Health Rules Slow PVC Manufacturing

By JIM MILLERSON

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.

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

Monomer is being investigated by governmental and private agencies.

Studio Contractor Is Disk's Unsung Hero

By BOB KIRCH

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 is (Continued on page 12)"
The Kiki Dee Band

Loving & Free
Produced by Elton John and Clive Franks

"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 No. 24 '73

MCA Records
DJ Awards Competition Begins

LOS ANGELES—Competition for the annual Billboard Air personality of the year award kicks off this week. Jack G. Thayer, chairman of the advisory committee for the seventh annual International Radio & Television Programming Forum, announces that Rod McGrew, station manager of KBFM 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 competition, which includes entries from as well as topics and speakers. Last week, he announced that Ben Hooks, commissioner of the Federal Communications Commission, will be a speaker at the Forum, that the New York City's Radio Station of the Year, Radio Record Director of the Year, Record Producer of the Year, and College Radio Station of the Year.

14 Nations, 24 Songs Will Vie In Tokyo Fest Contest

BY HIDEO EGUCHI

TOKYO—Fourteen countries and 24 vocal contestants are expected to vie in the third Tokyo Music Festival's International Contest June 29-July 2 at the Imperial Theater. Frank Sinatra and Shirley Bassey will be special guest stars. Asst. billd. Aug. 17. Strongest contender for the 1974 World Popular Song Grand Award of three million yen—over $100,000— and other cash prizes totaling 31 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 800 this year.

Japan will be represented by the three Golden Canary Award winners of the Tokyo Record Commission'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), if any, the 21 final entries from overseas are:

UNITED STATES: Melvyn Lewis—"You'll See"—Herb Obata/Diane Scala, Frank Seel, Mary Travers—"Light of Day"—Jim Davenport, the Three Degrees—"When Will I See You Again?"—Kenny Gamble/Mercury Records; Marvin Gaye—"Stoned Lover"—Motown.

FRANCE: Francis Lai/Leopold Carriere, Francis Lai; Gilbert Montagne—"Amour de Nuit"; Gilbert Montagne; Patricia: Je Suis Romantique—Gilbert Cascas/Na- talie Passer; Gilbert Cascas.

Seek Higher 'Sting'

LOS ANGELES—The suggested list price of the soundtrack album "The Sting" on MCA Records will go up to $9.95 for discs and $7.98 for 8-track cartridges, according to Rick Frio, marketing vice president of the label. The price raise is contingent on approval from the 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 its 72-year history. Sales were up 15 percent from the 1973 first quarter, which was WB's previous record-breaking quarter. The label itself was up 20 percent, according to chairman Mo Ostin.

During the first three months of 1974, Warner Bros. added five gold albums with new releases by Black Sabbath, Deep Purple, Uriah Heep, the Doobie Brothers, and Jim Croce. Billboard's 4-13 issue reported that of the 16 albums in Warner's current catalogue, 11 were charted, with most of the LP's entering the charts in the mid-90-95's 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 the company's net sales figures never equaled the grosses during the annual holiday fourth quarter period, 1974's percent sales bump continued for the same period last year is a powerful sign toward a record-breaking year coming up for WB again.

Although the track, located in the borough of Queens, holds 70,000 for racing, a 4,000-inches horse race is made available for the presentation, each according an (Continued on page 31)

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 LPs 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 MCA.
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.

Carol Carmichael Boosts Females As Producers

LOS ANGELES—More women should get involved in record producing, according to Carol Carmichel, an independent record producer who just finished an album by Rita Jean Bolline 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, and we organize ourselves as women. She speaks of watching various men record producers "fitter and better" as they work in the recording studio.

And Ms. Carmichel is a veteran of the studio, both as her father's daughter and as a background vocalist. As a background singer, she has been a member of the Kirby Stone Sirens. Until producing the Bodine LP, background singers had been an important and major means of earning a living. Dick Hazard and Nick DeCaro are the most popular background vocal arrangers.

Her father is Ralph Carmichel, head of the Bodine LP, and she grew up as a child with a crib beside his piano. Her mother is Vangie Carmichael, music co-ordinator on the AMC television series "The Addams Family" and on the wildly successful "Bonanza." You probably heard her, too, on those scene on the "Tonight" TV series and she did the theme song on "Adam's Rib" TV series. She used to sing back on the "Steve Allen Show" TV. She was a member of the Kirby Stone Sirens.

Before producing the Bodine LP, background singers had been an important part of the recording scene. Dick Hazard and Nick DeCaro are the most popular background vocal arrangers.

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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 Lesser has been named president of the new company, which will handle all the company's national accounts. The company is now in the process of establishing sales offices in Chicago, Los Angeles and New York.

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. Lohfeld has been named national accounts manager for Zenith Radio Corp. of Iowa, Sioux City. In Chicago, Michael S. Tamkin has been named to the post of sales manager for the firm's replacement needles and audio accessory product lines. Daniel O'Connor has been appointed marketing specialist for Leo Jett Enterprises. He will be responsible for the sales and marketing coordinating the Leo Jett Creature and cassette products.

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(Continued on page 52)
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
IS THERE A DOCTOR IN THE HOUSE?

Dr. John cooks up a hefty brew of New Orleans funk, with its insistant rhythms, tight arrangements and gritty vocals, on his newest album, "Destively 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. Destively a bonnaroo album.

SD 7035
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 7203
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 30-40-60’s style.

ROXY MUSIC
"STRANDED"

SD 7045
On Atco Records & Tapes

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 7206
On Atlantic 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 7309
On Atlantic Records & Tapes
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.

HENRY COW
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.

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.

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.

FLIP A COYNE
Kevin Coyne makes his singing/songwriting 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.

ROSS
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.

© 1974 Atlantic Recording Corp., A Division of Warner Communications
Plastic for Disks Still In Short Supply as Gas Lines Disappear

The following national survey was compiled by Billboard reporters John Sippl, Jim Melkonian, Ned Freedman, Bob Kirsch, Claude Hall, Horowitz and Pietro Egel.

LOUIS ANGELES—Has the end of the oil exchange or the United States had any telling effect on the channels for more oil-derived plastic products needed in the manufacture of records?

Apparently not. And while people who drive to their offices now find the long lines at the gas pumps strikingly missing in the majority of cases around the country, there are still lines waiting for all plastic-derived compounds around the country, which has led to the following national survey being compiled by Billboard reporters John Sippl, Jim Melkonian, Ned Freedman, Bob Kirsch, Claude Hall, Horowitz and Pietro Egel.

COLUMBIA HOUSE

Multi-Music Sets and 50% Discount Give-In

LOS ANGELES—Columbia House, CBS division which sells recorded music by mail through TV spots and print media, is offering a 50% discount offer on record-charts albums with its current fulfillment to customers.

A 22-page 8 x 11-inch leaflet color-coded with TV ratings, ranging in price from three-record sets for $9.98 to 12-record sets for $12.95, and countersparts range from $3 to $8 more than mail-order prices.

The consumer is offered a free record or tape with each order, which he can keep even if he does not keep the collection. Price does not include postage.

The 50 percent discount leaflet lists contemporary rock and soul product primarily. One hundred and sixty-six different albums on a wide variety of labels are listed. The average LP has been released between six and 12 months. The consumer who makes his purchase now will receive a subscription to "Record/Tape Unlimited Discount Buying Guide" featuring feature articles and advertisements in the major music media. It also states that discounts will range from 30 to 75 percent, depending on the product line, and processing will not keep the collection. Price does not include postage.

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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, WKTK—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."
NEW CONCEPT REPLICATING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once a decade, something truly rare and revolutionary comes along. In 1973, after two years and $500,000, CHARLIE-MAN was created. Our “Live Rock Concert” with special rock action was synchronized to our original Live Rock Musical. The CHARLIE-MAN show performed live while the music played on 20,000 channel sound systems. It soon gained national public notice and acclaim and is being played on 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 state into movie theatre or college in your state on an exclusive basis for one year on a royalty. For good big cities and small towns. We will give you our formula, our powerful production materials, our training, and the sensational CHARLIE-MAN show itself including our major movie, for mass bookings in your state.

Status still open! Strike while the iron is hot!

WIDE-PIX RELAYS CORPORATION, NORT TIKKER, President 400 East 56th Street, New York City, New York 10022, (212) 371-2488

FROM THE OF MARVIN HAMLICH

To: LEE ARMSTRONG RICHARD BIBBY LOU COOK VENCE COSGRAVE RICK FRID HARRY GARFIELD J. K. MAITLAND ARTIE MOGILL JOHNNY MUSSO SAM PASSAMONDO 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

Earnings Reports

TRANSCANTER CORP. (United Artists Records) 1st qtr. in March 31, 1974 1974 1973 Sales $106,000,000 $95,300,000 Income $1,000,000 21,000 Capital gain $600,000 21,000 Net income $1,600,000 21,000 Shares 12,000,000 8,100,000

AMERICAN BROADCASTING COMPANIES (ABC Records, ABC Records & Tape Sales) 1st qtr. in March 31, 1974 1974 1973 Sales $2,500,000 $2,200,000 Net income $9,000,000 11,000,000 Earnings 7,900,000 11,000,000 Shares 12,000,000 8,100,000

FINANCIAL NEWS

Market Quotations

As of closing, Thursday, April 25, 1974

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Off the Ticker

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 cases here: Yorgos Records Distributing has agreed to pay $7,000 to cover a 1971 promissory note to Capital 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 $2,500,000, or 32 cents a share, on sales of $38,219,000, for the third quarter ended March 31.

A year ago for the comparable period, the company earned $1,649,000, or 32 cents a share, on sales of $36,432,000.

The gains in current period mark the third 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 $7,099,000, or $1.56 a share, on sales of $117,500,000, compared with earnings of $5,570,000, or 77 cents a share, on sales of $104,399,000, for the same period a year ago.

Sales and earnings at Audio Devices and Transistor Radio of Canada continue to improve, but Merco, a rack merchant, suffered a serious setback, according to the company. Merco lost one major account while two others filed bankruptcy proceedings.

Capitol declared a quarterly dividend of 8 cents a share payable June 15 to shareholders of record May 15.
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 tape work, such as health forms and contracts," says Ben Barrett, 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 laws 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 direct 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 player 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? Have to be a musician as well as a businessman. Basically, I have to be able to deal on a professional level with anybody."

"I have to know what kind of music the musicians have to know if a player reads and what habit the musician has. You have to know if a player reads and what habit the musician has."

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 on to act as a contractor. "I do work for Motown, Columbia, RCA, Stax, and MCA," he says, "and most of my dates are small. But the most important part of any session is the basic track, and this always involves less than 11 players."

"The musicians are especially important during the basic track stage," says Barrett, "and it is only at this phase that they run into the session people, the ones who command double scale for the other musicians."

"I have to decide if these people in block are to be hired if we should hire someone else to save money, or if we should hire someone else to save money. I have to be aware of the habits of the musicians, their habits and the habits of the leaders."

"People think the contractor is nothing more than a businessman, and two could be from the future. I have no idea what men who hire on a double scale mean."

"If I bring in a rock rock musician 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 musicians."

Jimmi 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 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 a leader on this type of session, though I may not have everything from the players. The union requires a leader at all times, even if a contractor is present."

As an arranger and leader, Haskell says, many artists, and have to know the budget. You may want to hire the specialist, the guy who gets the work, because he is the best for the job."

Haskell adds that with today’s method of doing sessions, not all the organize basic track (less than 11 men), followed by the strings (less than 11) and then the horns (less than 11),

See you! 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 board will be on the scene: HOLIDAY INN downtown Denver May 13 through 19.)

IMIC Looks to 100th Year

Continued from page 1

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

Among the executives from the United States who will come to the meeting, they will attend are Goddard Lieber of CBS, Ken Glancy of RCA, Paul Gourley of RIAA, and Lee Zito of Billboard.

With less than a fortnight to go before the Fifth International Music Industry Conference opens at the Grover 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 quadrennial 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 quadroquintic sound works, using cuts from several of his RCA LPs. Montenegro will explain how he arranges music for the 4-channel medium.

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

In effect, the meeting is a summit meeting, since most of the major names in discrete quadrennial will be there, including Vic Goel of JVC/Vivanco; Claude Nollet of WEAI International in Montreal, Switzerland; Glancy; Dave Hendon and John Pullman of RCA Records, New York; Tony Toppa of National/Panasonic, New York and John Eargle of JME Associates in Los Angeles, a liaison firm for the major electronic manufacturers.

Through a part of the quadrennial report session, RCA Records will conduct a special luncheon for the press on May 9 to announce new developments in regards to RCA’s quadroquintic drive.

In the final analysis, the IMIC’s 50th anniversary marks the centennial of the phonograph. All communications at the Grover House are at present full, but there are a few extra rooms, which were reserved for speakers at the conference but which will not be used, according to arrangements for the meeting.

Considerable interest is expected in the quadrennial meeting of the IMIC-50th anniversary, and the meeting will see the first conference on the subject since the last was held in 1961. The forum will explore all aspects of the quadrennial music industry with a panel representing performance, recording, broadcasting, publishing, and related aspects.

Chartered by John Lude, head of BBC gramophone programs, the panel will include Peter Andre, EMI international classical division chief; Eric Bravington, London Philharmonic orchestra general manager; Leonard Baxas, consultant; John Denisof, director of the South concert halls; contemporary composer Stephen Hadow; and Henry Fogel, program director of WNO radio, Syracuse, N.Y.; Alan Frank, manager, music department, Oxford University Press; Peter Goodchild, Decca classical program consultant; the East of Horday, Sadler’s Wells Opera managing director; Richard Kaye, vice president of WCRB, Boston, Mass.; Dorothee Koehler, Deutsche Grammophon classical promotion manager; John Mitchell, classical product retailer; Peter Mauve, RCA Red Seal classical marketing manager, U.S.; Paul Myers, CBS Europe masterworks director; Anthony Pollard, publisher and managing director; David Rothfield, vice president at Kornett, N.Y.; Warren Srey, High Fidelity magazine publisher; and Evan Senor, Music Week classical editor.

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

Persons interested in attending IMIC-50 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.
Broadcasters Take Aim at Record Royalty In Bill

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 copyright 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 House 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: Rep.-elect John L. McClellan, author of the revision bill. The majority vote of his copyright subcommittee was so firm for record royalty that broadcasters gave up the attempt to change it, saying 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

Permanent will be made by OSHA plans for public hearings on the matter to begin in a few weeks. Meanwhile, industry reaction to the ruling has been mixed. John Herman of Borden 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.

Officials, 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 $100,000 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, OSHA states that a strong push will be made on the part of OSHA, and that it is his feeling that the permanent regulation would go into effect.

In either case, explains the spokes-

man, the regulation will not affect

pressing plants and the actual han-

dling of record compound. "We are mainly concerned with mono-

mer," he says. "Polymerizers do not seem to present a health prob-

lem, 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 emer-

gency ruling such as this, or in the case of permanent rulings under its jurisdiction, legislative approval is not necessary.
CHER

New Single

"Train Of Thought"

MCA-40745

Produced by Snuff Garrett for Garrett Music Enterprises

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

MCA RECORDS
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 filled a Red Cross short to help encourage teenagers to roll up their own sleeves for a personal donation.

Firms Donate to Cook Testimonial


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LOS ANGELES—The longevity of the standard music catalog has taken a sharp nose-dive over the past few years and it is a bustling music publisher to put new life back into old tunes, says 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 assign 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, and it was the Christmas 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 we collected on TV advertising alone.

"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 Buffy Stone as general manager of the country music division, with Corky Mayberry heading up Granite Records. Veteran radio personality Charlie Williams operates the Nashville publishing office in Los Angeles, working in the hearing-aid wing, are general professional manager Butch Parker, Mal Williams and Caroline Lane. 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 Atlantic 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 under negotiation 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 Fraser for Granite Records, with the first single "Si, Susanna Lullaby."

LOS ANGELES—There is a feeling among many in the music business that popular music "rejuvenates" itself every 10 years, often drawing heavy on Southern blues music, while the British bands seemed to concentrate on American music.

If that theory is followed, we see that this week's Hot 100 includes Grand Funk's version of Little Eva's "The Locomotive" at No. 2, a hit first in 1962. In the No. 7 spot is "Hhecked 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 "Looking for a Love," a hit several years ago.

At 33, and a former top 10 hit, is "Mockingbird" from Carly Simon & James Taylor. The band was first a hit for Ike & Charles Fox in 1963. Bill Haley & His Comets are at No. 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 is an original member of this band.

Leon Russell is at 79 with his version of Tim Hardin's "If I Were a Carpenter." Harris 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 18 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 those 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," and the Dave Clark Five had entered the charts at 33 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 No. 98.

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

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 is 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, 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 chance that Vanguard Records material will also be featured in the series, which will be launched in the U.K. in September.
BILLY COBHAM:
New album "Crosswinds"
on Atlantic Records and Tapes

SD 7300

Produced by William E. Cobham Jr. and Ken Scott for Cobham Prod. Inc.
LOS ANGELES— Warner Special Products, which pioneered the massive TV spot-backed special LP set through two-week 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, entails three 45 rpm and its custom-labels catalog, is breaking in the Midwest (Billboard, July 14, 1973). The promotion includes classic R&B full-length excerpts, will retail for $5.88. Both cuts are prominently feature print-stickered to help store personnel. Eight-track tape in a special elongated "suga-pack" 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 record/tape stores and stocked accounts. Like his 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 Ard 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, trying to determine where this package will sell.

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

By JOHN SIPPEL

WSP 2-Steps 'Black Gold' Set

Cuban's LP Set to Bow

NEW YORK—An extensive media campaign by Famous Music will launch "Cybil Does It...To Cole Porter," debut album by actress/model Cybill Shepherd. The album itself contains 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 (27) and for "The Pat Collins Show" on WCBS-TV on Tuesday (28) with both Ms. Shepard 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 unapologetic lyrics to some of Porter's more risque numbers.

The campaign will open with a cocktail reception Tuesday (30) at the RCA recording studio, hosted by Paramount Pictures president, Frank Yablans. A slide presentation will follow, which will feature pictures of Ms. Shepard, with assembled 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 Tom Maus. The duo will produce Jim Dawson for the label. Dawson's first RCA album, to be produced by Cashman 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.
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Hollies
Strawbs
Pink Floyd
T Rex

Jethro Tull
Spirit
Kinks
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Porcupine
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Fleetwood Mac
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Photograph by Gail Collins

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

By NAT FREELAND

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 bombarded with inquiries on the availability of their artists for projected dates at rock festivals aimed at attracting audiences in excess of 100,000 sites such as race tracks or large stadiums.

Promoters questioned about their summer festival plans are playing 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 selling group's all-time hit "Golden," was re-released on a Columbia album to coincide with their recent Las Vegas stand. The Four Aces 45 of the same title 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 exactly 20 minutes they have added a strong horn and cane dance routine choreographed by a Olympian. Their version of "Bad, Bad Leroy Brown" is fun. Only dancer in a weak section of house musicians which backs them through their three shows nightly.

