The oldies format seems to grow dull faster than any other and soon these stations trend toward current product. The black progressive format seems to be valid in major market areas only. Jazz hangs on, but only in a few major markets. Classical seems also to be holding its own.

What the future will entail for radio, only the years coming up will tell.

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Copyright

• Continued from page N-31

tain of getting into a safety zone of permanent copyright protection at last. The new bill by House Copyrights Subcommittee chairman Robert W. Kastenmeier (D., Wis.) appears sure to pass, and will assure continuing protection for the new generation of copyrightable recordings made on or after Feb. 15, 1972, under federal law. The record producers, talent and composers will breathe a sigh of relief when the Kastenmeier bill removes the terminal date of Dec. 31, 1974 from the 1972 antipiracy amendment of the old law—a cut-off it was hoped would serve as a prod to passage of the over-all revision bill.

In a rather painful way, the record piracy losses have had one good effect. Because the piracy has been so blatant, Congress can see this as a clear-cut instance of a legitimate industry being robbed of its rightful revenue by a new technology for cheap and easy duplication.

Why has it taken so long for Congress to realize the dangers to both creators and legitimate users when proliferating technologies take advantage of a weak or outdated federal copyright law? The history of congressional action—or rather inaction—in copyright protection is one of preoccupation with other matters. Traditionally, Congress is reluctant to get into the art and entertainment areas when there are so many other claims on their time, so many other issues important to their political careers. (A shining exception is Rep. Kastenmeier and the members of that small, dedicated subcommittee group of 1965-7, since replaced by new faces.)

Believe it or not, for nearly forty years, the single dominant copyright issue fought over in Congress was the jukebox exemption from paying composers performance royalty in the 1909 law. The jukebox operators were the single exception among commercial users of copyrighted music. Incidentally, it was typical that even with the law on the composer's side, it took until 1917 for ASCAP to win a Supreme Court decision affirming the legality of music licensing.

Nine congresses held hearings on the jukebox issue. Bills to end the exemption were sponsored by such memorable names as House Judiciary chairman Emanuel Celler; Sen. Everett Dirksen of Illinois; present Senator (then a congressman) Hugh Scott; Sen. Hubert Humphrey and Sen. Estes Kefauver of Tennessee and the coonskin cap. None of the bills ever reached a floor vote.

Cover, illustrations, art direction by J. Daniel Chapman; sections editor is Earl Paige and Eliot Tiegel.



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There are parallels in today's industry standoff over the Cable TV copyright liability. Debate between congressmen protecting the "grassroots" jukebox operators in their districts, versus a minority who defended music licensors, became so acrimonious that a copyrights subcommittee holding hearings on a jukebox bill begged the parties to call an industry-wide conference to find a reasonable compromise. It never happened.

Programmers

• Continued from page N-38

tives are convinced jukebox programmers never take chances and "buy only the hits." This, belief, however, is refuted each week in the *Billboard* "What's Playing?" survey of programmer purchases.

During a recent week, C & N Sales of Mankato, Minn. did purchase fill-ins from the top of the "Hot 100," but also such new records as "Virginia (Touch Me Like You Do)," 61 that week and not star-marked by fast movement; Al Wilson's "Touch & Go," also not starred and 66, and "The Entertainer," by Marvin Hamlisch, starred after two weeks but 78, and moreover, Hamlisch's debut single on the Hot 100, though he has written songs other performers turned into winners.

In anticipating likely hit material, jukebox programmers will, of course, continue to follow the trades, check radio play probably more closely than ever and do more in the way of testing samples and early releases.

Ironically, the route such as mentioned by Larson in Kenosha, Wis., that is now checked each month, will benefit from the fact that records can be placed on it that have already spun meters in more frequently-checked bars and cafes.

On the other hand, a swiftly climbing chart record will be 30 days away for the monthly-checked stop.

More and more, programmers will look to labels that acknowledge the jukebox singles market and to one-stops that specialize in this business. Also, the two major title strip companies, Star Title Strip in Pittsburgh, and Sterling Title Strip in Newark, N.J., both increasingly sophisticated in marketing analysis, will be watched.

One other area of the jukebox industry growth is the flourishing jukebox one-stop business with new ones being opened all the time. These specialist wholesalers will play an ever increasingly vital role in helping programmers anticipate.

Just recent examples of one-stop growth include the expansion of the Seeburg chain, and more dramatically, the opening of Singer's One-Stop for Ops by Gus Tartol, long-time shop foreman at now-shuttered Singer One-Stop in Chicago.

Country Music

• Continued from page N-34

Opry" moved into its new \$15 million home at Opryland U.S.A., adding further dignity and meaning to country music generally. This oldest of all continuous radio shows in America presented to its talent a literal palace for showcasing, and rewarded its patrons the utmost in comfort and convenience. Some years ago the WWVA "Jamboree" in Wheeling, W.Va., moved its quarters to the plush Capitol Theater. Now, in Shreveport, La., the old "Hayride" is being revived in ultra-modern quarters. The haylofts are gone; the edifices are up.

Country music, no one will argue, has filled voids and, as previously noted, has become involved in some entangling alliances. There is an element of the big band sound in much country music today: lush strings and the right amount of brass; there is an obvious intermingling of rock; there is still plenty of folk; there are unmistakable sounds of rhythm and blues, of cotton patch blues, and a lot of the funky as well; there is, in essence, whatever one seeks. Thus the fans have been proselyted.

Through it all there is a retention of the "pure," or at least semi-pure: the old-time music and its updated variations. There is a resurgence on the charts of the old-timers, some of whom had been relegated to pasture by those who hastily wrote-off the past.

The lyrics are still the strength, whether modern or traditional. Yet the lyrics have expanded with the sound.

While country music has absorbed much of the successful segments of other forms, they, too, have taken in much of the country sound. It is possible that the breaking of the barriers of the past is the most significant move of all. While there is little likelihood of music losing its identity, there is a tendency toward hard categorization, as in the past, which could erase any stigmas which remain.

Artists

• Continued from page N-44

Eddy Arnold, balladeers like Mathis or Nat Cole and superstars like Elvis are packaged in TV promotions.

And, of course, the standard programming of oldies into tight AM formats helps keep older sounds alive in the ears of listeners, especially since the time-span of oldies in this radio format ranges from 20 years to six months.

All this artistic activity may signal a deep shift in American attitudes, which has previously concentrated on intensive merchandising of the latest product, often at the expense of still-valid older styles.

—Nat Freedland

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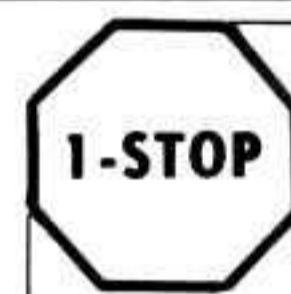
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- SINGLES**
- 1 **AQUARIUS/LET THE SUNSHINE IN** Fifth Dimension (Soul City)
- 2 **IT'S YOUR THING** Isley Bros. (T-Neck)
- 3 **HAIR** Cowsills (MGM)
- 4 **YOU'VE MADE ME SO VERY HAPPY** Blood, Sweat & Tears (Columbia)
- 5 **ONLY THE STRONG SURVIVE** Jerry Butler (Mercury)
- 6 **TIME IS TIGHT** Booker T. & The MG's (Stax)
- 7 **SWEET CHERRY WINE** Tommy James & The Shondells (Roulette)
- 8 **HAWAII FIVE-O** The Ventures (Liberty)

FIVE YEARS AGO May 3, 1969

- ALBUMS**
- 1 **HAIR/ORIGINAL CAST** (RCA Victor)
- 2 **GLEN CAMPBELL** Galveston (Capitol)
- 3 **BLOOD, SWEAT & TEARS** (Columbia)
- 4 **TEMPTATIONS** Cloud Nine (Gordy)
- 5 **DONOVAN** Greatest Hits (Epic)
- 6 **TOM JONES** Help Yourself (Parrot)
- 7 **IRON BUTTERFLY** In-A-Gadda-Da-Vida (Atco)
- 8 **GLEN CAMPBELL** Wichita Lineman (Capitol)

TEN YEARS AGO May 2, 1964

- SINGLES**
- 1 **CAN'T BUY ME LOVE** Beatles (Capitol)
- 2 **HELLO, DOLLY!** Louis Armstrong (Kapp)
- 3 **DO YOU WANT TO KNOW A SECRET** Beatles (Vee Jay)
- 4 **BITS AND PIECES** Dave Clark Five (Epic)
- 5 **MY GUY** Mary Wells (Motown)
- 6 **DON'T LET THE RAIN COME DOWN** (Crooked Little Man) Serendipity Singers (Philips)
- 7 **TWIST AND SHOUT** Beatles (Tollie)
- 8 **SUSPICION** Terry Stafford (Crusader)

TEN YEARS AGO May 2, 1964

- ALBUMS**
- 1 **THE BEATLES' SECOND ALBUM** (Capitol)
- 2 **MEET THE BEATLES** (Capitol)
- 3 **HELLO DOLLY!/ORIGINAL CAST** (RCA Victor)
- 4 **INTRODUCING THE BEATLES** (Vee Jay)
- 5 **AL HIRT** Honey In The Horn (RCA Victor)
- 6 **ELVIS PRESLEY** Kissin' Cousins (RCA Victor)
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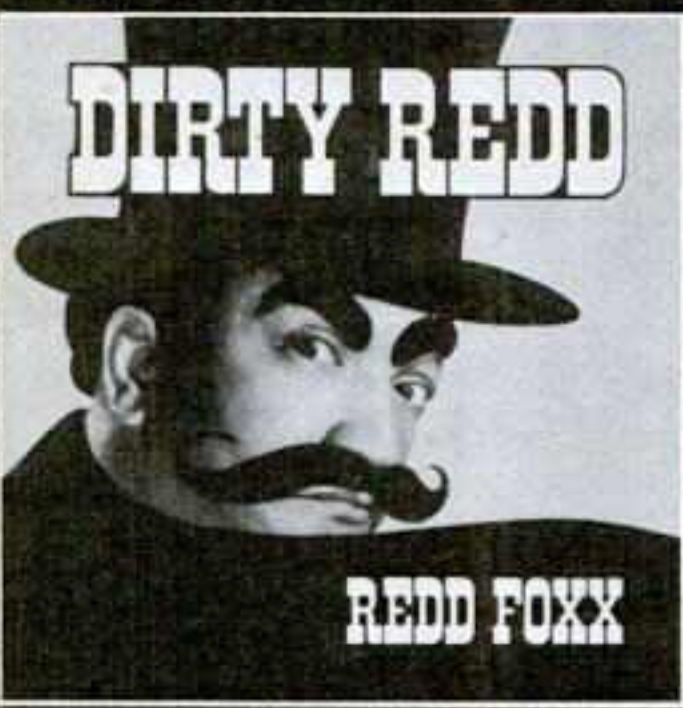
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MAY 4, 1974, BILLBOARD

Soul Sauce

Pryor Puts True Soul In Comedy

By LEROY ROBINSON

LOS ANGELES—Soul has been so long associated with black music that there is never any alluding to the fact that soul is the language of the soul. But it is the language of some black humorists.

Most assuredly the humorous language that flows from the mouth of comedian Richard Pryor is soul. And most of us who have experienced Richard Pryor comedy in person or on records have laughed not at Pryor but at very real people out of the Inner City.

Those same people come out of Pryor in many ways, and in some ways that surprises Pryor. Of that surprising, sometime hilarious and horrendous character, Pryor says: "That nigger's crazy."

Pryor's most recent album on the Partee label (a division of Stax) reiterates the latter several times in his 34 minutes of excursions into past and present experiences as a black man.

We were afforded an opportunity to hear, through a test pressing, a most remarkable album by Pryor that says more about what soul is all about than any James Brown record. Soul lives in a Pryor performance and this album punctuates that fact.

Pryor is easily the funniest man in his field, be he black or white. Of course, there might be some disagreement with the aforementioned by people not of the Inner City. And the natural rebuttal might be: "Cosby is funnier because he tells us about our childhood, and we can identify with that." Or that, "Redd Foxx tells raunchier stories." All of which is accurately stated. But when looking at the soulfulness of both the humor of Foxx and Cosby, their language falls flat on its non-ethnic face.

"That Nigger's Crazy" is a live nightclub date that took place in San Francisco. It was produced by Pryor and his manager, Ron DeBlasio, and shows a careful selection in the ma-

(Continued on page 39)

MAY 4, 1974, BILLBOARD

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 5/4/74

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	THE PAYBACK —James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dyanone/Belinda/Unichappell, BMI)	33	29	10	POWER OF LOVE —Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucha/Belinda, BMI)	88	78	3	SLEEPIN' —Diana Ross (R. Miller, T. Elinger), Motown 1295 (Stein & Van Stock, ASCAP)
★2	3	9	DANCING MACHINE —The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	34	30	15	THANKS FOR SAVING MY LIFE —Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-3538 (Columbia) (Mighty Three, BMI)	★89	80	2	TIME WILL TELL —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kupitilo, ASCAP)
3	5	7	LET'S GET MARRIED —Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)	★35	43	23	THIS HEART —Gene Redding (D. Lambert, B. Potter) Haven 7000 (Capitol) (ABC/Dunhill, BMI)	70	77	4	IF YOU WERE MY WOMAN —Latimore (C. McMurry, P. Sawyer, L. Ware), Glades 1720 (T.K.) (Jobete, ASCAP)
4	2	10	TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	36	31	16	MIGHTY LOVE, PART 1 —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	71	65	10	WHERE THE LILLIES GROW —Sidney Joe Qualls (C. Davis, C. Scott, K. Davis), Dakar 4530 (Brunswick) (Julio-Brian, BMI)
5	7	8	YOU MAKE ME FEEL BRAND NEW —Stylists (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	37	42	7	THE LONE RANGER —Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)	★72	85	5	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT) —William Bell (W. Bell, R. Hanson, J. McDuffe, E. Gordon), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)
★6	15	5	DON'T YOU WORRY 'BOUT A THING —Stevie Wonder (S. Wonder), Tamla 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	38	40	8	I BELIEVE —The Ebony (E. Drake, I. Graham, J. Shir, A. Stillman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP)	★73	89	2	I'M FALLING IN LOVE WITH YOU —Little Anthony & The Imperials (L. Anthony, J. Brown, J. Brown, J. Brown), Avco 1640 (Mighty Three, BMI)
7	4	10	MIGHTY MIGHTY —Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	★49	49	8	HEY BABE —The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landy/Unichappell, BMI)	74	79	4	DISRESPECT CAN WRECK —Escorts (G. Kerr, R. Walker), Alithia 6062 (Sound Ideas, ASCAP Horn Of Plenty, BMI)
★8	20	5	I'M IN LOVE —Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Traceback, BMI)	41	46	5	LOVE THAT REALLY COUNTS —Natural Four (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curtom 1995 (Buddah) (Silent Giant, Aopa, ASCAP)	75	82	5	COME DOWN TO EARTH —New Cansation (Van McCoy), Pride 406 (UA) (Van McCoy, BMI)
9	6	13	OUTSIDE WOMAN —Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)	★42	61	4	HOLLYWOOD SWINGING —Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Deightful, BMI)	76	84	5	UNDER THE INFLUENCE OF LOVE —Love Unlimited (M. White, P. Polit), 20th Century 2082 (Fox Fanfare, Very Own, BMI)
★10	19	7	SATISFACTION GUARANTEED —Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	43	32	14	SOUND YOUR FUNKY HORN —K.C. & Sunshine Band (H.W. Casey, C. Reid), T.K. 1003 (Sherlyn, BMI)	77	83	5	HAVE YOU EVER TRIED IT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Brothers 7781 (Nick-O-Val, ASCAP) (Warner Bros.)
11	12	7	SUMMER BREEZE (Part 1) —Isley Brothers (J. Seals, D. Crofts, T. Neck 2253) (Columbia) (Dawnbreaker, BMI)	44	36	13	I WOULDN'T GIVE YOU UP —Eccstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)	78	76	6	LET'S GO, LET'S GO, LET'S GO —Chambers Brothers (H. Ballard), Avco 4632 (Lois, BMI)
12	14	8	CARRY ME —Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	45	38	16	HOMELY GIRL —Chi-Lites (Eugene Record, Stan Mckenney), Brunswick 55505 (Julio-Brian, BMI)	79	86	5	I CAN PLAY (JUST FOR YOU AND ME) —Macon & The Macks (J. Panlow), People 634 (Polydor) (Big Elk, ASCAP)
13	9	11	TOUCH A HAND, MAKE A FRIEND —Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	46	39	19	BOOGIE DOWN —Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	★80	-	1	IT'S BETTER TO HAVE (And Don't Need) —Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmap, BMI)
★14	25	6	BE THANKFUL FOR WHAT YOU GOT —William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	47	41	13	MY MISTAKE WAS TO LOVE YOU —Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP)	81	90	2	WHAT AM I GONNA DO —Gloria Scott (V. Wilson, T. Anderson), Casablanca 0005 (Warner Bros.) (Va-De-Tta, BMI)
15	8	9	HEAVENLY —The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	48	44	14	LOVING YOU —Johnny Nash (M. Stevenson), Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP)	82	88	4	SALLY B. WHITE —Charles Bevel (C. Bevel), ASM 1501 (Butler/Chappell, ASCAP) (Sa-Vette/January, BMI)
16	16	11	SWEET STUFF —Sybia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)	49	47	17	I WISH IT WAS ME —Tyrone Davis (Leo Graham), Dakar 4529 (Brunswick) (Julio-Brian, BMI)	★83	-	1	ARISE AND SHINE (Let's Get It On) —The Independents (C. Jackson, M. Yancy), Wand 11273 (Scepter) (Butler, ASCAP)
★17	26	8	CAN YOU HANDLE IT —Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	50	52	7	TRIBE —Tribe (E. Foster, E. Romias, R. Apodaca, B. Little, D. Eubank), ABC 11409 (ABC/Dunhill, BMI)	★84	94	3	RHAPSODY IN WHITE —Love Unlimited Orchestra (B. White), 20th Century 2090 (Sa-Vette/January, BMI)
18	10	11	HONEY PLEASE, CAN'T YA SEE —Barry White (Barry White), 20th Century 2077 (Sa-Vette/January, BMI)	51	56	5	CHICAGO DAMN —Bobbi Humphrey (L. Mizell), Blue Note 395 (United Artists) (Alrudy, ASCAP)	85	91	4	SCRATCH —The Crusaders (W. Henderson), Blue Thumb 249 (Four Knight, BMI)
19	11	12	BEST THING THAT EVER HAPPENED TO ME —Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP)	★52	69	3	SIDESHOW —Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	86	92	3	THAT'S THE WAY IT WILL STAY —Tomorrow's Promise (M. Matthews), Capitol 3855 (Astronomical, BMI)
★20	24	7	THE SAME LOVE THAT MADE ME LAUGH —Bibi Withers (B. Withers), Sussex 513 (Interior, BMI)	53	48	17	WE'RE GETTING CARELESS WITH OUR LOVE —Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia) (Groovesville, BMI)	★87	100	2	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man) —Impressions (E. Townsend), Curtom 1997 (Buddah) (Cheriton, BMI)
21	22	10	WHO IS HE AND WHAT IS HE TO YOU —Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)	★54	70	2	WONDERFUL —Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incese, BMI)	88	93	4	AM I GROOVIN' YOU —Z.Z. Hill (Z.Z. Hill), United Artists 412 (Unart/Hillwin, BMI)
22	17	11	GOIN' DOWN SLOW —Bobby Blue Bland (J.D. Odum), Dunhill 4379 (St. Louis, BMI)	55	53	7	PUT A LITTLE LOVE AWAY —Emotions (D. Lambert, B. Potter), Volt 4106 (Columbia) (ABC/Dunhill, BMI)	★89	99	2	WE CAN MAKE IT LAST FOREVER —Bonnie Dylon (H. Cosby, R. Glover, J. Harris), Columbia 46021 (Blackwood/Teamuck, BMI)
23	13	15	JUST DON'T WANT TO BE LONELY —Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI)	56	63	6	LIFE AND DEATH —Chairman Of The Board (S. Stewart), Invictus 1263 (Columbia)	90	96	2	IT'S WORTH THE HURT —Gwen McRae (C. Reid), Cat 1992 (T.K.) (Sherlyn, BMI)
24	18	15	IT'S BEEN A LONG TIME —New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rubri, BMI)	57	62	6	MESSING UP A GOOD THING —John Edwards (F. Johnson, T. Woodford, C. Ivery), Aware 037 (GRC) (Shortbone, BMI)	91	-	1	THE BOY NEXT DOOR —Betty Swann (P. Hurt, A. Bell), Atlantic 3019 (Cookie Box/Mom Bell/Cotillon, BMI)
25	23	10	TOUCH AND GO —Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI)	★58	71	4	SWEET RHODE ISLAND RED —Be & Tina Turner (T. Turner), United Artists 409 (Huh/Unart, BMI)	92	-	1	YOU KEEP ME (Hanging On) —Ann Peebles (B. Mize, T. Allen), Hi 2265 (London) (Alanbo, BMI)
★26	33	11	CHAMELEON —Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)	59	66	5	HONEYBEE —Gloria Gaynor (M. Steals, M. Steals, M. Ledbetter), MGM 14706 (Dramatis, BMI)	93	95	3	LONG AS THERE'S YOU (I GOT LOVE) —Leon Haywood (L. Haywood, M. McQueen Jr., B. Williams Jr.), 20th Century 2065 (Jim Edd/Mother Wit, BMI)
★27	37	6	BENNIE & THE JETS —Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI)	61	50	14	SHE CALLS ME BABY —J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Stereo Dimension) (Screen Gems, BMI) (JRP, BMI)	94	98	2	SHO-NUFF BOOGIE (Part 1) —Sybia & The Moments (H. Ray, S. Robinson, A. Goodman), All Platinum 2350 (Gambi, BMI)
28	21	11	I GOT TO TRY IT ONE TIME —Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucha/Belinda/Double A-Shun, BMI)	★62	72	3	ONE CHAIN DON'T MAKE NO PRISON —Four Tops (D. Lambert, B. Potter), ABC 4386 (ABC/Dunhill, BMI)	95	-	1	JIVE TURKEY (Part 1) —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)
29	27	15	LOOKIN' FOR A LOVE —Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)	63	51	11	TIN PAN ALLEY —Littie Milton (Robert Geddins), Stax 0191 (Columbia) (Four Star, BMI)	96	-	1	COME AND GET YOUR LOVE —Redbone (L. Vegas), Epic 5-11036 (Columbia) (Blackwood/Novalene, BMI)
★30	45	4	FOR THE LOVE OF MONEY —O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	★67	87	2	THERE WILL NEVER BE ANY PEACE —The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI)	97	-	1	ROCK THE BOAT —Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI)
31	28	14	KEEP IT IN THE FAMILY —Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI)	65	74	6	MAKE UP FOR LOST TIME —Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)	98	-	1	SECRET AFFAIR —Nature's Gift (D. Crawford, C. Mann), ABC 11422 (American Broadcasting/DaAnn, ASCAP)
32	35	7	HELP YOURSELF —The Undisputed Truth (N. Whitefield), Gordy 7134 (Motown) (Stone Diamond, BMI)	66	75	6	TELL ME WHAT'CHA GONNA DO —General Crook (G. Crook), Wand 11270 (Scepter) (Germaine-Our Children, BMI)	99	-	1	TREAT ME LIKE I'M YOUR MAN —Johnny "Guitar" Watson (J. Watson), Fantasy 721 (Jowat, BMI)
				67	64	9	ONE BRIEF MOMENT —Timmy Thomas (T. Thomas), Glades 1719 (T.K.) (Sherlyn, BMI)	100	-	1	STRANGE FUNKY GAMES AND THINGS —Jay Dee (B. White), Warner Bros. 7798 (Sa-Vette/January, BMI)

Gladys Knight & The Pips
PERFECTION IN PERFORMANCE INC.

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Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.

BUFFALO, N.Y.: WPHD-FM, Steve Lapa
 EUGENE, ORE.: KFMV-FM, Janice Whitaker
 NEW YORK, N.Y.: WNEW-FM, Dennis Elsas
 NORFOLK, VA.: WOWI-FM, Larry Dinger
 PHILADELPHIA, PA.: WYSP-FM, John Robert Tschorn
 SAN DIEGO, CAL.: KPRI-FM, Mike Harrison
 SAN JOSE, CAL.: KOME-FM, Cliff Feldman

SANTA BARBARA, CAL.: KTMS-FM, Mike Stallings
 ST. LOUIS, MO.: KSHE-FM, Shelley Grafman
 TEMPLE, TEXAS: KYLE-FM, Bill Grant
 TOLEDO, OHIO: WIOT-FM, Dave Loncao
 TORONTO, CANADA: CHUM-FM, Benjy Karch
 VALDOSTA, GA.: WVVS-FM, Bill Tullis

ARGENT, "Nexus," Epic: KFMV-FM
 PHIL AUSTIN, (Edited) "Roller Maidens," Epic: WVVS-FM
 CAPTAIN BEEFHEART AND HIS MAGIC BAND, "Unconditionally Guaranteed," Mercury: KSHE-FM
 MAGGIE BELL, "Queen of The Night," Atlantic: KTMS-FM
 BLUE OYSTER CULT, "Secret Treaties," Columbia: CHUM-FM
 SAVOY BROWN, "Boogie Brothers," London: KPRI-FM
 BUZZY LINHART, "Pussy Cats Can Go Far," Atco: WIOT-FM, KFMV-FM, KTMS-FM
 BILLY COBHAM, "Crosswinds," Atlantic: WIOT-FM, WNEW-FM, WYSP-FM, KYLE-FM
 LARRY CORYELL, "Introducing The Eleventh House," Vanguard: KTMS-FM
 KING CRIMSON, "Starless and Bible Black," Atlantic: WIOT-FM, WNEW-FM, KOME-FM
 DANA GILLESPIE, "Weren't Born A Man," RCA: KFMV-FM
 KIKI DEE, "Loving and Free," MCA: KOME-FM, CHUM-FM, KYLE-FM
 DEODATO, "Whirlwinds," MCA: KYLE-FM, WOWI-FM, WYSP-FM, WPHD-FM
 DR. JOHN, "Desitively Bonnaroo," Atco: KOME-FM, KFMV-FM, KTMS-FM, KYLE-FM
 EAGLES, "On The Border," Asylum: KPRI-FM
 TOM FOGERTY, "Zephyr National," Fantasy: WPHD-FM
 FOUR TOPS, "Meeting Of The Minds," ABC/Dunhill: KTMS-FM
 GUESS WHO, "Road Food," RCA: WYSP-FM, KSHE-FM, WPHD-FM
 HATFIELD AND THE NORTH (Import), Virgin: WOWI-FM
 HOWDY MOON, A&M: KOME-FM
 HUDSON AND FORD, "Nickelodian," A&M: WOWI-FM, WNEW-FM, KTMS-FM, WPHD-FM
 JAMIS IAN, "Stars," Columbia: WOWI-FM, CHUM-FM
 IF, "Not Just Another of Pretty Faces," Capitol: WNEW-FM
 ALBERT KING, "I Wanna Get Funky," Stax: WVVS-FM
 ROBERT KLEIN, "Mind Over Matter," Brut: WOWI-FM
 LAMI HALL, "Sundown Lady," A&M: KFMV-FM
 YUSEF LATEEF, "Part of The Search," Atco: WOWI-FM
 LOCO-MOTION GT, ABC: WIOT-FM
 KEN LYON AND TOMBSTONE, Columbia: WNEW-FM, WVVS-FM
 IAN MATTHEWS, "Somedays You Eat The Bear, Somedays The Bear Eats You," Elektra: KTMS-FM, CHUM-FM

CHARLES MINGUS, "Mingus Moves," Atlantic: WOWI-FM
 MOTT THE HOOPLE, "The Hoople," Columbia: KOME-FM, KYLE-FM
 MICHAEL MURPHY, Epic: KNEW-FM
 NEW RIDERS OF THE PURPLE SAGE, "Home Home On The Road," Columbia: KYLE-FM, KFMV-FM, WPHD-FM, CHUM-FM
 PHIL OCHS, "Gunfight At Carnegie Hall," A&M: WVVS-FM
 PASSPORT, "Looking Through," Atco: WIOT-FM
 POCO, "Poco 7," Epic: KYLE-FM, KSHE-FM, CHUM-FM, WIOT-FM
 PROCOL HARUM, "Exotic Birds and Fruit," Chrysalis: KPRI-FM, WYSP-FM
 QUEEN, "Queen II," Elektra: WIOT-FM, KSHE-FM, WVVS-FM
 JOHNNY RIVERS, "Road," Atlantic: KTMS-FM, CHUM-FM
 ROSS, RSO: KFMV-FM, KTMS-FM
 ROXY MUSIC, "Stranded," Atco: KTMS-FM, WOWI-FM
 BOZ SCAGGS, "Slowdancer," Columbia: KPRI-FM
 SHARKS, "Jab It In Your Eye," MCA: WIOT-FM, WVVS-FM, WNEW-FM, WYLE-FM, KOME-FM
 MARLENA SHAW, "From The Depth," Blue Note: CHUM-FM
 BUNNY SIGLER, "That's How Long I'll Be Loving You," Philly International: KTMS-FM
 LYNRYD SKYNYRD, "Second Helping," Sounds Of The South: KYLE-FM, KFMV-FM, WOWI-FM, CHUM-FM
 SNAFU, "Snafu," Capitol: KFMV-FM, WIOT-FM
 THE STING, Soundtrack, MCA: KPRI-FM
 STEELY DAN, "Pretzel Logic," ABC/Dunhill: KPRI-FM
 SUTHERLAND BROTHERS AND QUIVER, "Dream Kid," Island: KFMV-FM, WIOT-FM
 THIN LIZZY, "Vagabond Of The Western World," London: WVVS-FM
 THUNDER, Captiol: WNEW-FM
 ROBIN TROWER, "Bridge Of Sighs," Chrysalis: WPHD-FM, KPRI-FM, WYSP-FM
 VELVET UNDERGROUND, "Live With Lou Reed, 1969," Mercury: WOWI-FM
 WEST, BRUCE AND LAING, "Live 'N' Kickin'," Columbia: WVVS-FM, WNEW-FM, CHUM-FM
 JESSE COLIN YOUNG, "Light Shine," Warner Bros.: WYSP-FM
 FRANK ZAPPA, "Apostrophe," Discreet: WYSP-FM

Bubbling Under The Top LP's

- 201-BREWER AND SHIPLEY, Capitol ST 11261
- 202-BLACK HEAT, No Time To Burn, Atlantic SD 7294
- 203-CHARLIE RICH, Fully Realized, Mercury SRM 2-7505 (Phonogram)
- 204-BOBBY DARIN, Darin 1936-1973, Motown M813V1
- 205-VELVET UNDERGROUND, Live With Lou Reed, 1969, Mercury SRM2-7504 (Phonogram)

- 206-DARYL HALL AND JOHN OATES, Abandoned Luncheonette, Atlantic SD 7269
- 207-SERGIO MENDES & BRASIL '77, Vintage 74, Bell 1305
- 208-STEELEYE SPAN, Now We Are Six, Chrysalis CHR 1053 (Warner Bros.)
- 209-NATURAL FOUR, CRS 8600 (Buddah)
- 210-HISTORY OF BRITISH ROCK, Sire SAS 3702 (Famous)
- 211-DAVID WERNER, Whizz Kid, RCA APL1-0350

Bubbling Under The HOT 100

- 101-I TOLD YOU SO, The Delfonics, Philly Groove 182 (Bell)
- 102-I WOULDN'T GIVE YOU UP, Ecstasy, Passion, & Pain, Roulette 7151
- 103-LOVE THAT REALLY COUNTS, Natural Four, Curtom 1995 (Buddah)
- 104-TRAVELING BOY, Garfunkel, Columbia 46030
- 105-YOU KEEP ME (Hanging On), Ann Peebles, Hi 2265 (London)

- 106-SWEET RHODE ISLAND RED, Ike & Tina Turner, United Artists 409
- 107-CHICAGO DAMN, Bobbi Humphrey, Blue Note 395 (United Artists)
- 108-SWEET STUFF, Sylvia, Vibration 520 (All Platinum)
- 109-STEAM HEAT, The Pointer Sisters, Blue Thumb 248

Pryor Puts True Soul In Comedy

Continued from page 38

terial that was taken from the Bay area date.