LAURA DIENI

PALOMINO, Los Angeles

Rick Nelson may still be known primarily as a rock star, but his return engagement here April 28 showed again that he is equally capable of peaking as a country artist as a pop performer and that he is able to adjust his material appropriately.

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

Other rock tunes such as "Hello Mary Lou," "Travellin' Man" and "I'll Make Love" 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 backing both instrumentally and vocally, and in steel guitarist Al Perkins did a highly competent job. As far Nelson himself, he has a far better guitar than most give him credit for and as always, his vocals are steady and his arrangement is gutsy.

There is a good deal of talk these days of artists who can appeal strongly to both country and pop audiences, and the line Rick Nelson is taking is moving to the top of any such list.

ROB HIRSCH

RICK PALMIERI
Pastha House, Los Angeles

Latin percussionist Rick Palmiere is a prime example of the New York salsa style, which is providing long awaited overnight to Latin music. Salsa adds a sprinkling of soul elements to the predominantly Puerto Rican mix so popular in the Latin sound of New York.

Although he is his own band, Palmeire is one of the greatest 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 and soul production know how has crowded most other forms of music out of the mainstream marketplace.

Like most Latin groups, Palmeire's eight-piece outfit is mostly acoustically. Headlining a Pol-,

Eddie Palmiere,

LA VONH "I'm a Yoyo Man"—81

An irresistible country-pop stomper comes out of the early-Roger Miller lyrics about drifting lifestyle and Doug Kershaw's fiddle riff, produced by Nashville stalwart Ken Mansfield, is sobo debut of L.A. sen-

sion veteran Cunha, 30, of Portu-

guese-Hawaiian-Texan parentage.

Cunha played guitar and sang with folk groups on the West Coast since 1963 with musicians who went on to find the Eagles and Burrito Bros.

Since '68 he concentrated on back-

AND ALL THE FIELD PERSONNEL AT SCREEN GEMS:

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

Heartfelt thanks,

Talent in Action

New on The Charts

RICK CUNHA

"I'm a Yoyo Man"—81

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These are the songs that will be aired 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 at in-studio guests for the program are Grace Slick of the Jefferson Starship, B.J. Thomas and author Myr Friedman, who wrote a biography of Janis Joplin.

TV to Focus on Drugs in Rock

NEW YORK—"Gabled Rivers: 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.

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LEGATROSND SUVL

(Continued on page 27)
This fourscore from the textile manufacturing town of Nottingham, England, has hit a boat about the American Civil War and a man named Brian Hart, who got into music before the 1915 American Civil War and started a career as a left. "Hero" marks auspicious U.S. chart arrival of writer-producer team Mitch Murray & Peter Callender of EMI-distributed Stargate label. Song is relentlessly catchy production list with "One Thing's Sold" type of anti-war lyrics. London agent is International Artists, U.S. distribution by Phonogram/Mercury. Paper Lace got spotted by Murray & Callender and saw its first appearance on English TV new-talent showcase, "Opportunity Knocks."

Talent in Action

Continued from page 20

fished itself as a singer/songwriter/performance artist. Backed by a five-piece group, Ms. Hart devoted the greater portion of her set to show- casing her vocal versatility. Her voice is clear, her delivery is evocative, and her range is impressive.

On the performance, she sported a simple black dress with a white blouse. Her hair was pulled back in a low bun, and she wore black sandals. Her makeup was minimal, giving her a natural look.

Her setlist included a mix of original songs and covers, showcasing her ability to effortlessly adapt to different genres and styles. She began with a powerful and emotional rendition of a ballad, followed by a more upbeat and energetic song. Her vocals were clear and strong, and she delivered them with great emotion.

During her performance, she interacted with the audience, asking them to sing along with her and encouraging them to move to the music. Her energy was infectious, and her presence on stage was captivating.

After her performance, Ms. Hart took a bow and blew a kiss to the audience. She then signed autographs for her fans, chatting with them and taking photos. Overall, Ms. Hart's performance was a hit, and she left the audience in awe of her talent and charisma.

Next on the Charts

OLIVIA NEWTON-JOHNS Split Personality In Disk World

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 in the U.S., has managed to keep strong footholds in all three areas.

In the U.S., where Ms. Newton-John has made the hit list 1971, and 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 her chart specials, juggling them like 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 Hit 100 and country charts as a country song, we simply did it because we felt it was a good song," she continues. "It happens that I do a lot of country-flavored songs, because the core of me is a Southerner, a polite and easygoing melodies that fit my voice. I don't know that much about country music, but I'm listening a lot and I really do like it, so I'm trying to.

Curiously 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 "I Sing Live Love, which is a rock song and really quite unlike characteristic of my style.

But it was "I Sing Live Love" 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 in England in 1971. "Banks Of The Ohio" and "Country Roads" were among her other major hits. But this time "Let Me Be There" has been her biggest hit here.

The key in the position of having several identities is actually a great one," Ms. Newton-John says, "and though I would rather have both hits 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 that 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 need to tour, but it's fun."

Stein Alive and Well

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

LOOKING FOR "LOST LOVE"

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ALAN STIVELL


Alan Stivell claims that much of the popular music is based on Celtic influences—his traditional Scottish, Irish and Breton songs and dances are either from or sung in the music of the people, and that the traditional and the popular are always connected in the effective perpetuation of both. His music has been described as "unlike anything else in Spain."

The British musician, who walked off with the top solo artist award at the recent BBC Radio Ballads Festival, is now scheduled to perform at the Royal Albert Hall in London, where he will be playing an acoustic set. His most recent album, "Le Monde des Bretons," was released in 1971 and features songs in both the Breton and the Cornish languages.

Stivell is known for his electrifying live performances, and his concerts are not to be missed. His unique style and talent have earned him a dedicated following around the world, and he is often praised for his ability to captivate audiences with his music. His upcoming concerts in the U.S. are sure to be some of the most anticipated events of the season.

SOUTHERN ISLAND COUNTRY ROCK

Says DEAN GOODMAN VGVL-FM, Gainesville, Florida

JERRY JAFFER WALKER (MCA): Lub- lock, Texas. May 3; Austin, Texas (5)."FRANK ZAPPA /MOTHERS OF INVENTION (Elektra): Christmas, D.C. 4.

NANCY ERLICH

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'74 Summer Jams Expected

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 interested in being signed to ABC's label 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 success 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 disrepair 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-rate promoters, 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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**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 catalog's future.)

Since in classical recordings it is virtually impossible to recoup an initial investment in only a few years, it is an absolute necessity to build a catalog that will be viable in the long run. Such a catalog can be a source of valuable income for many, many years. The trick is to have a catalog that will have relevance for ten, twenty, thirty or even more years and to build a strong base of long-term repeat customers. Masterworks can be a potent ally in that regard. So it is that we have been building a strong, consistent catalog, and we are working on the benefits of wise planning that emanates from a carefully thought-out form and style. For example, by 1954 Leonard Bernstein was signed up exclusively for twenty-five years, and Eugene Ormandy and the Philadelphia Orchestra were signed in the forties. Both conductors conspired toward the building of solid catalogs that will sell for years to come. Bruno Walter and George Szell are two more examples of conductors who are constantly in demand. The recordings are doing very well 10 years after his death and the catalog of George Szell will outlive his death a few years ago.

We have irresistible legacies in two series presenting conductors considered to be of the highest standing — Stimmamark and Copland. In the case of Stravinsky and Copland, the CD editions will be complete. The recordings, released in the series, will be a total of 34 stereo recordings, and we are very happy to present the same composers of this century with his own works. We have many recordings in press and will keep a watchful eye on it. We are currently exploring new partnerships and have started loading our program of recordings to coincide with the 50th anniversary of the Philharmonic Society of 1950-1952.

Not counting the treasures that are presently immortally in our vaults, we have currently 1136 releases available in both the Masterworks and Odyssey catalogs. One of our primary concerns is catalog completeness, ensuring that each catalog has its strongest repertoire. This results in series that are released on single recordings. The library is to be in a chronological order. Using this as a guiding principle for establishing new series, as well as new artists and repertoire, we are currently working on new and lasting catalog. Leonard Bernstein, especially, has released a catalog of Mahler's Nineteenth Symphonies, continues to demonstrate his great affinity for this music. His Mahler releases will be completed soon.

This is the era of the CD and our acquisition of the Sibelius and a new, quadraphonic "Symphony No. 2" (Resurrection) with the London Symphony Orchestra and Baker and Ashley. This is Bernstein's first quadraphonic recording of a symphony, and Bernstein also continues his recording of the 12 "Salon" Symphonies of Beethoven (MRF 4043) with the New York Philharmonic. They will be completed in the spring of 1993.

Pierre Boulez will complete the orchestral music of Ravel toward the end of this year, and a four-record set with works recorded by the New York Philharmonic and the Cleveland Orchestra. Boulez also has completed the recording of Ravel's vocal and instrumental music with orchestra. For a complete change, the orchestra will be released on seven records of The Complete Music of Anton Webern. The first volume, recorded by the Columbia Symphony Orchestra, 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 1995.

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 with the University of Chicago Orchestra has many manuscripts of this composer have not been found since they left the composing. This music has been plucked from four-to-seven records.

Glen Gould, our eccentric, self-proclaimed "Jazzman," 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 performed since 1977, has a large, devoted audience that waits for every new record.

In the fall we will issue the 14th recording in the series, a complete version of the complete Beethoven Piano Sonatas and the Juilliard Quartet plays the complete String Quartets. Volume 3, the late quartets, is being released this month. The complete Beethoven Piano Sonatas, the complete Piano Sonatas and the complete String Quartets also have been very active catalog items in the version of the one and only Budapest String Quartet.

Stereo Counterpart to the current Madison Avenue Music Series, Vanguard has recorded the complete Belgian Piano and String Quartets and a complete part of the sonatas of the fifteenth series, recorded by Godfried Lievens.

Like the series, which have performed an immense service to cause of contemporary music, it attempts to bring the best of our current music to the public. Our February release included records by Crumb, Kistner, Salinoff, and Copland. These were followed this month by Elliott Carter's String Quartet and 3 and played by the Juilliard Quartet. We intend to release one record in this series every five years. Ready for release in the fall is Morton Feldman's "Rocko's Hold-Up" conducted by George Szell with his recording we hope that Benjamin Lees will follow later this year.

Another series with an important cultural and historical significance is the American Composers' Series. Four volumes were issued last month. There will be more records being released in the coming year ranging from Namaste (Tague 1967-1980) on Ornette Colelcte to the most recent, "Fast Forward," on Fodor Wandel, Thomas Jefferson Anderson, Colberg-Taylor Perkins, and other important American composers. This series received wide praise.

One of the youngest artists, Pochon Zuckerman, has completed all of the recordings of the Violin Concertos by Mozart, conducted by the equally young and dynamic Vladimir Horowitz. The last will be released in the fall in a four-record set. Barenboim is working on a CD of a selected project of the symphonic music of Sir Edward with the London Philharmonic Orchestra. Three CDs have been released and Symphony No. 1 will be issued next month. "Pomp and Circumstance Marches" and "Falkstaff" will follow this summer.

Our hope for the future lies with these young artists. Zuckerman and Barenboim are the most important people in the field. They are the ones who will keep this music in our catalog for many years to come.

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

NEW YORK — Vanguard is releasing eight new offerings in its Historical Anthology Music Series, according to Seymour Stein, president of Vanguard Records. Set for release next week are Perlman's "Of Sô (For St. Cecilia's Day)" and "Tippett conducting the Decca Concert series, no. 2," released this month. Vanguard's complete series of the complete sets are available.

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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 Assoc., 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 burdened 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 trends made by country music over the past few months.

During the disk jockey rap session chaired by Oscar Wein, owner of WOKO, Portland, Maine, Wein, 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.; Richard Simms, WTOP, Baltimore; and Gene LaVerne, WFGF/FWMP, 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 that 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 contest 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 administration 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 have 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 disen-chanted with rock 'n roll music and in trying to expand the understanding of country music, cuted the fact that radio stations then do a country 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 radio managers 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.

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Country Music

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

BOB WARD, WWVA, Wheeling, W. Va., takes the podium at the deepy rap session. On extreme left is Peter Edwards, WRCP, Philadelphia; left to right, Oscar Wein, WDLC, Portland, Maine; Barbara Kees, Ward; Gene Le Verne, WFGF/FWMP, Fitchburg, Mass.; and Rick Shes, WTOP, Waterbury, Conn.
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<td>MACK'S LAST RECORD WAS A CHART ROCKIN' SMASH HIT. NOW WATCH HIS NEW ONE!</td>
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**Billboard SPECIAL SURVEY** for Week Ending 5/4/74

- STAR Performer—Titles reflecting greatest progress deemed worst progress this week.

- E 44
- 68 77 6 YES FOR OLD TIMES SAKE—Lily Steel
- 46 89 4 YOU HAVE TO WAY—Joni James
- 35 89 2 HE THINKS I STILL CARE—Donna Summerfield
- 48 89 2 THEY DON'T MAKE 'EM LIKE MY DADDY—Donna Summerfield
- 56 89 2 RAGGED OLD FLAG—Myrna Cox
- 40 89 2 I DON'T SEE ME IN YOUR EYES—Mary Lee
- 41 89 2 ANYTHING—Bob Dylan
- 52 89 2 I GOT A GOOD THING GOING—Bob Dylan
- 33 89 2 I WANT TO GET TO YOU—Joyce Granger
- 30 89 2 YOU GOT EVERYTHING THAT YOU WANT—Joyce Granger
- 49 89 2 YOU ONLY LIVE ONCE (For a While)—Donna Summerfield
- 50 89 2 COME ON IN—Mary Lee
- 24 89 2 DREAMS CAME TRUE—Joyce Granger
- 40 89 2 THE SWEETER THE BLUES—Mary Lee
- 37 89 2 MY NAME IS DUB—Mary Lee
- 37 89 2 IT'S THAT TIME OF NIGHT—Joyce Granger
- 35 89 2 I'M GONNA SAY I LOVE YOU—Joyce Granger
- 35 89 2 IT'S ALL IN THE GAME—Mary Lee
- 33 89 2 MY NAME IS DUB—Mary Lee
- 33 89 2 THAT'S IT—Joyce Granger
- 31 89 2 YOU GAVE ME LOVE—Joyce Granger
- 29 89 2 I GIVE UP—Joyce Granger
- 27 89 2 I TELL YOU WHAT—Joyce Granger
- 25 89 2 I SAY—Joyce Granger
- 23 89 2 I'm carnivorous—Joyce Granger
- 21 89 2 I'M SWEET—Joyce Granger
- 19 89 2 I'M SWEET—Joyce Granger
- 17 89 2 I'M SWEET—Joyce Granger
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- 11 89 2 I'M SWEET—Joyce Granger
- 9 89 2 I'M SWEET—Joyce Granger

**Published by:** MILENE MUSIC
**Written by:** MACK WHITE
**Produced by:** DON POWELL
**Arranged & Conducted by:** CLIFF PARMA


Country Music

Nashville Scene

By BILL WILLIAMS

Atlantic Records is going to cut Chill Wills in a series of "strong" recita-
tions, produced by Don Fischer
and Dick Sunjeeck. Jimmy Catesly
has been with the Bill Anderson
show now for 10 years. He's still a
difficult style, and should be on
somebody's label. No one pushes harder
for that than Bill. . . . 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 Capitol
in May, and Kitty Wells will follow
with an album.

Dick 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 Jennifer Payne. . . Waylon
Jennings and the Waylers took over
station WCRF in Cleveland and did
a fund-raising drive to help the to-
cano victims of Xenia, Ohio. They
aired the station's air personality, Bud
Wiley, to his chair while they ran the
show.

Sue Thompson, the lovely singer
of Hickory, headlines the Copa Ha-
born in Oklahoma City for two
weeks. . . Plenty of bluegrass in
the new Danny Davis album. The liner
notes, by the way, are written by
Newseum's Hal Bruno, a fine musi-
cian himself, who long has shown an
interest in country music. . . Farm
Young has done his first commer-
cials for Schlitz Malt Liquor. . .
Buck Starr and the Country Outlaws
have signed a booking pact with One
Nites, Inc. . . Eric Weissberg and
Deliverance, who came into promi-
nence 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 con-
structed in two separate sections to
provide minimal waiting time be-
tween acts.

Advertisements have already ap-
peared in the New York Times,
Newday, Long Island Press, and
Flax is forming 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 avail-
able, as well as special trans-
portation to the show. Tickets for the
spectacular are priced at $9 for re-
served seats and $6.50 for general
admission.
handle all her bookings, while Porter Wagoner will remain her personal advisor.

David Rogers has purchased the Johnny Paycheck buck,... 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 Statler, 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 before she was killed in an auto wreck near Statler, where she was en route to visit relatives. Sherry 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 Jeanie Seely release. Bud Luck continues as singer P.J. Sherman, who recently suffered head injuries in an auto accident which totaled her station wagon. ... Charlie Louvin has done some Schiltz commercials, his first singing for the soda. ... While Naomi Martin's husband was recovering from surgery, she wrote a stack of songs for Ceddarwood. ... Brian Shaw did some dates in Pennsylvania with Bad Garlock and the Blue Chips, a group with which he once worked regularly.

Independent producer Larry Butler has just done a session with writer Dianne 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 Theiss was given an honorary key to the city of Nashville during a visit here. ... That label's Marty Rone did the KDJW radio birthday show where he worked at Amarrillo with other top artists and played to more than 5,000 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 more surgery.

Baby Smothers, the very pretty youngster who has grown up as part of the Stony Mountain Cloggers, spent her 20th birthday on a bus going from Arkansas to Missouri. ... Lester Flatt was called at the last minute to fill in at all of things, a rock concert at the University of Alabama. He completely took the show. ... Dottie West set back briefly with bronchial trouble. ... Jesse Felts and Jim Mundy made their debut 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 Hyne, Juanita Rose, David Ingalls, Mark Sanders, the Platters, the Ranch Boys and the Old Timers.
TWO HITS YOU CAN'T AFFORD NOT TO PLAY

“GOOD MORNING LOVING”  
LARRY KINGSTON  
JMI - 37

CHARLESTON, W. Va.—Charlie McCoy, one of the all-time great Nashville session instrumentalists, believes one can grow stale while recording in 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 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 lacks 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 nagger 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 studio. 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 stars as such, and put 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 Foystonville, 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, "Booger Woogie," cut with a band called Barefoot Jerry. McCoy and leader, Wayne Most, 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 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 choir in 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 to be hurried 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."

Country Music

Charlie McCoy Gets Stimulation For Music Beyond Studio Walls

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 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-plated railway 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 26 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."