Unfortunately, with the exception of a few tracks, not too much of this album can be played on radio. Its label warning of "Rated X Uncensored" is to be taken seriously by those people who become horrified by scatological phrases and statements.

people can stand, or will consider "necessary" to get a laugh. In defense of the latter, Pryor does not use a scatological line to shock and bring about laughter. He will use a line of profanity in the manner that it is heard within the Inner City. And, that's what makes you laugh; that is if you want to laugh at what is sincerely funny.

Pryor is both sincere and funny. And when the two are combined, it

is a rare experience. It is an experience (found in this album) that makes "Black & White Lifestyles" come to life, "Niggers vs. Police" humorously real, and "Wino & Junkie" something unique by a rare dispenser of absolute soul.

The Apollo Theater in Harlem will get a live demonstration this week of Richard Pryor humor, followed by the rest of the world when the album is released this week.

Billboard SPECIAL SURVEY for Week Ending 5/4/74

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	★ STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	3	20	THE PAYBACK James Brown, Polydor PD2-3007	★	43	2	BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749
★	4	8	LET ME IN YOUR LIFE Aretha Franklin, Atlanta SD 7292	★	40	3	SCRATCH The Crusaders, Blue Thumb BTS 6010
	3	1	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)		33	5	BEST OF THE MOMENTS Stang ST 1019 (All Platinum)
	4	2	12 RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433	★	46	2	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)
	5	6	6 MIGHTY LOVE The Spinners, Atlantic SD 7296		35	26	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
★	12	4	4 OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712		36	7	KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown)
	7	7	27 MAGINATION Gladys Knight & The Pips, Buddah BDS 5141		37	5	THAT'S A PLENTY Pointer Sisters, Blue Thumb BTS 6009
★	11	6	6 WAR LIVE Jined Artists UA-LA 193J2		38	4	I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)
	9	5	15 LOVE IS THE MESSAGE WFSB, Philadelphia International KZ 32707 (Columbia)	★	52	2	ANTHOLOGY Marvin Gaye, Motown M9 791A3
	10	9	14 HEAD HUNTERS Herbie Hancock, Columbia KC 32731	★	50	2	MEETING OF THE MINDS Four Tops, ABC-Dunhill DSD-50166
	11	13	10 EUPHRATES RIVER Main Ingredient, RCA APL1-0335	★	—	1	ANTHOLOGY Gladys Knight & The Pips, Motown M792
	12	10	25 SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)		42	39	24 ROCKIN' ROLL BABY Stylistics, Avco AV 11010
	13	8	38 INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	★	—	1	ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3
	14	14	13 LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996		44	35	34 LET'S GET IT ON Marvin Gaye, Tamla T 329 V1 (Motown)
	15	16	30 WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	★	—	1	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST
	16	18	19 LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)		46	36	11 MAKOSSA MAN Manu Dibango, Atlantic SD 7276
	17	19	29 IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285		47	49	3 THEY SAY I'M DIFFERENT Betty Davis, Just Sunshine JSS-3500 (Famous)
	18	15	23 STONE GON' Barry White, 20th Century T 423	★	—	1	ALIVE & KICKING Delfonics, Philly Groove PG 1501 (Bell)
★	23	7	7 THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)		49	37	12 GRAHAM CENTRAL STATION Warner Bros. BS 2763
★	26	4	4 + JUSTMENTS Bill Withers, Sussex SRA 8032		50	38	48 HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194
	21	17	13 BLUE MAGIC Atco 7038		51	42	20 OUT HERE ON MY OWN Lamont Dozier, ABC ABX-804
	22	24	5 STREET LADY Donald Byrd, United Artists BW-LA 140-F		52	54	4 ETHNIC STEW Tribe, ABC ABX-807
	23	20	24 WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)		53	44	9 KOOL JAZZ Kool & The Gang, De-lite DEP 4001 (P.I.P.)
★	31	35	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)		54	53	3 WHAT THE ... YOU MEAN I CAN'T SING Melvin Van Peebles, Atlantic SD 7295
	25	22	19 1990 Temptations, Gordy G-966V1 (Motown)		55	—	1 FOXY BROWN Willie Hutch, Motown MG-811 S1
	26	21	25 DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1		56	—	1 SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)
	27	30	5 BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)		57	45	54 I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
	28	25	19 UNREAL Bloodstone, London XPS 634		58	47	19 SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)
	29	27	36 UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414		59	48	22 HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163 (ABC)
	30	29	7 JAMALCA Ahmad Jamal, 20th Century T 432		60	51	3 THE MASTER Chico, Enterprise ENS 7501 (Columbia)

MAY 4, 1974, BILLBOARD

Latin Music

Latin Scene

SANTO DOMINGO

Dominican recording artist **Charlín Goico** on the Alhambra label released a single, "Amigo Mio," taken from her latest album recorded in Spain. Ms. Goico composed the music and the lyrics of this song which is getting heavy local airplay. . . . Cuban singer **Luisa María Guell** on the RCA Victor label was booked for dates at the El Conquistador nightclub. Ms. Guell now living in Spain, won second place at the First International Festival in Puerto Rico and was recently awarded a gold star in Miami. . . . Dominican baritone **Fausto Cepeda** recorded a new single with folk tunes, "Felez Eres, Labriego"/"Lo Que Quiero" which he interpreted on TV program "Nosotros a las Ocho" on RTVD, Channel 4.

Mexican singer/actress **Angelica Maria** who records for Sonido Internacional gave performances here at the Palacio de Deportes and in Santiago at the Cibao Stadium in benefit of the Rehabilitation Center. The singer has a hit here with her recording of "Adonde Esta Nuestro Amor?" theme of the TV serial, "La Italiana Que Vino a Casarse," a presentation on RTVD, Channel 4. Angelica Maria also had dates at the Embassy Club of the Hotel Embajador. . . . Dominican singer **Theodoro** took part in a special concert which

took place at the Trocadero Catering Club in New York. The artist then proceeded to Miami and Puerto Rico where he had contracts for nightclub engagements. Theodoro is now working his second LP.

Jazz. Latin, Soul band **Zapata** from Washington gave two concerts at the Bellas Artes Theater. . . . **Rhina Ramirez**, Dominican songstress on the Montilla label and residing in Mexico, had dates at the "La Copa de Champagne" nightclub in Mexico City. Ms. Ramirez was selected as the best interpreter of the song, "El Tiempo Que Te Quede Libre" by the composer of the song **Jose Angel Espinoza** (Ferrusquilla). The singer interpreted the composition at the "Ariel" Mexico Award presentation in Mexico City where she was personally congratulated by the President of Mexico, **Luis E. Echeverria**. **FRAN JORGE**

MIAMI

Borinquen Records is preparing to release new LP's by **Ralphie Levitt** and **Iris Chacon**. . . . **Blanca Rosa Gil** is still packing them in nightly at the Centro Espanol. Her new release continues to sell well here. . . . **Gloria Lasso**, RCA Records songstress, is now appearing here at the Montatre. . . . Parnaso Records has released new LP's by **Tito Mora** and **Jairo**.

The **Fania All-Stars** will be appearing here this summer. The concert date and site will be announced shortly. . . . **Cafe (Vaya)** switch from the Sonesta Beach Hotel on Key Biscayne to the Sonesta Hotel in Connecticut. The group will be playing there through the summer. Meanwhile, local Cafe buffs are waiting for the group's latest LP, as their single is already selling well here. The **Zaras**, at present playing the Marco Beach Hotel on Marco Island, will have their latest LP released by Parnaso shortly. . . . **Willie Vega** and his band are playing the Numero Uno opposite **Chirino**. . . . Sound Triangle Records has released **Orchestra Suprema's** latest single, "El Pilon." **ART (ARTURO) KAPPER**

Soul Lives In Chicano Music Too

By **RAY TERRACE**

LOS ANGELES—"La Onda Chicana." What is it? Where did it begin? Who is playing it? All these questions are asked in California, Chicago, Denver, Salt Lake City, Utah, Kansas City, in fact all over the U.S., Mexico and South America.

"La Onda Chicana" is Chicano Soul, a feeling in music played by Chicano bands coming out of Texas.

It began in the late 1940s after the war. **Beto Villa** and his band from Falfurrias, Texas, and **Armando Marroquin** of Alice, Texas, got together and with Marroquin as engineer, produced and recorded what is probably the first "Onda Chicana" sound. The "La Onda Chicana" phrase didn't exist then, but this was the beginning.

Villa and **Marroquin** came up with a recording of "Rosita Vals & Monterey Polka." It was a hit across the country wherever Chicanos lived. This also brought about the first successful Chicano label, **Ideal Records**. And so out of this recording and the **Beto Villa Band** evolved the Chicano sound.

Balde Gonzalez, a blind singer-musician from South Texas, with one of his big hits, "Que Me Puede Ya Importat," recorded in the early '50s, was instrumental in expanding "La Onda Chicana." The bands that followed are too numerous to mention.

Isidro Lopez was the next name to rise in this parade of bands. His impact was tremendous and today after 20 years, it is still felt. Lopez was the first band leader to buy a bus so his band could travel in comfort throughout the country. By this time there were a number of labels on the market, and it was easy for bands to record a single.

From among these bands came **Sunny** and the **Sunglows**, with **Manuel Guerra** as the leader, and together they had a number of hits. **Sunny Ozuna** now has his own recording company, **Key-Loc Records**, and his band now goes under the name of **Sunny** and the **Sunliners**.

There also came **Little Joe** and the **Latinairs** and **Augustine Ramirez**. Both came to fame through the efforts of **Johnny Gonzalez**, owner of **El Zarape Records**.

While **Little Joe** and **Augustine Ramirez** were successful in a relatively short time, one young man who struggled for years before making it big was **Freddie Martinez**.

Martinez, after recording with many labels and getting nowhere, started his own record company. As fate would have it, he immediately got his first hit.

All these bands were determined to make it with this kind of music. They were persistent, and through hard work they succeeded and brought across this sound, this feeling they had for this kind of music, this kind of soul, for this too is soul, the soul of the Chicanos, "La Onda Chicana."

Disk Market Tour

LOS ANGELES—Helen Pine, director of ABC Records' International Dept., leaves April 29 for a two-month visit to major record markets around the world.

Among the nations Ms. Pine will visit are Australia, Japan, France, Germany, Holland and England.

Jukebox Programming Programming Hard Locations: Tough Job

By **ANNE DUSTON**

The amount of work involved in programming difficult type locations is not compensated by an equal return in profit, programmers agree in a quickie survey. Also, difficult locations varied from programmer to programmer, running the gamut from teen to neighborhood bars, to jazz locations.

For **Bob Karius**, manager, Milwaukee Amusement Co., Milwaukee, Wis., neighborhood bars that draw a middle-aged (40+) white patron require more work and thought because the customer doesn't want the run of the mill pop music, but is unclear about his tastes.

"People in these spots don't think alike, compared to the kid spots or soul places. They like to pick and choose, but they don't use the box a lot. I usually use the top ten, singers like **Como** and **Sinatra**, big band sounds, and a novelty record like **Ray Stevens' 'The Streak.'**

"Oldies are very good, with a couple of rows in over half the locations. Many of the bars have oldie parties once a month or over a weekend, and we have special sets of records from the late 50's and early 60's for that."

The rapidly changing tastes of teens caused a problem for **Bud Hashman**, Star Novelty, Springfield, Ill. "They demand a record immediately, and if you don't put it on the box within four days, they have forgotten it, and have another list. No star carries for any length of time."

A sit down, listening audience is a problem for **Larry Douglas**, programmer for soul and jazz spots for **Hellenic Automatic Vending, Inc.**, Detroit, Mich.

"Jazz spots are the most difficult, because over 80 percent of the records cater to the dancing public. We honor a lot of requests, and depend on standards like **Dinah Washington**, **Sarah Vaughan**, **Herbie Hancock**, **Nancy Wilson**, **Dave Brubeck**, **Cannonball Adderley**, and **The Three Sounds**. We also use release lists from our one-stop, the

charts, and air play from Detroit's jazz station.

"Another problem is deciding what to take off as well as what to put on, when you get the box the way you want it. I change two to five records a week. We've found that soul records are not interchangeable with jazz. Also, the big band sound is not as popular in jazz spots. Customers range in age from 28 through their 50's"

COIN Expansion Meeting Topic

OMAHA—Programming topics and problems will gain a wider audience if the proposed expansion of the Nebraska association combines operator members from Iowa and Missouri, says **Evelyn Dalrymple**, president, **Coin Operated Industries of Nebraska (COIN)**.

Ms. Dalrymple, manager of **Lieberman's One-Stop** here, says the Nebraska group alone has drawn 40 new members since the first of the year.

Expansion will be a major topic at COIN's next meeting May 25-26 here at **Holiday Inn**.

MONEY to Hold Confab May 17-19

NEW YORK—The Music Operators of New York (**MONEY**) will hold its spring convention from May 17-19 at the **Stevensville Country Club**, Swan Lake, N.Y. Some 300 operators and several label executives are expected to attend.

Label personnel include **Ron Alxenburgh** of **Epic**, **Mel Fuhman** of **A&M**, **Harry Bass** of **MCA**, **Jack Kiernan** of **RCA**, **Harold Komisar** of **Chess/Janus**, **Stanley Marshall** and **George Steele** of **Elektra**, **Paul Smith** of **Columbia** and **David Skolnick** of **UA**.

MAY 4, 1974, BILLBOARD

Song Festival Moves Deadline

LOS ANGELES—The American Song Festival has extended its deadline for applications to May 15. The company has also established a toll free phone number which people outside of California can use to call for applications.

The number is (800) 421-0184. **Mal Klein**, the festival's president, says the extension was initiated to allow for the slowness of the mails. Songs have to be entered and post-marked by June 3.

The festival takes place Labor Day Weekend in **Saratoga Springs, N.Y.**

Billboard SPECIAL SURVEY for Week Ending 5/4/74

Billboard Special Survey Hot Latin LP's

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN TORRES "Vol #18," Musart 1619	6	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
2	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	7	RUBEN Y MEMO "Ruben Y Memo," Orfeon 12-38021
3	LOS DIABLOS "#4," Musimez 5050	8	LOS MUECAS "Presagio," Caytronics 1389
4	LOS BABYS "Amor Traicionero," Peerless 1699	9	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
5	MOCEDADES "Eres Tu," Tara TRS 53000	10	JULIO IGLESIAS "Soy," Alhambra 16

IN TEXAS

1	LATIN BREED "Mas Latin Breed," GC 108	6	LOS BABYS "Album De Oro," Peerless 1749
2	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	7	VINCENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379
3	TORTILLA FACTORY "Tortilla Factory," GC 107	8	SUNNY & THE SUNLINERS "El Preferido," Keylock 3018
4	LATIN BREED "Return of the Latin Breed," GC 106	9	JULIO IGLESIAS "Soy," Alhambra 16
5	FREDDIE MARTINEZ "Tonta," Freddie 1014	10	ANTONIO AGUILAR "Puars Buenas," Musart 1617

What's Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

CHICAGO: SOUL PURCHASES

Wille McGee
McGee's Music
738 E. 75th St. 60619
(312) 224-0430

"Pay Back," **James Brown**, Polydor 14223
"Be Thankful For What You Got," **Wm. De Vaughn**, Roxbury 0236
"Let's Get Married," **Al Green**, Hi 2262
"I'm In Love," **Aretha Franklin**, Atlantic 2999
"It's Worth The Hurt," **Gwen McCrae**, Cat 1992

CHICAGO: MIXED PURCHASES

Betty Schott
Western Automatic Music
4206 N. Western Ave.
(312) 463-5300
"For Old Times Sake," **Eddy Arnold**, MGM 14711
"Another Park, Another Sunday," **Doobie Brothers**, Warner Brothers 7795
"My Girl Bill," **Jim Stafford**, MGM 14718
"Band On The Run," **Paul McCartney/Wings**, Apple 1873

DAYTON: POP, COUNTRY PURCHASES

Jane Hayes
Gem Music & Vending Co.
902 E. Second St. 45402
Country
"I Don't See Me In Your Eyes Anymore," **Charlie Rich**, RCA 0260
Pop
"The Streak," **Ray Stevens**, Barnaby 600

"Sundown," **Gordon Lightfoot**, Reprise 1194
"Sleepin'," **Diana Ross**, Motown 1295
"I Won't Last A Day Without You," **Carpenters**, A&M 1521

NORTH BEND, NEB.: SOUL, COUNTRY, POP PURCHASES

Mazine Bolt
Kort Amusement
410 W. 10th St. Box 17
(402) 652-8187
Soul
"Heavenly," **Temptations**, Gordy 7135
"You Make Me Feel Brand New," **Stylistics**, Avco 4364
Pop
"Piano Man," **Billy Joel**, Columbia 45963
"Oh My My," **Ringo Starr**, Country
"One Hell Of A Woman," **Mac Davis**, Columbia 46004
"Hang In There Girl," **Freddie Hart**, Capitol 3627

THORNTON HEATH, SURREY, ENGLAND: POP PURCHASES

W. Hale
Character Automatics
65/67 Osborne Rd.
"Jet," **Paul McCartney/Wings**
"Jambalaya," **Carpenters**
"Smokin' In The Boys Room," **Brownsville Station**
"Long Live Love," **Olivia Newton-John**
"I Get A Little Sentimental," **New Seekers**

NEWCOM FOCUS

Do-It-Yourself Kit Touted In Car Stereo

By EARL PAIGE

LOS ANGELES—A program of very simplified consumer buying guidelines and do-it-yourself installation instructions is the key to selling after market in-dash car stereo through mass merchandise outlets, believes Stan Surlow, vice president, Boman Astrosonix. The company is one of several firms pushing in-dash through large outlets. But Boman isn't limiting its program.

In fact, Boman will launch a 13-kit in-dash program at NEWCOM '74, the annual electronic distributors convention in Las Vegas, May 8-10. Surlow believes the distributor is also an ideal way to the 8-track and cassette in-dash after market because of the ability to stock the hardware necessary.

(Continued on page 45)

Keystone Audio Line To Consumer by '75

By RADCLIFFE JOE

NEW YORK—The Keystone Division of Berkey Photo, Inc., plans a line of compact audio entertainment products on the consumer market by the spring of 1975.

The company, under vice president Gary Kaess, is in the process of tooling up the manufacturing facilities at Clifton, N.J., for the line which will be priced in the popular to mid-high range.

Sale is expected to be done through the same sales representative organization that handles Keystone calculators. It is also under-

stood that Stuart Better, general manager, Keystone calculator division, will be named to handle the marketing operation of the new audio products line with a separate product manager to be named at some later date.

Initial products will feature compacts and components. Portable products, consoles and table radios are not being considered.

Keystone is expected to manufacture most of the components for the systems. However, changers will be imported from the United Kingdom.

Consumer Line For NEWCOM

CHICAGO—The move to include finished consumer product manufacturers as exhibitors at the NEWCOM show with parts distributors is inevitable, says Paul Mazzacano, communications director, Electronic Representative Assn. (ERA). The NEWCOM show, in Las Vegas Convention Center May 8-10, is cosponsored by the ERA.

"While the NEWCOM show is traditionally oriented to the distributor, many distributors are involved in consumer products, as well as industrial parts, and both aspects should be represented. I don't see a conflict with the Consumer Electronic Show, which is directed toward the dealer," Mazzacano says.

(Continued on page 42)

EVR to Enter Taiwan Market

PARAMUS, N.J.—The EVR system will shortly be marketed in Taiwan by the newly formed EVROC Corp., Taipei.

EVROC will import EVR players and cassettes for both sale and rental. It will also transcribe local programs into EVR film-cassette form in the commercial, social and educational markets.

Agents for EVROC are Nippon EVR Ltd., Videonet International Inc., Hitachi Ltd., Mitsubishi Electrical Corp. and Teijin Ltd.

Pre-recorded tapes and records are paired with hardware in these Brandeis Department store sound sections. Emphasis on high-end audio has brought hardware up from 20 to 40 percent of total entertainment product volume, says buyer Jeff Hochster (pointing out feature to customer in left photo, where assistant buyer Terri Lowder stands at left). The chain emphasizes commission selling to spur greater sales efforts. Quadrasonic car player sales are being boosted with special speaker displays (insert). Brandeis sees its doubled volume from a year ago climbing and plans such expansion as a new sound room with carpeted walls in its Grand Island, Neb. unit. Its Crossroads store in Omaha, now being expanded, will have a larger, more sophisticated sound room, as will the new store planned for Des Moines this year.

Photos by Eric Coggins

New FTC Rules Due In Audio Power Ads

By MILDRED HALL

WASHINGTON—Tough new rules for advertising the power output of amplifiers on home entertainment audio products are expected to be released by the Federal Trade Commission sometime next week.

The new rules, in the works since 1971, are designed to prevent abuse of audio output ratings in advertising, and to provide a standard for rating power output in terms consumers can understand and compare, the FTC says. (Billboard, Oct. 27, 1973.)

The rule provides for standard test conditions for manufacturers' measure of power output. All advertising, print or broadcast, making power output claims, on such items as radios, phonographs, tape equipment and component audio amplifiers, will have to use a standard of continuous power output capability (RMS).

This will replace a variety of types of measurements such as Instantaneous Peak Power (IPP) and other manufacturer rating claims the FTC feels are misleading. Agency research shows consumers can be deceived by the diverse claims. Customers will, for example, buy a stereo set advertised as having 100-watt amplification, in preference to a 50-watt set, when the latter might be as good or far better.

The rules for all radio and TV and print media advertising are expected to become effective in October, six months after publication date in the Federal Register. To prevent unreasonable hardship, the FTC rules will permit use of promotional literature such as wall charts, line folders or spec sheets that have already been printed for the 1975

product lines, until the supply is gone. But everything printed after the publication date for the new rules, should abide by the requirements.

Any advertising that makes claims as to output must also disclose total harmonic distortion, load impedance, and rated power band or power frequency response, as well as

(Continued on page 45)

JVC Seminars Offer Alternative To Price Cutting

NEW YORK—JVC America will offer a series of consumer education high-fidelity seminars as part of an overall dealer promotion plan designed as an alternative to price cutting.

The two-day in-store seminars on 4-channel and the JVC ANRS noise reduction system, are being sponsored at JVC's expense. Officials of JVC hope they will serve as traffic builders at dealer level, and will also help justify the higher prices tagged on JVC's hi-fi equipment.

The seminar packages include point-of-sale materials, radio scripts, ad mats and a dealer booklet to help the retailer organize his own hi-fi show.

Those attending the seminars are being offered a TDK cassette or a Quadradisk at an incentive price of \$1.

JVC officials are hoping the program will encourage dealers to work

(Continued on page 42)

BRANDEIS HIGHLIGHTS

- Department stores must fight limitations on \$400 ceiling for list price
- Sound section must be comprehensive and still not "everything to everybody"
- Sony, Nikko, Sherwood being added to what was once only Lloyds and Electroponic
- Attempt to stress packages finds speakers hardest item to line up
- Suppliers' belief that employee turnover is too fast is unfounded
- Sound departments now averaging 1,200 sq. ft. with increases indicated
- Buyers do no cherry picking despite limitations on stock dollars allowed
- Sony sales personnel training emphasis on careful qualification of consumer
- Upgraded equipment cuts software/hardware volume from 80/20 to 60/40
- Quadrasonic sales ranging up from \$250 but car 4-channel lagging behind
- Proper display results in eight turns for car stereo lines

Dept. Store Chain Upgrades Car, Home Audio Players

By JACK ROLAND COGGINS

OMAHA—Brandeis Department stores in Nebraska and Iowa are bucking tradition in the 12-unit chain's emphasis on high end audio products for both the home and car, according to Jeff Hochster, corporate buyer of electronics. He says stores such as Brandeis can do a successful job with sophisticated equipment and he sees this happening via more highly specialized departments within department stores.

The approach of using specialized departments, while requiring more skill on the part of buyers, is paying off. Brandeis has doubled its ceiling price of players from \$200 to \$400 list items and has seen volume in its sound departments double as well over last year.

There are important differences between sound specialist stores and department operations, Hochster suggests.

"Number one, we are governed by rules because we are a department store. We have certain limits to go by that sound shops do not. We have the basic restrictions inherent in department store merchandising. For example, we are currently limited to \$400 per single retail item, although systems naturally go much higher. In many cases, we have a leased department selling consoles across the aisle from us.

"Number two, being a department store, we cannot be everything to everybody. We have to highlight certain things and do weaker jobs in others. A department, however impressive, is not a full line store. We try to get as much as we can into our depart-

ments. It has proven successful. There are certain areas we are going to expand over the next several years. And we are going to de-emphasize some areas we have stressed in the past."

Until last May, Brandeis' peak price point was under \$200. The sound departments were basically records and record players—Lloyds and Electroponic.

"It was impossible to work under that figure with better sound equipment," Hochster notes. "So, at that time, the \$200 limit was boosted to \$400."

Brandeis is currently stressing package systems. "The only difficulty we've run into is developing a good strong speaker line. We are going after that right now. One of the problems we faced was that the speaker people didn't feel a department store could project the desired image. They felt that department stores were not sufficiently specialized and that department store help turned too fast."

Actually, says Hochster, Brandeis has enjoyed a very low turnover of employees during the last two years. There are several reasons why. "We are doing a much improved job of personnel training. Pay has greatly improved at both corporate level and floor level, both in commissions and salaries.

"Just the idea of adding new dimensions to the sound department has built and kept excitement within the personnel. The upgrading has kept employees motivated. They want to sell higher priced items and earn more commissions."

Brandeis sound departments presently average 1,200 square feet. "We are reviewing the physical size and characteristics of the departments. We are going to have to allocate more space and have better sound rooms acoustically. In one of our stores, we'll be adding an additional 700 square feet of sound.

"We are finding as we go into higher priced merchandise, where there is more gross margin to be retrieved, that management is more open-minded about bettering sound department facilities."

Brandeis buys an intermingling of items to fit within certain price point categories. "We don't actually cherry pick lines. We try to do a good job with each of the lines we have, so we don't carry a string of lines. In hi-fi equipment (receivers, amps, tuners) we feature three lines. In turntables we carry only two, Sony and BSR."

Why no cherry picking? "As a department store, we are limited in the exact number of dollars we can spend. By handling fewer lines, we can better take care of those lines; at the same time, those lines can do a better job of taking care of us. By not spreading ourselves too thinly, we can buy the volume to get the price.

"We've found no problems working with a limited number of sources. Right now we are working with companies like Sony, Nikko, and Sherwood and ordering for six full-line sound shops in our stores."

(Continued on page 43)

Rep Rap

Bob Huth will be traveling Mich. for the J. Malcolm Flora, Inc., company, repping U.S. Pioneer, Shure Brothers, British Industries, JBL and Ampex. He was formerly area manager for Ampex recording tape, covering Mich. and O. Flora is at 165 W. Liberty St., Plymouth, Mich. (313) GL 3-4298. Steve Cruzen of the firm says



HUTH

that the gas shortage is forcing more conscious travel planning, but no one has been stranded yet.

* * *

Marty Bettan "retired" twenty years ago as sales manager of RMS, to take up a limited number of lines and work out of his home as a sales representative.

Now, on his 20th anniversary, Marty Bettan's rep organization boasts a five man sales team and its own building at 77-15 164th St., Flushing, N.Y., with 4,000 sq. ft. and shipping and warehousing space.

Included in the sales team is Phil Bettan, vice-president of the company; Jerry Birnbaum, who has been with the company 16 years; Larry Wasserstein, an eight year veteran; and Stan Schwartz, approaching three years with the firm. Hard-working office help includes Lotte Bettan, secretary and treasurer, and Leah Greenberg, with eight years of service.

* * *

An extended warranty plan offered by Ted Collins, Safeguard Services, Northbrook, Ill., has been adopted by the Kentucky Electronic Services Association.

The plan will offer up to five years warranty on free parts and labor on televisions, stereo-radio combinations and tape decks. The warranty is dated from date of purchase. An example of the rates, for five year coverage on a stereo radio/phono/tape combination is \$10.00.

Benefits to a dealer outlined by Collins in-

clude, guarantee of usual rates, provision for profit on parts, increase of cash flow with a 15 percent commission on every contract sold to a customer, and guaranteed payment. The dealer can also participate in the repairs, charging current shop rates.

Collins was formerly an executive with General Electric for 15 years, Electro-Home for two years, and Broadmoor Industries Ltd. for eight years.

Affiliate service centers have been established nationally.

* * *

Services for Wayne Beitel were held April 9 in Charlevoix, Mich. Beitel, 57, was associated with the J. Malcolm Flora Company for the last three years. Prior to that, he had his own rep firm in Detroit, and moved into the sporting goods business before joining Flora.

* * *

Jules J. Bresler, founder of Jules J. Bresler, Inc., a 27-year-old rep firm in Englewood, N.J., has announced the appointment of Milton Baum as president. Baum has been with the firm 25 years, and the company will now be called Bresler & Baum effective July 1. The firm is located at 40 N. Van Brunt St., Englewood 07631; phones (201) 569-7600 and for New York (212) 564-4105. Bresler will be chairman.

Bresler vice president is Paul Epstein. Just promoted to regional manager is Charles Siebel. The firm has been associated with many of its principals for long periods: Littelfuse (26 years; Antenna Specialists (17); Erie Technology and J.W. Miller (both 15); Amperex (10); Pace (9); Manhattan Cable (7). Two recent additions are E.V. Game and Magitron. The company covers metropolitan N.Y. and north New Jersey.

* * *

Offering a complete marketing approach to manufacturers for mass merchandisers, and a direct import program, as well as warehousing for an extensive line of consumer electronics, electronic and giftware items, is the aim of the



REPS for Technics by Panasonic were hosted at Playboy Club, Great Gorge, N.J. recently where Panasonic group vice president Ray Gates is shown with bunny lovely.

newly formed Robert J. Raderman and Associates, Inc., sales rep firm at 1934 Cotner Ave., W. Los Angeles, Calif. (213) 479-4397.

President Bob Raderman, former national sales manager of audio products for Teledyne Packard Bell, will cover all of California.

* * *

Arnold "Arnie" Schwartz combined a short vacation to Los Angeles and Phoenix with a visit to Bayport Industries, Santa Ana, one of the principals of Arnold Schwartz Associates. Schwartz, the subject of an in-depth profile (see elsewhere this issue) headquarters out of Troy, Michigan; 4211 Bristol Dr. 48084 (313) 524-1133 and reps in addition Precision Marketing & Development, Mirari, Hegeman Labs, Cartier Acoustics, Royal Sound, Bib (div. Revox), Se-

Kure Controls, RAM Merchandising, Sanco General Manufacturing, U.S. Lighter and Lady Marlene.

Accompanying Arnie were his wife Diane, daughters Jill (3) and Francine (6) and Mrs. Schwartz' father and mother from Phoenix, Sam and Sylvia Mills. While in Los Angeles, Schwartz and his family visited with Billboard special issues and tape editor Earl Paige and his family.

* * *

A booklet describing the development of the electronic industry over 53 years, with statistics on television, radios, phonographs, audio components, tape equipment, and allied products, is now available through the Consumer Electronic Group, Electronics Industries Assn., 2001 "Eye" St., NW, Washington, D.C. 20006. The booklet includes statistics on the broadcasting industry, a glossary of terms, listing of allied trade associations, and facts on the electronic industry's contribution to the nation's economic development.

* * *

"One thing keeping quadrasonic sales slow is the lack of dramatic sound difference between it and stereo. Stereo was easier to sell because you could easily compare the high and low sides of a record," says Rod Butchart, chairman of the board, of Rod Butchart Associates 21617 E. Nine Mile Rd., St. Clair Shores, Mich. 48080.

* * *

Lindberg Co. has moved to new and expanded offices at 6140 E. Evans, Denver 80222, according to C. Edward Lindberg, president. The 10-year-old firm reps Electro-Voice both for audio stores and professional application and other principally industrial lines such as Bud Radio, Chicago Miniature, Cushman Electronics, Grayhill, Communications, Regency, Signalite, Secode, Spectrolab and Thermalloy. The firm maintains offices in Albuquerque 87108, 209 San Pablo SE (505) 345-2489 where Joe Yuricic is manager and in Salt Lake City 84111, 431 S.

Third (801) 364-6409 where Craig Berry headquarters. Also in Denver are Grant Good, Bob Masterson, Pat Turner and Janet Lindberg. A feature of the new offices is an expanded ESS telephone communications system. That phone: (303) 758-9033.

* * *

J. Malcolm Flora, Inc., intensifies its approach to major audio chains with the addition



FAIRCHILD

to the staff of Jim Fairchild, who has a B.S. in marketing management and has been active in consumer audio for six years as the top man for a major audio chain in Plymouth, Mich. Fairchild will be working with vice president Don Dorshkind from 165 W. Liberty St., Plymouth (313) 427-7460.

JVC Seminars

• Continued from page 41

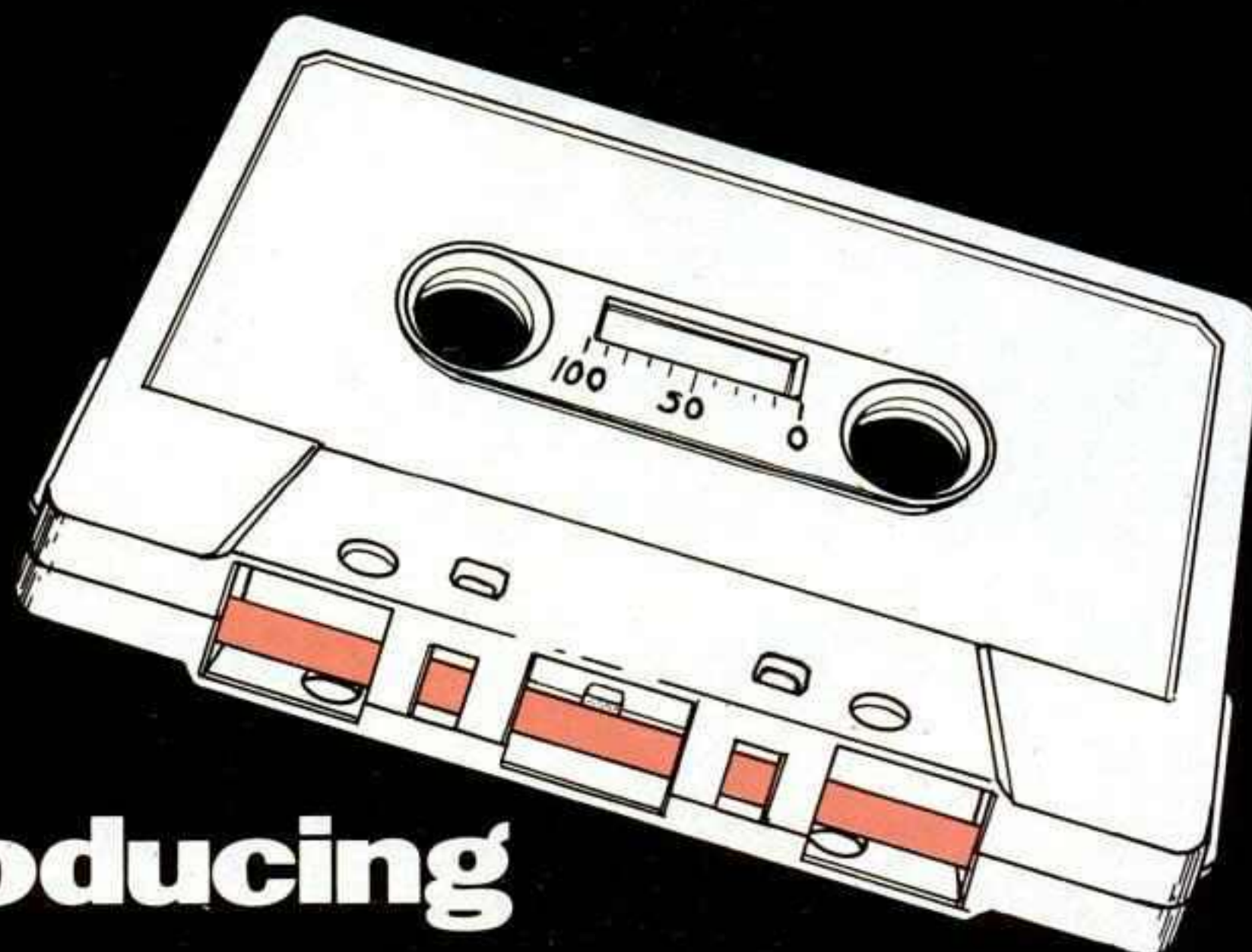
toward enforcing the fair trade pricing on all JVC high-end equipment.

At present the company employs a professional shopping service to monitor JVC co-op ads for price violations on hi-fi equipment.

Consumer Line

• Continued from page 41

The ERA will again have its Comm-Center available for manufacturers seeking reps, and reps looking for lines. ERA will also sponsor the annual Young Tigers Growl cocktail party May 7 in Caesar's Palace, open to the industry.



introducing

A revolutionary new tape cassette. Friction and wear reduced, designed from an engineering grade material, quality guaranteed. For complete details write or call today for brochure.



Lenco Co., P.O. Box 29341, 3900 North 68th St., Lincoln, Nebraska, 68507 402/464-7488

Panasonic Expands Series 44

NEW YORK—Panasonic has dramatically expanded its line of Series 44 home entertainment equipment with the addition of eight home entertainment centers with price tags ranging from \$219.95 to \$459.95, and two turntable units retailing at \$159.95 and \$199.95 each.

Emphasis in the new home entertainment systems is on the CD-4 discrete 4-channel concept. The same is true of the turntables, both of which feature built-in CD-4 demodulator.

The Series 44 model SE-5070D is described as a deluxe 4-channel center with a full size three-speed automatic record changer, built-in discrete CD-4 demodulator and FM/AM/FM stereo radio.

The SE-5070D offers a discrete 4-channel amplifier system and Quad-

ruplex IV (matrix) circuitry. The record changer features include viscous cueing and pause control, antiskating adjustment, semiconductor cartridge and diamond stylus for better tracking and response for 4-channel.

This unit also features a 4-channel balancer, microphone mixer circuitry which allows the unit to be used as a public address system, separate volume controls and four separate air suspension speakers, each with an eight-inch woofer and a two-and-a-half-inch tweeter.

Other features of this unit tagged at \$459.95 include speaker jacks, record out, tape in, FM 4-channel MPX output, twin headphone jacks, remote 4-channel balancer and FM external antenna.

The top of the line unit with a \$499.95 price tag is the model SE-5757. Besides incorporating many of the features of the SE-5070D, the unit also incorporates an 8-track phono music center.

Other features of the SE-5757 include an auto sensor for 2/4 channel records and tapes which selects proper matrix or CD-4 circuitry through an automatic sensing device.

The unit's changer features a semiconductor cartridge and diamond stylus that provide better tracking and frequency response for 4-channel. Four separate balance controls with master volume provide output control.

Tagged at \$429.95 is the model RE-8585, also a discrete 4-channel music center featuring FM/AM/FM stereo radio, 4-channel 8-track cartridge player and CD-4 record changer.

According to Panasonic technicians, the record changer contains a built-in CD-4 demodulator for discrete 4-channel disks, as well as a 4-channel radar eye that lights up to indicate when the user is playing a CD-4 disk.

Other features include AFC switch, FET tuner, quadruplex/stereo mode selector, adaptable for Quadruplex IV (matrix) 4-channel sound from 2-channel sources, 4-channel auxiliary in, record out, and remote 4-channel balancer and Quadruplex IV (matrix) circuitry. This unit is price listed at \$379.95.

At a minimum retail price of \$359.95 is the model RE-8860, another 4-channel stereo music center with 8-track cartridge system and FM/AM/FM radio. This unit fea-

tures a built-in visual 4-channel balance scope. It also offers most of the other features incorporated in its sister systems.

Priced at \$10 less than the model RE-8860 is the model SE-4400, an FM/AM/FM stereo receiver with discrete 4-channel 8-track cartridge player and 3-speed automatic CD-4 discrete adaptable record changer. Like the other units in the line the SE-4400 comes with four air suspension speakers.

For the more budget minded, the RE-8244 comes with a price tag of \$269.95 and is a discrete 4-channel 8-track home entertainment center with FM/AM/FM stereo radio. It also features the Quadruplex IV matrix 4-channel mode, and may be used with an optional CD-4 changer.

Rounding out the line of Series 44 home entertainment systems is the model RE-7644, an FM/AM/FM stereo receiver with discrete 4-channel amplifier system and four speakers. The unit can be used with an optional 2/4 channel tape deck or a CD-4 record changer.

Hitachi Offers 49 New Models

LOS ANGELES—Hitachi Sales Corp. has introduced 49 new models including a new quadrasonic stereo system with wireless back speakers. It also raised prices 1.2 to 10.8 percent on 79 models and reduced prices 5 to 15 percent on 17 models and set a major push in compact stereos. The firm recently moved its corporate offices from New York to suburban Compton here.

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Eric Coggins photo

INTERESTING DISPLAY—Warranties rate special attention at Brandeis, which will stretch a guarantee and which never claims more coverage than is actually provided. Here, Kerry Harwick (right), sound department manager at the outlet in Lincoln, Neb., shows customer a wide array of equipment.

Store Chain Upgrades Players

• Continued from page 41

Because consumer electronics are a large gross margin factor, there has been a tendency to stuff the departments into low traffic areas. "For example, we had the department on the fifth floor of Brandeis, Lincoln, Neb. Last year we moved it from the fifth floor to a basement location. Sales figures have gone far ahead of previous years."

Since last July, Brandeis has held training sessions for electronics personnel once a month. "More recently," says Hochster, "we have developed a special program with Sony in which our people are educated not only about products but also how to rightly qualify customers. This is going to be a great help to future sales."

Three basic types of customers shop Brandeis sound departments. 1. The customer who knows nothing about electronics and admits it. 2. The customer who thinks he knows, but doesn't. 3. The audiophile, who usually knows. The majority of customers are the first two types.

Sales approaches are worded to discover the right levels on which to speak with customers. Asking about present equipment owned, for example, gives an idea of the customers' present level of sophistication. How customers describe their equipment reveals what they know or do not know. "The approach helps determine right off where to start with quality and pricing."

Brandeis feels there is a greater profit dollar to be had in hard goods. Before the program of upgrading hardware, sales were 80 percent software, 20 percent hardware. Following the upgrading, hardware sales rose to 40 percent of the total, in terms of retail dollars.

"Brandeis is strictly a retail department store. We do not discount. But, we do charge the minimum retail allowable by buying in bulk."

Hochster says he spends 80 percent of his time improving the hard goods scene in his departments.

"I don't think the boom in hardware sales is going to level off for quite a while. I think the idea of quadrasonic is going to help the industry. I was skeptical at first. But, the more we sell the more I think that it may eventually replace stereo. Quadrasonic certainly is going to make the sound industry stronger. Every industry needs new blood to keep it growing. Four-channel will keep the industry from stagnating."

"We are moving a lot more quadrasonic in Brandeis stores. But we cannot move low-end 4-channel at all. Our sales range from \$250 to whatever the customers desire to invest."

But quadrasonic hasn't picked up in the car sound business at Brandeis. "I think that is because of the cost. Right now our big gun is 2-channel. Panasonic, Sanyo has good price points in matrix 4-channel. We are experimenting with that brand currently."

"I think our customers are more open to these. In Grand Island, we are doing well with Sanyo in-dash. We stock more under dash units. But I think an in-dash program will play a bigger role in the future. People are asking for them."

"When we first added car stereos to our lines, we achieved eight turns, which we feel is great. Part of the reason is our display of car stereos."

SCHWARTZ II

No Conflict for Rep On 5 Speaker Lines

By EARL PAIGE

EDITOR'S NOTE: This is the second installment of a profile of rep Arnold Schwartz of Troy, Mich., whose diversified lines allow his firm's five-man sales team (it also includes a woman salesperson) to sell a wider cross-section of stores (Billboard, April 27).

LOS ANGELES—Arnie Schwartz believes his years as a buyer of consumer electronics for a drug store chain gives him a perspective that perhaps many reps would appreciate. He says that for one thing, he believes in following through with buyers.

What he doesn't say, but what comes through in this interview, is an openness about repping that is often difficult for other reps. Schwartz, for example, reps five different speaker lines and believes fervently that they represent no conflicts.

Here for a combined vacation with his wife and two daughters and also to see West Coast principals, he says, "I thought for a long time about becoming a rep and how many have a poor reputation that I have to admit is deserved. I made up my mind I would be completely honest. When I write an order and get back home I write a letter thanking the buyer. Then I have a card file on each store and each buyer I deal with. I try to anticipate when the merchandise will be shipped and then I call back to find out if it was."

Although some of the speaker lines cross over in price, each is so different that Schwartz finds no

problems, he says. Royal Sound is a line with wedge and recessed car stereo speakers. Mirari has models from \$79.95 to \$149.95 and might conflict in part with two other lines except that the distinctive feature of Mirari is its flocked finish. Mirari does have walnut finish models too.

Cartier Acoustics doesn't conflict because this line features speakers built into lamps for both indoor and outdoor use. The price range is \$69.96-\$109.95.

(Continued on page 44)

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Tape Duplicator

By ANNE DUSTON

Norman Deletzke of Audimation claims to have developed the "fastest tape winder in the world." At the recent International Tape Association (ITA) seminars and exhibit, we let him tell us about it as his new associate, John Wilkins, looked on, wondering if he could ever incorporate all of the dialog in the firm's new brochures:

"The tape winds at 900 ips, varies as it goes. It starts out at the center and continually increases at a constant speed. The tape is pulled out of the center, no crinkle, dead soft center. You pull a few inches out of the center and that air moves out through the pack the first time it plays. You don't need to exercise the cartridge, no running, and you reduce your field rejects by up to 90 percent because your operators are not making a judgment as to the winding tension, they don't feel for the squeak, they just pull out so much, it's a geometric, provable thing.

"This is not winding soft and hoping the humidity is just right and the girl feels the squeak just the right way. The motor's always turning. When you set the disk down, you don't have to spin it. The tape is always in the same place when it cuts, it doesn't spill, it gives you the same footage count plus or minus one-half second of tape.

"Typically, you get 500 pieces per hour on one machine, three machines or more per one girl, which means 12,000 in one shift. Here's the key to it. It's not expensive to eject, but eject destroys your operator pace, to take it off by hand means you destroy your pace. With this ma-

chine, you drop, thread, drop thread, every two seconds. You really need only one second. For a large operation, we can supply it with a machine to run the machine and eliminate the operator. You can be blind to run this. It's always at the same place. You set the speed, the length of cue tone required and how many cycles, not on this machine but on a cue tone machine.

All Castings

"There are two knobs, minimum and maximum cue frequency, independently adjustable, from three to 50 cycles of cue tone. Inside it's all castings. You could probably drive a railroad diesel over it. The motors are all completely sealed and enclosed. They're all terrifically over-size, don't even get warm. They run at reduced voltage. The solenoids are run on surge, not on continuous operation, they don't get warm.

"The carbide cutter is spring loaded, so on impact it doesn't get the inertia shock of the solenoid, only the shock of its own small weight. And the cutter is \$1.25, replaceable lathe tip, available at any machine shop house in the country off the shelf.

"The brakes on this machine are pencil eraser tips, four for 25-cents. They're up front on the machine, two screws, and they come off. They are clamping the disk, four on top, four on the bottom, 90 pounds of pressure. It stops.

"The philosophy of the 742 automated cartridge winder is that the only inertia in the system that affects winding tension is the tape itself. All motors, all masses rotating, are corrected by electrical energy in the sys-

tem, introduced at any given point in time. The tape inertia gives you constant hold-back. The hold-back is derived by continued acceleration of the tape due to increased take-up diameter. If we're going to turn faster, we have to introduce energy. We introduce energy to increase speed of a large hub of tape.

The 'Robot'

"We increase to a lower rpm a large mass, at the end we introduce a high rpm to a low mass and it takes the same amount of energy to do both. And that energy is transmitted through the tape—thus constant speed."

Deletzke explained that "just for the hell of it" he has labeled the 742 "the robot." "We have diamond cutters for it, diamond powder that is compressed under very high pressure, centered, just like making carbide, so it is non-fracturable. It is not a crystal construction, except on an atomic level, and commercially available. Six years per edge and 16 edges at \$1.25.

"All the adjustments on this winder are in what we call the 'kitchen cabinet,' with a recessed plate over it to keep your employees out."

Speaking of its heavy construction, he said it was necessary, particularly in view of buying tape on pancakes and breaking it down. Deletzke claimed it is becoming difficult to purchase tape in 7-in. reels in quantity.

"We can modify this machine. You have to make it bloody heavy, because if you take a 7-in. roll of tape full at 3,600 rpm and you're pulling a 3-in. hub, this thing is spinning out here at 7,000 rpm, and if it ever took off it would go right through a wall or anyone in its way."

The Data Packaging Corp., Cambridge, Mass., has opened a central regional office in Indianapolis, Ind., as part of a continued program of expansion for its sales and marketing organization. The office is located at 1111 East 54th St., Indianapolis, Ind., and houses F.E. (Gene) Hull, sales manager, central region, and Scott Bartlett, area representative, central region. Its telephone is (317) 257-4488. Data Packaging has also appointed Richard Kenneth Hines to its eastern region. Hines is located at 605 Swallow Hollow Road, Centerville, Del. 19807. His phone number is (302) 654-4301. He will have sales responsibility for Data Packaging's complete product line in areas covering New York, New Jersey, Pennsylvania, Delaware, Maryland, Washington, Virginia and North Carolina.

Motorola Sales Up In Car Units

CHICAGO—Sales of the Motorola automotive products division established a first quarter record, despite a decrease in automobile sales. An oversupply of car units for medium and full sized cars contributed to a lower earnings figure, however. Other factors bringing the first quarter earnings figures below the same period for 1973 include rising material costs and higher operating costs caused by the start-up of the Sequin, Tex. and Angers, France facilities.

Autovox, the division's majority-owned subsidiary in Italy that manufactures car tape players and radios for the European market, increased sales and profits for the quarter, Motorola president William J. Weisz said.

New Products



BSR-McDonald's 310 AXE Total Turntable. Model features ADC K8E elliptical diamond stylus magnetic cartridge, jam proof tone arm and tone arm lock. Unit, with base and dustcover is selling for \$86.80



ESS's new AMT 4 compact two-way speaker at \$239. Lower frequencies are produced by a 10" air suspension woofer, while upper range features the Heil air-motion transformer. Frequency of 40-22,000 Hz, 20 Watts RMS minimum power and walnut cabinet are other features.



GE's new two pound, miniature recorder, M8710, features built-in condenser mike, play-record button, built-in erase guard and earphone jack. Recorder uses standard size cassettes and retails for \$54.95.



NORTRONIC'S Professional Bulk Eraser, QM-211, generates a 60 Hz magnetic field that completely erases reels, cassettes and 8-track tapes. The eraser is usable with tapes up to 1/2" in width and features a pressure sensitive Micro-switch. The QM-211 sells for \$25.90.



REVOX's A722 power stereo amplifier includes output selector in front for two groups of speakers, forced air cooling of output transistors, over heating protection and limit switches for reducing output power to 20-50% among its many quality features. Unit is priced at \$495.00.



INTEGRAL SYSTEMS new Model 10 Preamplifier. Among the many controls on the unit are push button input selection, adjustable phono sensitivity, dual tape monitor, and negative feedback circuitry. Suggested retail: \$300.



SUPERSCOPE's SMS-3026 Stereo/Quadraphase compact music system has 4-channel capabilities from both stereo and matrix encoded sources. Other features include loudness control for full tones at low listening levels. BSR turntable, speakers and front headphone jacks. Retail: \$249.95.



LEAR JET STEREO's two and four channel discrete 8-track stereo player with AM/FM/FM Quadraplex radio at \$195.00. The solid state unit is designed for in-dash or under-dash installation and features automatic two and four channel sensing, tone and balance controls, memory select and is finished in buried elm.

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No Conflict for Rep

Continued from page 43

Closest are the speakers of Precision Marketing & Development and Hegeman Labs. Precision has the Aztec line at \$67.95-\$179.95 and very end high Precision Acoustics at \$475 a pair to \$1,300. But there is no conflict here with Hegeman, Schwartz contends because Hegeman's basic model is an omnidirectional, column style at \$270 each.

Schwartz says he is surprised how buyers focus on price alone and believes reps must learn the salient features so that speakers can be distinguished. "I have sometimes quoted the list price because until some buyers hear a price up around \$270, they make me keep turning the pages of my catalog. Of course, I always eventually tell them I'm quoting the list price, but I have to if I am to get them interested."

Schwartz & Associates' steadily diversified lines and spread within lines allow dealers to broaden the appeal of their stores too, he feels. He is critical of dealers being nega-

tive, not advertising, not stocking sufficient merchandise, not moving as aggressively as such chains as Schaak and the mail order houses.

"The dealers ought to stop trying to sell the same products their competitors across the street are selling, they ought to stop the price wars and stop just selling hardware by model number. Where is merchandising knowhow, salesmanship, expertise and service with a smile?"

"Put in some romance, sell music not (wattage) power, sell the beauty of fine precision electronics, sell the state of the art we hear so much about and sell the store by toning down the complete electronics supermarket image.

"You ought to see some of the fine stores around Michigan—they create sales at any price they want while others are crying recession and worse. A price whore will always be treated as such."

Next: Schwartz' views on hiring housewives as reps, increasing efficiency and aiding buyers in adopting sophisticated selling techniques.



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Video Caravan To Hit 5 Cities

NEW YORK—A video caravan featuring exhibits of the latest in videocassette equipment and software, TV cameras and other video equipment and services has been organized by Charles Tepfer, president, Educational & Industrial Television and Videoplay Magazines, Ridgefield, Conn.

Tepfer says participating manufacturers are assembling special exhibits which will travel to five city locations. The first three hours of the business day, from 9 a.m. to noon will be devoted to the video clinics. There will be a \$5 admission fee to all clinic sessions.

Besides the clinics there will be a practical workshop, the first of which will take the form of a demonstration of lighting techniques for TV, and the second an explanation of videotape editing techniques.

The exhibits will be open each day at noon and will be free.

Scheduled dates and locations for the caravan are Thursday (2) to Friday (3) Boston Park Plaza Howard Johnson Hotel; May 8-9 at Stouffer's Inn, Atlanta; May 14-15, Chase Park Plaza, St. Louis; May 22-23, Baker Hotel, Dallas; May 29-30, Biltmore Hotel, L.A.

Pa. Chain Sees Spurt in Tape, Equipment

By MAURIE ORODENKER

PHILADELPHIA — Prerecorded tapes and equipment are major growth areas for the Wee Three



ROSEN

Record Shop chain of six and soon to be seven outlets. The stores stock several well known lines of audio equipment but concentrate in the popular price area because the emphasis is still on software, explained Larry Rosen, president.

Speaking of tape growth, he said, "I remember when I used to come home from the store and excitedly tell my wife that we sold two tapes that day. But, of course, in those days our entire inventory included only about 50 tapes."

Today, however, tapes represent 20 to 25 percent of the chain of six stores with a seventh store coming up soon. And tape sales continue to grow at an average of about five percent each year, according to Rosen. What started out with an inventory of 50 tapes in a small showcase has grown in only seven years to a display alone of more than 10,000 tapes

and cassettes in the six stores presently in operation.

So great have tape sales become for the Wee Three that Rosen found it necessary to increase the store space at the Plymouth Meeting (Pa.) Mall from 1,350 to 2,000 square feet. More than 50 percent of the increased space has been assigned to tapes. In addition to the Plymouth Meeting Mall, Wee Three stores are all indoor shopping mall operations all located within the Greater Philadelphia suburban area in a radius of about 50 miles, including McDade Mall, Glenolden, Pa.; Village Mall, Horsham, Pa.; Moorestown (N.J.) Mall; Lebanon (Pa.) Plaza; and Ridge Pike, Conshohocken. The Ridge Pike store also maintains the warehousing facilities and corporate offices.

The seventh store will be located in the Willingboro (N.J.) Mall and is expected to be ready for operation by the end of the summer. Further expansion plans will be within the 50 mile radius "so I can keep my fingers on the operations of each store," said Rosen.

A former certified public accountant, Rosen thinks in terms of numbers and percentages in setting up his stores, sales and inventories. Each store, he said, is geared to an average of 2,500 square feet of space, and the only locations that interest him are those in indoor malls. He is definitely cold to strip shopping areas which are bountiful in this section, pointing out that they lose about 25 percent of the year's shopping days because of either excessive cold days and snowstorms, or because of extreme heat.