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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 Every Brothers, Chuck Berry and Big Joe Turner. Crews flock to one of Art's packed presentations in Los Angeles in center shot. Photos from Art Laboe.

"I think we had and have consumer approval," 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 name more than one hits and certain hard-to-get things. It's all really a feeling and the biggest mistake imitators make is to try to analyze an oldie."

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

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

"Being a disc jockey was my first love," Laboe 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 Dack Gabriel, Tommy Dorsey, Gary Cooper and Joan Crawford."

"Anyway, the club had run through a succession of owners and in 1967 was being used primarily for private parties. I went to a New Year's Eve party there last 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 Holders (now M.C.), Don Julian and the Larks, the Medallions, Coasters, Penguins, Shirley & Lee, Bob B. Soxx and Susie Hill, and Tony Allen.

"We put an LP together that was mostly oriented toward L.A. But it had some national names like the Five Satins, Penguins and the Teen Queens. We put an LP together that was mostly oriented toward L.A. But it had some national names like the Five Satins, Penguins and the Teen Queens."

"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 with simply an Xed oldies. Besides, most of the artists do contemporary songs as well as their big hits."

In October, 1968, Laboe's section of the club opened and ever since. Laboe has been broadcasting from 11 p.m. to 1 a.m. weekends over KRTH-AM, 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 musical artists themselves. It has been so important to rock in L.A., a lot of kids from the Valley and a generally older crowd, running from about 20 to the mid-30's. 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, "realize they 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."

"What we do is a cross between radio and the universe. 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 comedians Redd Foxx, Joni Mitchell, Harry Nilson, Jim Capaldi, Rivers, George Harrison, Richard Perry, Karen Valentina, Patti Boyd and Mickey Dolenz have all done shows here more than once.

(Continued on page N-36)
Ray Avery is trying to recall the rarest of all recordings he’s ever sold since forming Rare Records 27 years ago at 1358 S. LaGréne Blvd. in a log cabin.

Suddenly he says, “It really isn’t representative of what is happening in nostalgic recordings—it was a special case. A customer wanted Marty Gold 3’s ‘La Cienega-Avery,’ and he 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 of it.”

Avery, 53, like his partner in the separate R & R distributing subsidiary, George Hocutt, an avid collector, has a rare and unusual interest in things 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 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), Stereophone, 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 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—Tacom, John Fahey’s label, for instance, handles all genres.

Other lines distributed locally in Los Angeles include Starmen, Audio Fidelity’s subsidiary lines Black Lion and Charascuro, Mommonth-Evergreen, Painted Smiles, Project 3 (still another label not exclusive in nostalgia) Clave (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-saved-conversion by its present owners. In its old ‘50s iteration, it’s thirteenth floor was the building which houses the rare books and the label, the last floor was the largest of the three.

When the business was started in Glendale, the third floor was 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.

“We were in orange crates and just tumbled into the aisles.”

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

Hocutt, catching fast on Peperali’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.”

Hocutt says accuracy must be watched at every turn, liner notes, literature, merchandising dividers, on and 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 Lewis and Bix Beiderbecke. “Beiderbecke died in 1938,” Hocutt says, “and Hocutt is 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 War World II songs,” Hocutt says.

Peter Bogdanovich asked the two men about “Paper Moon” when he was doing a picture. “It turns out, 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 more much interested in original material. They don’t want Tommy Dorsey records. 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 Tony Dow.

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

The original homs for Rare Records (below) contrasts with its new Los Angeles theme building in Glendale (left). Photos from Ray Avery.
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 rags for antiquities, 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, Bessie 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 balls, big band, rock, country music, pop culture is coming of age and having its history hatched and emblazoned by America’s latest sky-rocketing fad--Nostalgia. Our generation is ripe and ready for the day of the popular classics to have 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 “egghead” 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 hot 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 didn’t live 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)
Soundtrack LP's From Vintage Movies Enjoy A Renaissance With Or Without Impetus Of The Nostalgia Wave


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 pensive 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 Glorious 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 weary-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 a 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 musicals 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 Kolbogol. 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, every one of these 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...

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6210  Grand Funk  High Noon/Blood On The Saddle
6211  Pippins/Hotlegs  Gimme Shelter/Give Me More
6212  Nat King Cole  Gimme Dat Ding/Neanderthal Man
6213  Chelsea  The Lazy-Hazy-Crazy Days of Summer/That Sunday, That Summer
6214  Helen Reddy  Black Diamond Triumph/Ultrasound (I Need Your Loving)
6215  Helen Reddy  I Am Woman/I Don't Know How To Love Him
6216  Raspberries  Go All The Way/Tonight
6217  Raspberries  Let's Pretend/I Wanna Be With You
6218  Hurricane Smith  Reda 65/Lisbon Antigua
6219  Freddie Hart  On Baby What Would You Say/Who Was It?
6220  Freddie Hart  Easy Loving/All The Over's Over For You (All Over Me)
6221  Buck Owens  Bless Your Heart/My Hang Up Is You
6222  Anne Murray  Made In Japan/Ruby (Are You Mad)
6223  Edward Bear  Danny's Song/Clifton Jerri
6224  Human Beins/People  Last Song/Close Your Eyes
6225  Al Martino  Nobody But Me/I Love You
6226  Al Martino  Daddy's Little Girl/I Love You More and More Everyday
6227  Grand Funk  I Love You Because/Mary In The Morning
6228  Grand Funk  We're An American Band/Walk Like A Man

THEIR BIGGEST HITS BACK-TO-BACK TOGETHER!

www.americanradiohistory.com
I Wanna Live Dreams Of The Every Day Housewife
When Little Linda Told Mother Galveston Where His Playground Suite
Genie On My Mind Arkansas
Let It Be Less Of Me
Workin' On A Groovy Thing Tell Him Odo To Sally 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 Brand Man
Only The Lonely Running Bear
Give Me All Of Your Heart Hur So Bad
Workin' In Your Welfare Line Sam's Place
Dead End Street Good Thing If About To End George Girl I'll Never Find Another You
Face It Girl It's Over You Better Go
Sukkisaki Tamahiti
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 Mascot
The Whispers Shall Be Released
Rambling Gamblin' Man
When People Play Those Are All My People
Is That All There Is A Snowbird Wheel
Night Train To Memphis The Walls On The Highway
Just A Closer Walk With Thee Take Your Hand Precious Lord
Time Won't Let Me Git In Love Queen Of The Hooties Silver Threads And Golden Needles
The Week I Was There My Funny Valentine
Blessed Is The Thunder Road My Honey's Livin' Arms
What It Was Was Football Pt 1 What It Was Was Football Pt 2
Prove Fingerpickin' Man Rosetta
Today I Stared Loving You Again The Fightin' Side Of Me Okie From Muskogee Daddy Frank The Guilty Man
It's Such A Pretty World Today Goin' Steady
Slowdown Put Your Hand In The Head
Since I Met You Baby Don't Keep Me Hangin' On
Just Hold My Hand You Make A Lat And Then A Right
Seven Lonely Days A Dear John Letter
Just A Carnaby Street
Happy Anniversary Loveworth
Fingerpoppin' The Key's In The Mailbox
Walk A Million Shoes Don't Make You Want To Go Home
Tombstones Every Mornin' Ring Cannonball
L.A. International Airport Pitty Pitty
Long Long Time Different Drum
Out Of Sight Out Of Mind The Verdict
Fancy Marie Made A Woman Out Of Me
Up On Cripple Creek The Night They Drove Old Dixie Down
Masquerade Pick My Way
I'm A Woman Up At The Top There Is Wisdom Of A Fool Lord Ting Tong
Give Me My Baby And One More For The Road
I've Got You Under My Skin
Chapel Bells Who Do You Think You Are
God In The Wind And Days Of The Morning Night And Day Themes From A Woman'S Prayer 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 30's, white musicians often went to Harlem to sit in with black bands, but the reverse procedure (with rare exceptions such as Louis Armstrong and "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 White'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, Scotch 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 off-

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 II. 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 keeping 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 Gardenia, 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'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 Roy 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 the 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...

TWEEDLE 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 JULIEP
THE CLOVERS
VARIETY 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 BUDIES
IN THE MIDNIGHT HOUR
WILSON PICKETT
(SITTING 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 TELLOUS MONK
DOODLIN'
RAY CHARLES
UNA MY JONITA
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

COMPA Red TO WHAT
LES McCANN & EDDIE HARRIS
PRESERVATION BLUES
PUNCH MILES' BUNCH & GEORGE LEWIS
WEDNESDAY NIGHT PRAYER MEETING
CHARLES MINGUS
THE CATBIRD SEAT
THE MITCHELL RUFF TRIO
THE GOLDEN STRIKER
THE MODERN JAZZ QUARTET
HARD TIMES
DAVID NEWMAN
MARTIANS GO HOME
SHORTY ROGERS AND HIS GIANTS
REQUIEM
LENNIE TRISTANO

and it's not stopping.

Atlantic Records and Tapes
A Division of Warner Communications
Jazz Reissue Market Reflects Youth's Interest
And The Impact Of Import Records

By John McDonough

Competition today for the jazz collector's dollars has never been more fierce. But collectors, because they have been few, have many labels reissuing so much material that the jazz collector takes his music quite seriously on its own merits. He is either out to study or simply enjoys music, he considers it to be an investment. To consider jazz in the past is not to overlook the fact that good jazz has a lot of its own spirit from its times, that is, music for all time.

The current boom in jazz reissues has somewhat different roots stemming from two major developments: since around 1970, the penetration of jazz into the 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

Altogether, Janis Joplin's interest in jazz, or Bessie Smith, was millions of kids first heard of Bessie through Janis. So John Hammond, Columbia records vice president and jazz authority, began to see the 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 Oliva 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 capped 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. As 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 and hints of free music and some wildly contemporary cover art, "Bitches Brew" suddenly made Davis a big seller ($20,000) in the biggest market there was. Suddenly jazz, both old and new, was in again and available.

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 Besse 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 innovators into the youth market seem to have been made by the Prestige and Milestone series, both offering handsome repackaging of superb and often basically innovative jazz from the catalogs of the '50s and early '60s. Prestige and Milestone, respectively, have been very much in the forefront of the market since 1933. The label's president, Al Green, has been one of the few leaders in the field who has managed to keep the quality of the releases consistently high.

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. RCA has put out the complete Lionel Hampton, Louis Armstrong (so has French CBS), and is moving on several other labels. Not everyone agrees that completeness is desirable. The purist, on the other hand, wants it all. Even the "dropping," 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 reissue.

Williams, with a touch of elitism, tends to feel that such decisions of what should be made by informed producers and scholars. Such as himself. Perhaps as director of the jazz program of the Smithsonian's Institute's Performing Arts Division, Williams has put together an impressive and highly selective six LP survey of classical 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 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 66 selections included. The quality is indeed high and in scratching the surface of jazz history it miraculously captures the dynamic 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 for the collector who wants all of it. But it's an open book. If you want to make up your own mind, times have never been better.

One of the most distinguished reissue series today is the work being done on the Jazz Archives label, a small collectors-oriented series recently completed with the extraordinary reissues of Louis Armstrong, the "Red Nichols recordings," and the "Top Hat, White Tie and Tails" series. The Armstrong reissues have included Franky Newton, Mills Blue Rhythm Band (with the original version of "In the Mood" under the title "There's Rhythm in Harlem"), Benny Green, 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 intriguing collection of 1939 Roy Eldridge broadcasts that explore with some of the most breathtaking trumpet passages ever recorded.

(Continued on page N-15)
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and Enjoy.

And we've got brand new music, too. So, why don't you relax, pour your self a Scotch, light up a pipeful, and settle down in a nice, comfortable chair, lean back on your headpho nes, 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-53001) - 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 Arlo, 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) Sothny Stitt, So Doggone Good (P-10074) - Great sax man Stitt on new album featuring Hampton Hawes on piano. (9) Dexter Gordon, Bluesa 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, Anttenegon (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 Rheymes (F-9447) - Beautiful album includes the hits "Sweet Dar" 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-9431) - 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 - First-time-ever meeting of two North American Latin jazz, performing compositions by Airto, Joe Henderson, and Stevie Wonder. (19) Joe Henderson, 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

T

Wen years after the first commercial country songs were recorded, Wesley Rose came into the business. So, although he had not been involved from 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 reared 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, the first "outsider" ever to become president of the National Academy of Recording Arts and Sciences. It was a coup only some of his stature and willingness could have been! HAMS was a swap of presidencies between Los Angeles and New York.

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 label budgets: 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 MGM, where Fred and Wesley Rose were playing ping-pong. He was, of course, Hank Williams, who already had recorded eight sides for Sterling Records (the masters of which were later purchased by Wesley and sold 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 tunes for home consumption. This was really the beginning of close ties between the 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 it 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 talents) included Roy Acuff, Don Gibson, Sue Thompson, Bob Gallion, Bob Luman, Ernie Ashworth, the Everly Brothers, etc. Luman and the Everlins 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 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 disco 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 couldn'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 music 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, horns and strings. 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-49)
Alan W. Livingston, Capitol's Former President When The Beatles Came Calling
Recalls The "British Invasion"

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, mannerisms 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 so big? How did they differ from other invaders 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 invasion—were all about when it first hit. This country had just gone through a trauma; the assassination of a President, and many felt 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," 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 everyone.
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 Heineman 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 cataloguing 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 rackjob, ber-clone 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 cross-check sales 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 keep ordering.
- "Oldies are regional. You just can't take a list of all the oldies and put them on 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 never been as 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 are 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 discourages customers, who may well be looking for a specific title, or may be knocked out to find a certain title available. There should be a title divider card for every title."

- "Oldies should not be categorized by type because 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 buyers.

"The idea is to browse them through all the titles. sticker customers are voracious browsers," says Volat, who bought thousands of records—many 78's posed a problem. 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 number of selections. "I used to take 10 and spend every Friday evening in record shops."

"Stores should stock a large selection as possible. Nehi began initially as a rackjobber of basically cut-out or reject singles with titles punched in them and raked tiny grocery stores and variety outlets, so Volat believes Nehi personnel know something of inventory requirements."

"Wallach's Music City Hall in Chicago, for example, stocks a single in stock if the store sells just two copies of it over the period of a year," he says. "Those buyers and programmers should be aware that things pass through cycles.

Volat basically finds that the cycle is around 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 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 singles represents what Volat calls "the garbage bin," basically chart 45's.

From here, stock is moved to another large shelf area with more titles per title but fewer titles and all selling well. Then there is a third area where really large quantities are kept. Both the second and third area, storage is in record corrugated box containers with the top sawed off. There is a fourth area, again with fairly heavy per title inventory, and then a fifth area, with more titles represented, there are tabs on the shocks. 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.

Anytime a title is aged, the stock goes into a sixth area where once again the quantity per title is quite large, around 75,000. As he started to phase out the 75 of 1963, Volat points out that a very old recording ("We Belong Together," Robert & Johnny, Atlantic) was purchased "You're So Vain," Carly Simon's recent hit. "The Robert & Johnny record is 13 years old," Volat says.
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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"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 this is that he gets the majority of his sidemen from the college 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 caliber 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 young people 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 50 years but I don't know anything else. I'd rather do than anything. I've been on the road since I was nine 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, but Woody has usually heard about the individual, generally two years before he meets him face to face, he says. He hearings 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 with 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 the band seven 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 conditioned because I've been surviving as a road 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, Woody is 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 shows like Mike Douglas and Tonight. (There are alumni of Woody's Herds in the Mike Douglas studio band.)" Today's survival route is to play anywhere. Many of the students are an opportunity for 16 roaming musicians. "We have to work every night," Woody says. "The overhead is extremely high and consequently if you don't have income-like if you seven out of seven nights you can't make it. Out 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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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 their 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 specialty of performing on the collegiate circuit despite the ever changing sound of pop music and the concurrent 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 understanding 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 #1 hit “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 treat him to where he can make decisions about their careers before calling each individually to check out his action.

"There are two kinds of managers," Rand says one morning in his Beverly Hills office. "One kind signs everything that’s good 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 down this date? 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 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 down 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’re so hot that Capitol would give them anything they wanted within reason. So three months later when the record hit we went from a 15 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 airtime 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 where to we now play all major hotels and clubs as headliners.

The act has also been approached to do lots of commercials but has turned them down most. Two of the members are Mormons so pitches for the soft drink 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 rent the road for one week and shoot in the Los Angeles area.

Originally the ad agency, J. Walter Thompson offered the Wilkin-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)
Speaking of Nostalgia...

Children of all ages 8 to 80 are continually re-enchanted 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.

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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 retired in such consistent and ordered 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 energy in record research.

U.S. radio has become demographically 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 youationally 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, etc.—and they all go for it, ever since the Top 40 format rose to fame under the pushing off Gordon McLendon and Todd Storz, each credited just as equally as the birth of Top 40 as we knew it. For 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 called "FM station sounded totally different from that. And country was far 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

The changes more than likely started coming down upon radio with the advent of FM's popularity. Through a few (three or four) FM stations were experimenting with rock formats, notably KLZ-FM in Denver and even so much 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. At this same time, more or less, Tom Donahue was building an excellent audience rapport with a night show at KMPC-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 midnight as Bill (Rosko) Mercier 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 Dietz, and others also began to play important roles in progressive radio.

But the big impact now was to rock on FM. Drake's WOR-FM, under program director Sebastian Stone, must alone boost 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 oldies formats or the "Q" formats which hange 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 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 York and Bonneville Program Consultants are the two produc-

ers of this type of syndication format and in some markets their formats achieve very high ratings, especially in mid-day.

It should be noted that WDFR-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 KBQ-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 hings 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 core and began using a format just like Top 40 stations.

In fact, some of the men who created those late 1960-70 country giant stations were ex-Top 40 program directors and air personalities. And these country stations began promoting their product... and getting their ratings together. None of those signals were 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, KFHR-AM in Houston is also a No. 1 market and features a country format.

Soul stations, too, began smoothing out and some of the black artists like Diana Ross, Stevie Wonder and others, became necessary. Many soul stations wanted those white listeners, too, and they got them. One of the stations that did this rather well was the Billy Davis Jr. station, 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 of the word white now at soul stations, but there's 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-31)
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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 pay 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 rock 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 uncomically 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 (for 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 Schack's "Hollywood Town." Could be. Even if it takes Regan nine months.

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Copyright Legislation

Wrangles over jukebox use, cable TV have long stalled legislation even though tape piracy got it going again

By Mildred Hall

Nostalgia is the mood of today, nostalgia for the gold 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" therein.

Nevertheless, with the contrary logic the lawmakers seek to show that 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 1929 legislators set up compulsory licensing of recorded 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 two 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 fastidious artist with a recorder, raw tape, and a warehouse even a car, to sell duplicates of original recordings by the hundreds.