Moreover, Rosen prefers the smaller indoor malls located close to heavy centers of population rather than the giant conglomerates located out in the woods "and where you have to wait for a number of years before the population growth reaches you." He also finds that the smaller malls have more shoppers than "strollers," as found in the giant malls. Moreover, the small malls close to town never have to worry about an energy crisis, as they are located within easy auto shopping distance.

Rosen remembers when the Plymouth Meeting Mall, which started out as a regional mall but has since become the hub of a heavily populated suburban area, had to depend on the bus loads of customers from nearby communities. And while the "shoppers specials" are still running to the mall, the fact that there are many more people living close by has made the energy crisis

and gasoline shortages a minimal factor for both Plymouth Meeting and Moorestown Mall, which has also outgrown its rural status.

The major factor in adding a store to his Wee Three chain is that there be capital outlay, with the rental based on the amount of space taken in ratio to a percentage of sales volume. Since mall owners, in effect, "become your partners when you move into their shopping center," said Rosen, "I want them to set up the store so I can come right in and do business for which I am prepared to pay them a fair share percentage in proportion to the space used."

While sales volume varies among the different stores, the overall figure for the entire chain this past year was approximately \$1.5 million. And with a seventh store to open, plus the marked increase in tape sales, that figure should get closer to the \$2 million mark by the end of this year. That volume figure is all the more appreciated when it is realized that the Wee Three Record Shops are basically "Record Shops."

Although the stores all carry audio sound equipment, with all the name brands like Craig, I.D.I., Panasonic and Pioneer in stock, the emphasis is on the popularly priced unit going only up to \$129.00. "Our salesmen are not sound engineers," explained Rosen, "but they know how to sell records and tapes: And that's what we're in business to sell."

The tape displays are all easy to see and sell. Rosen doesn't believe in tricky wall contraptions or behind-the-counter devices to foil tape-nappers. The tapes are prominently displayed in walkaround see-through and easy-to-read showcases placed in front of the stores. There's a clerk at hand to answer any questions and take care of sales. If the customer wants to know more about the particular tape, he's directed to the album display at hand, since there is always a record album to match virtually every tape.

Store stock is generally 2,500 prerecorded 8-tracks and about 1,000 cassette. The 8-tracks outsell the cassettes by three to one. The sales difference is largely because the cas-

ettes are so easy to duplicate. As a result, sale of blank tapes is tremendous with cassette blanks outselling 8-track blanks from 10-to-20 to one.

In the record field, while pop and rock are holding their own, there have been marked increases in both classical and country/western. While adults represent the largest number of classical buyers, the youth trade is beginning to take up with some of the classics, which represent about 15 percent of the Wee Three record business. A complete classical catalogue is carried, including both the foreign and imported recordings.

With country artists, like Charles Rich, attaining general popular appeal, the gap between folk-and-contemporary and country-and-western is closely filling in. No longer are the c&w hidden in the corner of the store. The album covers are displayed as prominently as the pop and rock.

While Rosen advertises heavily in newspapers and radio, he depends on the record manufacturers to promote the records. "We are only the instrument for the sale," says Rosen. "The record shop is primarily the sales outlet. The manufacturer has to do the 'hard' selling. We have to make sure the records are available and to let the customers know we have them in stock."

Car Stereo

• Continued from page 41

Distributors can work closely with mass merchandisers too, though traditionally they do not, Surlow notes. He says that for those mass merchandiser buyers who believe in-dash needs support, the distributor can play a role.

Boman will unveil four new Hammond brand models of car players, including three in-dash units. These are 2220 AM/FM multiplex 8-track at \$149.95, 2300 AM/FM multiplex 8-track with pushbutton controls at \$179.95; 2660 cassette with AM/FM multiplex at \$159.95; and a 595 cassette under-dash at \$119.95.

Because Hammond is Boman's two-step distributor line, the firm will not be showing its one-step Boman brand at NEWCOM. Surlow says there are essentially two kinds of distributors at the show. "There is what we call the hard parts distributor, TV tubes, that sort of merchandise, and there is the hard parts and consumer electronics distributor. We're after the latter type."

Many marketers may not realize how important distributors are in nonmetropolitan areas, Surlow claims. He says that companies such as Price in Oklahoma City virtually blanket enormous areas. "They have 21 warehouses."

On the other hand, in Southern California there are very few distributors. "It's too metropolitan. Everyone down here can buy direct."

As for distributors going with the after market in-dash program, Surlow says it's suggested they stock 25 of each of the 13 kits with each model carried, then "play it by ear."

In-dash after market car stereo is still in the frontier stage and even some of the largest manufacturers have yet to determine an approach to mass merchandisers, Surlow says. Boman spent a year and a half working out its program, which will accommodate 400 different car models, domestic and import brands.

Surlow sees after market in-dash for the mass merchandiser developing primarily as a do-it-yourself market, though some stores will provide installation, either on-premises or through a local installer.

"The reason in-dash has been with the installer so long is that there never has been anything for the do-it-yourself market."

Boman's program is keyed by:

- Special display with catalog attached so the browsing customer can make the choice himself;
- Complete application chart printed on the back of each kit;
- Catalogs for sales people for behind the counter assistance;
- Comprehensive installation instructions. "Our chart on a kit may hit 40 different points but perhaps only 10 will apply to a customer with an AMC Hornet, so we will have it pin-pointed to the individual application."

Surlow is quick to admit that in-dash has been a difficult concept to launch at the mass merchandiser level. "Don't get me wrong, we're not the first or the only company to come up with an approach, but we think we have one that's going to work."

The test will be in the next few weeks and at the upcoming Consumer Electronics Show June 9-12 at Chicago's McCormick Place where Boman will again "face off": its one-step line on one side of the aisle and Hammond directly across.

New FTC Rules Due

• Continued from page 41

the continuous average power output in watts per channel. The standard test conditions set up in the rules must be met when any claims are made in the advertising.

Advertising may refer to other operating characteristics or specifications not required in the FTC rule, such as "music power" or peak power, provided certain conditions are met. When any extra disclosures of this type are made, they must be less prominent than the standard test rating. In printed matter, they are not to be in bold face, and in letters no more than two-thirds the height of the RPM disclosure.

Also, the extra claims must be based on recognized industry testing

methods or standards. The FTC warns that the additional claims must be careful not to deceive or confuse the consumer, or in any way frustrate the purpose of the rule-making.

Any advertised performance rating of power output that requires additional, extraneous aids would be banned under the rules. Exempted from the rules' disclosure requirements are those items with maximum output of two watts, per channel or total, provided the manufacturer's own rated power is clearly disclosed.

A power output rulemaking put out by the New York City Department of Consumer Affairs, along similar lines, will expire with the effective date of the FTC rule.

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DJ Awards Competition Opens; Climax on Aug. 17

• Continued from page 3

Record Company of the Year and awards for community service. Competition details will be announced in a future issue.

Awards for air personalities will be presented for most of the major formats and for markets above 500,000 in populations as well as small markets, meaning that a personality in a small market will compete against air personalities within his format in markets of similar size. Newscasters will compete on the basis of market size.

In addition, awards will be presented at the Forum for syndicated and religious programs. Competition is also open for special programs created in-house by radio stations. International awards will also be made for air personalities and stations.

McGrew, one of the nation's youngest station managers, has already lined up preliminary judges for the personality competition. In order to avoid any conflict, air personalities must submit airchecks to judges in another part of the nation from where they presently work.

These judges will screen out the best air personalities from the tapes submitted to them and forward the finalists to a blue ribbon panel of judges in Los Angeles for final judging. Names of the finalists will be announced at that point, though the winners in each category will not be announced until the awards luncheon in New York.

McGrew, an experienced on-air



McGREW

personality himself, will be one of the judges in the contemporary category.

Other judges working with McGrew read like a who's who in radio. The following men will judge tapes in these specific format categories:

Top 40: Jay Cook, program director, WFIL-AM, Philadelphia; John Randolph, program director, WAKY-AM, Louisville, Ky.; Gary Allyn, program director, WMYQ-FM, Miami; Larry Ryan, program director, KEEL-AM, Shreveport; and Don Kelly, program director, KIOI-FM, San Francisco.

MOR: John Lund, program director, WNEW-AM, New York; Bob Canada, program director, WWDC-AM, Washington; George Fisher, program director, WSB-AM, Atlanta; Stu Bowers, program director, KCMO-AM, Kansas City; and Chuck Southcott, program director, KGIL-AM.

Soul: Cecil Hale, WVON-AM, Chicago, and Roland Bynum, program director, KGFJ-AM, Los Angeles.

Country music: Bob Ardrey, vice president of the FM Group for the Merv Griffin Stations, Waterbury, Conn.; Edd Robinson, program director, WAME-AM, Charlotte, N.C.; Ted Cramer, program director, WWOK-AM, Miami; Ric Libby, program director, KENR-AM, Houston; and Bill Ward, general manager, KLAC-AM, Los Angeles.

Contemporary: Frankie Crocker, program director of WBLS-FM, New York; Gary Granger, program director of WSHE-FM, Fort Lauderdale, Fla.; Levi Booker, air personality, KLOL-FM, Houston; and Rod McGrew, station manager, KJLH-FM, Los Angeles.

Progressive: Scott Muni, program director, WNEW-FM, New York, and Tom Yates, program director, KLOS-FM, Los Angeles.

Jazz personalities will be judged by Jai Rich, KJLH-FM, Los Angeles.

Tapes of newscasters will be judged by David Moorhead, general manager, KMET-FM, Los Angeles.

Firms and organizations wishing to enter syndicated programs, religious programs, or specials should submit these to McGrew at KJLH-FM, Los Angeles.

Tapes for all of the competition must be on 7-inch reels, 7½ ips, with the music telescoped. About 30 minutes of total entry should be on tape. Each tape must be accompanied by either the entry blank shown here or by a xeroxed copy of the entry blank or a similar blank. Top part of the entry blank should be filled out.

Deadline for all tapes is May 31.

At that time, judges will determine the seven best air personalities in large markets and those seven in markets under 500,000 and send these to McGrew.

The winners will be determined by a panel of judges comprised of leading program directors, general managers, and air personalities, many from the advisory panel for the Forum. These judges will meet in Los Angeles at a date sometime in June.

Competition details for the other awards will be announced soon.

**More
Radio-TV Programming
See Page 53**

Where to Send Entries in the Annual Air Personality Competition

Note: Entries in each format category should be sent to the judge handling that format or category for the area codes specified.

In other words, if you're a country music air personality working on a radio station in Houston, you should send your entry to Bill Ward, general manager of KLAC-AM, Los Angeles. Canadian air personalities should send their tapes to designated judges, regardless of area codes.

Country

Bill Ward, General manager, KLAC-AM, 5828 Wilshire Blvd., Los Angeles, CA 90036
406, 701, 218, 612, 507, 715, 414, 608, 307, 605, 303, 505, 308, 402, 712, 515, 319, 815, 312, 309, 217, 618, 913, 906, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, plus Canada.

Ted Cramer, Program director, WWOK-AM, Box 577, Miami, Fla. 33145
907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602.

Ric Libby, Program director, KENR-AM, 2 Greenway Plaza E., Houston, TX 77046
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202.

Bob Ardrey, FM Group vice pres., WIOF-FM, Box 2719, Waterbury, Conn. 06720
901, 615, 803, 404, 912, 904, 305, 813, 601, 205.

Edd Robinson, Program director, WAME-AM, 2401 Wilkinson Blvd., Charlotte, N.C. 28201

207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

Top 40

Jay Cook, Program director, WFIL-AM, 4100 City Line Ave., Philadelphia, PA 19131
901, 615, 803, 404, 912, 904, 305, 813, 601, 205.

John Randolph, Program director, WAKY-AM, 554 S. Fourth St., Louisville, KY 40202
406, 701, 218, 612, 507, 715, 414, 608, 307, 605, 303, 505, 308, 402, 712, 515, 319, 815, 312, 309, 217, 618, 913, 906, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, plus Canada.

Gary Allyn, Program director, WMYQ-FM, 825 41st St., Miami, Fla. 33140
907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602.

Larry Ryan, Program director, KEEL-AM, 710 Spring St., Shreveport, LA 71120
207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

Don Kelly, Program director, KIOI-FM, 700 Montgomery St., San Francisco, CA 94111
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202.

Middle-of-the-Road

John Lund, Program director, WNEW-AM, 565 Fifth Ave., New York, N.Y. 10017
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202.

Bob Canada, Program director, WWDC-AM, Box 4068, Washington, D.C. 20015
207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

George Fisher, Program director, WSB-AM, 1601 W. Peachtree St., Atlanta, GA 30309
907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602.

Stu Bowers, Program director, KCMO-AM, 125 E. 31st St., Kansas City, MO 64108
901, 615, 803, 404, 912, 904, 305, 813, 601, 205.

Chuck Southcott, Program director, KGIL-AM, 14800 Lassen St., San Fernando, CA 91343

406, 701, 218, 612, 507, 715, 414, 608, 307, 605, 303, 505, 308, 402, 712, 515, 319, 815, 312, 309, 217, 618, 913, 906, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, plus Canada.

Contemporary

Rod McGrew, Station manager, KJLH-FM, 3847 Crenshaw Blvd., Los Angeles, CA 90008
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202, 207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

Frankie Crocker, Program director, WBLS-FM, 801 Second Ave., New York, N.Y. 10017
406, 701, 218, 612, 507, 715, 414, 608, 307, 605, 303, 505, 308, 402, 712, 515, 319, 815, 312, 309, 217, 618, 913, 906, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, plus Canada.

Levi Booker, KLOL-FM, Box 1520, Houston, TX 77001
901, 615, 803, 404, 912, 904, 305, 813, 601, 205.

Gary Granger, Program director, WSHE-FM, 3000 S.W. 60th Ave., Fort Lauderdale, Fla. 33314

907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602.

Soul

Roland Bynum, Program director, KGFJ-AM, 5900 Wilshire Blvd., Los Angeles, CA 90036

616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202, 715, 414, 608, 901, 615, 803, 404, 912, 904, 305, 813, 601, 205, 815, 312, 309, 217, 618, 906, 207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

Cecil Hale, WVON-AM, 1 IBM Plaza, Chicago, Ill. 60611
406, 701, 218, 612, 507, 307, 605, 303, 505, 308, 402, 712, 515, 319, 913, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, 907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602, plus Canada.

Progressive

Scott Muni, Program director, WNEW-FM, 565 Fifth Ave., New York, N.Y. 10017
406, 701, 218, 612, 507, 307, 605, 303, 505, 308, 402, 712, 515, 319, 913, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, 907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602, plus Canada.

Tom Yates, Program director, KLOS-FM, 3321 S. LaCienega Blvd., Los Angeles, CA 90016

616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202, 715, 414, 608, 901, 615, 803, 404, 912, 904, 305, 813, 601, 205, 815, 312, 309, 217, 618, 906, 207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

All news tapes

David Moorhead, General manager, KMET-FM, 5828 Wilshire Blvd., Los Angeles, CA 90036

All tapes entering in syndication, religious, or specials categories.

Rod McGrew, Station manager, KJLH-FM, 3847 Crenshaw Blvd., Los Angeles, CA 90008

Jazz

Jai Rich, KJLH-FM, 3847 Crenshaw Blvd., Los Angeles, CA 90008

DJ Entry Form

NAME: _____ STATION: _____

FORMAT: _____ CITY: _____ STATE: _____

Years of Experience: _____ Market Size (check one)

Above 500,000

Years With Present Station: _____ Below 500,000

(do not write below this line)

	Excellent	Good	Average	Below Average
VOICE QUALITY				
PERSONALITY				
COPYREADING				
NEWS READING, IF ANY				
FORMAT PRESENTATION				
PRESENTATION OF STATION IMAGE				
PRESENTATION OF PERSONAL IMAGE				
PRODUCTION QUALITY				
OVERALL PROFESSIONALISM				

ADDITIONAL COMMENTS: _____

Note: Enclose this form with telescoped version of show on 7-inch reel at 7½ ips. Send to prescribed area only. Deadline for tape in hands of judge in your format is May 31.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

One of the major problems of Top 40 program directors in small and medium markets has always been that they get air personalities ripped off right after training them.

One program director in a very decent market has been ripped off so much by the major market program directors that he jokes he's thinking about reducing his 50,000-watt signal just to keep anyone from hearing his staff.

He feels that so many more major market program directors are listening to his station that if the ARB would just count them, too, in their audience surveys his ratings would double. Then, of course, there's the major national program director who a few weeks ago passed the word that none of his air personalities were to even consider leaving to join another chain.

A specific chain, of course, had been ripping off his air personalities right and left. If the national program director of the first chain ever runs into the national program director of the specific chain, it should be a very interesting event.

* * *

Jim Higgs, program director of WKMI-AM in Kalamazoo, Mich., is looking for old airchecks of what may have been the original Wild Child—Dave Steere back in 1959 on KPHO-AM in Phoenix. Supposedly, Dave Heilensen, who once worked in Spokane, might have copies. If anybody has airchecks of the Wild Child from those days or knows the whereabouts of Heilensen, please contact Higgs. Incidentally, that Wild Child is now owner (Continued on page 53)

TESTIMONIAL

HONORING

HAL COOK

Sponsored by the
MUSIC, APPLIANCE, RADIO AND TELEVISION INDUSTRIES
in Association with the **CITY OF HOPE**

Sunday Evening June 6, 1974 Beverly Hilton Hotel, Beverly Hills, California

STANLEY M. GORTIKOV

February 1, 1974

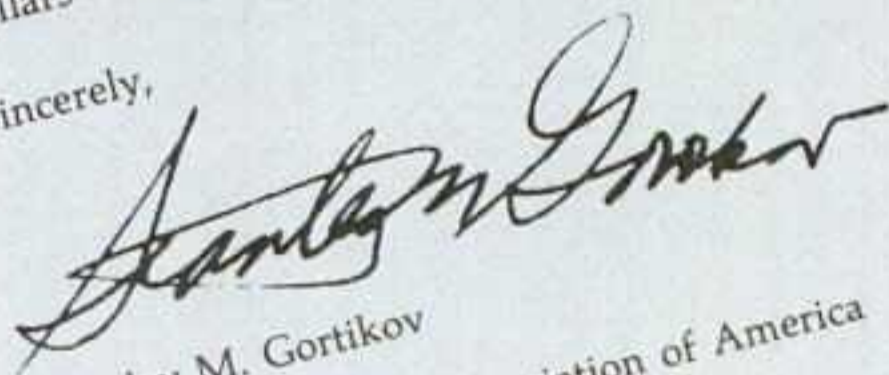
A MESSAGE TO THE MUSIC AND RECORDING INDUSTRY

Even though it's early, please reserve the evening of Thursday, June 6, 1974. That is the night Music, Appliance, and Recording Industries will honor Hal Cook at the City of Hope Testimonial Banquet at the Beverly Hilton Hotel in Los Angeles. This will be a night to pay deserved tribute to Hal, who as Billboard's publisher and an industry executive, has been contributing to our growth and stability for the past 25 years.

More than a tribute to one man, the City of Hope event permits our entire industry to provide needed sustenance to the world-renowned City of Hope. For this we ask you right now to earmark 1974 budget funds in support of this event and this cause. Your funds will truly go to the support of "hope" as the City of Hope zealously pursues its commitment to alleviate suffering and to advance opportunity for life for victims of heart disease, cancer, maladies of the heart, chest, and hereditary disorders.

Last year our industries raised a total of \$148,000 in a similar event honoring Mo Ostin. Next year we hope to exceed that total . . . which we will, if you earmark June 6 and a fair share of your charity dollars for this noble purpose.

Sincerely,



Stanley M. Gortikov
President
Recording Industry Association of America

SMG:bs



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THE JACKSON FIVE



REV. JESSE JACKSON



QUINCY JONES



RAMSEY LEWIS



THE MAIN INGREDIENT



CURTIS MAYFIELD



THE O'JAYS



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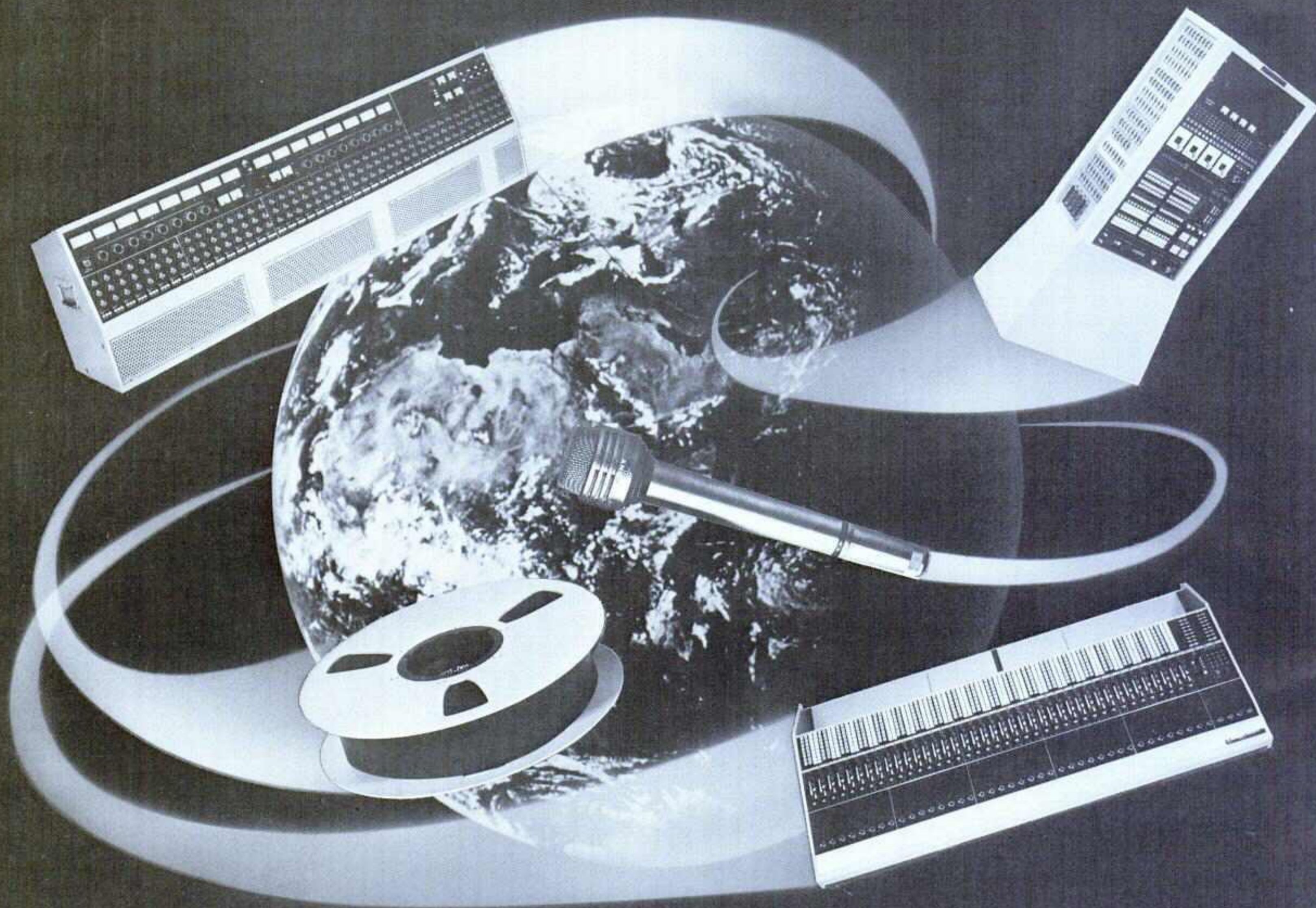


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 Curtis Mayfield, Curtom Records
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When you're the National Sales Manager of a large tape manufacturing company, you know that your working hours aren't always 9 to 5. Sometimes you'll get a frantic call at 4 a.m. from a studio in desperate need of software. With Billboard's International Directory of Recording Studios, coming June 8, you'll have all the pertinent studio information needed to supply your customers — no matter where in the world they are — all their software needs.

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And because you're always on the look-out for new customers, Billboard's International Directory of Recording Studios provides an up-close look at potential clients. Not to mention a good look at what you have to offer.

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More Market News
See Page 70

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MAY 4, 1974, BILLBOARD



A BOW FOR GLADYS: Bubba Knight, right, offers respects to sister Gladys Knight as she was presented a commemorative plaque for her NARM award as best female soul artist in 1973. Joining the Knights are Art Kass, left, president of Buddah Records, and Sidney Seidenberg, president of SAS. Kass made the presentation at a label reception prior to the premiere of the motion picture "Claudine" in New York April 22.

Carol Carmichael

• Continued from page 4

ing. "And that's what record producing is all about," she says.

The problem, she says, is that many women find it difficult to "sell themselves." But she thinks there are many women capable of making records who don't know it.

"If I hadn't had an artist like Rita Jean Bodine, I probably wouldn't have become a record producer either. She walks into the studio prepared. And, too, I've had enormous help from people such as Marty Paich and his son David... they helped me get my music together."

She writes in partnership with Dean Parks, who did all of the lead guitar work on the Bodine LP.

"Because of my father and everything I learned from him, when I got into a studio to do a song, I already know what the record is going to sound like in every detail except how the artist is going to sing.

Musicians, however, often fight you and you have to go over and over something to get it the way you want it. It's hard to convince even your best friends that your ideas are right. But, once that record is finished and they hear the total effect, they'll have to admit what you did was right."



Norm Schindler photo

JIM GREENWOOD, founder, owner of the Licorice Pizza retail chain in Los Angeles, speaks on the challenge of retailing in America at IMIC-5 in London on May 9.

Gal Engineers Speak

LOS ANGELES—Three women engineers spoke May 1 at a meeting of LASS, Ladies Association of Sound Services at Western Recorders. Hildegard Hersch, Christina Hersch and Linda Tyle of Capitol, United Artists and Sound Labs, respectively, discussed their progress in the field.



Joe Gino/United Photographer photo

RETIRING GOLD—Singer One-Stop co-founder Fred Sipora (second from left) and his brother Joe hold gold records commemorating their retirement after 23 years in the business. The Chicago wholesalers were roasted at a recent dinner organized by Irv Rothblatt of the Chicago W/E/A branch (left) and hosted by Phil Holzman of London Distributors (right). Co-founder Ted Sipora flew in for the dinner from Los Angeles, where he is in the real estate business.

General News White Front Step Closer To Switch

LOS ANGELES—The fate of the once-mighty White Front West Coast chain record/tape departments moves a step closer to solution with the acquisition of the remaining 15 California outlets by Walter A. Craig. He is president of the discount division of Interstate Stores Inc., the financially troubled operation which took the stores over in 1973 (Billboard, Jan. 13, 1973).

So far, only a letter of intent has been signed. Craig and his group would take over the stores on a sublease agreement for three years, with options to renew and would buy store inventories. Craig would depart Interstate when the deal would be completed.

The White Front departments were the largest new release volume outlets on the coast till about 1972, when the stores ran into dollar difficulty. They consistently led in discounting new LP product. The chain, which stretched from Oregon to Southern California, closed 17 music departments late in 1972 from Oregon through central California when those stores were closed. Inventory was liquidated in January 1973 in those stores.

The music departments in the stores are served by the Handleman Co.

Sesame Street New Label Line

NEW YORK — Children's Records of America, label headed by Arthur Shimkin, has formed a new line, Sesame Street. The first 10 releases were shipped last week and will carry a suggested list price of \$2.98 each.

The release includes solo albums by some of Jim Henson's most familiar creations from the "Sesame Street" show on TV. These are the debut record of Big Bird and five releases in the Muppet series. Other records are performed by various members of the "Sesame Street" cast.

KENNY BURRELL EXECUTIVE DIRECTOR

Guitar Firm to Create Study Materials

SAN FRANCISCO—Guitar Player Productions has been formed to create materials for the educational and instructional fields.

Kenny Burrell, well-known jazz performer, has been named its executive director. He is working on a book on improvisation and guitar techniques, which is scheduled for publication this fall.

The company plans a series of "In

AF Opens Fla. Distrib Company

NEW YORK—Audiofidelity Enterprises has set up its first company-owned distribution operation. The firm, Tropical Record Distribution Co., is Miami-based. Charlie Morrison will head the division, according to Herman D. Gimbel, president of Audiofidelity.

Gimbel says in explaining the move, that "it is necessary to obtain greater emphasis on the growing Florida market for us as well as other record companies in need of better concentration of sales and promotion for their labels.

Tropical will serve the following labels: Audio Fidelity, Black Lion, Chiarascuro, World Jazz, Enja, Thimble, Harlequin and First Component Series.



MCA photo

TREASURES—Olivia Newton-John accepts a number of awards from various organizations following her arrival in the States for personal appearances. Helping her hold the awards are John Farrar, her producer, with the Academy of Country Music's plaque for newcomer of the year, manager Peter Gormley holding the RIAA certified gold single "Let Me Be There," Ms. John holding her Grammy for the best country performance and MCA president Mike Maitland with Ms. John's copy of the gold single.

This Week's Legal Action

Ex-Inmate Sues Cash, Col Rec

LOS ANGELES—A former inmate of Folsom prison is suing CBS, Columbia Records, William Johnston and Johnny Cash for \$5.25 million, claiming invasion of privacy when an announcement over the public address system during the Cash recorded concert there carried his name and prison number and is part of the album.

Rudolph Sandoval, who was released from prison in March, 1973, after serving a felony sentence, claims the unauthorized use of his name on the record placed him in an unfavorable, false light.

The announcement was made because certain prisoners, one of

3 Doors Sue Morrison Widow

LOS ANGELES—The three surviving Doors, through their publishing, production and performance companies, have sued the widow of their late singer, Jim Morrison, for over \$250,000 allegedly advanced to Morrison as recoupable corporate loans before his death.

According to the suit filed in Superior Court here, Pamela Courson Morrison, as executrix of the estate, has refused to let the Doors' corporations deduct Morrison's advances from incoming royalties.

whom was Sandoval, were requested to come to a prison area, where they could meet the entertainers who made the record there Jan. 19, 1968.

Session" recordings featuring "name performers" in a rhythm section, which allows the listener to play along. Also planned are disks on which known musicians perform on one side and explain and demonstrate their techniques on the other side.

The firm additionally plans books for all styles of guitar playing and will be making contact with high schools and colleges with a series of half-hour tapes by well-known guitarists.

AFTRA, Labels Set Meeting to Talk Contract

NEW YORK—A new meeting between AFTRA (American Federation of Television and Radio Artists) and record companies has been set tentatively for May 15, it's been learned. This marks the first move by both factions to discuss a new contract in some four weeks.

Talks between AFTRA and the record companies, which began March 5 in Los Angeles, had broken down, with AFTRA's bid to obtain a performer royalty trust fund as main stumbling block (Billboard, March 9).

The company is a division of Guitar Player Magazine which operates from Los Gatos, Calif.



Fantasy photo

KENNY BURRELL: jazz guitarist starts writing books for the instructional field.

Phonodisc Sales

DALLAS—Although Phonodisc has closed its local warehouse facility, it retains a sales office here headed by Mel Patton. Inventory stored here has been shifted to three other Phonodisc warehouses in Los Angeles, Chicago and Atlanta to service customers in those locations formerly handled by this city.

Radio-TV Programming

Vox Jox

• Continued from page 46

of WKMI-AM. He never kept any of the airchecks of himself from those days.

★ ★ ★

Looking for work is **Dave Arlington**, previously with WKIS-AM in Orlando, Fla. The station replaced him with a talk show. His number is 305-851-3719. . . . **Bill Phipps**, assistant sports director, WJHL-TV, Johnson City, Tenn., is looking to get back into Top 40 or uptempo MOR radio as a personality. Also has experience as music program director. 615-926-2153. Says willing to take small or medium market. . . . **Mark Sampson**, a country air personality most recently at KCKN-

AM in Kansas City, is looking for work. 913-299-0790.

★ ★ ★

Dan McKinnon, KSON-AM, San Diego: Sorry that I missed the big roundup this year. It hurt. . . . The Reus Record Report, Richmond, Va., 804-270-0858, always has several job openings, especially for stations in the Deep South area. This week alone, he (meaning old friend **Dick Reus**) listed: WAZY-AM, Lafayette, Ind. (that's only in the semi-Deep South, though); WWUN-AM, Jackson, Miss.; WROV-AM, Roanoke (solid South); WLYV-AM, Fort Wayne, Ind.; WIVY-AM, Jacksonville; WYLD-AM, New Orleans; WIFE-AM, Indianapolis; WAPE-AM, Jacksonville, Fla. If your station isn't getting the three R sheet, may I suggest you ask him for a sample copy.

★ ★ ★

Friends of **Humble Harve** will be glad to know that he's back in action on KKDJ-FM, Los Angeles. By the bye, has anyone noticed lately how more and more big name air personalities are drifting over to FM?

★ ★ ★

Jerry Haines, announcer at WIXZ-AM in Pittsburgh, has been promoted to operations director of the beautiful music station. Rest of the air staff there includes **Darrell Edwards** in mid-day, **Don Evans** in evenings and **Jon Krist** on week-ends. . . . **Jerry Holtz**, program director of WIHN-FM, Bloomington, Ill., requests posters to brighten up the hallway of the station. Says he could

use hundreds. He probably meant posters of rock artists, but why not other radio stations, too?

★ ★ ★

Let's play **Whatever Happened To**. I'll mention **Johnny Rabbitt**. You're supposed to say: He just did the voice-over for Kentucky Fried Chicken's new "Dinosaur au gratin" commercials. Next: **Greg Dean**. . . . **Jon Nichols**, WGHQ-AM-FM, Kingston, N.Y., needs a copy of the old Metro-Media Network News-Style Handbook. He'd like to make contact with **Paul (Bill Christie) Welter**, **George (George Woods) Kaywood**, **Danny (Danny O'Day) O'Dess**, and **Tom Friday**. . . . Note: I'm starting a new sometimes feature called **Programming Comments**. These are meant to be pithy statements about radio programming of any and all types. I will accept con-

tributions from air personalities, program directors, and general managers from all formats and all market sizes. You don't have to be famous to get your statement printed, just have something valid to say. You should enclose a picture of yourself with the comment. I will print anywhere from zero to three or even four of these per issue, depending on how many I get that are good.

★ ★ ★

NOTE: There will be a special discount flight 747 leaving Los Angeles Aug. 13 for New York City and the seventh annual International Radio Programming Forum. You have to leave Los Angeles on Aug. 13, but can return anytime you wish. The roundtrip fare for this flight is \$71 off the normal fare. **Tom Ray** and **Tony (Shadoc W. Diamond) Richland** are planning to take their

wives, this flight is so reasonably priced (actually, they would have taken their wives anyway). If anyone on the West Coast wants to come into Los Angeles and join the party flight to the Forum, please contact me for details.

★ ★ ★

Bob L. Collins has joined WGN-AM in Chicago to do the 2-4 p.m. show; he'd been afternoon drive personality at WOKY-AM in Milwaukee and program director of the Top 40 operation. . . . **Nancy Plum**: Will try to answer your letter; it was sensational. . . . **Tim Benko**: Got the tapes. Thanks. **WIVY-FM-AM**, Jacksonville, Fla., needs an all-night personality. Contact general manager **Tom Kirby**.

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Programming Comments

STU BOWERS, program director
KCMO-AM
Kansas City

Middle-of-the-road radio? I think there's a resurgence of the air personality. The music is important, but I've never put all of my apples on the music. Here, for examples, we have live news around-the-clock done by two newswriters and six newscasters, including a girl. But, as far as format goes, we're probably one of the true MOR radio stations in the nation. First, we're a radio station, not just a music station. Part of what we play on the air is very popular and hot and that's country music. But we also play **Elton John, Ringo Starr—the big popular music hits**.

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Common Market Probes Charge By GEMA vs. Radio Luxembourg

BRUSSELS—The Common Market Commission will investigate a complaint made by GEMA, the German royalty collection agency, alleging that Radio Luxembourg has breached the EEC's fair competition regulations. GEMA's case is supported by the music publishers' associations in Germany and France.

The hearing took place April 23 in Brussels, but it is expected that a decision will not be made known before the end of the year. Radio Luxembourg, having successfully defended two similar cases brought by GEMA before the German courts, believes that it can prove that its activities over the promotion of records are carried out in a proper businesslike manner. "We are confident that the Commission will not turn against us," Luxembourg's general director Gust Grass told Billboard.

A Commission spokesman explained that the investigation revolves around whether Luxembourg is abusing a dominant position regarding the playing of records, which would be in contravention of the Treaty of Rome. He said that GEMA's case is that where paid-play is concerned, Luxembourg's German service requires the publishers to assign 50 percent of the royalties to the station's publishing company Radio-Tele Music in re-

turn for a guarantee of 36 plays, or alternatively to pay 200DM per broadcast. The chief area of complaint concerns the 50 percent royalties assignment which is alleged to be formulated on the basis that Luxembourg shows are picked up and repeated up to 36 times on the Deutsche Welle shortwave station and that recorded copyrights involved are given prime airplay slots.

GEMA's complaints also notes that of its total collections on behalf of writers and publishers in 1972 amounting to 2.4 million DM, 863,000 DM was the publishers' share. In the same period, under its various sub-publishing deals, Radio Luxembourg received 945,000 DM, it is alleged.

General director Graas from the RTL headquarters told Billboard that GEMA's original complaint dated back three years since when the station had won two court hearings in Germany, which had been brought under the Treaty of Rome regulations. "As GEMA had no success there, the society is now trying the Commission in Brussels, but in our opinion the complaint is superficial," he said.

"It is easy for us to show that we do not have a monopoly in Germany and that we are not abusing the regulations."

Graas stressed that as a commercial station, Luxembourg took the

attitude. "If you want promotion for records, then you must pay." He regarded the 200DM tariff as being "very low" in relation to Luxembourg's usual charge for commercial advertising of 50DM per second. On the matter of publishers giving Luxembourg a 50 percent share of royalties, Graas said that this was regarded as "a normal commercial exchange." "The publisher who gives up half his rights is winning, because he is getting much more promotion than if he made his own arrangements. Before they dealt with djs, but now there is no more hidden promotion, they deal directly with us on a completely above-board basis."



Gilbert O'Sullivan, right, with his Billboard No. 1 Award as 1973's Top Easy Listening Artist, presented in London by Peter Jones, editor of Record & Radio Mirror. Also in the picture are Roy Smith of MAM Publishing, with the No. 1 Award for 1973's Top Easy-Listening Publisher, and Geoffrey Everett, managing director of MAM Records.

EMI Undergoes Internal Shakeup

• Continued from page 1

Bob Mercer will be general manager of the U.K. operation and Brian Jeffrey in over-all charge of U.S. product. EMI is currently looking for sales managers for each wing. Both Mercer and Jeffrey will report to Roy Featherstone.

Barry Green will be general manager of the new tape division, looking after sales and marketing.

EMI's managing director, Gerry Oord, notes: "We have really set up two competitive labels aimed at promoting friendly competition. This will be a major step toward achieving a 40 percent growth."

The U.K. operation will cover sales, marketing and promotion of pop, classical and MOR product and oversee a&r.

The U.S. branch will have the same duties for American pop and MOR material and will handle EMI's licensed and distributed lines.

Notes Oord: "About 12 months ago I forecast 50 percent growth. People challenged this and called it big-headed.

"But we beat that target. Now I am aiming for 40 percent growth."

He says this can be handled with present production resources and is not taking into account a proposed new factory.

Negotiations over the new project, which could be all-tape, taking cassette and cartridge production out of the Hayes plant, are continuing.

Oord says there will probably be a reduction in the number of sales areas—now about 28—but that U.S. and U.K. salesmen will be working side by side.

Confab on Folklore

HALIFAX, N.S.—The Canadian Music Council will hold a conference on folklore in Canada on Friday (3) and Saturday (4) with pre-registration on Thursday (2) at the Nova Scotian Hotel in Halifax. Named "Conference '74," the meetings will have a theme based on folklore in Canada and subjects planned for discussions over the two days include Canada's folk heritage, folk music in education, the popular contemporary folk explosion and folk music in serious composition.

Among those taking part in the conference are folklorists Dr. Helen Creighton and Kenneth Peacock; singers John Allan Cameron and Edith Butler; and composer Harry Somers.

"It will be more efficient for both dealer and salesman," he says. "By reducing the amount of product each salesman has to contend with he can learn his material thoroughly and we can get back to a position where salesmen sell instead of just taking orders, which is happening in some cases at the moment."

Oord says the scheme will officially roll into action on May 1 with a gradual phasing-in of the new operation and following pilot test runs in specific areas will be fully operational in January.

See International Executive Turntable for additional EMI personnel changes.

From the Music Capitals of the World

LONDON

Osmond's manager Ed Leffler flew to London to discuss future U.K. releases by the group following settlement of the dispute with MGM in America. The contractual dispute, which has been going on for several weeks, has balked plans by Polydor—MGM's distributors in the U.K.—to release Osmond product. But with news that the problems have been ironed out, Polydor is releasing a single by Marie Osmond, "In My Little Corner of the World" on May 17, and an album of the same name in June. . . . Rediffusion Gold Star, a new Rediffusion mid-price label, was launched across the board on April 26, including budget racks in department stores and other outlets. Marketing manager Maurice Perl, explained while the company had two separate sales forces, one for the budget line and the other for the imported Supraphon mid-price line, both sales forces would be responsible for promoting the new label. . . . Bronze has shelved plans for a new pop-orientated label. Label manager Selwyn Turnbull said the decision was taken after a meeting with Island, which licenses Bronze. He said it would be a year to 18 months before the label materializes. Turnbull said imminent signing Gene Pitney would have gone on the new label, but will now appear on Bronze for the time being. His first release on Bronze is expected to be the Elton John composition, "Skyline Pigeon." . . . Ann Bishop, one of the three directors who launched Magnet Records and played a leading role in breaking Alvin Stardust, has quit the company. Clifford Ellson, whose publicity company handles Magnet's affairs, said: "The departure was completely amicable. It was brought about by different attitudes over the promotion of certain artists." No new director will be appointed to replace Ann Bishop, who handled promotion though two people have been drafted in to absorb the promotion duties. Ms.

Bishop is at present believed to be in the Caribbean, and is heavily involved in an agency organizing on-ship entertainment.

Due in London next month is GRC president Michael Thevis and international representative Bobby Weiss to lay plans for autumn opening of a recording and publishing office. . . . Stanley Dorfman, 14 years at the BBC as designer and producer, is leaving in June to start his own production company. Dorfman's eight years as producer has been spent mainly with music, working with artists like Frank Sinatra, Jack Jones and John Denver. He hopes to begin a production company to handle tv shows in the U.K. and U.S.

Charisma is launching a major spring campaign—spearheaded by local radio promotion—starting from the end of this month. Fronting the airplay promotion will be a series of 60-second spots on Capital Radio expected to cost over \$1,750. Backing the broadcasting will be extensive press advertising and a color poster mail-out to dealers nationwide for in-store display . . . due for release next month by Chrysalis is an Alan Toussaint-produced album by Frankie Miller. . . . New CBS marketing chief Robert Walker, recruited from the classical department, has played organ and drums in rock bands and once ran a progressive jazz club. . . . President Records is advertising the first single "Let It Be Me" by Opportunity Knocks winners, The Doyley Brothers during the commercial break of April's all-winners show. The Doyley Brothers were winners on Opportunity Knocks on Sept. 24, 1973, appeared on the next week's show and again on the all-winners show on Oct. 22. . . . On May 18, Who will headline at Charlton soccer club's ground, a concert supported by Humble Pie, Lou Reed, Bad Company, Dave Mason and Lindisfarne. . . . Nearing completion is the

(Continued on page 56)

French Supermarket's Role In Selling Disks Cited

PARIS—Between 30 and 35 percent of French record sales are made through supermarket outlets, it was revealed during two recent record and tape seminars organized by the French Self-Service Institute.

Traditional record shops account for 40 percent of sales while the balance comes from department stores and mail-order houses. Altogether,

Atl in U.K. In 'Grip' Push

LONDON—Atlantic is mounting a major promotion campaign to stimulate interest in "Monkey Grip," the forthcoming solo album by Rolling Stones' bass guitarist Bill Wyman. The LP—the first solo album to be recorded by an individual member of the group—is being released on the Rolling Stones label, distributed by Atlantic, on May 10.

On the consumer side, the campaign will include T-shirts, lapel badges, an interview on BBC-1's RockSpeak programme, an appearance on BBC-TV's Old Grey Whistle Test and interviews with the consumer music press.

On the trade side, Atlantic will be making available to dealers a full range of point-of-sale aids including window streamers, posters and counter displays.

Commented Atlantic promotion manager Geoff Grimes: "We are giving the album the sort of promotional push you would expect for a major artist."

The album has been produced, written and arranged by Wyman. Among the back-up musicians on the LP are Dr. John, Leon Russell, Danny Kootchmar, Betty Wright, guitarist Jackie Clarke and pianist Duane Smith.

there are 18,000 record and tape outlets in France.

Sales of records here are still lagging well behind those of books but the disc market is continuing to expand at a brisk pace—currently around 50 percent a year—and the general conclusion at the seminars was that the future for record and tape retailers is extremely bright.

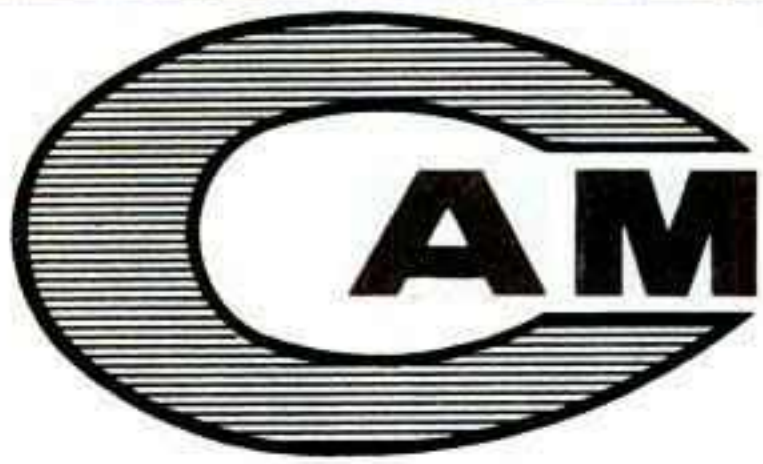
The only slightly worrying factor, according to the Institute, is the hardware market which is only growing at the rate of around 10 percent per annum. There are at present about eight million record players in use in France.

On the product side, budget albums selling for anything between \$1.50 and \$5 are continuing to capture a hefty slice of the total market. According to the Institute, 70 percent of budget buyers are under 30 years of age and enjoy buying "cover" LPs of recent Top Ten hits. Indeed, based on the figures the Institute has compiled from sales in 1972, full-price LPs only account for around 18 percent of the total market. Singles continue to have the biggest share.

The Institute believes that around 34 percent of total sales are made to office workers, manual workers account for 27 percent, people working in a profession, 17 percent, shopkeepers, 6 percent, the farming community, 2.5 percent and the remainder, by others.

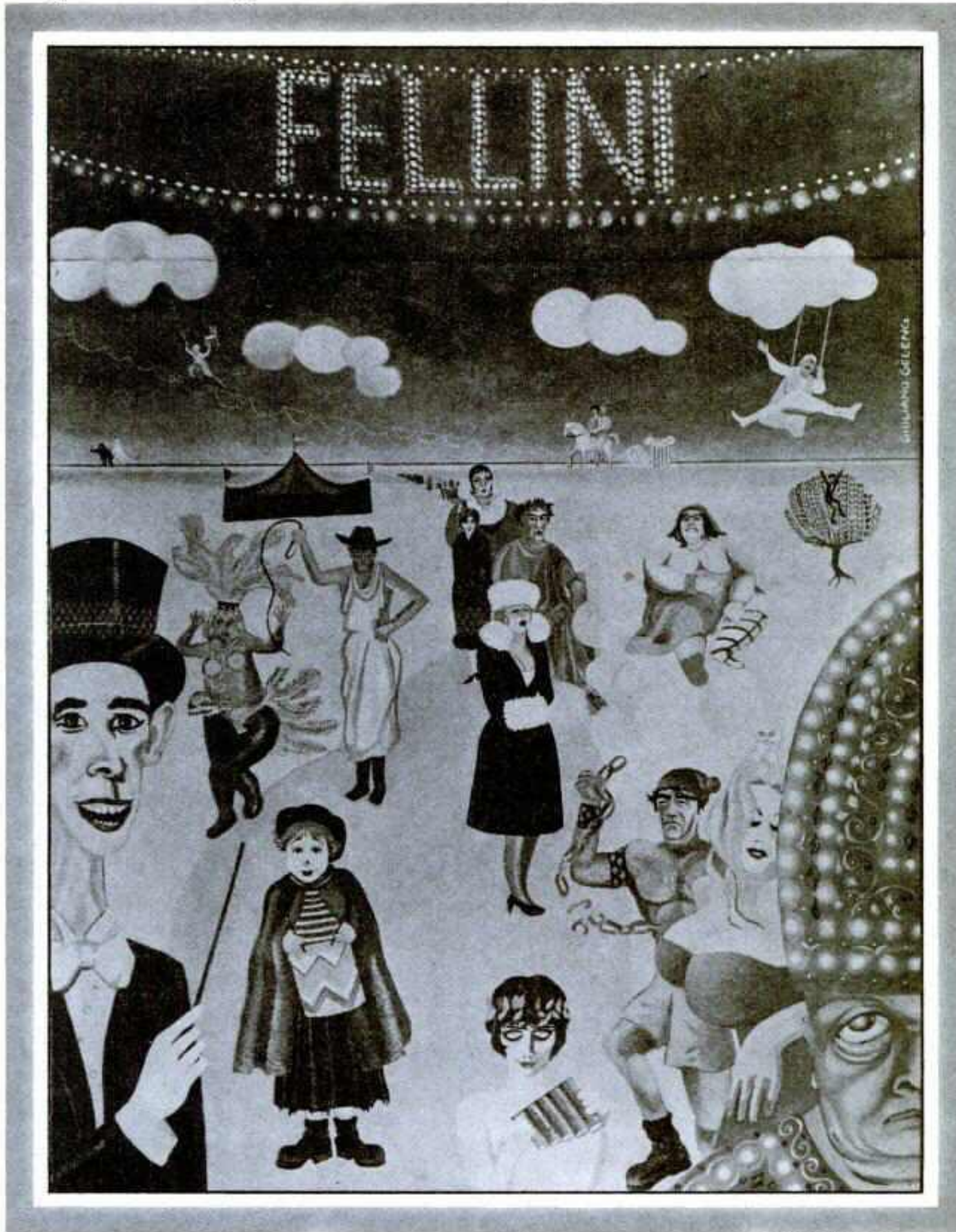
There has been a tremendous increase in sales of French-originated material, which now accounts for just over 50 percent of the market, while the share held by British and American material has slipped to just under ten percent.

Supermarkets either use a rack-jobber to sell product or buy it direct from distributors or through wholesalers.



THE SIGN OF MUSIC

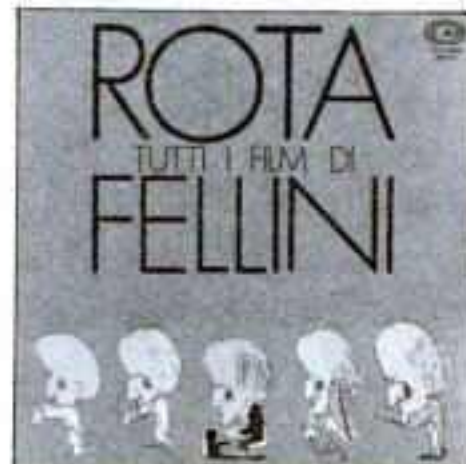
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Album containing great motion picture themes composed by **Nino Rota**



THESE THREE MASTER-WORKS CONDUCTED BY CARLO SAVINA

From the Music Capitals of the World

• Continued from page 54

Moody Blues' own studio at Decca's West Hampstead premises.

Island Music has signed a three-year deal with writers **Ronnie and Russel Mael** to administer their material worldwide. The Mael's are members of, and write material for, the band **Sparks** whose single "This Town Ain't Big Enough" is a Music Week star breaker. . . . Meanwhile Island Records is re-promoting the nine-strong back-catalog of **Traffic** albums to coincide with the band's 20-concert U.K. tour which began last week. It is the band's first major tour of the U.K. for several years and their first visit here since the spring of last year. On all dates but three at the Rainbow, Traffic will be supported by **Richard and Linda Thompson's** band **Sour Grapes**.

TOKYO

Under a five-year plan the Min-On concert association has earmarked an annual budget of 22 million yen to procure 30,000 records—12 million yen or more than \$40,000 worth—and 30,000 scores. The items are for its music library, which is to be opened to the public in November. . . . Eleven concert dates have been fixed by World Planning/Promotion from May 20 in Nagoya to June 13 in Osaka for the **Glen Miller Orchestra**. This time the band will be led by "Peanuts" **Hucko**, the Japanese promotion agency says. **Buddy de Franco** and **Ray McKinley** led the orchestra on its previous two Japan

performance tours. . . . Six "Organic Music Theater" performances will be given by **Don Cherry** on his first tour of Japan, May 9-16, says Ai Music. Toho Records released "Blue Lake" by the jazz trumpet soloist on March 25.

Early this month 2,000 fans of the **Chi-Lites** (Brunswick) and **Rufus Thomas** (Stax) were still seeking refunds from tickets to a joint recital that was scheduled for last Oct. 19 at the Nippon Budokan, postponed to Feb. 4, then cancelled. In the meantime, Soul City Promotion, which sold them tickets ranging from 2,000 to 4,000 yen each, closed shop. It was headed by **Ritsuko Sato**, whose husband was reported by the Japanese press to be an American. . . . At least 22 concert dates have been fixed from May 14 to June 9 for **Albert Hammond** (Mums), according to CBS/Sony. He is due to arrive here May 12. It always rains in southern Tokyo that day, the weatherman says. . . . **Kazumitsu Machijiri**, president of King Record, says his company registered gross sales of 12,980 million yen (about \$43,300,000) in its 1973 business year ended March 21, or 3.3 percent over its sales target. International artists and repertoire accounted for 63 percent of the total, he adds. The Japanese manufacturer, with whom London, Telefunken and A&M have foreign record licensing agreements, has boosted the sales target for its current business year by 15.4 percent to 15 billion yen (\$50 million). The Queen Club, founded by King Record for the wives of Japan retail-

ers, is observing its 10th anniversary this year. . . . Also, a tiny Japanese record manufacturer named **Royal Records** marked its 10th anniversary earlier this year with annual gross sales of 120 million yen (\$400,000). Too small to become a member of the Japan Phonograph Record Association, it has a staff of 12 employees headed by **Hiro-omi Miura**. Even a cat can look at a King, quipped the independent manufacturer at his Ginza office last week, busy clearing inventory at the height of the transportation strike. . . . **Sid Seidenberg**, worldwide manager of **Gladys Knight & the Pips**, told Billboard here that a Far Eastern tour including Japan is being planned for the Buddah recording group, also for **Stories**, followed next year by **B.B. King** (ABC). . . . Despite the short supply and increased cost of newsprint, a free four-page Japanese paper with news of international artists and repertoire is available at the local record stores. The first issue of the monthly newspaper was published in this music capital March 20 by Uni PR. . . . No copy yet to hand, but King Record published its inaugural issue of 20th Century News for distribution March 1. . . . "Hotcakes" by **Carly Simon** (Elektra), "Purple Passages" by **Deep Purple** (WB), "Planet Waves" by **Bob Dylan**, "Muscle of Love" by **Alice Cooper** (WB), "Photos of Ghosts" by **Premiata Forniera Marconi** (Manticore) and "Enter the Dragon" by the late **Bruce Lee** were released here April 10 in cassette music tape format by Apollon Musical Industries. . . . Vic Arts Productions, a JVC subsidiary, has changed its name to Victor Geino as of March 22. . . . The Riverside label and East Coast jazz recording artists of the 1950-60 period were reintroduced here April 5 with the release of six albums by Victor Musical Industries. . . . Twelve concert dates have been set for **Percy Faith and His Orchestra** by the Kyodo Tokyo promotion agency for their Japan performance tour of 10 cities, May 7-20. . . . **Yasuyoshi Tokuma**, president of Tokuma Musical Industries, and **Ichiro Tsuboi**, president of Trio Electronics, have been named as the keenest rivals for a take-over of the Daiei motion picture company, which went bankrupt Dec. 20, 1971. . . . **Kenichi Morita**, president of Polydor K.K., says the German-Japanese company registered gross sales of about 5,181,000,000 yen

(\$17,270,000) in its 42nd semi-annual business term ended March 31, or about 55 percent over the corresponding six-month period. Records accounted for 89 percent, music tapes 11 percent, he says. The joint recording venture expects gross sales of 4,380,000,000 yen (\$14,600,000) for its current business term ending Sept. 30, or 16 percent over the corresponding six-month period of 1973. . . . The all Japan Federation of Record Retailers' Associations (Zenrerren), headed by **Minoru Sasaki**, decided April 2 to hold its annual meeting June 6 at Atami. Among the subjects to be discussed is the future of its "Record Monthly" and "Tape Monthly" publications. Record dealers' bulk subscriptions and manufacturers' advertising support no longer meet production costs. **HIDEO EGUCHI**

WARSAW

Poland's first ever rock opera, **NAGA**, has had its one hundredth performance in Poznan. It was written and is being performed by the Blue and Black group with soloists **Stan Borys**, **Wojciech Korda** and **Ada Rusowics**. A soundtrack album is available on the Polskie Nagrania label and recently a cassette recording has been put on the market. . . . A new super group, **SBB** (search, break and build) consisting of musicians from **Czeslaw Niemen's** CBS recording outfit, is gaining major popularity here. The three musicians are 25-year-old multi-instrumentalist, **Josef Skrzek**, 19-year-old guitarist, **Apostolis Antymos** and 24-year-old drummer, **Jerzy Piotrowski**. The group has based its style on that of the Mahavishnu Orchestra but is developing it further.