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 assiduously assured future princes an easy siphoning of income due producers, talent and musicians—the very hit revenue that is the hallmark of diversity and survival for recordings. To add insult to injury, some of the unlicensed topers claim that the wording of the old law justifies duplication of uncopied copyrighted 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 well-reflect 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 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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By Joel Friedman

Joseph Weingarten, president, WEAA-AM

The除此之外 distribution with 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 to get our product, our albums, to the hands of the consumer. We need to do that in the speediest and most economical manner feasible for our various levels of business in which we operate, earn reasonable profit for our endeavors.

In addition, it is the corporate responsibility of WEAA— as well as our competitors, Capitol, Columbia, RCA, A&M— to make it possible for our customers, the rock bands, to make a profit and to earn a reasonable profit that will keep them in business, that will continue to give each of us the exposure for our album.

This specifically means that we have an obligation to the rockjspand, and to the dealer to see that it is they not put our business and that he operates his business with our cooperation, in the most efficient manner possible.

I feel this obligation to you is a little too well. Witness the growing number of bankruptcies throughout the nation. Witness the number of retail outlets that are closed. With the growing number of recording records, phonograph dealers, largely as a consequence of their inability to reach a reasonable profit.

The obligation—or the corporate responsibility—is not so merely to give them responsibility to make their profits. We can do that at the expense of the manufacturer or the distributor.

Radio stations, as well as dealers, have that same responsibility to give us profits. We take particular care that the arrangements between us to make a profit. They can make money, and continue to make money, as long as we, the manufacturer, the distributors, whether independent or otherwise, continue to make possible for them to do so—by the extension of our agreements, by our excellent and unlimited interest in advertising by continuing overtaxing selling practices, by offering unnecessary discount programs that merely result in the loss that our local people.

(Continued on page N-52)

Jazz Reissue

May 4, 1974, Billboard

corded in June. Jazz Archives will release an additional five, including Hot Lips Page (1944-1950), Bunny Berigan (1935-1943) and Louis Armstrong (1945), 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, "Jelly Roll," and a Count Basie LP made up of the band's earliest known recordings, 1937, from the Chatahoochee.

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 Good-

man ever recorded—live, studio, and all manner of sides—before 1938. It's a formidable task, but Sunbeam is 38 LPs into the job. Goodman himself, who gets new editions, has given "ap-

proximation" and "smile" and no objections to his records. One record, "Rapper Donald Russell Connor, rendering some marginal cooperation.

The label also pays ASCAP and BMI 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 in the foun-

20th Century 1938 Carnegie Hall Concert album. Also, five LP's offer a group of recently discovered and fascinating air-

from Bing Crosby, Tommy Dorsey, the Boswell Sisters and a tenor sax anthology.

Sunbeam has also been concentrating on relatively new material. Back in 1960 Columbia had an option to issue a series of privately made Art Tatum sessions recorded militarily in 1941 by Jerry Newman at the Harlem club Minton's. Columbia decided not and received a great jazz LP's of the decade passed from the giant company's hands along with an ult-

imate Grammy Award into the arms of a small label. Basie has on record, "The Big Ten" is the album of the month, with other titles taken from the Minton recordings. Is this a potential jazz (Hawkins, Webster, et al), and some even early 40's Roy Eldridge, never before released.

Jazz Archives has also released a kind of avocation for Bill Wirgler. It's an interesting album but it's made a nice impact on jazz lovers. Like Chiaroscuro, MJR spends much of its time recording older artists, but it's also been turning out some interesting compilations of the old esext 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-

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(Continued on page N-52)

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(Continued on page N-52)
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Organization Key To Continuing Growth

of Country Music; ‘Opry,’ WWVA’s

Jamboree, ‘Hayride’ All Have New Homes

By Bill Williams

The Senate Watergate Committee is investigating a ‘country’-type operation run by Coca-Cola in country music and for the Grand Ole Opry. The committee, which is investigating the sale of the Opry to a bunch of people. It is virtually everything that other established forms of music is not. It has, however, cleared the way for the other established forms of music. The committee, which is investigating the sale of the Opry to a bunch of people. It is virtually everything that other established forms of music is not. It has, however, cleared the way for the other established forms of music.
"Since I got 'The Golden Age of the Hollywood Musical,' I just can't stop dancing."


Hear Jimmy Cagney singing and dancing for the first time on screen.


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— 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 (1885- ), Smooth American leading man of the 30s and 40s; former professional athlete, gambler, etc.

... And a cast of thousands.

"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 career 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 was a part of the past with an affection, a twinkle in his eye; he can view the present with a serious and at the same time he can point to the future without fear or intimidation. He remembers when tunes were written for the sheet music, when the publishers were the ‘main source of information’ and a song was “made” a song overnight. He remembers Johnson and Centus 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 at the LeTel 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 adrvance, and it gave the publishers the kids."

"Soon after, my voice changed, and I naturally assumed the role of teen singer. 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 song-pluggers."

"That was in the late 20's, and it was a period when motion pictures and the swing of the music was at its height. I can recall songs such as Balaban Katz and the Chicago Theater. Those were the great years in the music business, when hits were made by performers like Gene Krupa, who would play all the big movie houses in the middle west, especially in Chicago."

"In those days, more importance was New York in creating a song, but the impact was New York. And you could create big hits in New York by having people like Paul Guff and Jack on the same sheet."

"For acting as ‘songpluggers’ the publisher would cut a cut-in or credit line for the song, which in turn would result in additional finances for them. Pincus said, "Ash was considered one of the greatest songpluggers of all time. He had a name on a lot of hits. This was no different than the other big stars of the business. I recall the song and the editor and the press that helped make the songs popular and the songs more and more. It was a privilege to make the songs popular and the songs more and more."

"In addition to such gratuities received from the publishers, Pincus also received other incentives, according to Pincus. "In the days that I entered this business, it was unusual to get paid before—I often heard it said that publishers would give singers or other performers who operated throughout the country, some sort of gratuity. If you remunerated them, do you made it very difficult to bring them in. Publishers would buy them trucks or ‘drops’ for their songs."

"The artists’ power nonetheless, Pincus also gave credit to the publication of the song’s ‘strength today.’ "The song can overcome all obstacles, and therefore, as of today, almost all the artists write their own songs, and the minute one of them makes a record, he immediately thinks of himself as the writer. But he finds out, after two or three stints, that he better learn to write songs by getting his hands on the hard way that the best thing he can do for himself is to get a good song."

"However, there does seem to be a thinking in the right direction. I have talked to several artists who seem to understand that although they have written songs for other artists that they need some good songs. They seem to realize that’s more to have a hit than just having their name as the attraction."

Another reason cited by Pincus as ‘hous[ing] up the publishing business’ was the proliferation of big business interests. Wall Street firms have discovered the value of a copyright. And when they discovered there was a lot of money to be made there, publishers were consolidated into a number of concert and other sessions which he never released until he started his own company. And when they discovered there was a lot of money to be made there, publishers were consolidated into a number of concert and other sessions which they never released until they started their own company. And when they discovered there was a lot of money to be made there, publishers were consolidated into a number of concert and other sessions which they never released until they started their own company."

And that’s when they all thought the music business was the proliferation of big business interests. Wall Street firms have discovered the value of a copyright. And when they discovered there was a lot of money to be made there, publishers were consolidated into a number of concert and other sessions which they never released until they started their own company. And when they discovered there was a lot of money to be made there, publishers were consolidated into a number of concert and other sessions which they never released until they started their own company."

All of those are gone. And the music business is now a much less glamourized in knowing what a song sounds like as it is now. They don’t even know how the melody of a particular song goes.

(Continued on page 4)

R&R

Continued from page N-4

Since starting R&R some two years ago, Avery, founder of Rare Records, and Hocutt, a veteran in distribution for many years, are breathing a sigh of relief.

We were the first to record an album for Stanley坚韧, the new artist in the business. Our album "The Wonder Years" was a huge hit and it's still going strong. It has been released in Japan and Australia.

One of our major achievements was the release of "The Wonder Years" album. The album features some of the most talented musicians in the business and it has been a huge success.

Hocutt and Avery's company has built a strong reputation in the business and they have a number of hits to their credit. The company has released albums by some of the biggest names in the industry, including Ray Charles, Frank Sinatra, and the Beatles.

Hocutt believes that the company's success is due to its commitment to quality and its ability to discover new talent. "We have a strong belief in supporting our artists and we have a proven track record of success," he said.

The company's latest release, "The Wonder Years," has been well received and it is expected to be a big hit. The album features some of the most talented musicians in the business and it has been a huge success.

R&R continues to look to the future and it is planning to release a number of new albums. The company is always on the lookout for new talent and it is committed to supporting its artists no matter what.

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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 out-moded pricing in an inflationary economy, reshell-fling 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 industry 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 unaffected, 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 for 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. Rolfing, board chairman, Wurlitzer, says he is sure jukebox operators are making more money today than at any other time, he says.

Steady growth is certainly pointed out 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 University, 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 through 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 for Gordon Laron of Sam's Amusement Co., Kenosha, Wis., who also checks routes, says he has a Thompson that was set back to where it is checked once a month. In many cases, every other week, operators have been tightening up. Wayne Hesch, Rolfing Meadows, Ill. route owner, says his firm has gone to qualitying 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 executives have also been instructed to keep their jingles injukebox.

(Continued on page N-4)
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 was 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 Galeties," presented by the Theatre Guild. My first collaborator, Lorenz Hart, did the lyrics.

Q. What is 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! I never find composing an effort. It makes me too happy even to call it work. This is not to say that I take

Q. What effect does the lyricist have on your music? Which comes first, music or lyrics?

A. My partners and I have always had many 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 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.


A. That question has always stuck me as comparable to asking a mother to choose her favorite child. But of course I do have special feelings for some work 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," or "The Sound of Music." It's impossible to pin down a favorite. Did I rather Be Right" broke some new ground, and I believe it did so well. Did "No Strings." I'm fond of all of them.

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 perhaps I should say, comfortably together than was the case with Larry. Which brings me to your next question:

Q. How do you work with Hammerstein?

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 exhilarating.

(Continued on page 14-15)
Gene Norman builds his career to a Crescendo in a life filled with jazzy memories

By joining and maintaining the concert promotion and the night club business while still retaining a position of stature in the entertainment field, he has become one of the most influential figures in the Los Angeles music scene. The speaking engagements, radios, television shows, and records have all contributed to his success.

The Good Times, New and Old

During the 1940s, Gene Norman was one of the most influential figures in the Los Angeles music scene. He was the owner of the Crescendo Club, a popular night club on Wilshire Boulevard, and was known for his loud and flamboyant personality.

Norman began his career as a promotionman for the Los Angeles Times, where he worked closely with other prominent figures in the music industry, including Nat Gonella, Ray Charles, and Louis Armstrong.

In the 1950s, Norman expanded his empire by founding the Jazz Record Family, a record company that released albums featuring many of the top jazz musicians of the time.

In the 1960s, Norman continued to be a force in the music industry, working with many of the biggest names in the business and helping to shape the sound of music for generations to come.

Today, Norman remains a legend in the music industry, and his legacy continues to inspire musicians and music lovers around the world.
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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 British chart 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."

Sams Goody in New York had six released albums in stock by the end of 1964, perhaps unequalled 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 Trewavas, 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 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 other groups made 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

Animals. He was later with many other British rock stars from the "powerpop" time set up home on the L.A. 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 swinging U.K. artists and expatriates the Mollies, has made charts and money in the States.

Britain was to give home and first fortune to American Jim Hendrix. The year was 1967 and Hendrix had just returned from a British tour as a featured act. He was soon in line to be the first U.S. artist to make it independently. Hendrix, with his "Sergeant Pepper's Lonely Hearts Club Band," followed by the Stones and their "Satans Majestics." These according to some represented the New Testament of a new age, but the euphoria lacked realism.

The Stones had, 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 Boxof 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.K. Beatles release and as Gillet later says, by 1965 the U.K. 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 the biggest sponsors' British groups2.

"Jethro Tull and Led Zeppelin, Deep Purple had also merged. The '70s seem to reinforce a trend many had begun to feel throughout the '60s, the centripetal force of British and U.S. charts, though many latter derived disks continued to be monster sellers. Outside of immediate charts certain forms of American rock 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 ignited British pop music across the Atlantic.

The Beatles began the "British Invasion" and Bowie has carried on the tradition of new sounds.
The word's getting out.
We're growing.

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There are more than 80 audio manufacturers adding QS-encoding capability in their 4-channel equipment.
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QS 4-Channel Stereo. Are you listening?

SANSUI ELECTRIC CO., LTD. 14-1, 2-Chome, Izumi, Suginami-ku, Tokyo 168 Japan
The Pointer Sisters span the old with the new in music. Pointer Photo by Ben-
nington-Miller, Pointer Sisters, has her own brand of cross-over magnetism. Miller photo from Atlantic Records.

T

he Pointer Sisters get a single out of “Steam Heat,” the amazing enter-
tainer Bette Midler puts her own unmistakable distinctiveness on
material ranging from Anth-
drews Sisters scatting to early
rock-schlock.

At least two highly respected recording artists, Sha Na Na and Flash Cadillacs & the Continental Kids, have
made their entire careers on vaselining their hair and
re-creating the raunchy silliness of street corner and
high school gymnasium rockers ten.

It really isn’t really all that surprising that jazz vocalise songs or purky
rock laments about teenage lovers in auto crashes can be
hits in a contemporary
styling.

This is a time in pop-
ular music when the
neatly formless ultra-
personalization of the
dominating writ-
er-artist style is giv-
ing way to reactivation
of traditional pop song structural values.

And obviously there is a vast
recorded catalog of
strongly organized
songs and record pro-
ductions, studded with
strong melodic and lyr-
ical hooks. This is music
that comes as brand new to
upcoming generations of kids who
are always pouring into the
record marketplaces as they reach adolescence.

Mike Curb, then of MGM Records, understood
this very well as young Donna Osmond raked up one
hit after another with revivals of rock ballads from
the previous decade.

And it also doesn’t hurt that nostalgia in general is a big
style trend today. In clothing, for example, there is no
dominant 1950s look yet, so people who want a dis-
tinctive style deck themselves out in the garb of the
‘50s. 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 gen-
eration that has grown up since the advent of high fidel-
ity equipment and the long-playing record.

Even if a kid doesn’t want to listen to anything but the
tighest format AM rock station, he is still exposed
to a vast variety of other sounds in background
sources for TV and movies, in school music courses and sim-
ply in twisting dance 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 dec-
ades. Maria Muldaur, a respected
version of several types of
groups, had her first hit as a
solo artist with “Midnight
in the Oasis,” a campy
version of a Rudolph
Valentino “Sheik” sit-
tuation. The song was
no oldie, however, it was
written by a young writer
who played on the al-
bum. David Nich-
ton.

David Robinson, San Francisco pro-
ducer of both the
Pointer Sisters and
jazz-funk pianist Her-
bie Hancock, has
mimed the veins of jazz
scatting songs for the
Pointers. Maybe someday
we’ll even get a Bobby Short al-
bum at Cole Porter rantes don in
done in contemporary
rock production.

Obviously, one of the main factors in keeping
mass audiences aware of oldies is the increasing pre-
vance of TV direct mail “Great Hits” packages.

The hard-hitting TV spot campaigns for this sort of music
are insurmountable, with their snippets of the strongest
hits of one former number 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 hits singles
from the ‘50s and early ‘60s. Now a country giant like

(Continued on page N-54)
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 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 spilled 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.

You have 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 efforts worthwhile.

Earlier in this experimental age much curiosity was shown in the new electronic sounds of synthesizer and tape recorders, but after the shock value wore off the musical message was largely found lacking. One doesn't hear too much Stockhausen any more. But 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 repertory vein to mine. It is another kind of nostalgia, one deeply planted in the roots of Americana, and it has captured the imagination of hosts of record buyers. 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 Leonard Slatkin on Columbia the movement sped along. Ives, a 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 A-55)

CARMEN MIRANDA 'THE BRAZILIAN BOMBSHELL' $1.49

OTHER VINTAGE, STAGE AND SCREEN GEMS -
Fred Astaire - An Evening With
Hoagy Carmichael - Mr Music Master
Deanna Durbin - Can't Help Singing
Vera Lynn - The World Of
Noel Coward, Gertrude Lawrence - Noel & Gertie
Bing Crosby & The Andrews Sisters - Vols. 1 & 2
Judy Garland - The Hollywood Years
The Golden Age of the Hollywood Musicals

We can supply these and any other British albums... whatever your taste
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, I have never seen as many genuine changes as the industry has experienced in the last 10 years. It has been a 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 a cavalcade.

Probably the overall thing to be accomplished next in musical technology is the ultimate combination of music and visual image. It's hard to believe that when a low-cost home video recording player is on the market, audiences won't insist on a sight track to accompany the music.

The way of course means that artists of tomorrow will be forced to develop an other 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 musicians to the added role of entertainer.

A new showstopper like Streisand, Elvis or Bette Midler may well be the wave of the future.

Meanwhile, what of the rest of the 1970s decade? Once the gas situation is stabilized, the next major advance in visual music is likely to become a commonplace. A group like the Rolling Stones could play the football stadium at Iowa City, and make it substantial and make music, if you really want Chicago base for the next night's concert in Wisconsin.

The life of music, tomorrow's supergroup will be playing, it could appear any time. But as usual, it won't be recognized until after it happens, vitamin d from 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 succeeding in the marketplace. What has happened in the past, and will probably happen again, is that the dominant movement in music will combine many of the competing musical styles in one more intense, emotional manner.

It is generally only the emphasis and packaging that is different when a new-breaking supergroup appears on the scene. Most of the elements have already existed in a slightly different combination. The above pattern can be applied to the Be vies that each new musical phenomenon is far bigger than anything that ever went before. The electrifying success of Presley, great though it was, did not match the impact of the Beatles, and the hotel rooms the Beatles occupied were the Beatles at every stop of their tours.

It's hard to see where the equal smash breakthrough of the 1970s is coming from. There does seem to be a similar death and burial in the opposite direction.

Wesley Rose

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genres. 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 progressively improved, the quantity of good artists has increased. The producer is 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 and the country record market. It's a little selectivity. The races frequently limit their selections to the top ten, so the consumer has little choice. The other thing that has really hurt is the right playlist of radio stations. This does away with the little bit of the industry, that of breaking in new artists. I was appalled at the recent country disk jockey seminar in Nashville, and 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.

I would not buy a record on an artist who in 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 be the first to hit 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 in the influence sales, then it stands to reason that country should be number one. Obviously it appears to more people. There is something about the product. It is the music of the people generally, but so often it's just not out there for the people to hear.

What's the answer? The obvious answer is education.

That may sound over-simplified, but it has been a long process overcoming bigotry, both against country and rhythm and blues. They have more than proven that they exist, but it still is a general reliance on the part of some to market it properly, to make it available in mass quantities.

Therefore we need to do 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 outstanding the number one on the other chart, too.

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 man made every decision.

And individuals, as everyone knows, can be wrong. But one man had to dig one song. If it had no chance. Most writers couldn't afford to get their songs to New York anyway. "Now it's almost impossible to find someone who digs a song, a publisher who will listen, 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 fair better chance today.

But, on the other hand, 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 countries, country music has really arrived. A job has been done overseas, and we see the results of what has happened. But we feel it's time to fight even more pronouncedly in Europe and the Far East, and the battle has been won. The foreign publishers are seeking our songs, and we see more country songs popping up in other parts of the world. Right now the old Hank Williams tunes, 'Jambalaya' on the pop charts of six nations. That says something."

So, in conclusion, 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 he has a good idea of where the business is going. There is a future for the business, which was once beautiful and filed with people who were enthused about their work, to help achieve its present low state.}

George Pincus

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"If you think otherwise, I defy them to sing or whistle 16 bars of any hit today to any members of the board of any of the companies 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 where the business, which was once beautiful and filled with people who were enthused about their work, to help achieve its present low state."

"The management 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 catalogs they have, the less money they have to pay. They don't have to pay independent publishers, to use their songs, thus necessitating payment of fees. They simply use their same songs over and over again. The results in a strange situation, for it makes it practically impossible for a lot of 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's 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, New York, The Hague, and one is Sydney, Australia. 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, Paris, Berlin, Amsterdam and Tokyo. The local 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 get the writer who can't write. But 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 a few very top writers, the right combination, the artist-writer, and if he can produce too, then that's an added bonus. My sons, Irwin and Leo, helped me immensely 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 to do it, 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 Sands, Ed Silver, Marvin Gane, 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 Howe Richardson, Al Bracken 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 on how you feel about the business. And, he adds, "I will continue to look out to any motion picture company or other type of conglomerate, no matter how much money they have behind them."
Consumerism Issues Of Watts Ratings And Fair Trade Hulk As Hi Fi Hardware Industry Flourishes

By Radcliffe Joe

As the consumer electronics industry continues to grow, particularly with the advent of high-definition television and home theater systems, there have been concerns about the fairness of how products are rated. This is especially true in the area of audio equipment, where consumers are faced with a plethora of choices and varying opinions about what constitutes the best system.

One of the main issues is the use of so-called "watts ratings," which are often used to compare the power output of different systems. However, these ratings can be misleading for several reasons. For example, a system that has a high wattage rating may not necessarily have better sound quality than one with a lower rating.

Another concern is the use of "fair trade" practices to market high-end audio equipment. Some manufacturers have been accused of using unfair methods to promote their products, such as paying off reviewers or using false advertising.

Despite these challenges, the consumer electronics industry continues to thrive, and consumers are increasingly looking for ways to make informed purchasing decisions. This is especially true in the area of audio equipment, where consumers are faced with a plethora of choices and varying opinions about what constitutes the best system.

Soundtrack LPs

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The record business has always been a hotbed of creativity, and the current crop of soundtrack recordings is no exception. Many of these albums are being released as part of special limited editions, which often feature exclusive artwork and bonus tracks.

One such album is "The Great Gatsby," which was released last year and features music by several different artists. The album has been well-received, and many fans have praised the way the music captures the spirit of the original novel.

Another interesting release is "The Lux Radio Theater," which is a collection of radio dramas from the golden age of radio. These shows are being released as a series of limited edition releases, each featuring a different cast and production style.

Woody Herman

- Continued from page N-22

Woody Herman was one of the most influential bandleaders of the Swing Era, and his music continues to be enjoyed by fans all over the world. Despite his success, however, Herman faced many challenges throughout his career, including personal and financial difficulties.

In the 1940s, Herman and his band were at the forefront of the Swing Era, and they were known for their exciting live shows and innovative arrangements. However, in the 1950s, the band's popularity began to wane, and Herman struggled to keep the group together.

Despite these challenges, Herman persevered, and he continued to tour and record throughout his career. In recent years, there has been a renewed interest in his music, and many fans are rediscovering the joy of his music and his contributions to the world of jazz.
Vola told him and Heiman first started noticing the interest in old 45’s around 1965, when dealers were coming into what was then at that point Nehi’s old Washington street address. They were interested in buying the older records at much cheaper prices, which “was a shock to me,” says Vola. “I didn’t think there was so much in buying in bulk. So I typed up a list and we started offering it around to local stores.”

At the time, only Heiman and Vola were working. “We would close the door during the day and put up a note on it telling any customers that we were on delivery. ‘Calling on small grocery and convenience stores,’ that sort of thing,” says Vola. “So we would go out and fetch stores, where we would be able to make $50,000 to $150,000 worth of returned singles at three for $1, or whatever the going rate was per outlet. Frank Milko, album buyer, was the third man in.

The old Nehi operation faced on Washington but steady expansion for the few years. However, an additional facility was maintained for the rackjobbing division that now extends a block long and back to Washington.

In this twist, the original Nehi at 613 Washington was not the store where the older single catalog was maintained; rather, the record operation, derived from Heiman and Steve Neh- min, the latter an associate of Heiman’s in the business’s expansion.

From its beginning with punched-hole cutouts and returns, Nehi expanded into budget LP’s with such lines as Pickwick at $2.79 and framing retail at $1. Vola distin-
guishes “economy” LP’s as selling at below $1 and “budget” at below $1. and this type of product continues as an important segment of the Nehi business today, though now much LP product is cutout items.

Nehi, like Volat, engaged a rackjobbing operation through the 1960’s. As late as 1966 he had two open status distributors, even though Vola and Heiman were stock-
ing the new catalogs of oldies such as Columbia’s Hall of Fame and God’s own Hits.

Even as late as 1968, Nehi was not stocking a single cur-
rent record catalog.

“Then in 1969 we decided to start stocking new 45’s be-
cause the dealers were coming in here anyway and we figured we might as well get them. Even during the last few years, during this time, Nehi was steadily adding accounts who wanted full service across the board.

However, Nehi was doing ten times more business in singles than in LP’s. Today, the ratio equals approximately 30 percent singles—of that percentage 40 to 50 percent is odd-era merchandise to total business, Nehi is now around 15 percen-
tape sales being a very small part of the business.

Tape was also an evolutionary development. Nehi started buying from other one-stop sup-
curers who were not on competition. In terms of LP’s and singles, it also started buying tapes of the same nature, which had no competition.

However, Vola said that around 1971 he and Heiman took a look at tape sales and concluded that tape was turning only a couple 18 months out of tape.

Today, of course, tape is very big again.

Nehi last year decided to exploit the jukebox oldies business. The business was approached to be on the Billboard conference panel. The result was that a catalog was mailed to over 6,000 jukebox programmers and/or oper-
ators.

Vola 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 field have developed—"They said we couldn’t sell into the jukebox market with out bringing back the 45’s, if you’re going to be impossible to maintain stocks of the expensive 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 program-
er called in on an order of 100 odd-era records. The order processed immediately. “Ordinarily, we will not take the order over the phone unless it’s for 10 titles or less,” says Vola, adding that “a station gets priority because it’s exposing oldie product.

Vola’s newest project is to completely computerize the enormous catalog of records. He is installing a system that will automatically search out a title by having the entire stock cross-referenced by title, label, artist, stock number and catalog.

No matter how an order is generated, it can be filled in minutes eventually via this system. Also, the system will allow further sophistication in ordering and movement of oldie product.

Does Vola see an end to the nostalgia wave? “I will tell you, I don’t think there is. There is a lot less really good original material being written today.” These two combinations have brought about the oldie boom, says Vola.

Toward the latter subject, Vola is getting into contempo-
rary music via Joyce Records (the name here derives from founder Joyce’s interest in the industry). Joyce is headed by Heiman, Heiman and Roger Davenport, the latter a veteran record manufacturer with labels such as Swingin’ Records and Magna, and who is returning to the record business after a hiatus.

Essentially, a lot of producers have been coming to Heiman to get their distributor outlets they got lost in the shuffle, says Vola. 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 inde-
pendent distributors nationwide.

At present, only singles are being produced and none of the manufacturers is now in the business. However, of course, has evolved beyond the oldies business. Vola displays his own in his office a gold record award from MoD for the notable hit, "Mr. Bojangles." Heiman had a hit, "I Left My Heart at the Savoy," and Patti Labelle was already on the roll. Superstar, learning this, said that if the record became a hit he would present Vola with a gold record.

So Vola received a gold record for the single and it is now among thousands of catalog oldies at the distributorship.

Jess Rand

A friend told me not to take a residual deal because the "742's" were coming out and a commercial promoting a smaller plate wouldn’t have a long life. So I went in and got my money up.

As part of the deal, the Lettermen recorded a special single, "For Once In This Lifetime" and people began asking them about the new LP by the group. Then, as he had done before he got his first LP, he had been to the youth center and a high school and his kids had gone to his house and were talking about the group and the recording they were working on. Meanwhile, in the office, he had been putting the LP together and the group had been in the studio recording a new tune. The group was about to be signed to a new label, and the record producer was confident they were going to have a hit.

Rand says a manager draws on what he’s seen and heard. Once, when the band was in the studio, he was listening to the group and heard a song by the group that he liked. He decided to record the song and it became a hit.

The band was so popular that they were asked to appear on a television show. Rand agreed to have them on the show, but he wanted to make sure they were ready. He arranged for them to have a rehearsal and a sound check before their appearance on the show.

Rand says the band was ready and performed well on the show. They were also invited back to perform again the next week.

Rand opened his own label, "Rand Records," and started producing music for other artists. He continued to produce hit records for the group, and they went on to become one of the biggest bands in the country.

Randy's office handles all administrative chores involved in keeping the act going, like hotel reservations, passports, transportation, and so on. Sometimes while on the road they work this way; they usually stay at a Holiday Inn and they each have their own personal phone card. There is a special phone in Randy's office for that, and they use it to order food and other things. He also manages the band's money, and he has a lot of advice on how to handle it. He said it was important to keep track of all the receipts and expenses, and to keep a close eye on the money. He also makes sure the band is well taken care of, and he has a lot of responsibilities. He has worked with many different acts over the years, and he is well respected in the business.
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 results in both men forming em- bryo labels when they were unable to find certain of their fa-vorite 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 under-graduate at an Ivy League school. He continued in music after graduation as an associate with Claude Thornhill's band. In 1968, he started Mommouth Evergreen as a sideline. Today it is a 50 LP catalog label. One Roy Noble orchestra LP at that time has led to six more, all featuring vocalist A Bowlie, a leg- endary voice today. Borden found a global market for the band and singer. The Noble master leasing from EM, Lon- don, was the start of a fruitful business friendship. The ma- jority of ME releases have come from EM 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 1920-36 Fred Astaire pack- ages. A two LP series, "A Nostalgia Trip to the Stars," which contains vocals ranging from Pala Negri and Adolph Menjou to the end of the thirties, also has done very well. As volume rose, Clare Oliver, sales manager for ME, explained that Borden cut out 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. Sated for release this year is a first Sadler's Wells ballet music package, a first Libby Holman collection, a Ball tribute and a solo album from clarinettist Johnny nice.

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 Bob Bingel, 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 Kaplan searches for the unusual. An original John Scott Joplin album, contain- ing 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 Brom- berg.

Both ME and Biograph find specialized collector magazine reviews the big sales booster. Schools are a big market for vintage music. Both are new, that young buyers, interested in the roots of a culture, are becoming vintage-minded. Both es- timate they have about 20 U.S. distributors and both rein- force those areas where distribution is weak with manufacturer's reps.

Kaplan summed up the state of vintage specialist firms which all feature vocalists, as "a market that's total return in a year is 3 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 mile- stone 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 throwaway 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, super- groups, and "geniuses" only to have them wiped out by to-morrow. These "hot groups" are found 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 a 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 see that 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 Nos- talgia? 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 long day, to share an exquisite past moment in a life the way we were be- cause 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 de- cide what's best when he's had too many options.

Most important of all, nostalgia can sometimes help some- one hold onto a life he or she is ready to destroy because the memory that lives in a songingers on.

Jazz

*Continued from page N-40

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 at almost every level. On stage, a racial mixed U.S. jazz is the rule than the exception. In the audience at many of the leading jazz festivals, the pro- portion of blacks may range from 25 percent to 90 percent—a far cry from the days when the blacks who patronized Car- negie 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 in- disputable Afro-American derivation, in which blacks were re- sponsible 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-patient Labi Schisch; of Oliver Nelson touring Africa for the State Department with a bi-racial group; of classical-jazz pianist Friedrich Gulda summoning Ameri- cans of both races to interpret his big band jazz at concer- ts in Vienna. One by one, the man-made fences are slowly being destroyed by men of goodwill.
Beatles

was always strking 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 music. The industry soon boomed to the highest levels in its history and the business became a place for entrepreneurs and independent producers. A place where everyone could make 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 we can forget the English music invasion. But these were the elements that are with us now that I don’t think are that desirable.

For example, the hot English product created a move on the part of the distributors and rockers 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. Rockers 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 televisions, 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. The British brought with them—de emphasis on the label 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 the label is all about, nor should they.

With the English sound came the inventions, too. Most of us realize that the Beatles brought longevity to this country but we will never forget the song of the Beatles that has staying power. 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 chains 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 a cover showing John and Yoko naked on the cover. Another label did, with a plain brown paper cover over it. Today neither 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 our selves, 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 we had before? 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 heard virtually everything. Just look at 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 in the same 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 it’s that any lasting future innovations will come from right here and that in the years ahead we’ll see an American music-influenced world.

Beatles

Continued from page 8-18

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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 to do business.

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 Rust 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 it in every major center of the U.S.

WEA operates seven warehouse/fullfillment 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 staff 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 been broadening 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 expense we had was the pure retail record store, personified by pioneers like Clyde Wellichs' 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 Heschler at J.L. Marsh, or a Lou Lavalline at ABC, to recognize the need for better, faster management controls in 1974. Then it did 15 years ago when each of their businesses was largely restricted to some independent distribution and a very restrictive geographic territory.

The J. L. Marsh Co., as well as ABC Records & Tapes & 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 those 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 won't pretend 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, in an industry we're somewhat short-sighted in settling for the million selling single or album, when there are something like 50 million photographers 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 product.

That's the job of distribution—to reach those unexploited millions.

Talking about yesterday would be easy—and it was really easier. Jack Guitars, 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 ever exist unless we do make a profit. The profits lie in the 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—cut our costs wherever they can be cut—managing our inventory and getting more turnover—and a better return on investment. There are still too many companies operating in our industry today who are public companies and they can't hide behind a financial statement.

Collectors, 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*

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The Boy of Bars and Andy Vol. II (1947)
The Boy of Bars and Andy (1947)

Mamie with William Conrad
The Life of Riley with William Conrad
Edgar Bergen and Charlie McCarthy
The Dean Martin and Jerry Lewis Show (1948)
The Fred Allen Show (1947)
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The Benny, Morgan Show
Jack Armstrong and hip hunger

Baby Snooks with Fanny Brice
On the Air with Fanny Brice (1947)
George Burns and Gracie Allen (1948)
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Radio

Classic 1950s Billboard ran a pool with disk jockeys voting for their favorite disk jockeys. I carried the fourth both years of the poll, and in a way I feel I was first because I was the only non-network disk jockey in the top four. Dave Garroway 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 really was honored.

And with the record company still doing strong, Norman says it is a-1 time and club days in a way. "Basically, I'm still a fan."

BOB KIRKIS

Classics

Now that the revs boom has perked up, 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 famed discarded name of Louis Moreau Gottschalk was revived. While the Civil War era was in its heat, his compositions, replete with references to American folk material, made record buyers pleasantly aware of the entertainment value tucked away in their indigenous past. Eugene List's historic Gottschalk recording on Vanguard, just reissued 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 album on Norman was a big hit, and will be followed up in some major magazines. Joplin's music, rearing a new semantic line between classical Americanism and ragtime, can make it, why not other jazz. Why not, asked Columbia Masterworks and RCA Red Seal, each of whom within recent months have offered major records 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 his recital with the Quintet of the Hot Club of France, featuring Django Reinhardt and Stephane Grappelli.

The definitive sales story of these latter entries is not yet, but at least 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 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 is, to a large 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 play in the future.

The biggest and most-awaited technical development is quadrasound for FM. True, several stations coast-to-coast are now broadcasting in matrix quadrasound and WQEX FM in Fort Lauderdale, programmed by Gary Granger, is doing a phenomenal job in quadrasound. On the West Coast, Norman Van, 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 quadrasound.

The Federal Communications Commission is still deliberating over which quadrasound 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 SQ. So matrix records are presently the only way you can hear quadrasound over the radio—if you have a matrix system with receiver. And many stations are capitalizing on matrix quadrasound for listener impact and promotional excitement.

Everyone predicts that quadrasound will replace stereo in record form and some people indicate this is only a couple of years away. As stereo records replaced monaural records, quadrasound will be the "in" thing, especially with younger demographics 25 years and under. Thus, it's obvious to see how broadcast 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 programs claim they're searching. The old systems format seems to be growing faster than other and soon these stations tend toward current format. 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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Copyrighted material
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 or on 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 list of special amendments at the old law—a cut-off it was hoped would serve as a prod to passage of the overall 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—a 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 pressing 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 congressmen held hearings on the jukebox issue. Bills to end the exemption were sponsored by such memorable names as House Judiciary chairman Emanuel Celler; Sen. Ev-erett 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.

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 licensees, became so acrimonious that a copyrights subcommittee holding hearings on a jukebox bill begged the parties to call it an industry-wide conference to find a reasonable compromise. It never happened.

Programmers

- Continued from page N-38

There’s no denying 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 Spies 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),” “Let’s Have Fun,” and “Sure, It’s a Woman,” and even such old favorites as “The Entertainer,” by Aimee Mansion, started 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 trends, 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 Carson in Los Angeles, Calif., is that 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-stop suppliers that specialize in this business. Also, the two major title strip companies, Star Title Strip in Pittsburgh, and Star Title Strip in Newark, New Jersey, 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 Tartoli, 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. It is thought of a shining example.

Some years ago the WMAA “Jamboree” in Wheeling, W.Va., moved its quarters to the plush Capitol Theater. Now, in St. Louis, the old “Hayride” is being revived in ultra-modern quarters. The hotspots are gone; the edifices are up.

Country music, no one will argue, has filled voids and, as previously noted, has become involved in some intriguing 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 intertwining 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. What’s more, there is, in essence, whatever one seeks. Thus the fans have been proselytized.

Through it all there is a retention of the “pure,” or at least semi-pure, the old-time music and its varied 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 stigma which remains.

Artists

- Continued from page N-44

Eddy Arnold, balladeers like Mathis or Nat Cole and superstars like Elvis are packages 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 these factors 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.