The Austrian **Dieter Glawischning Quintet** from Graz, has given jazz concerts in Warsaw and Nowy Sacz. The leader is a professor at the Higher Music and Theatre College in Graz and also author of numerous publications on jazz. . . . Polish Days was held in Finland between March 25 and April 3. Alongside appearances by Polish serious music artists, theater companies and ballet groups, performances were given by pop stars **Maryla Rodowicz** and **Czeslaw Niemen** and pop groups **the Skalds** and **No To Go**. . . . Polskie Nagrania, Poland's only state record company, has announced a list of the most popular recording artists between January 1960 and December 1972. Top of the list was the **Red Guitars** group, who sold a total of 2,279,000 records. Second was vocalist **Irena Santor**, with sales of 1,293,420 records and third, **Slawa Przybylska**, with sales of 1,260,140. . . . This year's Jazz on the Oder festival was held in Wroclaw between March 21 and 24. The event attracts amateur jazz musicians and vocalists from all over Poland who compete for honours in various categories. Many of Poland's leading professional artists hold awards gained at this festival. **ROMAN WASCHKO**

DUBLIN

Brendan Quinn's cover version of the **Charlie Rich** hit "Behind Closed Doors" is on the British Broadcasting Corp.'s playlist—a considerable achievement for the independent Irish label, Hawk. Promotions manager **Dave Pennefather** said: "Previously, anyone in Ireland who has got on the playlist has been on an international label. Hawk is independent. Whether or not the record breaks, this must be good for the industry in general." Lack of sizable reaction on Irish radio and television prompted Pennefather to promote "Behind Closed Doors" on the U.K.

market. The record is released on Hawk thru Shannon Distributors in the U.K. Pye has an option on distribution. . . . Dublin "Evening Herald" will present "The Tom Hennigan Memorial Show, in aid of the Central Remedial Clinic, at the Carlton Cinema on May 3. Hennigan was one of Ireland's best-known journalists. Among those taking part will be **Patricia Cahill**, **The Memories**, **Hal Roach**, **Tony Sader**, **Pumpkinhead** and **Jim Doherty**. . . . **Joe Cuddy's** new single features two songs from the musical "Joseph and the Amazing Technicolor Dreamcoat," currently showing at the Olympia Theater, Dublin. The single is called "Any Dream Will Do," and follows Cuddy's "I'm Gonna Make It" which he sang to victory at the 1973 Castlebar International Song Contest. **KEN STEWART**

MOSCOW

Fifth USSR Composers Union's congress opened here April 2. . . . Yugoslavia's **Show Quartet**, rock group, was on an extended tour of Russia in March-April. . . . **Valeri D. Kalmykov**, the USSR minister of radio industry, died March 22. Most of the national radio, television, phonograph and tape hardware are produced by companies under the ministry. . . . U.K. singer **Robert Young** is in Russia, being featured in one-man show. . . . **Alexei Kozlov's** Moscow-based jazz/rock group is now the most popular act on the local jazz scene, drawing capacity crowds. Kozlov is a veteran jazz horn player/composer. He formed his current group of young rock oriented musicians last year.

Russia's top female singer, **Edita Piakeha**, the star of Leningrad-based Druzhba vocal ensemble, is seriously ill. Druzhba's concerts have been postponed since January. . . . Japanese-made components (Sony) are utilized by national radio companies for manufacturing several models of monaural cassette hardware (Tom and Elektronika recorders). . . . BASF and Soviet ministry of foreign trade signed a deal, according to **H. Walrabenschtein**, chief of the BASF bureau in Moscow. The deal calls for supplying components and raw materials on an exchange basis. . . . Melodiya has released an album in the "Prominent Violinists" series, featuring **Henryk Szeryng** performing Prokofiev's Concerto No. 2 and the Sibelius Concerto. . . . Solid State Electronics show is scheduled to be held at the Radiotechnics Pavillion at the USSR VDNKh (Permanent Exhibition of the National Industry Achievements) here, April through June. Consumer electronics currently produced by the national companies as well as pre-production samples will be showcased. . . . Under a deal signed by Soviet's V/O Mashpriborintorg, foreign trade firm, and Czechoslovakia's Omnia Co. 180,000 Soviet-made radios of various models will be supplied to Czechoslovakia in 1974. . . . Melodiya has released monaural three-album set, presenting reissues of recordings by **G. Nelepp**, Bolshoi Opera's artist of the '40s-'50s, in a program of operatic arias and romances.

Poland's Pagart and Soviet's Gosconcert agencies' recent cooperation resulted in a big package of Polish talent presented in Moscow April 2 through April 11, during the days of Polish Culture. The roster of the acts featured included **Warsaw National Philharmonic Orchestra**, pop singer **Irena Santor**, **Ensemble of the Polish Army** and top rock group **Skaldowl**. **VADIM YURCHENKOV**

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Gladys Knight & The Pips—Imagination—Buddah—BDS5141
Terry Jacks—Seasons In The Sun—Bell—1307
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International Turntable

At EMI: **Graham Powell**, deputy managing director, assumes total responsibility for production and studios, distribution, personnel and sales. **Cliff Busby** moves out of sales to become general manager of EMI's distribution division while **Roy Matthews** keeps his responsibilities for manufacturing and studios as production director. **Alan Kaune** becomes executive assistant to **Gerry Oord**, EMI's managing director, retaining responsibility for public relations.

Additionally, **Brian Dockery**, manager of the international sales division will look after export sales of all U.K. record and tape product. **Reg Palmer**, finance director, retains his post while **Malcolm Brown** becomes business affairs manager and **Roger Stubbs** remains business planning manager. **Jimmy Hanks** takes on the responsibility of coordinating a new specialist sales group.

Gentlemen:

We are here in the States with our wives, as a prize for exceeding our sales budget for 1973.

This is the first time that a record company rewards its agents in such a fantastic way, but over and above our record company we would like to thank all the labels distributed in Italy by Dischi Ricordi, without which it would have been impossible to win this prize.

Thank you also on behalf of those who haven't won.

Thanks.

A "good" share of Dischi Ricordi Sales Force.

New York,

May 1974

14 Nations, 24 Songs Will Vie In Tokyo Fest Contest

• Continued from page 3

UNITED KINGDOM: Charlie James—"Ce Ca Ma Chanson"—Wayne Bickerton & Tony Waddington; **Gold & Silver**—"Up Over My Head"—Colin Richards & Harold Geller, Harold Geller;

BRAZIL: Noelita—"Sabedoria"—Walter Franco/Almir Stocker.

CANADA: Rene Simard—"Midori Iro no Yane" (Green Roof)—Kunihiko Murai/ Daizo Saito, Koji Makaino;

CZECHOSLOVAKIA: Karel Gott—"Let's Give Love Room to Flourish"—Karel Svoboda/Zdenek Borovec, Jiri Svoboda;

(WEST) GERMANY: Simon Butterfly & Bettina Simon—"18-19-20"—Kunihiko Kase/Howard Barnes, Jo Kirsten;

(SOUTH) KOREA: Patti Kim—"Farewell, My Love"—Khil Ok Yoon, Katsuhia Hattori.

PHILIPPINES: the Circus Band—"Got to Save the World"—Atek Jacinto;

POLAND: Cristina—"Varsovie"—Didier Marouani/Sinoye, Jean Claude Vanier;

SPAIN: Juan Bau—"Sobre el Viento"—Pablo Herrero;

SWEDEN: the Gimmicks—"All Together Now"—Stefan Muller;

USSR: Muslim Magomayev—"Chortva Kaleso"—A. Babadjonjan/A. Eftushenko, A. Babadjonjan.

According to Kimio Okamoto, director-general of the Tokyo Popular Music Promotion Assn., the 21 finalists were selected from 301 entries representing 27 countries. He said that the three Golden Canary

Award winners would be chosen from 20 Japanese songs introduced in March and April by member manufacturers of the Japan Phonograph Record Assn. including CBS/Sony, Nihon Phonogram, Polydor K.K., Toshiba EMI and Warner-Pioneer.

International contest judges from overseas include Frances Preston, of BMI; Joan Collins, the U.K. film star; Denise Glaser and Marie Laforet from France, Salvatore T. Chiantia, president of MCA Music; and Ray N. Tanaka, secretary-treasurer/director of the Musicians' Assn. of Hawaii.

Besides the annual cash prizes and trophies, the sponsoring organization is planning a Frank Sinatra Award for an outstanding singer in addition to the FIDOF Award that has been instituted for an outstanding song this year.

In the 2nd Tokyo Music Festival's International Contest, Mickey Newbury, the Elektra recording artist, won the World Popular Song Grand Award for the U.S. with his own composition "Heaven Help the Child." Fourteen countries and 26 songs vied in the contest last year, plus five finalists who represented Japan. International entries totaled 373 and in 1973.

Supported by Tokyo Broadcasting System, the 1974 International Contest is scheduled to be telecast nationwide June 30 and videotaped for showings overseas.

Evoy's Bullishness Makes Bear Fast Runner In Disks & as Pub

By MARTIN MELHUIST

TORONTO—When Edward Bear signed to Capitol Records in Canada in 1969, the three band members at that time, Larry Evoy, Paul Weldon and Danny Marks, decided that it would be a good idea to set up an incorporated company which would be a corporate shelter for all of their business affairs. The result was the setting up of Canadian Bear Ltd., which also contained their publishing company, Eeyar Music. When it came time for negotiations with Capitol, none of the band's publishing was given up to Beechwood Music, Capitol's publishing arm. It is certainly a move that Larry Evoy, who now holds controlling interest in the company (Weldon and Marks later left the band), is glad that they made. With a number of both major and minor hits under their belts, Canadian Bear Ltd. has to be considered one of the healthiest independent production publishing companies in Canada.

It is not often that a band that has had one hit gets a reprieve of close to five years to come up with a follow-up but that is what happened to Edward Bear. In the late 60's the band had what could be referred to as a healthy hit with the song "You, Me and Mexico" and then came up stone cold with a follow-up song, "You Can't Deny It," which was a much heavier sound and certainly not a tune that the public was willing to accept as typical of the Edward

Bear repertoire at that time. It was a bad mistake, as the band's singer/song-writer/drummer Larry Evoy admits.

"It was a very depressing time for the band," says Evoy. "We thought that we were on our way and then it was like running into brick wall. Everything seemed to go wrong. We got some lousy concert and club dates—at some we had trouble getting our money from the promoters. We needed that all important follow-up to 'You, Me and Mexico' and it seemed that the radio stations were waiting for it."

In the months that followed, Capitol Records in Canada released a single entitled "Spirit Song," which got little to no action on the Canadian charts and that same year Danny Marks, the band's guitarist, left the band and was replaced by Roger Ellis. To Capitol Records credit they persisted and continued to believe in the band's hit potential. Everyone concerned got some encouragement in 1972 which two of the band's records "Fly Across the Sea" and "Masquerade" reached the top of the Canadian charts.

That same year the band negotiated with Terry Jacks with an eye to his producing the band. It was at that time that Jacks offered Evoy the song "Seasons in The Sun," which recently became a major hit for Jacks.

Recollected Evoy, "for one reason

or another we got Gene Martynec to produce our next sessions and we picked one of the songs that I had just written called "Last Song" to be our next single. I sent Terry Jacks a rough tape of the song and he sent back a letter suggesting that we drop it a half a tone. We took his advice and it really made a big difference to the song."

Just before "Last Song" was released, the band's organist Paul Weldon decided that he didn't want to continue with the band because of the rigorous touring schedule, and chose to pursue his burgeoning graphic arts business on a full-time basis. Weldon has been responsible for the design of a great percentage of the album covers that have come out of Canada in the last three years. Bob Kendall replaced Weldon on organ.

"Last Song" became one of the biggest hits to emerge from the Canadian music scene and hit the international charts. Needless to say, things got a lot better for the band. Capitol followed up by releasing "Close Your Eyes," which sold close to 250,000 copies, and then it was a matter of keeping the momentum going as Evoy related, "after 'Close Your Eyes' we put out a song entitled 'Walking on Back' in order to try and stimulate album sales. Well, we made the same mistake that we made when we released 'You Can't Deny It,' because the song was not indicative of the sound that the public had come to expect from us. Our latest single 'Same Old Feeling' was a lot more commercial but it also did peanuts. We are just finishing four tracks in the studio with producer Gene Martynec of Nimbus 9, 'Brand New Me,' 'Love-Itis,' 'Share Your Love' and 'Freedom For the Stallion' and from these sessions we will have an album and a new single."

With Canadian Bear Ltd. as the corporate shelter for all of the activities of Edward Bear, the company is getting more involved in management and publishing. New Potatoes, the band that accompanies Edward Bear on all their tours and is utilized as a back-up group, is signed to the production company.

Roger Ellis, the band's guitarist who recently left the group to pursue his own career, is currently living in Los Angeles and is in the process of forming his own group. Evoy stated that the parting was "entirely amicable and coincides with an over-all plan to re-vamp the Bear show."

Evoy will now perform as a front man and will limit his drumming to only two or three tunes in a set. Bob Kendall on organ and New Potatoes will continue to provide both the live and recorded back-up for Evoy.

A&M Opens Special A&R Wing: Points to Sharper Talent Focus

TORONTO—The recent opening of a special a&r division in Canada by A&M Records is fresh proof that many of the majors with branches in this country are finding lucrative new caches of talent north of the 49th parallel. Though A&M Records of Canada has been fairly active in the development of Canadian artists in the past, the establishment of this a&r house coupled with the promotion of Peter Beauchamp, the former national promotion manager for A&M Canada to

the newly-created position of a&r manager, indicates a more aggressive approach to the searching out and development of Canadian acts in the near future.

A year ago, Gerry Lacoursiere, the head of A&M Records of Canada, bought a house in downtown Toronto with an eye to moving the publishing operation. Irving-Almo Music of Canada, headed by Graham Powers and a&r division, out of their head office in Agincourt, Ont. The publishing operation moved in

first, followed by Beauchamp who will headquarter his a&r, talent development and artist relations activities for artists signed to A&M in Canada from there.

Beauchamp explained how the idea of a separate division came up. "When I was doing promotion, Gerry (Lacoursiere) started to have me come into his office and listen to tapes that had been submitted. We would talk over the merits of the artist and so on and then make a decision on whether the act was worth signing or not. Soon we started to talk about opening an a&r division with me in charge. Graham Powers was already at the house with the publishing and we decided that the time was right for me to move down there and set up the operation."

"The whole thing was a costly venture and certainly the company didn't need it for financial success. We understood that if the Canadian music industry was going to grow, we would have to take steps to help. By opening the a&r house we have found that there are a lot of people with aspirations of becoming recording artists."

According to Beauchamp, the company's initial plan is to put emphasis on singles and eventually build the artists into album acts.

"Producing commercial product is the only way to break into the international market," said Beauchamp. "If we could get a few hits to start off with it would give us a lot of pull. At the outset it is not specifics that we are looking for, in fact, we are open to anything. The attitude of the artist has a lot to do with whether we sign them or not and if the act already has good management that's all the better."

From the Music Capitals of the World

TORONTO

Valdy has just completed a cross-Canada tour which was given the title The Spring Coast to Coast Celebration Tour. The last date was April 21 at Saltspring Island, B.C. Accompanying Valdy on the tour were Bruce Miller and the Diamond Joe Band. A&M Canada's Bob Beauchamp handled pre-publicity promotion for the tour, and Colin Macdonald of A&M's Toronto office traveled one day ahead of the show confirming dates and interviews with local press and media people. The idea of "a family of friends travelling on a properly conducted tour throughout Canada" came to Valdy while on his last American tour. . . . **Manu Dibango** was in Canada on April 13 to begin a one-week promotion tour. On April 15 Dibango appeared on the CBC TV special "Lato Olympic" performing "Soul Makossa." . . . United Artists Records of Canada has released the song "The Battle of New Orleans" by Mike

Graham. The record was produced by John Pozer at Eastern Sound Studios in Toronto. Graham will tour throughout Ontario in May followed by a heavy concert schedule in the Maritimes in June. On June 30 Graham will return to Ontario to appear in Kitchener at radio station CHYM's 25th anniversary concert. Following the Kitchener date he will tour Eastern Canada.

Radio station CJBK, London, Ont., drew thousands of entries to a contest entitled Super Wish. Listeners were asked to send in a wish for something that they wanted but never thought they could have. The 17 winning entries were based on the reason why they wanted to win. . . . **Suzanne Stevens**, who played with **Tino Rossi** at the Theatre des Varietes for three weeks, took one night off and flew to Toronto to perform at Capitol Records-EMI of Canada's sales and promotion convention on April 5.

MARTIN MELHUIST

Cross-Country Tour Is Set Up For Stampeders

MONTREAL, P.Q.—Don Tarlton of Donald K. Donald Productions in Montreal has signed the Stampeders to a cross-country tour which will begin in Saint John, New Brunswick on Thursday (9). The tour will mark the 10th anniversary of the band since their formation in Calgary in 1964.

According to Tarlton each date will be a happening or a celebration and people in the various cities will have the opportunity to party with the Stampeders.

Due to heavy commitments made in the U.S. by their manager, Mel Shaw, and their U.S. label, Capitol, the tour will be presented in different phases. Part one of the tour will take place in the Canadian Atlantic provinces from Thursday (9) through May 25; Phase two will put the band in northern Ontario in early June; phase three will take them to western Canada during July; and the final phase will be an extensive tour of Ontario and Quebec in August.

The U.S. commitments include appearances in such cities as Pittsburgh, Philadelphia, Washington and New York. The American dates will be backed with full promotion by Capitol who recently released the band's latest album "From The Fire."

Last year's cross-Canada tour by the band established house records in over 80 percent of the venues that they played.

Accompanying the Stampeders on their Canadian dates will be mentalist/clairvoyant Eric Levinson.



MAY 4, 1974

QUEEN OF COUNTRY ABDICATES

Mr. Entertainment

When nominated for superstardom, Frankie Vaughan has refused to run; when chosen, he has refused to serve.

So began a feature profile which appeared in the Toronto Globe and Mail while the celebrated singer was headlining The London Palladium Show for a week in Ottawa.

HOOFER FRANKIE VAUGHN A "CHEEKY, CHEERY BLOKE" bannered a five-column headline in the Toronto Star the day he arrived to open two weeks of appearances at the O'Keefe Centre.

"Smooth, predictable, pleasant, singing golden oldies and guaranteed show-stoppers, not wasting his time with a lot of dreary chatter, but just getting out there and selling it," concluded otherwise acerbic critic Urjo Kareda the next day.

Britain's "Mr. Entertainment," that's Frankie Vaughan, the first British artist ever to win the coveted "Gold Microphone," the International Song Industries premier accolade to show business. Only Frank Sinatra, Bing Crosby, Sammy Davis Jr., and Marlene Dietrich have also been honoured in this way.

So began the biography in the program which people of all ages were backstage asking him to sign.

ENJOY FRANKIE VAUGHAN SINGING 24 OF HIS MOST REQUESTED HITS ON ONE GREAT ALBUM—FRANKIE VAUGHAN'S SING SONG trumpeted our ad in the same program. A good many of the more than 30,000 people who will have seen him before the end of his run are already doing just that.

Shirley Eikhard has betrayed her subjects. The singer-songwriter who so recently won another important vote of confidence from her peers in the music industry when for the second time in a row she was awarded the Juno Award as Country Singer Of The Year (Female), has abandoned her domain.

Last week she gave her first public performance in Toronto since Easter of '72, beginning a twelve-show series at Canada's best-known coffeehouse, The Riverboat. The house was packed with Capitol people, reviewers, publishers, other artists, execs from other record companies, and long-time fans. Many of them felt responsible for her winning margin in a field of strong country contenders. There was a feeling of excitement and anticipation in the air.

And then she began to play.

Of the twenty and some-odd songs she performed, including an even dozen which she herself had composed, there was not more than two or three numbers which even a Beverly-style hillbilly would have labeled 'country'.

Only one of the songs came from her first (and so-far only) album, the Shirley Eikhard album. Her latest single, a fire-breathing version of RESCUE ME, needed some of the instrumental muscle producer Audie Ashworth had provided for it, and she had to leave it off the program. The old singles were out of her childhood, and now that she is eighteen, she has put away childish things.

What she did do instead was to cast a spell.

She chose songs of melodic complexity and emotional depth, songs written by herself and by friends of hers and one each by Lennon/McCartney, Bob Dylan and Don McLean, and interpreted them, made them matter, with a sensitivity and a maturity that would do credit to most established artists twice her age.

She chatted with the audience, spontaneously, eagerly, so pleased to be with them that even a school of the deaf could not fail to have been charmed.

And she sang with such grace and warmth that her whole audience might have been a school of the dumb.

Two fine session men were helping her out; her smoothly idiomatic guitar picking worked delicate counterpart with the flute and keyboards of long-time associate Moses Hazan and with the softly ambling basslines of newcomer Terry Quinn. On some improvised instrumental segments, her voice danced in and out of the musical blend, making moments that were really special because they would never happen quite like that again.

At the end, her friends—and by now everyone in the Riverboat was a friend—applauded long and hard.

What has happened to the pretty, clear-eyed country style that was her trademark? Shirley herself sees her music now as sort of a jazz-tasty folk. The change is not revolution, merely personal evolution.



Shirley Eikhard at the Riverboat with sidemen Terry and Moses.

The Toronto Sun's musical word-smith Gerald Levitch was moved to compose an instant analysis of her ambience. "She's getting into an Ella Fitzgerald portamento style, gliding coolly from one note to the next," he observed, footnoting his own text. And later, "She has a really lovely set of pipes, used most tastefully."

And Anne Murray, who has re-

corded a number of Shirley's songs herself, was quoted as saying, "Shirley already has more talent in her little finger than most artists will ever develop."

Upcoming: the CBC Network's Juliet Show on May 2, performances at the Rothmans' Convention on May 4 and 5, and then—at long last—back into the studio to begin her second recording career.

A Good Friday Concert BLOODROCK & PRIVILEGE

Century II recording artists Privilege made their Toronto concert debut on Good Friday at the Victory Burlesque Theatre on a show headlined by Capitol veterans Bloodrock.

Both bands have gone through some personnel changes, and neither sounded quite like their records might have predicted.

The biggest changes in Privilege are the loss of smithy-voiced Mel Degan, the first touring Jesus Christ Superstar, and the addition of a mellotron to the instrumental line-up. The result was more shading and nuance in their live sound.

The difference could be felt particularly in their performance of HIRED MAN, the single taken from "Canata Canada" which they recorded with a symphony more than a year ago.

For the most part, though, they proved to be a good, tight, old-fashioned rock 'n' roll band and went over extremely well with the audience.

After two more weeks in the area at nightclubs in Hamilton and Scarborough, the band is gigging its way back west in the Greyhound bus star Andy Krawchuk bought back from Ronnie Hawkins. (It burned only one quart of oil on the entire trek east.)

New members of Bloodrock are drummer Matt Betton (the only mate of the team not originally from Dallas, Texas) and Bill Ham, brother of established Bloodrocker Warren Ham, the reeds player and the visual focus of the group. (Bass-player Ed Grundy is the real leader, but he has stayed in the background on stage ever since the band was formed.)

The new Bloodrock proved to be a tough, no-nonsense rock band with strong jazz and blues influences, and they turned a lot of the Victory regulars on to "Whirlwind Tongues," their latest album.

The Victory appearance was the second last of their tour. (The last was in Flint, Michigan, home base of Grand Funk.)



Privilege: the new Hired Men.

"Mastered by Capitol" A Critical Delight.

In his April classical record review column in the "FM Guide" critic Bruce Surtees devoted the first half to a pair of chamber music discs on Angel, and made special note in each case of the technical quality.

One was "a most wonderful collection of VICTORIAN SONGS sung by Robert Tear (tenor) and Benjamin Luxon (baritone) with Andre Previn (piano) . . . a winner on all counts, including the **Mastered By Capitol** processing."

Here is an excerpt from the other review (emphasis mine):

What a great musician Itzhak Perlman is. He is certainly the best of the "new generation" of violinists. His playing combines an unbelievably perfect technique with a warmth and soul not heard in his contemporaries. In fact listening to this new Angel album, PERPETUAL MOTION & OTHER VIRTUOSO PERFORMANCES (S 37003), I was constantly reminded of the late Fritz Kreisler who, we are told, also had that rare combination of technique and warmth. I compared some of the pieces on this disc with Kreisler's own recordings and the similarity was unmistakable. Some of the thirteen pieces on this disc are:

The recording sessions were held in England, and Angel in the U.S.A. has succeeded in producing a flawless disc. As some record buyers will have noticed (those who look for this kind of thing) the latest Angel and Seraphim discs have "mastered by Capitol" engraved into them. So far, all the discs so marked have featured exemplary processing from the excellent sound to absolutely silent surfaces.

BEAR HITS ROAD

After a winter hibernation of writing, recording, rehearsing (and relaxing), Edward Bear is hungry for the sound of applause.

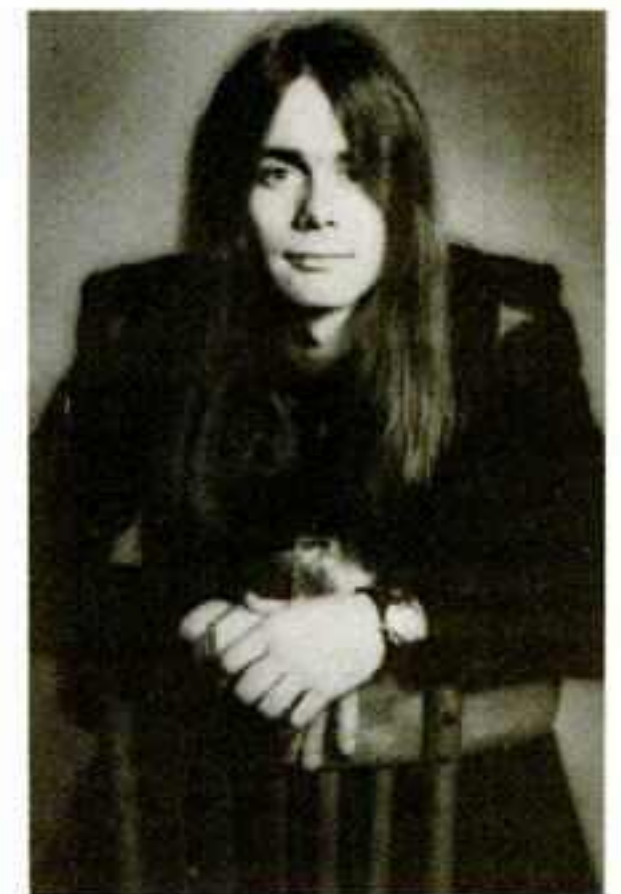
Larry Evoy and Bob Kendall, the stars of Edward Bear, have spring fever in their veins. And they have scheduled a whirlwind tour of Western Ontario and the Canadian Prairies, returning to the home of many of their first and most faithful fans for the first time in a year.

The performing Bear begin entertaining at the Exhibition Colosseum in Thunder Bay on April 30, then proceed west through Manitoba and Saskatchewan, rounding the bend in Calgary. By the time they wind up at Centennial Auditorium in Saskatoon on May 17, they will have played a total of fourteen concerts for as many as eighteen thousand happy applauders.

Accompanying the Bear on the road will be the five members of the country-rock folk band, New Potatoes, who were responsible for much of the Bear's success on previous tours and on the "Close Your Eyes" album. (N.B. Watch for their own second album—so far known only to machines, which think of it as ST 6418—coming soon.)

Although Larry Evoy has now been separated from his drums and brought up front into the limelight, the Bear show has not changed the formula that won them so many friends in the past. There are still no dancing misses, just a music-packed collection of their hits, the best songs from the first four albums, and some stunning new Larry Evoy compositions from the upcoming Bear album, "Parade."

The established hits alone would provide a major musical evening. From YOU, ME AND MEXICO, their first major recording success, though follow-up chart charmers FLY ACROSS THE SEA and MAS-



Larry Evoy.

QUERADE to the multi-million-selling THE LAST SONG and its sequel CLOSE YOUR EYES and on to their most recent golden goodies, WALKING ON BACK AND SAME OLD FEELING—Edward Bear's good-hearted good-time music has outlasted the fads and follies of their contemporaries. In consistently providing new songs that people want to hear, Edward Bear is nonetheless pursuing its own artistic tastes. Which is what keeps their new music as fresh and inviting as the old.