—Nate Freedland

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Cover, illustrations, art direction by James David Chapman; sections editor is Earl Paige and Elrod Tegel.
"Some years back, after a childhood of pre-occupation with comedy that led to observing the styles of all the great comedians, I came to the conclusion that Groucho Marx was the best comedian this country ever produced. Now I am more convinced than ever that I was right. I can't think of a comedian who combined a totally original physical conception that was hilarious with a matchless verbal delivery. I believe there is a natural inborn greatness in Groucho that defies close analysis as it does with any genuine artist. He is simply unique in the same way that Picasso or Stravinsky are and I believe his outrageous unsentimental disregard for order will be equally as funny a thousand years from now. In addition to all this, he makes me laugh."

-WOODY ALLEN

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![Poster for Casablanca]

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**Elizabeth and Essex**
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Charles Gerhardt
National Philharmonic Orchestra

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**The Sea Hawk**
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King Kong - The Big Sleep - Four Wives
The Charge of the Light Brigade
Since You Went Away - The Four Feathers
Saratoga Trunk

and this

**The Classic Film Scores of Erich Wolfgang Korngold**

and this

**The Classic Film Scores of Max Steiner**

and this

**The Classic Film Scores of Alfred Newman**

and this

**The Classic Film Scores of Erich Wolfgang Korngold**

and this

**The Classic Film Scores of Max Steiner**

RCA Records and Tapes
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 out 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, sometimes hilarious and horrendous character, Pryor says: “That niggar’s crazy.”

Pryor’s most recent album on the Partee label (a division of Stax) releases the latter several times in his 34 minutes of excursions into past and present experiences as a black man.

We were afforded the chance to hear, through a test pressing, a most remarkable album by Pryor that says more about soul in all than any James Brown record. Soul lives in a Pryor performance.

Pryor is easily the funniest man in his field, he be 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 raunchy stories.” All of which is accurately stated. But when looking at the soulfulness of both the humor of Fox and Cosby, their language falls flat on its non-ethnic faces.

“Nigger’s Crazy” is a live nightclub date that took place in San Francisco. It was produced by Pryor and his manager, Ron DeRiato, and shows a careful selection in the ma.

(Continued on page 39)
BUFFALO, N.Y.: WHPD-FM, Steve Lippa
DEERFIELD, Ore.: KFMY-FM, Jackie Whitaker
NEW YORK, N.Y.: WNEW-FM, Dennis Elsas
NORWALK, Va.: WYOU-FM, Larry Dingre
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SAN DIEGO, Cal.: KFIR-FM, Mike Harrison
SAN JUAN, Calif.: KJOM-FM, Cliff Falmat

ARGENTINA: "Harris," Epic: 97577-FM
PHIL AUSTIN, (Edited) "Bible Modern," Epic: 97578-FM
CAPTAIN BEETHOVEN AND HIS MAGIC BAND, "Unequally Guaranteed," Mercury: KBSU-FM
MAGGIE BELL, "Queen Of The Night," Atlantic: KTSU-FM
BOBBY BROWN, "Every Little Thing," London: KRLJ-FM
LARRY CORTELL, "Introducing The Eleventh House," Vanguard: KTSU-FM
JOHN CLEMSON, " animals and Biblical Rock," Atlantic: WIFR-FM, KFMY-FM
DANA GILLESPIE, "You're A Mean Man," RCA: KENY-FM
DOROTHY, "I'm So Happy," RCA: KYNO-FM, WIFR-FM, WNEW-FM, KQED-FM
DR. KEYSTON, "It's Just The Start," Atlantic: KBSU-FM, KYNO-FM, KLYE-FM
EAGLES, "On The Border," Apple: KPH-FM
TOM FIDITITI, "Rational Fantasy," Fantasy: NFH-AM
FOUR TOPS, "The Name Of The Game," Motown: KTSU-FM
GREG WOH, "Road Food," RCA: WIFR-FM, KQED-FM, KYNO-FM, KLYE-FM
HATTFIELD AND THE NORTH (Import, Virgin): WMY-FM
HONKY MOON, A&M: KOME-FM
"Not Just Another Pretty Face," Capitol: WNEW-FM
ALAN KING, "I Wanna Get Funky," Nat: WDFM-FM
YUSEF LATEFI, "Part Of The Search," Ace: WIFR-FM, WNEW-FM
LOGO MOTION GT, ABC: WRIF-FM

BUFFALO, N.Y.: WHPD-FM, Steve Lippa
ST. LOUIS, Mo.: KSHE-FM, Shelley Grafman
TEMPLE, Texas: KYK-FM, Bill Grant
TOLEDO, Ohio: WQHT-FM, Dave Lonczak
TORONTO, Canada: CHUM-FM, Benji Karch
WOB, Chicago: WABY-FM, Bill Tullis
CHARLES MINGUS, "Symphonies," Atlantic: WPHD-FM
MURPHY, Michael, (Edited) KEXP-FM
PROCOL HARUM, "Exotic Birds and Chrysalis," KFSX-FM, WKNF-FM, KMYO-FM
ROSS, ROD, KTSU-FM, KMYO-FM
ROZ MUSIC, "Stoned," Ace: WIFR-FM, KQED-FM
SHARON, "Shut It In Your Eye," MCA: WNEW-FM, WKNF-FM, KMYO-FM
MARIANNA SHAW, "From The Depths," Blue Note: CHUM-FM
BUNNY SELLER, "How's That Low-F End It," Philo International: KFSX-FM
STEVE HARRISON, "I'm Doin' It," Ace: WIFR-FM, WNEW-FM
SUTHERLAND BROTHERS AND QUIVER, "Dreamland," Island: KTSU-FM, KLYE-FM
THIN LIZZY, "Vagabond Of The Western World," London: WMY-FM
THUNDER, Captive: KNEW-FM
WEST BRUCE AND LEE, "Lies 'N Kickin,'" Columbia: KFSX-FM, WKNF-FM
THE STING, Soundtrack, MCA: KFSX-FM
SMITH BROTHERS AND QUIVER, "Dreamland," Island: KTSU-FM, KLYE-FM
JESSE COLIN YOUNG, "Light Shines," Merlow Bros.: WKNF-FM
FRANK ZAPPA, "Apocalypse," Disc Reid: WPHD-FM

BUFFALO, N.Y.: WHPD-FM, Steve Lippa
ST. LOUIS, Mo.: KSHE-FM, Shelley Grafman
TEMPLE, Texas: KYK-FM, Bill Grant
TOLEDO, Ohio: WQHT-FM, Dave Lonczak
TORONTO, Canada: CHUM-FM, Benji Karch
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JESSE COLIN YOUNG, "Light Shines," Merlow Bros.: WKNF-FM
FRANK ZAPPA, "Apocalypse," Disc Reid: WPHD-FM

Pryor Puts True Soul In Comedy

- Continued from page 58

torial that was taken from the Bay area's Daily Journal.

Unfortunately, with the exception of a few trucks, 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. There is perhaps more than some 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 interior 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 makes true soul. And when true soul is experienced, it is an experience. It is a rare thing to hear a live performance that makes "black & white lifestyles" come to life, "Negro vs. Police" humorously real, and "White & Janice" something unique by a rare dempster of absolute soul.

The Apollo Theater in Harlem will get a live demonstration this week of Richard Pryor humor, followed by a rare glimpse of the rest of the world when the album is released this week.
SANTO DOMINGO
Dominican recording artist Char- lin Geico on the Alhambra label released a single, "Amigo Chico," from her latest album. Geico composed the music for his songs in Papiamento, the local Creole language. "Amigo Chico" is getting heavy airplay. For example, the Cub- an singer Luisa Maria Guell on the RCA Victor label was booked for dates at the El Cimarron nightclub. Ms. Guell now living in Spain, won second place at the first Interna- tional Festival in Puerto Rico and was recently awarded a gold star in Miami. Dominican hurdioline Fustelo Cepea recorded a new single with folk tunes, "Feler Eres, Laja y Que Quieres," which he interpreted on TV program "Notoc, a las Ocho" on RTVD, Chan- nel A.

Mexican singer/actress Angélica María who records for Sonido Interna- cional gave performances here at the Palazzo de Departamento in San- tiago at the Cibao Stadium in benef- fit of the Rehabilitation Center. The singer has an hour here with her recording of "Adora Eusto Ama?" theme of the TV series, "La Italiana Que Vino a Casa." A presentation on RTVD, Channel 4. Angélica María also had dates at the Embajador and the Hotel Mercad- or. Dominican singer Theorodo took part in a special concert which

Song Festival Moves Deadline

LOS ANGELES—The American Folk Festival, which has a deadline for applications to May 15. The company has also established a toll free number, 1-800-555-1212, which people outside of California can use to call for applications.

The number is 800-421-9184. Mal Klein, the festival’s president, says the extension was initiated to allow for the slowdown of the mail. Songs can be received and post- marked by June 3.

The festival takes place Labor Day Weekend in Sassaqua Springs, N.Y.

JUKEBOX PROGRAMMING

Programming Hard Locations: Tough Job

By ANNE DUSTON

The amount of work involved in programming hard locations is not compensated by an equal return in profit, programmers agree in a new poll. The location varia- tions varied from programmer to programmer, running the gamut from the hotel lobby to the neighborhood bars to the jazz locations.

For Bob Karon, manager, Mil- waukee Admiralty Co., Mil- waukee, Wisc., neighborhood bars that draw a middle-aged (40+) white patron remain the toughest because of the cost and effort. They are popular with local residents and the customers are from age 25 to through 50’s.

COIN Expansion Meeting Topic

OMAHA—Programming topics and problems will gain a wider audi- ence if the proposed expansion of the Nebraska association combines open board meetings from Iowa and Missouri, says Evelyn Dalyn, president, Coin Operated Industries of Nebraska.

Ms. Dalyn, manager of Lie- berman's One-Stop, says the Nebraska group has already done many new members since the first year.

Expansion will be a major topic at COIN's annual convention in Miami May 25-26 here at Holiday Inn.

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MONEY to Hold Contf May 12-17

NEW YORK—The Music Op- erators of New York (MONEY) will hold its spring meeting May 17 at the Stevens Country Club, Swan Lake, N.Y. Some 300 music company sales, promotions and execu- tives are expected to attend.

Label personnel include Ron Al- cinnong, Epic, Mel Fulkman of Ad- ams, RCA, Joe Kriemar of RCA, Harold Komier of Chess/Janus, Stanley Marshall and George Anan of Elektra, Paul Smith of Columbia and David Skolnick of UA.

What’s Playing?

A weekly survey of recent purchases and current and oldold selections getting top play.

CHICAGO SOUL PURCHASES

2. "One Man Woman," R. BROOKS (ATL 54-105)
3. "I Can’t Get Used To Losing You," SIEGFRED GRISWOLD (Polygram 28-7000)
4. "Tell Me Again," J. MILLER (To-Mi 1505)
5. "I Got a Little Sight," C. MASON (Capitol 26-6019)

CHICAGO MIXED PURCHASES

1. "Love Is" SUGARMIN (Columbia 45-5012)
2. "One Inside," JOEY KATZ (Epic 22-3471)
3. "I’ll Be Your lover," L. FLYNN (Columbia 45-5013)
4. "Hold On To Love," A. McRAE (Columbia 45-5014)

DANVERS POP COUNTRY PURCHASES

1. "Want To Be With You," G. CLARK (Epic 22-3471)
3. "I Got A Little Sight," C. MASON (Capitol 26-6019)

THORNTON HEATH Surrey, ENGLAND POP PURCHASES

1. "I Want To Be With You," G. CLARK (Epic 22-3471)
3. "I Got A Little Sight," C. MASON (Capitol 26-6019)
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 cassette stereo through mass merchandising outlets, believes Ron Saltow, vice president, Boman Astronaut. 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. Saltow believes the distributor is also an ideal way to the 8-track and cassette in-dash market after becoming aware of the ability to stock the hardware necessary.

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 topping of 1975.

The company, under vice president Gary Kaes, is in the process of testing out the manufacturing facilities at Clifton, N.J., for the line which will be priced in the popular to mid-high range.

Sales is expected to be done through the same sales representative organization that handles Key stone 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 compact 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, chargers 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 representative, Educational Radio and Television Assoc. (ERA). The NEWCOM show, in Las Vegas Convention Center May 8-10, is sponsored 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.

EVRO to Enter Taiwan Market

PARAMUS, N.J.—The EVRO system will shortly be marketed in Taiwan by the newly formed EVROC Corp.

EVRO will import EVRO players and cassette kits for both sale and rental.

New programs into EVRO film-cassette form in the commercial, social and educational fields.

Agents for EVRO are Nippon EVRO Ltd., Videocon International Inc., Hitachi Ltd., Mitsubishi Electric Corp. and Tejin Ltd.

Pre-recorded tapes and records are paired with hardware in these Bradendish Phonograph sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections. Emphasis on high-end audio has brought hardware up from a department store sound sections. Bradendish store sound sections.
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 66th St., Lincoln, Nebraska, 68507 402/464-7488
Tape/Audio/Video

Panasonic Expands Series 44

NEW YORK—Panasonic has dramatically expanded its line of Series 44 entertainment equipment with the addition of eight home entertainment centers with price tags ranging from $2,195 to $499.95, and two turntable units retailing at $195.95 and $199.95 each.

Emphasis in the new home entre-
tainment systems is on the CD-4
disc-4 channel concept. The same
is true of the turntables, both of which feature built-in CD-4 demodulator.

The Series 44 model SE-5700D is described as a deluxe 4-channel center with a full-size three-speed automatic
record changer, built-in
disc-4 CD-4 demodulator and FM/
AM/FM stereo radio.

The SE-500D offers a discrete 4-
channel amplifier system and Quad-
ruplex 1V (matrix) circuitry. The record changer features include vis-
sious spring and pause control, un-
tinking adjustment, semiconductor
cartridge and diamond stylus for
better tracking and response for 4-
channel.

This unit also features a 4-channel
balancer, microphone mixer circuit-
ry 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 add-
ted at $499.95 include speaker jacks,
record out, tape in, FM-4 channel
MX output, twin headphone jacks,
remote 4-channelbalancer and FM
electronic 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, this
unit also incorporates an 8-track
phono-music center.

Other features of the SE-5577 in-
clude an auto sensor for 2/4 channel
records and tapes which selects proper matrix or CD4 circuitry
through an automatic sensing de-
vice.

The unit's changer features a
semiconductor cartridge and dia-
mond stylus which can provide better
tracking and frequency response for
4-channel. Four separate volume
controls with master volume provide
output control.

Tagged at $428.95 is the model SE-
3885, also a discrete 4-channel
music center featuring FM/AM/
FM radio 4-channel 8-track player
and CD-4 record changer.

According to Panasonic technical
people, this unit is a built-in CD-4 demodulator for
discrete 4-channel disks, as well as a
4-channel radial balancer.

Features include AFC switch, FET
amplifier stereo mode selector adaptable for Quadraphony 4 matrix
sound from 2-channel sources, 4-
channel auxiliary in, record out, and
remote 4-channel balancer and Quad-
raphony phonograph.

This unit is priced at $379.95.

At a minimum retail price of
$399.95 is the model RE-8860, an-
other 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 bal-
ance scope. It also offers most of the
other features incorporated in its sis-
ter systems.

Priced at $10 less than the model
RE-8800 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
disc appropriate record changer. Like
the other units in the line the SE-4400 comes with four air suspens-
sion speakers.

For the more budget minded, the
SE-2244 comes with a price tag of
$289.95 and is a discrete 4-channel
8-track home entertainment center
with FM/AM/FM stereo radio. It also
features the Quadraphony IV ma-
trix 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 SE-7444, 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 quadraphonic sound
system with wireless back speakers.

It also raised prices 1.2 to 18 per-
cent on 79 models and reduced prices to 5 to 15 percent on 17 models
and set a major push in compact
toastere. The firm recently moved
its corporate offices from New York
to suburban Compton here.

Schwartz II
No Conflict for Rep
On 5 Speaker Lines

By EARL PAIGE

EDITOR'S NOTE: This is the sec-
ond installment of a profile of rep
Ar
drew Schwartz of Troy, Mich., who
has diversified his line to include his
firm's free-

sale territory (it also includes a "mail sale" representa-
tive) to sell a wider cross-section of lines (April
27).

LOS ANGELES—Amir Schwartz
believes his years as a buyer of con-
sumer electronics for a drug store
gives him a perspective that perhaps many reps would appreciate.

He says that 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 being that is
often difficult for others. Schwartz,
for example, reps five differ-
ent speaker lines and believes fer-
vocently that they represent no con-

licts.

Here for a combined vacation
with his wife and two daughters
also to see West Coast principals,
says, "I thought for a long time
about becoming a rep, and many
people have many years, and it is
that I may eventually replace stereo.

Quadraphonic is going to be
make the sound industry stronger.

Every industry needs new blood
to keep it growing and up to date
will keep the industry from stagnating.

"We are moving a lot more quad-
raphonic in Brandon's stores, but
cannot move low-end 4-channel
all. Our sales range from $250 to
whatever the customers desire to in-
vest."

Tape/Video

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.
Tape Duplicator

By ANNE DUSTON

Norman Deleuze 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 associ-

ate, John Willkins, looked on, wonder-
ing if he could ever incorporate all of the dialog in the firm's new brochure:

"The tape winds at 900 ips, varies as it goes. It starts out at the center and continually increases at a con-

stant speed. The tape is taken out of the center, no crinkle, dead soft cen-

ter. 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 have to exercise the cartridge, no running, and you re-
duce your field rejects by up to 90 percent because your operator are not making a judgment as to the wind-
ing tension, they don't feel for the squeal, they just pull out so much, it's a geometric, provable thing.

"This is not winding soft and hop-
ing along, this is a reel of tape that the girl feels the squeal 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 al-

ways in the same place when it cuts, it doesn't roll, so you have a very high audio-

footage count plus minus one-half second of tape.

"Typically, you get 500 pieces per hour on one machine, three ma-

chines or more per one girl, which means $12,000 an hour. This is the key to it. It's not expensive to eject, but it destroys the operator place, for it is off by hand except 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 get 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 speed, independently adjustable, from three to 50 cycles of cue tone. Inside it's all castings, and the machine can drive a railroad diesel over it. The motors are all completely sealed and en-
closed. They're all terrorifically 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 cardboard 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, re-

placeable 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 auto-
matic cartridge winder is that the only inerita in the system that affects winding tension is the tape itself. All motors, all masses rotating, are cor-

rected 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.

"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—the constant tension.

Deleuze explained that "just for the hell of it" he has labeled the 742 the "robot." "We have designed cut-

ters for it, diamond powder that is compressed under very high pres-

sure, is non-fracturable. It is a crystal construction, except on an atomic level, and can be 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 piece over it to keep your employees out.

"Speaking of its heavy construc-
tion, he said it was necessary, partic-

ularly now with all the '52 up, pancakes and breaking it down. Deleuze claimed it is becoming dif-
ficult to purchase tape in 7-in. reels in quantity.

"We can modify this machine. You have to make it a blowy honey, 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 spin-

ning out here at 7,000 rpm, and if it ever got off it would go right through a wall or anyone in my way."

The Data Packaging Corp., Cam-

bridge, Mass., has opened a central regional office in Indianapolis, Ind., as part of a continued program of expanding its sales and marketing organization. The office is lo-
cated at 1111 East 54th St., Indian-

apolis, 37257. The president is Gene (

Hull, sales manager, central region, and Scott Buellert, area representa-

tive, central region, phone (317) 257-4488. Data Packaging has also appointed Richard Kenneth Ellis to its eastern region. Ellis is located at 605 Swallow Hollow Road, Centerlin, Detlir 98070. His phone number is (303) 229-001. He will have sales responsibility for Data Packaging's complete product line in areas covering New York, New Jersey, Pennsylvania, Dela-

ware, Maryland, Washington, Virginia and North Carolina.

Motorola Sales

Up In Car Units

CHICAGO—Sales of the Moto-

rola automotive products division established a first quarter record, de-
spite a decrease in automobile sales. An oversupply of car units for me-

dium and full sized cars contributed to a lower earnings figure, however. Other factors bringing the first quar-

ter earnings figures below the same period for 1971 include increasing mate-

rial costs and higher operating costs caused by the start-up of the Sequin, Tex.

and AM escort line, and the line's introduction.

Autozone, the division's majority-

owned subsidiary in Italy that manu-

factures car tape players and radios for the European market, increased sales and profits for the quarter. Motorola president William J. Wetter said, "Our operations in Europe are showing good profit margins and promising future growth." Motorola's sales for the first quarter were $467 million, a rise of 10% over the same period of 1971.

More set model numbers ... More hard to find ... More price reference information. More of everything you need to make the sale.

Pfannstiel, the DEALER and the ONLY one able to sell more LONG-PROFIT Replacement Needles.

WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD

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New Products

BSR-McDonald's 310 AXE Total Turntable. Model features ADC KBE elliptical diamond stylus magnetic cartridge, Japan made coil, arm and tone arm lock. Unit, with base and dustcover is selling for $86.80

GE's new two pound, miniature re-

corder, M7810, features built-in con-
ductor, mike, record button, built-in ear speaker and earphone jack. Recorder uses standard size cassettes and retails for $54.95.

REVCO's 4722 power stereo ampli-

fier 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.

NORTRONIC'S Professional Bulk

Eraser, QM-211, generates a 90 Hz magnetic field that completely er-

ases records, cassettes and 8-track tapes. The eraser is usable with tapes up to ½ in. width and fea-

tures a pressure sensitive Micro-

scope. The QM-211 sells for $29.90.

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/ Quadraphonic compact music sys-

tem 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 compact music player with AM/FM/FM radio at $195.00. The solid state unit is designed for in-dash or un-

der-dash installation and features automatic tuning and four channel tuning, tone and balance controls, memory select and is finished in burled elm.

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Copyrighted material
New FTC Rules Due

- Continued from page 4!

The continuous average power output in watts per channel. The standard test conditions of the FTC 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 musical "power on" temperature, power provided, certain conditions are met. When any extra disclosures of the type 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.

All FTC claims must be based on recognized industry testing methods or standards. The FTC warns that the additional claims must be clear, non-deceptive 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. Exempt from these requirements are those items with a maximum output of two watts per channel. If the manufacturer's own rated power is clearly disclosed.

A testing and retesting rule putting out by the New York City Department of Consumer Affairs, and the FTC will test the correctness of the effective date of the FTC rule.
Vox Joel

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 ripped off so much by the major market program directors that he jokes his brain by 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 airachutes of what may have been the original Wild Child--Dave Steele back in 1959 on KPHO-AM in Phoenix. Supposedly, Dave Heilerson, who once worked in Spokane, might have copies. If anybody has airachutes from the Wild Child from those days or knows the whereabouts of Heilerson, please contact Higgs. Incidentally, that Wild Child is now owner-

(DJ Awards Competition Opens; Climax on Aug. 17)

where the secret entries in the annual air personality competition


Grams created

word

Continued

from page 5

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 $50,000 in populations as well as smaller 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.

Continued from page 3

McGrew, one of the nation's youngest station managers, has already lined up prominent 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, through the winners in each category will not be announced until the awards luncheon in New York.

McGrew, an experienced on-air 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, WBBM-AM, Chicago; Phil Pizzolo, KFWB-AM, Los Angeles; John Randolph, program director, WNYQ-FM, Miami; Matt Ryan, program director, KEHL-AM, Shreveport; and Don Kelly, program director, KILO-AM, San Francisco.

MOR: John Lund, program director, WNEW-AM, New York; Jim Moore, program director, WBDG-AM, Washington; George Fisher, program director, WSWT-AM, Atlanta; Stu Bowman, program director, KCMO-AM, Kansas City; and Chuck Schottkoff, program director, KGIL-AM.

Soul: Cecil Hule, WYON-AM, Charlotte; Steve Bell, program director, KGFF-AM, Los Angeles.

Country music: Bob Andrey, vice president of the FM Group for the Merv Griffin Stations, Waterbury, Conn.; Ed Robinson, program director, WAME-AM, Charlotte, N.C.; Ted Cramer, program director, WVOX-AM, Miami; Ric Libby, program director, KENR-AM, Greenmiere Plaza, L. A.; and Bill Ward, general manager, KLAC-AM, Los Angeles.

Contemporary: Frankie Crocker, program director, WBLI-FM, New York; Gary Greiner, program director of WSHE-FM, Fort Lauderdale, Fla.; John Martin, program director, KKLQ-AM, Houston; and Rod McGrew, station manager, KJLH-AM, Los Angeles.

Progressive: Scott Muni, program director, WNEW-FM, New York; and Tom York, program director, KLOS-FM, Los Angeles.

Jazz personalities will be judged by Jack Rich, KJLH-AM, Los Angeles.

Tapes for all of the competition must be 7-inch reels, 7 1/2 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 typed copy of the entry blank or a similar blank. Top part of the entry blank must be filled out. Deadline for all tapes is May 31.

At that time, judges will determine seven best air personalities in large markets and those seven in markets under 500,000 and send these entries to Los Angeles.

The winners will be determined by a panel of judges comprised of management personal, programmers, general managers, and air personalities, many from the advisory panel for the previous year. The panel will meet in Los Angeles at a date sometime in June.

Competition details for the other awards will be announced soon.

More radio programming

See Page 53

Vox Joel

Radio-TV Editor

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Sunday Evening June 6, 1974 Beverly Hilton Hotel, Beverly Hills, California

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 $198,000 in a similar event honoring Mo Ostin. Next year we hope to exceed that total . . . event honoring Hal Cook. We are sure that you will join in this noble purpose.

Sincerely,

Stanley M. Gertlikov
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Recording Industry Association of America
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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; Steve Siegel, president of S/S, who 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 Parise, who did all of the lead guitar work on the Bodine LP. "Because of my father and everything I learned from him, when I go into a studio to do a song, I already know what I'm recording 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 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 Schneider photo

Jim Greenwood, founder, owner of the Licorice Pizza retail chain in Los Angeles, speaks on the challenge of retailing in America at IMC-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 Engineers at Western Recorders, Hildegarde Hensch, Christina Hensch and Linda Tyle of Capitol, United Artists and Second Lead, respectively, discussed their progress in the field.

A General News

White Front Step Closer To Switch

LOS ANGELES—The fate of the once mighty White Front: West Coast chain record/tape department 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 then take over the stores on a sublease agreement for three years, with options to renew and would buy store inventories. Craig would determine when the deal would be completed.

The White Front departments were the largest new release volume outlets on the coast till about 1972, when stores ran into dollar difficuly. 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 Handelman Co.

Sesame Street New Label Line

NEW YORK — Children's Records of America, label headed by Arthur Schwartz, 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 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 Session" recordings featuring "name performers" in a rhythm section, which allows the listener to play along. Also planned are discs 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.

The company is a division of Guitar Player Magazine which operates from Los Gatos, Calif.

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 Mailetland with Ms. John's copy of the gold single.

This Week's Legal Action

EX-INMATE SUES CASH, COL REC

3 DOORS SUE MORRISON WIDOW

LOS ANGELES—The surviving Doors, through their publishing, production and performance companies, have sued the widow of their late singer, Jim Morrison, for over $25,000 allegedly advanced to Morrison as recoverable 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.

Kenny Burrell: jazz guitarist starts writing books for the instructional field.

Phonodisc Sales

DALLAS—Although Phonodisc has closed its local warehouse facility, it still has a sales office handled by Mel Fennell. 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 company.

The company is a division of Guitar Player Magazine which operates from Los Gatos, Calif.

Fantasy photo

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).

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Radio TV Programming

Vox Jox

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 305-831-3719. Bill Phipps, assistant sports director, WJHL-TV, Johnson City, Tenn., is looking to get back into Top 40 or up-tempo MOR radio as a personality. He has experience as music program director, 613-926-2153. 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 McKenna, KSON-AM, San Diego. Sorry that I missed the big round-up this year. It hurt. The News Record Report, Richmond, Va., 804-230-0388, 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); WLYY-AM, Fort Wayne, Ind.; WIVY-AM, Jacksonville; WYL-D-AM, New Orleans; WIFE-AM, Indianapolis; WAPE-AM, Jacksonville, Fla. If your station isn't getting the three Robert, may I suggest you ask him for a simple copy.

* * *

Friends of Humble Harmon will be glad to know that he's back in action on KDUS-FM, Los Angeles. By the way, he's 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 mornings and Jon Krist on weekends. Jerry Holtz, program director of WHIN-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 What Happened To. I'll mention Johnny Rabbit. You're supposed to say. He just did the voice-over for Kentucky Fried Chicken's new "Dinosaur Art Gratin" commercials. Next: Greg Deak. Jon Nichols, WGHQ-AM-FM, Kingston, N.Y., needs a copy of the old Metro-Media Network Newspaper Style Handbook. He'd like to make contact with Paul (Bill Christie) Carter, George (George Woods) Kaywood, Danny (Danny O'Day) O'Dee, and Tom Friday... Note: I'm starting a new semantic feature called Programmed Comments. These are meant to be pithy statements about radio programming of any and all types. I will accept contributions 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. I 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 July 4th 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 we can return anytime you wish. The roundtrip fare for this flight is $71 off the normal fare. Tom Ray and Tony (Shadow 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 WGDN-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 Benker Got the taps. Thanks. WIVY-FM-AM, Jacksonville, Fla., needs an all-night personality. Contact general manager Tom Kirby.

* * *

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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 Luxembourg has breached the EEC's fair competition regulations. GEMA's case is supported by various 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 conducted in a 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 Luxembourg is being probed on its position regarding the playing of records, which would be in violation of the Treaty of Rome. The Commission's case is that Luxembourg breached the Treaty of Rome regulations. "As GEMA has no suc- cessful complaint against them, it is now a case for the Commission in Brussels, but in our opinion the complaint is superfluous."

"It is easy for us to show that we do not have a monopoly in Germany and that we are not abusing the regulations."

Grass stressed that as a commercial station, Luxembourg took the turn for a guarantee of 26 plays, or alternatively to pay 200DM per broadcast. The chief area of complaint concerns the 50 percent royalty assignment which is alleged to be formulated on the basis that Luxembourg shows are picked up and repeated 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 authors and publishers in 1972 amounting to 2.4 million DM, 863,000 DM was the publishers' share, the same period, under its various sub-publishing deals. Radio Luxembourg received 945,000 DM, it is the GEMA's sister company.

General director Grass from the GEMA headquarters told Billboard that the complainant was GEMA itself, represented by the German publishers' association, which has asked for a 50 percent royalty. Grass also said that the Luxembourg station had doubtless in the past paid royalty to the still-active business. But the major problem was that the Luxembourg station had paid for cover songs.

"We believe that the Luxembourg station is paying a fair royalty to the German publishing houses. But we are now asking for 50 percent royalty, which is a reasonable rate for a country which is not a part of Europe." Grass said. "We also want the Luxembourg station to stop playing cover songs, which is unfair to the German publishers."
THE SIGN OF MUSIC

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NINO ROTA
MUSICHE DA FILM
SAG 8054

Album containing great motion picture themes composed by Nino Rota.

THESE THREE MASTER-WORKS CONDUCTED BY CARLO SAVINA
Moodo Blues' own studio at Decas' former Hampstead premises. Island Music has signed a three-year deal with writers Romi and Rossa, and to administer their material worldwide. The Macs are members of, and write material for, the band Sparks whose single "This Town Ain't Big Enough" is a Music Week star break... Meanwhile Island Records is re-publishing its nine-song, strong back-catalogue 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 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 Source Gourps.

TOKYO
Under a five-year plan the Min-On concert association has earmarked an annual budget of 23 million yen to procure 30,000 records 12 million yen or more than 400,000 worth and 30,000 cassettes. 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/Production from May 20 to Nagona to June 13 by the Tokyo Metropolitan Orchestra. This time the band will be led by "Peanuts" Hukano, the Japan's leading eyelash singer, and with Franco and Ray McKinley led the orchestra on its previous two Japan

Perfomance tours... Six "Organic Music Theater" performances will be given by Don Cherry on his first tour of Japan May 9-16, says At Music. Toho Records released "Beryl "Lake" by the jazz trumpet soloist on May 3. 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 Ritsu Sato, whose husband was reported by the Japanese press to be an American... A least 22 concert dates have been fixed by the Arts Council from May 14 to June 9 for Albert Hammond (Mums), according to CBS-Sony. He is due to arrive here May 14 and will visit southern Tokyo that day, the weatherman says.... Kazumoto Makishita, presiding of King Records, says his company registered a gross turnover of 12,980 million yen (about $43,300,000) in its 1973 business year ended March 31, or 3 percent more than the 1972 sales target. International artists and repertoire accounted for 63 percent of the total, he adds. The Japanese manufactur- er, with whom London, Tele- funken and Technics have foreign record licensing agreements, also boosted the sales target for its current business year by 15 percent to 15 billion yen ($5 million). The Queen Club, founded by King Record for the wires of Japan rea- lize, is offering its 10th anniversary this year... Also, a tiny Japanese record manufacturer named Royal Records recently moved to the new building earlier this year with annual gross sales of 120 million yen ($400,000). Toho Records, which produced the Japan Phonograph Record As- sociation, it has a staff of 12 em- ployees and a turnover of about 400 million yen. Even a cat can look at a King, quipped the independent manufactur- er, who is also a leading collector busy cleaning inventory at the height of the transportation strike... Sid Solomon of the National Record Sale, Ltd. said, "Gladys Knight & The Pips, told Bili- ball here that a Far Eastern tour including a concert in Russia, the Buddh record group, also for Stories, followed next year by B.B. King (ABC)." Despite the short supply and increased cost of newprints, a four-page Japane- ese group with news of inter- national artists and repertoire is available at the local record stores. The first issue of the free weekly newspaper, published in musi- cian capital March 20 by Uni PR. ... No copy yet to hand, but King Record published its "The 1973 Century News for distribution March 1. ... The "Hatch," by Carly Son- on, and "Little Purple Flowers," by Deep Purple (WB), "Planet Waves" by Bob Dylan (CBS), and "The Singer" by Alice Cooper (WB), "Phonos of Ghosts" by Premiata Fornarina Mar- co, "Little Bird" by the Rock group "The Dragon" by the late Bruce Lee were released here April 10 in a music cassette form by Apollo, Gazettes, Imperial, and Arts Productions, a JVC subsidiary, has changed its name to Victor China of March 22. The Riverside label and East Coast jazz recording artists of the 1960-70s were reintroduced here April 5 with the release of an al- bum by Victor Musical Industries. ... Twelve concert dates have be- en set for Percy Faith and His Orch- estra by the Kyoto Tokyo promotion agency for their first tour of Japan since May 7-20... Yawatahiko Tokuma, president of Tokuma Musical Industries, and Ichiro Takatsuka, editor, have announced the release of the following artists, on which they will be released on March 30. "I'm the Little Pretender," by Myllyhulli and his group "The Sensational String Band," on which they will issue on March 30. "I'm the Little Pretender," by Myllyhulli and his group "The Sensational String Band," on which they will issue on March 30. "I'm the Little Pretender," by Myllyhulli and his group "The Sensational String Band," on which they will issue on March 30.

WARSZAW
Poland's first-ever rock opera, NAGA, has had its one-hundredth performance in Poznan. It was writ- ten and directed by Jerzy Kukuczka and composer by Jerzy Kurzycki. The opera about the Polish National Liberation Army is available on the Polish Nagrana label and recently a cassette record- ing, following a recent super group, SBB (search, break and build) consisting of musicians from CBS, Cappella and BBS, recording outfit, is gaining major popularity here. The three musicians are the leading multi-instrument- alist, Jozef Szerzok, 19-year-old guitar- ist, Apostolis Ahtimos and 24-year- old drummer, Jerzy Petrowski. The group has based its style on that of the Mahavishnu Orchestra but is de- veloping its own idiom.

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
A&M Opens Special A&R Wing: Points to Sharper Talent Focus

From the Music Capitals of the World

TORONTO—The recent opening of a special A&R division in Canada by A&M Records is fresh proof that many of the music industries of this country are finding lucrative new sources of talent north of the border. Although A&R Canadians of Canada has been fairly active in the development of Canadian talent, 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 of talented new artists in Canada in the near future.

A year ago, Gerry Lacoursiere, the head of A&M Records, bought a house in downtown Toronto with an eye to moving the A&M office of Canada to the city. Lacoursiere’s goal was to create a more relaxed and informal atmosphere and to get closer to the artists, he said. The A&R office opened last October.

First major coup for A&R

Beauchamp explained how the idea of a separate division came out. "When I took over a year ago," he said, "Gerry (Lacoursiere) started to have me come into his office and listen to tapes and we would go over the merits of the artist and why we should sign and then make a decision on the act. It was a very informal process."

Beauchamp has been handling the A&R division since the office opened in January. "We are now the only major label in Canada that is not associated with a record shop," he said.

Radio station CJBB, Toronto, Ont., drew thousands of entries to a contest in which listeners were asked to send in a wish for something that they wanted to own. The contest, sponsored by A&M Records and Capital Records in Canada, was a success.

The idea of a family of friends traveling on a properly conducted trip and spending a lot of money has appeal. The idea of a trip to A&M Records as it was lively on his last American tour, Lacoursiere said. "Canada likes the idea of a trip to A&M Records in Canada. April 13 to begin a one-week promotion tour. On April 15 Dibango appeared on the CBC TV special "Late Olympic" performing "Soul Makossa," United Artists Records of Canada has released the song "Battle of New Orleans" by Mike Graham. The record was produced by John Peter at Eastern Sound Studios in Toronto. Graham will tour throughout Canada in May followed by a heavy concert schedule in the Maritime provinces in June. On June 30 Graham will return to Ontario to appear in the CHYM’s 25th anniversary concert. Following the Kitchener date he will tour the U.S. with the Rolling Stones.