Billboard Hits of the World

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AUSTRALIA

(Courtesy of GO-SET)
SINGLES

- This Week
- 1 MY COO CA CHOO—Alvin Stardust (EMI)
 - 2 FAREWELL AUNTY JACK—Graham Bond (Picture)
 - 3 THE LORD'S PRAYER—Sister Janet Mead (Festival)
 - 4 I LOVE, YOU LOVE, ME LOVE—Gary Glitter (Bell)
 - 5 SORROW—David Bowie (RCA)
 - 6 DAYTONA DREAM—Suzi Quatro (RAK)
 - 7 YOU WON'T FIND ANOTHER FOOL LIKE ME—New Seekers (Phonogram)
 - 8 THE JOKER—Steve Miller Band (Capitol)
 - 9 SHE DIDN'T REMEMBER MY NAME—Osmosis (Warner Bros.)
 - 10 EYE LEVEL—Simon Park Orchestra (Columbia)
 - 11 SEASONS IN THE SUN—Terry Jacks (United Artists)
 - 12 HEARTBEAT IT'S A LOVEBEAT—De Franco Family Featuring Tony De Franco (20th Century)
 - 13 LOVE'S THEME—Love Unlimited Orchestra (20th Century)
 - 14 PUPPY SONG/DAYDREAMER—David Cassidy (Bell)
 - 15 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)

ALBUMS

- This Week
- 1 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 2 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 4 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond (MCA)
 - 5 MY NAME MEANS HORSE—Ross Ryan (EMI)
 - 6 PIN-UPS—David Bowie (RCA)
 - 7 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 8 CAN THE CAN—Suzi Quatro (RAK)
 - 9 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 10 OLD, NEW, BORROWED AND BLUE—Slade (Polydor)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------------|--|
| 1 | 1 | SEASONS IN THE SUN | Terry Jacks (Bell)—Francis Day & Hunter (Terry Jacks) |
| 2 | 17 | WATERLOO | Abba (Epic)—United Artists |
| 3 | 2 | THE CAT CREPT IN | *Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) |
| 4 | 8 | REMEMBER YOU'RE A WOMBLE | *Wombles (CBS)—Batt Ent. (Mike Batt) |
| 5 | 4 | ANGEL FACE | *Glitter Band (Bell)—Rock Artists (Mike Leander) |
| 6 | 5 | YOU ARE EVERYTHING | Diana Ross & Marvin Gaye (Tamla Motown)—Gamble-Huff/Carlin (H. Davis/B. Gordy) |
| 7 | 3 | EVERYDAY | *Slade (Polydor)—Barn (Chas Chandler) |
| 8 | 9 | DOCTOR'S ORDERS | *Sunny (CBS)—Cookaway/Tic Toc (Roger Greenaway) |
| 9 | 11 | HOMELY GIRL | Chi-Lites (Brunswick)—Intersong (Eugene Record) |
| 10 | 15 | A WALKIN' MIRACLE | Limmie & The Family Cooking (Avco)—Planetary Music (Steve Metz) |
| 11 | 13 | I'M GONNA KNOCK ON YOUR DOOR | Jimmy Osmond (MGM)—Carlin (Mike Curb/Don Costa) |
| 12 | 7 | REMEMBER ME THIS WAY | *Gary Glitter (Bell)—Leeds (Mike Leander) |
| 13 | 12 | ROCK AROUND THE CLOCK | Bill Haley & the Comets (MCA)—Kassner |
| 14 | 6 | EMMA | *Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most) |
| 15 | 10 | BILLY, DON'T BE A HERO | *Paper Lace (Bus Stop)—Intune (Murray/Callender) |
| 16 | 18 | GOLDEN AGE OF ROCK & ROLL | *Mott the Hoople (CBS)—April/H&H (Mott the Hoople) |

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|----|----|-------------------------------------|--|
| 17 | 14 | SEVEN SEAS OF LOVE | *Queen (EMI)—Feldman/Trident (Ray Thomas Baxter/Queen) |
| 18 | 25 | LONG LEGGED WOMAN DRESSED IN BLACK | *Mungo Jerry (Dawn)—Caesar/Chrysalis (Barry Murray/Ray Dorset) |
| 19 | 38 | DON'T STAY AWAY TOO LONG | Peters & Lee (Philips)—Pedro/C. Shane (John Franz) |
| 20 | 31 | HE'S MISSTRA KNOW-IT-ALL | Stevie Wonder (Tamla Motown)—Jobete London (Stevie Wonder) |
| 21 | 21 | I KNOW WHAT I LIKE | *Genesis (Charisma)—Notebeat/Carlin (John Burns/Genesis) |
| 22 | 19 | LONG LIVE LOVE | Olivia Newton-John (Pye)—Feldman |
| 23 | 28 | ROCK & ROLL SUICIDE | *David Bowie (RCA)—Mainman/Chrysalis (D. Bowie/K. Scott) |
| 24 | 16 | THE MOST BEAUTIFUL GIRL | Charlie Rich (CBS)—Gallico/KPM (Billy Sherrill) |
| 25 | 27 | THE ENTERTAINER | Marvin Hamlisch (MCA)—Multimood (Marvin Hamlisch) |
| 26 | — | ROCK & ROLL WINTER | *Wizzard (Warner Bros.)—Roy Wood/Carlin (Roy Wood) |
| 27 | 30 | BEHIND CLOSED DOORS | Charlie Rich (Epic)—Screen Gems-Columbia (Billy Sherrill) |
| 28 | 33 | YEAR OF DECISION | Three Degrees (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) |
| 29 | 23 | WOMBLING SONG | *Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.) |
| 30 | 22 | JAMBALAYA/MR. GUDER | Carpenters (A&M)—Acuff-Rose/Rondor (Richard & Karen Carpenter) |
| 31 | 46 | I CAN'T STOP | Osmonds (MCA)—Carlin (Wes Farrell) |
| 32 | 24 | THE AIR THAT I BREATHE | *Hollies (Polydor)—Rondor (Ron Richards) |
| 33 | 20 | I GET A LITTLE SENTIMENTAL OVER YOU | *New Seekers (Polydor)—Mustard/Carlin (Tony Macaulay/Tommy Oliver) |

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|----|----|--------------------------|--|
| 34 | 29 | YOU'RE SIXTEEN | *Ringo Starr (Apple)—Jewel (Richard Perry) |
| 35 | — | SHANG-A-LANG | Bay City Rollers (Bell)—Martin/Coulter (Bill Martin/Phil Coulter) |
| 36 | 34 | THE WAY WE WERE | Barbra Streisand (CBS)—Screen Gems-Columbia (Fred Salem) |
| 37 | 35 | THE STING | *Ragtimers (Pye)—Leeds |
| 38 | 37 | SATISFACTION GUARANTEED | Harold Melvin & the Blue Notes (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) |
| 39 | 41 | I'LL ALWAYS LOVE MY MAMA | Intruders (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) |
| 40 | 36 | JET | *Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney) |
| 41 | 26 | SCHOOL LOVE | Barry Blue (Bell)—ATV (Barry Blue) |
| 42 | 39 | CANDLE IN THE WIND | *Elton John (DJM)—DJM (Gus Dudgeon) |
| 43 | 32 | IT'S YOU | *Freddie Star (Tiffany)—London Tree (Dave Christie) |
| 44 | 48 | REMEMBER | *Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter) |
| 45 | 42 | EVERLASTING LOVE | Robert Knight (Monument)—Peter Maurice (Buzz Cason/Mac Gayden) |
| 46 | 45 | JEALOUS MIND | *Alvin Stardust (Magnet)—Magnet (Peter Shelley) |
| 47 | — | TSOP | MFSB (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) |
| 48 | 47 | SO IN LOVE WITH YOU | Freddie Breck (Decca)—Barry Mason (BAS F Int.) |
| 49 | 43 | MA-MA-MA-BELLE | *Electric Light Orchestra (Warner Bros.)—Carlin/Sugartown (Jeff Lynne) |
| 50 | — | SPIDERS & SNAKES | Jim Stafford (MGM)—Famous Chappell (P. Gernhard/Lobo) |

BELGIUM

(Courtesy of Belgium Radio & TV)
SINGLES

- This Week
- 1 THE MOST BEAUTIFUL GIRL—Charlie Rich

- 2 WHEN WILL I SEE YOU AGAIN—Three Degrees
- 3 TIGER FEET—Mud
- 4 PEACHES ON A TREE—Nick Mackenzie
- 5 IT AIN'T NO USE—Wally Tax
- 6 I SEE A STAR—Mouth & McNeal
- 7 THE AIR THAT I BREATHE—The Hollies
- 8 NEVER GONNA GIVE YA UP—Barry White
- 9 SEASONS IN THE SUN—Terry Jacks
- 10 DYNAMITE—Mud

ALBUMS

- This Week
- 1 20 POWER HITS—Various Artists
 - 2 ORIGINELE HITS II—Various Artists
 - 3 40 GOLDEN HITS—Various Artists
 - 4 QUEEN II—The Queens
 - 5 BURN—Deep Purple

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 GASOLIN 1 (LP)—Gasolin (CBS)
 - 2 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - 3 MY ONLY FASCINATION (LP)—Demis Roussos (Philips)
 - 4 WATERLOO (LP)—Abba (Polar/EMI)
 - 5 WATERLOO (Single)—Abba (Polar)
 - 6 MA, HE'S MAKING EYES AT ME (LP)—Lena Zavaroni (Philips)
 - 7 FORST EN HALV TIME PA DEN ENE SIDE (Single)—Niels Hausgaard (EMI)
 - 8 JOHNNY REIMAR PARTY No. 7 (LP)—(Philips)
 - 9 PETER BELLI & SON (LP)—Peter Belli (Polydor)
 - 10 JEALOUS MIND (Single)—Alvin Stardust (Ariola/Telefunken)
 - 11 ET PORTRÆT (LP)—Niels Hausgaard (EMI)
 - 12 MY COO CA CHOO (Single)—Alvin Stardust
 - 13 DA FARFAR VAR UNG (Single)—2 Jyder (Metronome)
 - 14 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
 - 15 FOREVER & EVER (LP)—Demis Roussos (Philips)

Billboard's Top Single Picks

MAY 4, 1974

Number of singles reviewed
this week 92 Last week 109

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CARLY SIMON—Haven't Got Time For The Pain (3:50); producer: R. Perry; writers: C. Simon, J. Brackman; publisher: C'est, Maya, ASCAP. Carly returns to her own material with this pretty ballad, somewhat reminiscent of the material from her earlier LP's. As always, it is Carly's powerful vocals which highlight. Flip: Mind On My Man (2:57); writer: C. Simon.

GLADYS KNIGHT AND THE PIPS—On and On (3:20); producer: Curtis Mayfield; writer: C. Mayfield; publisher: Curtom, BMI, Buddah 423. Usual excellent job from the group that rarely misses. This time they're back in the up-tempo vein, with exchanges between Gladys and the group the spotlight. Song should be strong in pop and soul. Flip: The Makings Of You (2:24). Info same in all other categories.

recommended

MELANIE—Love To Lose Again (2:58); producer: P. Scheke-ryk; writer: M. Safka; publisher: Neighborhood, ASCAP, Neighborhood 4214. (Famous).

J.J. CALE—Cajun Moon (2:17); producer: A. Ashworth; writer: J.J. Cale; publisher: Audigram, BMI, Shelter 40238. (MCA).

B.W. STEVENSON—Roll On (3:00); producer: D.M. Ker-shenbaum; writer: B.W. Stevenson; publisher: Prophecy, ASCAP, RCA DJHO-0279.

PAUL WILLIAMS—That's What Friends Are For (3:17); producer: K. Ascher; writer: P. Williams; publisher: Almo, ASCAP, A&M 1525.

KATE SMITH—Smile, Smile, Smile (2:40); producers: J. Dorn, J. Dorn; writers: H. Peretti, L. Creatore, G.D. Weiss; publisher: Godspell, Valando, ASCAP, Atlantic 3022.



SMOKEY ROBINSON—It's Her Turn To Live (2:50); producer: Smokey Robinson; writers: W. Robinson, M. Tarplin; publisher: Tamla, Jobete, ASCAP, Tamla 54246. (Motown). Melodic tune from Smokey featuring his highly distinctive vocals and good use of background horns. In a much more funky vein than some of his recent material, and the arrangement works well.

RIPPLE—A Funky Song (3:07); producer: Dee Ervin; writers: K. Samuels, Ripple, Inc.; publisher: Act One, BMI, GRC 2017. (General). Tight arrangements, powerful vocals and fine instrumentals spark this song. Excellent alternating of the vocal and instrumental segments. Disk should get play on pop as well as soul stations.

recommended

JOE SIMON—Who's Julie (2:59); producer: J.R. Enterprises by J. Richbourg; writer: W.C. Thompson; publisher: Earl Barton, BMI, Sound Stage 7 1512. (Monument).

THE SWEET INSPIRATIONS—Dirty Tricks (3:03); producers: D. Porter, R. Williams; writers: M. Smith, J. Lane; publisher: Three Sweets, East/Memphis, Uplane, BMI, Stax 0203. (Columbia).

EDWIN STARR—Big Papa (2:58); producers: F. Perren, F. Mizell; writer: F. Perren; publisher: Jobete, Harlene, ASCAP, Motown 1300.

RAY CHARLES—Louise (2:57); producer: R. Charles; writer: L. Robin; publisher: Famous, ASCAP, CrossOver 974.

MANDRILL—Positive Thing (3:15); producer: Mandrill; writers: C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave; publisher: Intersong-U.S.A./Mandrill, ASCAP, Polydor 14235.

CARL JAMES & JACKIE IRVIN—Dance Party Music (2:44); producer: Power House; writer: F. Bursey; publisher: Act One/Power House, BMI, GRC 2007. (General).

ODIA COATES—Leave Me In The Morning (2:41); producer: R. Hall; writers: P. Anka, J. Harris; publisher: Spanka, BMI, United Artists 417.



JOSHIE JO ARMSTEAD—Stumblin' Blocks, Steppin' Stones (3:25); producer: J. Armstead; writer: J.J. Armstead; publisher: East/Memphis, Jo Steady, BMI, Truth 1214. (Stax). Powerful, building vocals highlight this soulful song.



STONE EDWARDS—I Will Never Get Over You (3:08); producer: Biff Collie; writers: Betty Jean Robinson, S. Bledsoe; 4-Star Music (BMI); Capitol 3878. An exceptionally good ballad, and very well done by Edwards. A good production job with some great harmony on the bridge. One of his best in a while. Flip: Honey (Stoney's Yodel Blues) (2:40); producer: same; writer: Stoney Edwards; Central Songs (BMI).

GEORGE MORGAN—Somewhere Around Midnight (2:50); producer: Joe Johnson; writer: Max Powell; 4 Star, MCA 40227. With help from Roy Wiggins on the steel, George sings another winner, with changes of tempo along the way. Flip: "I Never Knew Love"; producer: same; writer: Betty Jean Robinson; other credits same.

JEANNIE SEELY—I Miss You (2:05); producer: Walter Haynes; writers: Hank Cochran, Cliff Cochran; Tree (BMI); MCA 40225. Another beautiful love ballad by Miss Seely, with material furnished by the Cochrans. She improves with each release. Flip: no info available.

CONWAY TWITTY—I'm Not Through Loving You Yet (2:36); producer: Owen Bradley; writers: Conway Twitty, L.E. White; Twitty Bird (BMI); MCA 40224. Twitty never lets up with the good ones, and it's another excellent production of a self-written tune. Flip: "Before Your Time"; producer: same; writers: Conway Twitty and Tommy Markham; other credits same.

recommended

NANCY WAYNE—The Back Door of Heaven (2:51); producer: Eddie Martinez; writer: Glen Ballantyne; New York Times Music (Sunbeam Division) (BMI); 20th Century 2086.

GUY HARDEN—Warm in My Arms (2:30); producer: Bud Logan; writer: Glen Goza; Tuckahoe (BMI); Shannon 819.

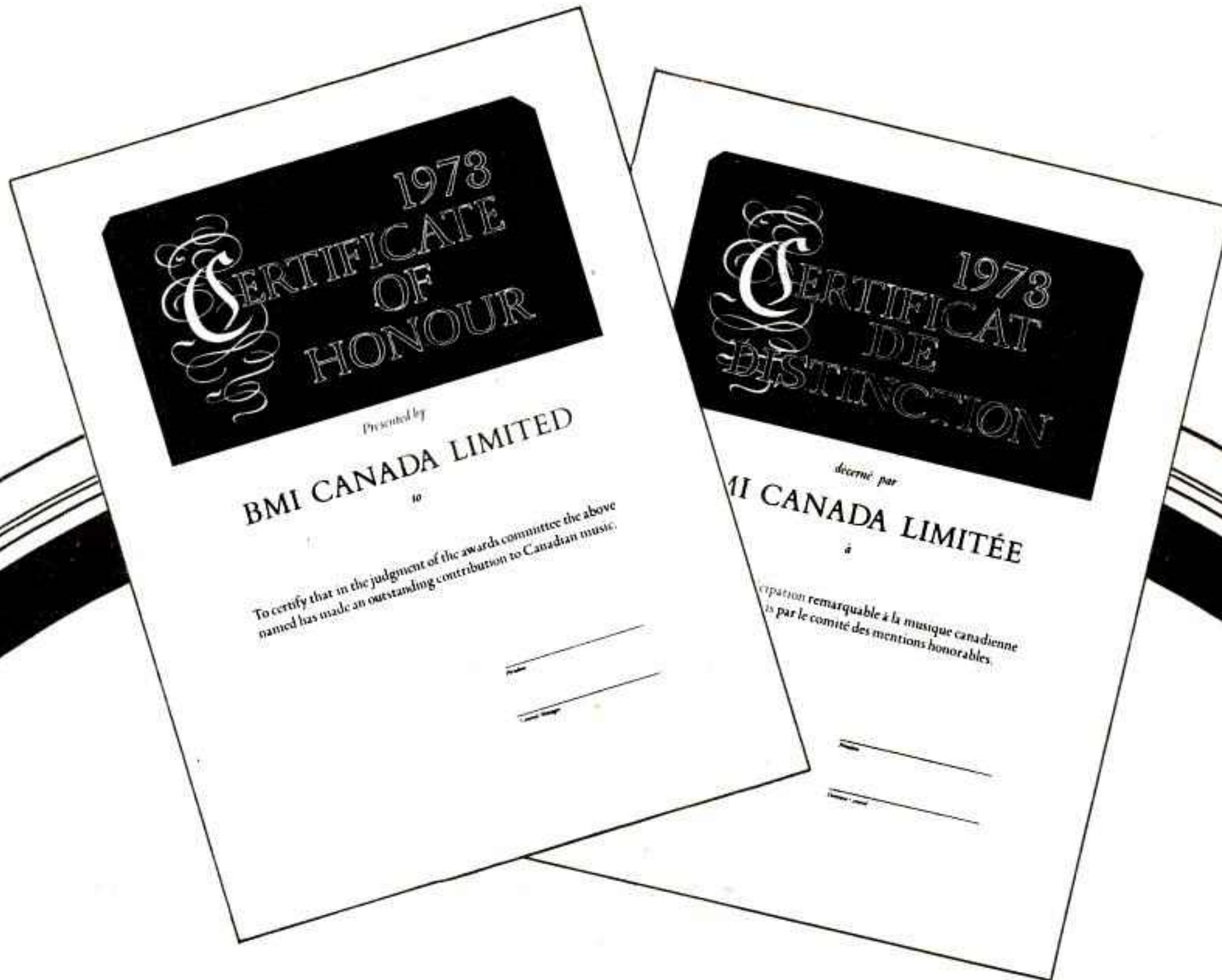
JUSTIN TYME—Mourning Dove (2:30); producer: Janis Productions; writer: Budd Landon; Janus/Lenny (ASCAP); Paula 396.

DICK CURLESS—A Brand New Bed of Roses (2:40); producer: Jack Clement; writer: Alex Zanetis; Jack O'Diamonds (BMI); Capitol 3879.

TENNESSEE PULLEYBONE—Clean Your Own Tables (2:26); producer: Chuck Neese; writer: Chip Taylor; Blackwood & Back Road (BMI); JMI 39.

E. CURTIS YOUNG—Pickin' (4:28); producers: Bob Milsap & Earl Ball; writer: Aaron Wilburn; Our Bag (BMI); Caprice 1990.

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.



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Burton Cummings
Cirrus Music, Expressions Music

PRETTY CITY LADY
Bob McBride
Hopo and Boco Music

THE PROPHET
Dick Damron
Doubleplay Music of Canada

RIGHT ON BELIEVIN'
Shirley Eikhard
Beechwood Music of Canada

ROCK AND ROLL SONG
Valdy
Klavic Music

ROSALIE
Michael Tarry
Don Valley Music Limited

RUNNING BACK TO SASKATOON
Burton Cummings, Kurt Winter

SIGN OF THE GYPSY QUEEN
Lorence Hud

SOME SING SOME DANCE
William Finkelberg, Michel Pagliaro
Lapapala Music, Summerlea Music Limited

SUNNY DAYS
Skip Prokop
Mediatrix

TAKE THE BLINDNESS
Joey Gregorash, Norman Lampe
Blackwood Music (Canada) Ltd., Dollar Bill Music

WILDFLOWER
Douglas Edwards, David Richardson
Aloud Music, Edsel Music

YOU DON'T KNOW WHAT LOVE IS
Terry Jacks, Bob Nelson
Gone Fishin' Music Limited

YOU GIRL
Skip Prokop
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Billboard's
MAY 4, 1974

Top Album Picks

Number of LPs reviewed this week **33** Last week **44**

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Spotlight

LOGGINS & MESSINA—On Stage, Columbia PG 32848. One of the country's most consistent duo's serve up an excellent live set put together in San Francisco, New York and Boston. Ken Loggins opens the show with five solos and brings out Jimmy Messina, which adds to the feeling of a live concert. The pair, with a top backup band, show themselves remarkably adept at everything from simple ballads to country to straight rock, and, as always, it is their near perfect harmonies which steal the show. The double set allows for almost full concert time, and unlike many live LP's, there are no wasted moments. Loggins & Messina are not flash, nor are they "spectacular" stars, but this offering again proves they are one of the top bands in the land.

Best cuts: "House at Pooh Corner," "Danny's Song," "Angry Eyes," "Lovin' Me," "Your Mama Don't Dance."

Dealers: Group already has three gold LP's and this live set serves for new exposure as well as greatest hits. Theater poster type cover makes for catchy display.

Pop

HOLLIES, Epic KE 32574. Time has proved that the Hollies are an institution that no moments of turmoil or inappropriate baritone vocalists can keep down for long. The return of lead singer Allan Clarke has been greeted in England by the Top 5 success of "The Air That I Breathe," which is now taking off in the U.S. as well. Count on the Hollies for the warmth and the rich harmonies that characterize English pop at its best. Superb crisp recording, too.

Best cuts: "Don't Let Me Down," "Pick Up the Pieces Again," "Out On the Road."

Dealers: Put this subtly effective album cover in good light and watch your customers do doubletakes.

TEN YEARS AFTER—Positive Vibrations, Columbia PC 32851. The first offering from the group in some time, the album proves well worth the wait. Opening selections are smooth and well conceived, with that laid back rock feeling. Further on, heavier rock numbers surface and the combination provides a rich format for the group's abilities. Mix and arrangements are excellent throughout.

Best cuts: "Positive Vibrations," "Stone Me," "I Want To Boogie" and "Look Me Straight Into The Eyes."

Dealers: Proven sellers, and group's followers should be anxious to pick this one up.

LIZA MINNELLI—Live At The Winter Garden, Columbia, PC 32854. An absolutely brilliant set from one of today's top all around entertainers. All the flavor of a live show is captured here, from the Broadway show-like overture to Ms. Minelli's chatter between cuts, from the wonderful orchestration to the fine vocal accompaniment. The real star is, of course, Liza, who showcases her voice on everything from pop to standards to rock to show tunes, and proves that she has one of the most dynamic and versatile voices in the business. If there is any doubt left in anyone's mind that Liza Minnelli is not as much of a star on record as she is on the stage or screen, this should be the album to change their mind.

Best cuts: "Exactly Like Me," "Natural Man," "I Can See Clearly Now," "Cabaret."

Dealers: Ms. Minnelli is a universal star. Stock in shows and female vocalists. White cover with red lettering makes for good display.

QUEEN II, Elektra EKS 75082. Queen II, in the tradition of Queen I, epitomizes the essence of British rock by sounding like every major British group all at once. Particularly identifiable are Yes (and Flash), Led Zeppelin (hard and soft), the Moody's, the Strawbs and, yes, even the Beatles. Much entertainment and Queen create a highly commercial package.

Best cuts: "Father to Son," "Seven Seas of Rhye."

Dealers: You may want to contrast the "White Queen/Black Queen" motif of the inner and outer covers for extra visual impact.

JAMES LEE STANLEY—Three's The Charm, Wooden Nickel BWL 1-0430 (RCA). An ambitious undertaking for a newcomer, and results should move him into the mainstream of the contemporary music scene. Lyric content and arrangements are fresh, as is Stanley's ability to deliver a song. A number of cuts should have strong AM appeal, while FM potential is there as well. Produced by Stanley, the disk carries over quality found in selections to the technical side.

Best cuts: "Eclipse," "Growing Panes," "Star," "Every Reason."

Dealers: Pick up; the bandwagon can start rolling at any time.



JOHNNIE TAYLOR—Super Taylor, Stax STS-5509. (Columbia). As a singer who has been a star in the soul, pop and even gospel (with the Soul Stirrers) fields, Johnnie Taylor has learned his craft well and this set offers most of the reasons why he has been a star for so long. Using his distinctive singing style and bouncing it off excellent vocal and instrumental backup, Taylor has again come up with an LP that should be big in both soul and pop areas. With everything working right, it is still Taylor's magnificent vocals which capture the spotlight.

Best cuts: "It's September," "Try Me Tonight," "I've Been Born Again."

Dealers: Cover opens for good display of full, four color shot of artist.

RALPH GRAHAM—Differently, Sussex SRA 8033. New artist has come up with a highly professional, tasteful set which will probably go the soul route first but should easily cross into pop and MOR. Graham is a mixture of the soft soul style so popular today and the sometimes rougher vocal styles more traditionally associated with R&B. Artist also proves himself a fine writer, able to write short, crisp hook material tailored for straight AM play as well as longer more complicated material which should be accepted on FM.

Best cuts: "Differently," "I Don't Want to Play This Game," "I See Someone New in Your Future."

Dealers: Stock in soul and with new vocalists. Name across top makes for easy step down display.



MILES DAVIS—Big Fun, Columbia PG 32866. Much of the existentialism in musical forms that has characterized Miles Davis' recent offerings are embodied in this new album, but Davis has the creativity of mind and expertise of profession to break away from the conventional and still remain an exciting, interesting, innovative and acceptable artist. This album is in that genre.

Best cuts: "Great Expectations," "IFE."

Dealers: Stock in jazz and pop.

HUBERT LAWS—In the Beginning, CTI CTX 3-3. Mellowness and gentle rolling lines highlight Laws' flute work. This is another in the series of small studio groups which Crede Taylor puts together. Laws, the most noted of the new flutists, gets a change to go to church once in a real down home but gentle mood ("Come Ye Disconsolate"). But when drummer Steve Gadd goes into a furious pattern using brushes, Laws matches the fiery tempo on "Airegin." This LP is a straight blowing date with side one of the two disk set opening with a fast 4/4. Bob James, who plays beautiful electric piano throughout, is joined on keyboards on a Latinish "Mean Lene" by Carl Fischer and Rodgers Grant.

Best cuts: "Mean Lene," "Come Ye Disconsolate."

Dealers: Stock in small jazz groups but keep clearly in sight.



GABRIEL KAPLAN—Holes and Mellow Rolls, ABC ABCD-815. Storytelling type of humor which hits most of the time, especially on the longer cuts where Kaplan is given a chance to get into his material. Set was recorded live at Los Angeles' Comedy Store, which has been a breeding ground for many fine comedians, and the small audience does not make the laughter seem contrived. Beside length, perhaps the funniest cuts are the ones which deal with the past and with which most can identify with, such as bits dealing with different characters in school and TV.

Best cuts: "Holes and Mellow Roles," "Jim and Margaret," "Ed Sullivan."

Dealers: Set comes with entry for "ranking" contest sponsored by ABC. Display this form.



SAMMI SMITH—The Rainbow In Daddy's Eyes, Mega MLPS-601. There's some old, some new and two of Sammi's singles in this one and not a bad cut among them. It's mostly ballads about love with a couple of up tempo tunes with an unusual rendition of "Never Been To Spain," going from Sammi's low key to the rocking up-beat melody you're used to hearing. Lots of single potential.

Best cuts: "Deepening Snow" and "Birmingham Mistake."

Billboard's Recommended LP's

pop

HUDSON-FORD—Nickelodeon, A&M SP 3616. Two Straw spinoffs manage a fine mix of rock and the more traditional British folk which characterized their former affiliation. Strong candidate for FM play. Strong harmonies dominate this set. **Best cuts:** "Angels," "Pick Up the Pieces."

COCKNEY REBEL—The Human Menagerie, EMI ST-11294. (Capitol). Very pleasant soft rock sparked by folksy electric violin work and subtle percussion. Strong FM play action could come from this debut set. **Best cut:** "Hideaway."

THUNDER, EMI ST-11279. (Capitol). Former Nitzinger leader John Nitzinger has put together a good solid rock band specializing in unpretentiousness and tight overall sound. **Best cut:** "Pretty Boy Shuffle."

THIN LIZZY—Vagabonds of the Western World, London XPS 636. Good, boogie rock in the Savoy Brown vein highlighted by flashy guitar and good, rough vocals. **Best cut:** "The Rocker."

THE SHAW BROTHERS—Follow Me, RCA APL 1-0511. Another album with the quality touch of producer Milt Okun of John Denver and Chad Mitchell Trio fame. Selections include Denver material as well as a few Shaw originals. Album motif is folk/western pop. Vocals and musical backup are well thought out and appealing. **Best cuts:** "Lou'siana Young" and "A Number And A Name."

SONNY JAMES—Is It Wrong, Columbia KC 32805. Sonny is known for his love ballads and there's plenty of them in this album. By the same title of his current single hit, there's lots of good follow-up tunes with a really outstanding cut on "Abilene" and "Warm and Tender Love." Production and arrangement throughout the album is traditionally James style, all easy listening with James smooth delivery.

FREDDIE HART—Hang In There Girl, Capitol ST-11296. Freddie is a super writer as well as a super artist, and he proves it in this album with several self-penned songs, including his latest single, "Hang In There Girl." Excelling in songs of love, there's lots of it here with "Whatever Turns You On" and "A Little Bit of Heaven" and "Till The Want-To's Out of Me."

MELBA MONTGOMERY—No Charge, Elektra EKS 75079. Melba's soulful voice is somewhere between today's contemporary country and the traditional deep South country blues and this album has a little of everything. There's pure country, country rock, a little blues and her current single, "No Charge" which is high in the charts now. Producer Pete Drake really brings out the best in Melba and she has never sounded better nor has a better collection of tunes been assembled.

Best cuts: "My Feel Good Sure Feels Good," "Country Child" and "Love, I Need You."

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions; **review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Radcliffe Joe, Nancy Erlich.

jazz

HOWARD ROBERTS—Sounds, Capitol ST-11247. Veteran guitarist takes some popular ditties and adds his own supple, light jazz inspired style and the result is comfortable swing. Whether playing single note lines or strumming several strings, he is always in contact with the melody. **Best cuts:** "You Are the Sunshine of My Life," "When Sunny Gets Blue," "Where Is the Love."

TOOTS THIELEMANS and SVEND ASMUSSEN—Yesterday And Today, A&M SP 3613. Combination of Thielemans' guitar and Asmusen's violin, viola and cello makes for magnificent interpretations of a number of smooth jazz/classical tunes. **Best cuts:** "Mr. Nashville," "Yesterday and Today."

BEN SIDRAN—"Don't Let Go", Blue Thumb, BTS 6012. Sidran's unique piano style, fine arrangements and various vocal guises make this set another sure bet with his cult of steady fans. **Best cuts:** "Ben Sidran's Midnite Tango," "Don't Let Go."

religious

BIBLICAL GOSPEL SINGERS—It's So Easy Now, ABC Songbird SBLP-242. Good harmonies and a fine mix of the frenetic and the sensitive in black gospel. **Best cuts:** "It's So Easy Now," "I Want to Give My Life to Thee."

Plastic for Records Continues In Short Supply

• Continued from page 8

first quarter of 1974, and that, at the present time, the firm is trying to build a catalog backlog for the fall.

Overall, the situation has not eased, according to CBS. A question mark still hangs over to what extent industry prices will rise for PVC and how much PVC will be available during the coming months.

At RCA, a spokesman indicates the firm "is hopeful that current commitments will make possible a

continuing supply of vinyl for the remainder of 1974." But the company is not currently soliciting any new custom pressing clients, indicating a cautious air about that area of profits.

Warner Bros. Records chairman Mo Ostin says, "We have been advised by our suppliers that there is a problem and our allocation is actually being put back somewhat. We do have enough PVC coming to fill our requirements. But the vinyl shortage still exists and apparently

will continue to exist for some time."

United Artists president Mike Stewart says, "As far as UA is concerned, right now there doesn't seem to be a crunch. But of course, nobody's selling as many records as we did around the holidays. However, the vinyl shortage became a problem even before the Arab oil boycott. I expect a shortage in the fall again, and we're pressing our fall catalog product already so we don't get caught."

Motown merchandising vice pres-

ident Tom Noonan says, "It's worse now than it was during the gasoline shortage. Back then we could always get vinyl even though the price has jumped. But now RCA, who does our custom pressing in the East, says they can't promise to get out our full May release. I'm sure we'll get out records pressed, one way or another. But there is a shortage."

A spokesman for ABC/Dunhill says, "As far as we are concerned, the whole thing was blown out of proportion from the very beginning.

We've never felt any real effect and it hasn't hurt our release schedule or signing of new artists in the past and we don't see it doing so in the future."

And at Capitol Records, chief operating officer Brown Meggs says: "The situation is less severe than it was several months ago as far as obtaining vinyl is concerned, but the price has increased. We are not anticipating any changes in our release or artist signing policy at the moment."

'HICKORY'

M 1288

HEADED FOR HITSVILLE! ON MOTOWN.....

WMMS-FM WCAU-FM WTAG WNEB WQPD WPRO WPOP WORC WIP KOGO KOY KALL WBGH WOOD
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WHUM WTBC WHOK WCCC WSTP WREC KHOW WBEN KMPC WACK WGTO WLOX WPAR WSPT
KIOT K101 WKIZ WVFV WBCN-FM KFI WWJ WJR KGIL WCAR WYSL WMC WAKN WSAV KROK
WENE WLEE WINK KWEB WENY WLAC WNIA WWKE WQDE KOLO WLW WSM WISN KSLY WHDH WTRY
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FRANKIE VALLI & THE 4 SEASONS

Produced by Bob Crewe



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STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

HAVEN'T GOT TIME FOR THE PAIN—Carly Simon (Elektra 45887)
ON AND ON—Gladys Knight & The Pips (Buddah 423)
IT'S HER TURN TO LIVE—Smokey Robinson (Tamia 54246)
SEE TOP SINGLE PICKS REVIEWS, page 60

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for three columns of songs.

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HOT 100 A-Z - (Publisher-Licensee) table listing songs and their publishers/licenses.

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**"TAVARES: BLACK BROTHERS
WHOSE DESTINY IS FAME."**

—Jet

***Hot From Their Cover Story in
Jet Magazine, and Going for Their
Third Top 10 Record...***



TAVARES

"Too Late"
(3882)

*Written and Produced by Dennis Lambert and Brian Potter
Personal Management: Brian Panella*



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The Best Selling Novel by Leon Uris **QB-VII**
has been made into
the most expensive television film ever

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2.

QB-VII gives **6 Full Hours of T.V. Network Impact**
with an audience estimated at
50 Million Potential Soundtrack Album Buyers

+

3.

Part I showing on Monday April 29 (3 hours)
Part II showing on Tuesday April 30 (3 hours)
ABC Television Network

+

4.

Soundtrack written by the master himself
Jerry Goldsmith - with Orchestra and Chorus
of over 100 Musical Talents
contributing their skills from all over the world.

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5.



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TOP LP's & TAPE

POSITION 108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
108	113	88	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97	6.97	7.95
109	114	6	HERBIE MANN London Underground Atlantic SD 1658	5.98		6.97	6.97	
139	4	4	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95		7.95	7.95	
111	106	13	BOBBY WOMACK Lookin' For A Love Again United Artists UA-LA199-G	6.98		6.98	6.98	
126	3	3	SAVOY BROWN Boogie Brothers London APS 638	6.98		7.98	7.98	
113	112	43	CHICAGO VI Columbia KC 32400	5.98		6.98	6.98	
151	3	3	THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PAS 2-3001 (Famous)	7.98				
115	110	19	ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA-LA188-F	5.98		6.98	6.98	11.95
116	119	65	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98	6.98	7.95
117	117	34	MARVIN GAYE Let's Get It On Tamla T329V1 (Motown)	5.98		6.98	6.98	
118	120	10	MANFRED MANN'S EARTH BAND Solar Fire Polydor PD 6019	6.98		7.98		
130	4	4	SMOKEY ROBINSON Pure Smokey Tamla T6-331S1 (Motown)	6.98		6.98	6.98	
120	123	56	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98	11.98	
148	2	2	NEW RIDERS OF THE PURPLE SAGE Home, Home On The Road Columbia PC 32870	6.98		7.98	7.98	
122	128	31	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	5.98		6.97	6.97	7.95
123	121	39	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98	6.98	
124	116	32	ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic)	5.98		6.98	6.98	
182	2	2	BLUE OYSTER CULT Secret Treaties Columbia KC 32858	5.98		6.98	6.98	
126	109	22	BETTE MIDLER Atlantic SD 7270	5.98		6.97	6.97	
158	6	6	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142-G (United Artists)	6.98		6.98	6.98	
128	135	48	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98
1	1	1	BILLY COBHAM Crosswinds Atlantic SD 7300	5.98		6.97	6.97	
130	124	19	HARRY CHAPIN Short Stories Elektra EKS-75065	5.98		6.98	6.98	
131	140	7	DEODATO/AIRTO In Concert CTI 6041	6.98		7.98	6.98	7.98
155	25	25	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98		6.98	6.98	
160	2	2	OZARK MOUNTAIN DAREDEVILS A&M SP 4411	5.98		6.98	6.98	
134	138	33	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA Sounds of the South 363	5.98		6.98	6.98	
135	141	70	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98	6.98	
136	137	8	JIM STAFFORD MGM SE 4947	5.98		6.98	6.98	
1	1	1	LYNYRD SKYNYRD Second Helping MCA 413	5.98		6.98	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	125	6	PETER FRAMPTON Somethin's Happening A&M SP 3519	6.98		6.98	6.98	
139	136	27	NEIL DIAMOND/SOUNDTRACK Jonathan Livingston Seagull Columbia KC 32556	6.98		6.98	6.98	
140	143	8	GLADYS KNIGHT & THE PIPS Knight Time Soul 5 741V1 (Motown)	5.98		6.98	6.98	
141	142	89	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97	6.97	7.95
142	132	47	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)	6.98		7.97	7.97	
143	1	1	KING CRIMSON Starless And Bible Black Atlantic SD 7298	5.98		6.97	6.97	
144	108	37	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98		6.97	6.97	7.95
145	145	31	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98		6.97	6.97	
146	95	9	POINTER SISTERS That's A Plenty Blue Thumb BTS 6009	6.98		6.95	6.95	7.95
147	102	19	TEMPTATIONS 1990 Gordy G-966V1 (Motown)	5.98		6.98	6.98	
148	144	23	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98	6.98	
149	134	18	BLOODSTONE Unreal London KPS 634	5.98		6.98	6.98	
150	107	8	TERRY JACKS Seasons In The Sun Bell 1307	6.98		7.98	7.98	
151	150	25	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98	6.98	
152	147	12	SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98		9.98	9.98	
185	2	2	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	5.98		6.95	6.95	
154	129	14	LEO KOTTKE Ice Water Capitol ST 11262	5.98		6.98	6.98	
155	152	97	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98	6.98	
1	1	1	DEODATO Whirlwinds MCA 410	5.98		6.98	6.98	
157	153	48	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98	6.98	
158	133	14	LINDA RONSTADT Different Drum Capitol ST 11269	5.98		6.98	6.98	6.98
159	149	74	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97
160	154	101	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97	6.97	6.95
171	3	3	KISS Casablanca NB 9001 (Warner Bros.)	5.98		6.97	6.97	
162	122	12	COMMANDER CODY & HIS LOST PLANET ARMEN Live From Deep In The Heart Of Texas Paramount PAS 1017 (Famous)	5.98		6.95	6.95	
163	161	122	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98	11.98	
164	162	19	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98	6.98	
188	5	5	CLEO LAINE Cleo Laine Live At Carnegie Hall RCA LPE1 5015	5.98		6.95	6.95	
176	2	2	THE BEST OF CHARLIE RICH Epic KE 31933 (Columbia)	5.98		6.98	6.98	
1	1	1	GOLDEN EARRING Moontan MCA 396	5.98		6.98	6.98	
168	166	26	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98	6.98	
169	167	9	GRATEFUL DEAD The Best of, Skeletons From The Closet Warner Bros. W2764	6.98		7.97	7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	173	4	THE ELEVENTH HOUSE WITH LARRY CORYELL Introducing Vanguard VSD 79342	5.98		6.98	6.98	
1	1	1	DR. JOHN Desirefully Bonnaroo Atco SD 7043	5.98		6.97	6.97	
172	180	161	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
173	177	92	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044	5.98		6.98	6.98	
196	2	2	CHASE Pure Music Epic KE 32572 (Columbia)	5.98		6.98	6.98	
175	181	2	TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M)	6.98		6.98	6.98	
186	3	3	MAGGIE BELL Queen Of The Night Atlantic SD 7293	5.98		6.97	6.97	
1	1	1	THE DELLS/THE DRAMATICS The Dells Vs. The Dramatics Cadet CA 60027 (Chess-Janus)	6.94		7.95	7.95	
178	146	23	SUNSHINE Original Television Soundtrack MCA 387	5.98	6.98	6.98	7.98	6.98
179	175	35	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98	6.98	6.98	7.98	6.98
190	2	2	FOUR TOPS Meeting Of The Minds ABC DSD 50166	6.98		7.95	7.95	
181	172	41	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98	6.98	
182	165	14	ELVIS PRESLEY A Legendary Performer Vol. 1 RCA CPL1 0341	7.98		8.95	8.95	
1	1	1	MELISSA MANCHESTER Bright Eyes Bell 1303	5.98		6.98	6.98	
184	187	5	KATHI McDONALD Insane Asylum Capitol ST-11224	5.98		6.98	6.98	
185	164	7	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 9602 ST	6.98		7.98	7.98	
186	193	6	SUZI QUATRO Bell 1302	6.98		7.98	7.98	
187	168	74	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98
188	159	6	TANYA TUCKER Would You Lay With Me (In A Field Of Stone) Columbia KC 32744	5.98		6.98	6.98	
1	1	1	JEFFERSON AIRPLANE Early Flight Grant CRL1-0437 (RCA)	6.98		7.95	7.95	
1	1	1	HARRY NILSSON Music From The Apple Film Son Of Dracula Rapple ABL1-0220 (RCA)	6.98		7.95	7.95	
191	1	1	ARGENT Nexus Epic KE 32573 (Columbia)	5.98		6.98	6.98	
192	169	10	PAUL WILLIAMS Here Comes Inspiration A&M SP 3606	6.98		6.98	6.98	
193	157	8	BLUE MAGIC Atco 7038	5.98		6.97	6.97	
194	131	18	JAMES GANG Bang Atco SD 7037	5.98		6.98	6.98	
195	170	36	WAR Deliver the Word United Artists UA LA128-F	5.98		6.98	6.98	7.95
196	200	2	CAPTAIN BEEHEART & THE MAGIC BAND Unconditionally Guaranteed Mercury SRM 1-709 (Phonogram)	5.98		6.95	6.95	
197	163	5	MICK RONSON Slaughter On 10th Avenue RCA APL 1-0353	5.98		6.95	6.95	
198	183	4	JERRY JEFF WALKER Viva Terlingua MCA 382	5.98		6.98	6.98	
199	1	1	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98		6.98	6.98	
200	156	8	NATIONAL LAMPOON Missing White House Tapes Banana BTS 6008 (Blue Thumb)	6.98		7.98	7.98	

TOP LP's & TAPE

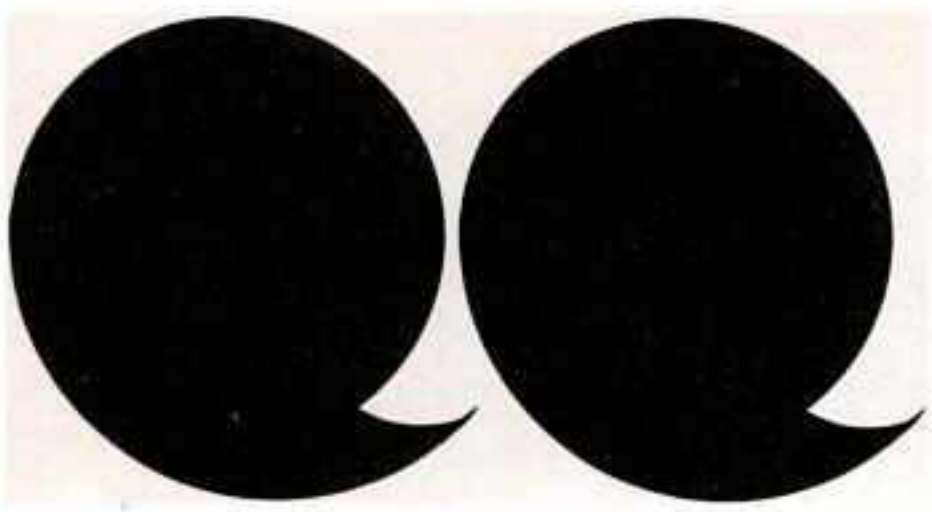
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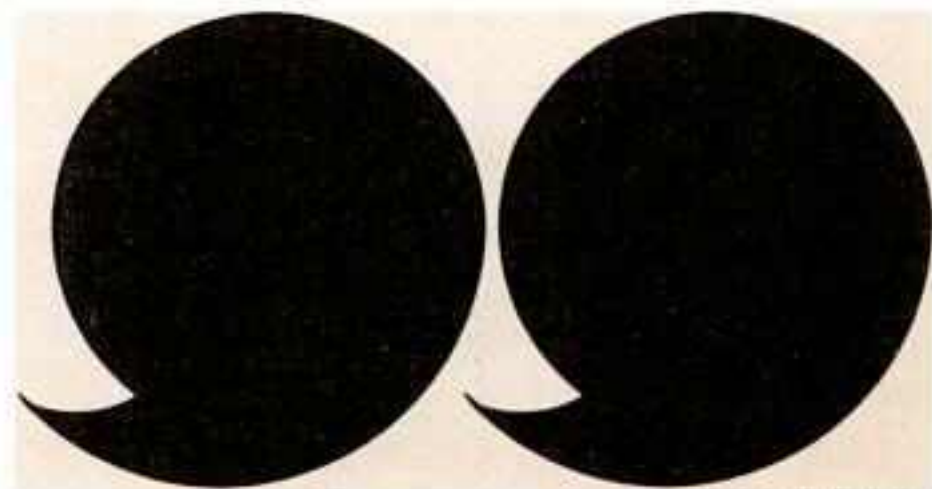


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Inside Track



WILLIAMS

Ahmet Ertegun, word has it, is going all-out with Far Out Productions' Gold & Goldstein to get Eric Burdon's comeback contract for Atlantic. . . . If anybody wonders why Paul Williams left his successful six-year association with Irving Almo publishing, the rumored answer is that 20th Century Music guarantees him \$250,000 a year. Williams also taped live-audience special for KNX-FM in Hollywood.

Mike Stewart definitely not exiting UA Records presidency for a post with parent company Transamerica, despite unfounded rumors printed in other music publications. . . . Chicago added an eighth, Latin percussionist Laudin de Olivera, first personnel change in seven years. Group won't use opening act on spring tour, for first time in over two years.

Elton John is subject of 90-minute TV documentary May 17 on ABC-TV "Wide World of Entertainment" late-nighter. . . . Elektra Asylum president Mel Posner daddy of baby boy, Michael Anthony.

Is Mike Curb huddling with Berry Gordy over possible MOR producing for Motown? . . . John and Mike Miller, sons of Brad, producer of Mystic Moods and owner of Mobile Fidelity label, are contenders in junior speed skiing in northern California. . . . Kenny Myers, one-time Mercury executive and more recently head of Amaret records, has left the business to go with Regensteiner printing as their rep in Los Angeles.

Tom Catalano is no longer Helen Reddy's producer, according to husband/manager Jeff Wald. Wald has a number of producers in mind for future projects but hasn't committed to any one individual. Over an 18 month span Catalano cut three LP's and three singles. The LP's were "I Am Woman," "Long Hard Climb" and "Love Song For Jeffrey." The singles included "Peaceful," "Leave Me Alone" and "Keep on Singin'." Before Catalano, Helen worked with Jay Senter who put single of "I Am Woman" and Larry Marks who did two LP's.

The William Morris Agency in Beverly Hills has let go eight agents in the music, variety and TV fields. Reports are that others are to be let go in the New York office.

Pat Pinnolo working temporarily in national promotion for Bell Records, before switching to Far Out Productions? . . . Charley Shafer of Custom Recording, N. Augusta, S.C., has written a book, "The Sanhedrin Papers," a novel about the Q scrolls considered by many the basis for the gospels of the New Testament. Tome is published by Vantage Press.

Jerry Kennedy, vice president/Nashville for Mercury records, turned down an acting role as a Nashville musician in the Burt Reynolds film "W.W. and the Dixie Dancekings" because of conflict with production of Tom T. Hall's new single, "That Song Is Driving Me Crazy."

Sahara Hotel, Las Vegas, closed its lounge at end of April, making room for more casino space. . . . Liza Minnelli collapsed while appearing at Harrah's-Tahoe. Doctor said flu. . . . Harrah's Corp., owners of two hotels in Nevada, reported a sharp drop in profits, which it blamed on the gasoline shortage. Fox Lake, Wis., the hometown of the late Bunny Berigan, honors the trumpet star May 18 at an all-day fest, featuring a fish-boil, evening dance and a band which will be styled after the one Berigan batoned.

The "Datsun Sets You Free" radio and TV campaign currently airing features music written by Mark Lindsay and Perry Botkin Jr. Lindsay records as a solo artist and with Paul Revere & the Raiders, while Botkin was nominated for an Academy Award for "Bless the Beasts and Children."

The undaunted George Pincus, off on his umpteenth trip of Europe. This time, it's to set up recording sessions with John Beecher, who administers Ambassador Music



JOHN

in London and the continent. Three Philadelphia men were charged with armed robbery and with hijacking a truck owned by Superior Record Co., loaded with \$5,000 worth of records. Famous Music a&r man Mike Barbiero braved a snowstorm recently in Albany to buy some honey for 15-year-old singer Stephanie Mills. She got the honey but he got the flu.

Warner Bros. Records president Joe Smith recently addressed several hundred Yale students on various aspects of the music industry. He was a Yale graduate himself—Class of '50. . . . John McLaughlin has formed a new 11-piece Mahavishnu Orchestra, using none of the former personnel among its players. They will hit the touring road shortly. . . . The premiere of the motion picture "Claudine" in New York April 22 drew a host of celebrities, including such artists as Gladys Knight & the Pips, Curtis Mayfield, Milton Berle, Melba Moore, Labelle, Linda Hopkins, James Earl Jones and Dianne Carroll, who both starred in the film, and Melvin Van Peebles.

Dorothy Donegan, legendary jazz pianist, returns to New York for the first time in over six years for a six-week engagement at Jimmy Weston's, starting Monday (6). . . . Kathryn & Duffy are having a hard time with their single "Nixon's the One." Seems that radio stations keep telling them that they like the single, but won't play it because they don't want to get the FCC or the administration on their backs. It's a repeat of the story they heard from a number of major labels when they first tried to sell it. Tacoma Records finally picked it up—political implications and all!

Tara Records has grabbed U.S. rights to a new Union Express single from Declon Recordings. Deal was made by Richard Broderick of Tara and Eddie Deane, of Burlington Music. . . . Some retailers reported covering up the jacket of Buffy Sainte-Marie's debut MCA album. It's a little too revealing, they feel. . . . Paul Anka gets a Golden Plate Award at the annual American Academy of Achievement banquet in Salt Lake City come June.

Sam Marmaduke, president of Western Merchandisers in Dallas, got a gold record from WEA Distributing as customer of the year for high volume, low returns and prompt payment.

All three members of Emerson, Lake & Palmer cutting solo albums. . . . Lena Zavaroni, big-voiced 10-year-old Briton, arrives in U.S. this week to promo her debut Stax release. . . . Guitarist Don Feldner joined the Eagles.

The Impressions added new lead singer Ralph Johnson and are now a Curtom foursome. . . . Crusaders playing only for black audiences in September tour of segregationist South Africa. . . . Glen Campbell to Japan this month, where he's a big hit due to his long-time practice of recording phonetic Japanese versions of all his hits dating back to "By the Time I Get to Yokohama."

Lori Ham, 17, continues performing with Hillside Singers when she starts attending Barnard College. . . . Blue Aquarius, 46-man rock group of Maharji devotees, disbanded due to touring costs.



HANCOCK



BEEFHEART

Artie Butler scoring "At Long Last Love," Herbie Hancock soundtracking "Death Wish," Tom Scott scoring "Nine Lives of Fritz the Cat." . . . John Mayall to tour U.S. next with more funky blues-rock approach. . . . Kiss Marathon for Casablanca group Kiss at Fort Lauderdale, sponsored by WSHE-AM, set a 96 hour smooch record. . . . Jeffrey Comanor, now on Epic after some A&M releases, tiling his new LP, "Thanks For the Advance, Sucker."

Jerry Kennedy, vice-president/Nashville for Mercury records, turned down an acting role as a Nashville musician in the Burt Reynolds film "W.W. and the Dixie Dancekings" because of a conflict with production of Tom T. Hall's new single "That Song Is Driving Me Crazy."

Captain Beefheart put together a new backup Magic Band for his current tour through America and Europe that includes: Del Simmons, tenor sax; Dean Smith, guitar; Fuzzy Fuscald, guitar; Paul Uhrig, bass; Michael "Bucky" Smotherman, keyboards; and Ty Grimes, drums. Former band members, according to manager Andy De Martino, "couldn't leave their families, or just wanted to surf."

Public relations for Larry Coryell are being handled by Carol Ross in New York. It was incorrectly reported last week that C.J. Strauss & Co. were handling Larry Coryell's p.r. activities.

"The Phil Donahue Show," Avco Broadcasting's syndicated talk show which for the last seven years has emanated from WLW-D, Dayton, Ohio, originates from WGN Continental Television, Chicago, effective April 29.

MARKETPLACE

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

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BUSINESS OPPORTUNITIES

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POSITIONS OPEN

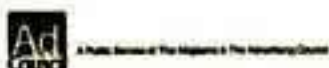
POSITIONS OPEN—ARE YOU A MOR jock with an interest in news? 10,000 watt KGGF needs you—effective Mid-July. Additional basket/ball color work available but not mandatory. Send tape and resume to: Bill Miller Operations Manager c/o KGGF Coffeyville, Kansas 67337. 5/4

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But now the barred up store front is a common sight. . . . a symbol of imminent violence. The daily news makes clear that this violence is not merely imminent, it is immediate and real. We know that violence is in all of us. Yet non-violence is surely a realizable goal. Individual men and women have achieved it. Perhaps one day nations will. Get together with your business associates to discuss the problems of violence and how you can work together to help solve them. For information write: RIAL Religion in American Life, 475 Fifth Ave., New York, N.Y. 10017.

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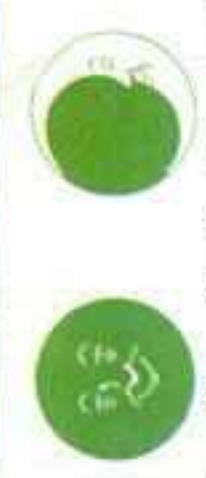




Full Moon 6 Last Quarter 14

May is Monument Month

New Moon 21 First Quarter 28



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Monument Records is out to make May even greener with an all-out campaign blanketing America with radio spots, newspaper and magazine ads, in-store displays and materials—all building Monumental awareness for great albums like Kris Kristofferson's newest, "Spooky Lady's Sideshow." Kris is one of the country's best writer/performers and he proves it again with his new hit album.</p>	<p>There're also Boots Randolph and Al Hirt, two of the best-selling instrumentalists in the United States. There are two emerging talents in Larry Gatlin's new album, "The Pilgrim," and Maxine Weldon's dynamic debut, "Some Singin'." Lloyd Green's "Shades of Steel" showcases this exciting new talent at his best. And Barefoot Jerry's long-awaited album, "Watchin' TV," demonstrates why they are Nashville's favorite musicians.</p>					
<p>5</p>  <p>Mother's Day</p>	<p>6</p>  <p>Memorial Day</p>	<p>7</p>  <p>National Music Week</p>	<p>1</p>	<p>2</p> <p>BOOTS RANDOLPH Country Boots including: Wabash Cannonball/Jambalaya (On The Bayou) Behind Closed Doors/Stand By Your Man Take Me Home, Country Roads KZ 32912</p> 	<p>KRIS KRISTOFFERSON SPOOKY LADY'S SIDESHOW including: I May Smoke Too Much Broken Freedom Song/The Lights Of Magdala Late Again (Gettin' Over You)/Smile At Me Again KZ 32913</p> 	<p>4</p>
<p>19</p>	<p>20</p>	<p>14</p>	<p>8</p> <p>BAREFOOT JERRY WATCHIN' TV including: Faded Love/Violets And Daffodils Mother Nature's Way Of Saying High Two Mile Pike/Watchin' TV (With The Radio On) KZ 32925</p> 	<p>16</p>	<p>Now is a good time to check your stock on the complete catalog of consistent sellers by Kris Kristofferson, Charlie McCoy and Boots Randolph, too.</p>	<p>18</p>
<p>26</p>	<p>28</p>	<p>22</p>	<p>LARRY GATLIN The Pilgrim including: Sweet/Becky Walker To Make Me Wanna Stay Home It Must Have Rained In Heaven Bitter They Are, Harder They Fall Penny Annie KZ 32571</p> 	<p>LLOYD GREEN SHADES OF STEEL including: I Can See Clearly Now/Jambalaya (On The Bayou) Sleep Walk/Danny's Song Killing Me Softly With Her Song KZ 32532</p> 	<p>The promotion is out to make this month a big one for you.</p>	<p>24</p>
<p>29</p>	<p>30</p>	<p>MAXINE WELDON SOME SINGIN' including: Born To Love Me Steamroller Blues Jubilation Just Leave Me Alone Looking For The Answer KZ 32588</p> 	<p>3</p>	<p>10</p>	<p>CHARLIE MCCOY The Fastest Harp In The South including: Silver Wings/Why Me The Fastest Harp In The South Release Me/Behind Closed Doors KZ 32749</p> 	<p>On Monument Records and Tapes</p> 

*Not available on tape Distributed by Columbia/Epic Records



IT'S TOO LATE TO STOP NOW.

For Van Morrison fans, the title of Van's new live album is hard to argue with. They've followed him since 1965, through a career that started with "Gloria" and "Here Comes the Night," shook to the tune of Top Ten singles such as "Brown Eyed Girl" and "Domino" and matured through a series of best-selling albums such as *Moondance*, *Tupelo Honey* and *St. Dominic's Preview*.

It's Too Late To Stop Now (2 BS 2760) is a powerful double set that documents nearly a decade of Morrison music. Making it at once the Van Morrison album for people who never bought one before, and the latest-and-greatest for those who own and treasure all the rest.

Recorded last summer in London and Los Angeles, its 18 rare performances trace the steady growth of one of contemporary music's most captivating writers and singers. All the way from his R&B roots ("Ain't Nothin' You Can Do," "Bring It On Home"), through his hits ("Domino," "Here Comes the Night"), to the joy and passion of his most recent *Hardnose the Highway* set ("Warm Love," "Wild Children").

It's Too Late To Stop Now is becoming the biggest Van Morrison album yet, but not without the help of the six others he's done with Warners.

Professional growth, like sales growth, is cumulative. Van Morrison came to Warner Bros. in 1968 with a pocketful of hits to his credit and new directions in mind. Wishing and hoping had nothing to do with establishing him as a successful album artist.

Warners had faith in Van Morrison and the music he wanted to make. He set his own pace and Warners helped him find an audience. The two have never broken stride since. For the record *Astral Weeks* (WS 1768), *Moondance* (WS 1835), *His Band & the Street Choir* (WS 1884), *Tupelo Honey* (WS 1950), *St. Dominic's Preview* (BS 2633) and *Hardnose the Highway* (BS 2712).

And, 2 BS 2760, **IT'S TOO LATE TO STOP NOW.*** We agree.

*Including "Ain't Nothin' You Can Do" (WB 7797), the single.



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