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QUEEN OF COUNTRY ABDICATES

Shirley Eikhard has betrayed her subjects. The singer- songwriter, who so recently won another important vote of confidence from her peers in the recording 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 two-week tour at Canada’s best-known coffeehouse, The Riverboat. The house was packed with Capitol people, reviewers, publishers, other artists, ex-cowboys from other record companies, and long-time fans. Many of them felt responsible for her winning and were in a 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 encore of over half 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 the plaintive old tune, was the result of the instrumental music producer Aude Ashworth had provided it, and she had to leave it off the album.

The old singles were out of her childhood, and now that she is rediscovering them, she has put away childish things.

What she did do instead was to tell.

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. They all made them, with a sensitivity and a maturity that would do credit to established artists twice her age.

She chatted with the audience, spontaneously, eagerly; 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 smooth idiom—contrasted with the flute and keyboards of long-time associate Moses Hasan 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, sounding elements that were real 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 pretentious, classically trained Shirley? Almost cooly through her music, the new Shirley seems to be her trademark. Shirley herself sees her music now as a sort of jazz-tastefully done.

And Anne Murray, who has re-

MAY 4, 1974

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. The rockabilly singer was headlining The London Palladium Show for a week in Ottawa. The Fred SPARKS A CHEEKY, CHEERY BLOKE banded a five-column headline in the Toronto Star following the show to open two weeks of appearances at the O’Keefe Centre.

"The entertainable, pleasant, singing golden oldies and guaran

ted show-stoppers, not wasting his time with a lot of dreary chatter, but just getting out there and selling it," concluded otherwise acerbic critic Unio Kareda the next day.

Britain’s Mr. Entertainment—

Frankie Vaughan, the first British artist ever to win the coveted "Gold Microphone," the International Show business industry accolade, to show business. Only Frank Sinatra, Bing Crosby, Sammy Davis Jr., and Marlene Dietrich have also been honored in this way.

So began the biography in the programs, and all the people who were backstage asking him to sign. EDDY FRANK VAUGHAN SINGING 24 OF HIS MOST PRACTICE

HITS ON ONE GREAT ALBUM—FRANKIE VAUGHAN'S SING TRUNKC was just the tip of the iceberg. A good many of the more than 30,000 people who have seen him before the end of his run are already doing just that.

A Good Friday Concert

BLOODROCK & PRIVILEGE

Century II recording artists Privi-

lege made their first air concert debut on Good Friday at the Victory Burlesque Theatre on a show head-

lined by Capitol veterans Bloodrock.

Both bands have gone through some personnel changes, and several of the members who sounded quite like their records might have predicted.

The biggest changes in Privilege are the loss of the vocal trio Mel Degan, the first leading singer, and Christ Superstar, and the addition of a mellotron to the instrumental line up. The result was more shad ing and nuance in their sound.

The difference could be felt par ticularly in their performance at HIRED MAN, the single taken from ‘Carona Canada’ which they recorded with a sympathy more than a year ago.

For the most part, though, they proved to be a good, light, old-fashioned rock ‘n roll band and went over extremely well with the au-

The Toronto Sun’s musical word

smith Gerald LeVocht was moved to compose an instant analysis of her ambience: "She’s getting into an iceberg with the Adagio portentosio 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-

BONE HITS ROAD

After a winter hibernation of writ-

ing, recording, rehearsing (and re-

laxing), Edward Bear is hungry for the sound of applause.

Larry Eboy and Bob Kendall, the stars of Edward Bear, have spring fever in their veins. They have scheduled a whirlwind tour of West

ern Ontario and the Canadian Prairies, returning to the homes and lives of many of the loyal and faithful fans for the first time in a year.

The performing Bear began ent-

tering at the Coast on May 15 at Thunder Bay on April 30, then proceed west through Manitoba and Saskatchewan, rounding the band 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 soldout.

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 “Closet 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 hits, the best songs from the first four albums, and some stunning new Larry Eovy compositions from the upcoming Bear album, "Parade."

BEAR HITS ROAD

The established hits alone would provide a full evening of merriment, from YOU, ME AND MEXICO, their first major recording success, through YOU ARE MY Sunshine, WALKING ON BACK AND SAME OLD FEELING—Edward Bear’s good-humored rendition of this, has out-

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AUSTRALIA

WORLD MUSIC SINGLES

This Week

1. NY COO CHOO—Anast Avant (OM)
2. PEARCELL AUNTIE JAC—Graham Bond (Pac)
3. THE LORD'S PRAYER—Sister Janet Paul (MCA)
4. I LOVE YOU, I LOVE ME—Glitter Fingers (Pac)
5. SORROW—David Bowie (MCA)
6. DAYTONA DREAM—Dandy Warhols (Pac)
7. YOU WOULDN'T FIND ANOTHER LIKE ME—New Order (Geffen)
8. THE JOKER—Steve Miller Band (Cap)
9. SHE DON'T REMEMBER MY NAME—James Brown (Geffen)
10. EYE (Scream)—Sister Sledge Orchestra (Geffen)

Top 10

11. SEASONS IN THE SUN—Terry Jacks (Cap)
12. HEARTBEAT—Paul McCartney (Pac)
13. I'M NOT THE ONE—Mary J. Blige (Pac)
14. THE MAC 'N' CHEESE—Mick Jagger/Liam Gallagher (Geffen)
15. Dancin' With The Big Lizard—Bob Dylan (Cap)

BRITAIN

Classical Music Sings

This Week

1. LISTEN TO THE LIONS—Haydn
2. WINDFALL—Holland/Dozier/Holland (MCA)
3. THE MEANING OF LIFE—Stevie Wonder (Cap)
4. Amodation—Phencophanes (MCA)
5. THE LOST VENUE—Dale Duncan (Cap)

Top 10

6. PROUD TO BE AMERICAN—Van Morrison (Cap)
7. THE JOURNEY HOME—Monty Alexander (Cap)
8. DON'T STOP BEATIN'—Duran Duran (Cap)
9. FINGERS CROSSED—Suede (Cap)
10. THE ROAD—The Verve (Cap)

PSYCHEDELIC

Top 6

1. PINK FLOYD—The Piper At The Gates Of Dawn (Cap)
2. THE BEATLES—Revolver (Cap)
3. JIMMY DURANTE—What's My Line (Cap)
4. ELVIS PRESLEY—Are You Lonesome Tonight (Cap)
5. THE BEATLES—Help! (Cap)
6. THE BEACH BOYS—Pet Sounds (Cap)

WORLD MUSIC SINGLES

This Week

1. LOVE FROM A STRANGER—Michael Jackson (Cap)
2. THE BOOZE—B.B. King (Cap)
3. I'M GONNA BE STRONG—Al Green (Cap)
4. FIGHTING FOR LOVE—Bowie (Cap)
5. THE BAND—The Last Waltz (Cap)

Top 10

6. THE BEATLES—A Hard Day's Night (Cap)
7. THE BEATLES—Help! (Cap)
8. BEATLES—Rubber Soul (Cap)
9. THE BEATLES—Sgt. Pepper's Lonely Hearts Club Band (Cap)
10. THE BEATLES—Revolver (Cap)

PSYCHEDELIC

Top 6

1. PINK FLOYD—Dark Side Of The Moon (Cap)
2. THE BEATLES—Abbey Road (Cap)
3. THE BEATLES—Let It Be (Cap)
4. THE BEATLES—Help! (Cap)
5. THE BEATLES—A Hard Day's Night (Cap)
6. THE BEATLES—Help! (Cap)

DENMARK

Classical Music Sings

This Week

1. 4/5/52—Jens Peter Jacobsen (Cap)
2. 4/28/52—Jens Peter Jacobsen (Cap)
3. 5/5/52—Jens Peter Jacobsen (Cap)
4. UNLUCKY—Jens Peter Jacobsen (Cap)
5. 5/12/52—Jens Peter Jacobsen (Cap)

Top 10

6. 4/30/52—Jens Peter Jacobsen (Cap)
7. 5/7/52—Jens Peter Jacobsen (Cap)
8. 5/14/52—Jens Peter Jacobsen (Cap)
9. 5/21/52—Jens Peter Jacobsen (Cap)
10. 5/28/52—Jens Peter Jacobsen (Cap)

PSYCHEDELIC

Top 6

1. THE BEATLES—A Hard Day's Night (Cap)
2. THE BEATLES—Help! (Cap)
3. THE BEATLES—Sgt. Pepper's Lonely Hearts Club Band (Cap)
4. THE BEATLES—Revolver (Cap)
5. THE BEATLES—Let It Be (Cap)
6. THE BEATLES—Abbey Road (Cap)
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Snowblind Music

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Snowblind Music

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www.americanradiohistory.com
Liza Minnelli—Live At The Winter Garden, Columbia, Columbia PC 3284

This absolutely brilliant set from out today is too hot to contain within any finite amount of space. It features Liza at her best, direct from the New York stage, captured here, from the Broadway show "Earthquake" and "Little Me." Minnelli's talent is showcased in its full glory, and the music is simply sensational. This is a must-have for any fan of Liza's or of Broadway in general.

JAMES TAYLOR—Sweet Baby James, Warner Bros. SP-3431

James Taylor's latest album is a masterful display of his songwriting and vocal prowess. The album is filled with heartwarming and introspective songs that touch the soul. From the opening track "Sweet Baby James" to the closing "Long Ago and Far Away," Taylor's voice is as captivating as ever. This album is a must-listen for fans of folk and singer-songwriter music.

GABRIEL KAPLAN—Hats and Well-Made Suits, ABC ABC-1157

Storytelling type of humor which hits most of the mark, especially for those who appreciate a good laugh. Produced by Kaplan, the show is well conceived and over quality seduced into the technical side.


Dealers: Pick up, we have a bag which will start running at any time.

JOHNNIE TAYLOR—Super Taylor, Epic STS-5609, Columbia

As a singer who has been a star in the soul, pop and gospel (with the Soul Stirrers) field, it's interesting to see how his voice has matured over the years. This album shows Taylor's versatility and his ability to deliver powerful and emotional performances.

Best cuts: "When I'm Lonely," "I Can't Say No," "Don't Let Me Be Lonely"

Dealers: Pick up this cut for your upcoming concert.

MILLS BAVIS—Big Fun, Epic PC 32844

Most of the tracks on this album are from the Mills Bavis String Band. The arrangements are a perfect blend of jazz and blues, with a strong focus on the vocal performances. The album is a must-have for fans of classic soul and R&B.

Best cuts: "Great Expectations," "I'm A Fool"

Dealers: Maysville is a universal star. Stock shows and female vocal groups are covered with care and making it a great selling point.

QUEEN II—Electric CDQ 750812, Queen II in the Tradition of Queen I, Epic CDQ 750813

Queen II is the essence of British rock sounding like every major British group all at once. Particularly identifiable are the "Queen Horns," the "Wings," the "Mozzard," the "Snowmaids," and even the "Beatles." Music tradition 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 cover for extra visual impact.

Plastic for Records Continues In Short Supply

- Continued from page 8

first quarter of 1974, and that, at the present time, they all stand a good chance to build a backlog for the fall.

Overall, the situation has not changed significantly. The plastic shortage 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 belief "that the situation will be better during the fall, but the short-term shortage will still appear and will continue to exist for some time, United Artists president Mike Stewart says, "As far as UA is concerned, the supply now is adequate. We have no serious difficulties, but we are watching the situation carefully."

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SONNY JAMES—"He's Wrong," Columbia CK 28315

Sonny is known for his two-hour show and there's plenty of them in this album. The same title by his current single hit, "I'm That Kind Of Guy," has a really outstanding cut on "Misery" and "Warm And Tender Love." Production and arrangement throughout the album is traditionally James style, all easy listening with smooth sways.

FREDDEY HURT—Honeymoon Clipper, Capital ST 11976

Freddy is a super writer as well as a super artist, and he proves it in this album with seven self-written songs, including his latest single, "Honeymoon Clipper." Exciting in songs of love, there's lots of it here and "Mellow Your Head" and "Tell Me The Way To Be Out Of It.""
‘HICKORY’
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ON MOTOWN.....

WMMS-FM WCAU-FM WTAG WNEB WQPD WPRO WPOP WORC WIP KOGO KOU KALL WBGN WOOD
WMAX KWWD WJIM KGKF WBVP WHAR WWWE KMBY WEEX WLAN WLAM WKKE WUOK WWCA WPEN
WHUM WTBC WHOK WCCC WSTP WREC KHOW WBEN KMPC WACK WGTO WLOX WPAR WSPT
KIOT K101 WKIZ WVFV WBCN-FM KFI WWJ WJG KGIL WGAR WYSL WMC WAKN WSAV KROK
WENW WLEE WINK KWEB WENY WLAC WNIA WWKE WQDE KOLO WLW WSM WISN KSLY WHDH WTRY
WEHE WWCA KGRT KOOK KIMM KPRL WRUF WOWN WWKE

FRANKIE VALLI & THE 4 SEASONS

Produced by Bob Crewe
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Producer(s)</th>
<th>Writer(s)</th>
<th>Label</th>
<th>Date Released</th>
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<tbody>
<tr>
<td>TELL ME A LIE</td>
<td>Joe Sample</td>
<td>Joe Sample</td>
<td>CBS</td>
<td>1980-01-25</td>
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<tr>
<td>MY LIFETIME</td>
<td>Mike Sturgis</td>
<td>Mike Sturgis</td>
<td>ATL</td>
<td>1980-01-30</td>
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<tr>
<td>RIGHT THING</td>
<td>Dave Stewart</td>
<td>Dave Stewart</td>
<td>A&amp;M</td>
<td>1980-02-24</td>
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<tr>
<td>TOUCH ME</td>
<td>Michael McDonald</td>
<td>Michael McDonald</td>
<td>Warner Bros.</td>
<td>1980-02-24</td>
</tr>
<tr>
<td>ANOTHER DAY</td>
<td>Allee Willis</td>
<td>Allee Willis</td>
<td>Scepter</td>
<td>1980-03-07</td>
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<tr>
<td>THERE SHE GOES AGAIN</td>
<td>Frankie Lymon</td>
<td>Frankie Lymon</td>
<td>Atlantic</td>
<td>1956-01-01</td>
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</table>

Sheet music suppliers are listed in the notes column. The charts are from Billboard magazine, a publication that tracks music and other entertainment-related information. The chart information is copyrighted material, and any reproduction or distribution is prohibited without the prior written permission of the publisher.
"TAVARES: BLACK BROTHERS WHOSE DESTINY IS FAME."

- Jet

Hot From Their Cover Story in Jet Magazine, and Going for Their Third Top 10 Record...

"Too Late"

(3882)

Written and Produced by Dennis Lambert and Brian Potter
Personal Management: Brian Panella
<table>
<thead>
<tr>
<th>TAPES</th>
<th>NO. 1</th>
<th>ARTIST</th>
<th>LABEL, NUMBER (NO TITLE)</th>
<th>ALBUM</th>
<th>CANAL</th>
<th>TRACK</th>
<th>PRICE</th>
<th>C/U LIST PRICE</th>
<th>W/O C/U LIST PRICE</th>
<th>ADDED</th>
<th>W/W</th>
<th>CHANGE</th>
<th>PRICE</th>
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<tr>
<td>30</td>
<td>556</td>
<td>3L</td>
<td>Treasure of the Stars</td>
<td>27B</td>
<td>6.00</td>
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<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
<td>W/W</td>
<td></td>
<td>4/2/75</td>
<td>6.00</td>
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<tr>
<td>28</td>
<td>576</td>
<td>5L</td>
<td>Joe Dassin</td>
<td>8</td>
<td>6.00</td>
<td>7.00</td>
<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
<td>W/W</td>
<td></td>
<td>5/13/75</td>
<td>6.00</td>
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<td>556</td>
<td>4L</td>
<td>Linda Ronstadt</td>
<td>27B</td>
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<td>7.00</td>
<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
<td>W/W</td>
<td></td>
<td>4/2/75</td>
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<td>26</td>
<td>576</td>
<td>3L</td>
<td>John Denver</td>
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<td>7.00</td>
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<td>7.00</td>
<td>W/W</td>
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<td>5/13/75</td>
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<tr>
<td>25</td>
<td>556</td>
<td>2L</td>
<td>The Carpenters</td>
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<td>6.00</td>
<td>7.00</td>
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<td>7.00</td>
<td>7.00</td>
<td>W/W</td>
<td></td>
<td>4/2/75</td>
<td>6.00</td>
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<tr>
<td>24</td>
<td>576</td>
<td>1L</td>
<td>Carole King</td>
<td>8</td>
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<td>7.00</td>
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<td>7.00</td>
<td>W/W</td>
<td></td>
<td>5/13/75</td>
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<td>23</td>
<td>556</td>
<td>5L</td>
<td>Beach Boy II</td>
<td>27B</td>
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<td>7.00</td>
<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
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<td></td>
<td>4/2/75</td>
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<tr>
<td>22</td>
<td>576</td>
<td>4L</td>
<td>Daryl Hall</td>
<td>8</td>
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<td>W/W</td>
<td></td>
<td>5/13/75</td>
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<tr>
<td>21</td>
<td>556</td>
<td>3L</td>
<td>The Righteous Brothers</td>
<td>18</td>
<td>6.00</td>
<td>7.00</td>
<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
<td>W/W</td>
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<td>4/2/75</td>
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<tr>
<td>20</td>
<td>576</td>
<td>2L</td>
<td>The Isley Brothers</td>
<td>8</td>
<td>6.00</td>
<td>7.00</td>
<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
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<td>5/13/75</td>
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<tr>
<td>19</td>
<td>556</td>
<td>4L</td>
<td>The Righteous Brothers</td>
<td>27B</td>
<td>6.00</td>
<td>7.00</td>
<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
<td>W/W</td>
<td></td>
<td>4/2/75</td>
<td>6.00</td>
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<tr>
<td>18</td>
<td>576</td>
<td>3L</td>
<td>The Isley Brothers</td>
<td>8</td>
<td>6.00</td>
<td>7.00</td>
<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
<td>W/W</td>
<td></td>
<td>5/13/75</td>
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<tr>
<td>17</td>
<td>556</td>
<td>2L</td>
<td>David &amp; the Tigers</td>
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<td>6.00</td>
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<td>6.00</td>
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<td>7.00</td>
<td>W/W</td>
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<td>4/2/75</td>
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<tr>
<td>16</td>
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<td>The Righteous Brothers</td>
<td>8</td>
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<td>7.00</td>
<td>6.00</td>
<td>7.00</td>
<td>7.00</td>
<td>W/W</td>
<td></td>
<td>5/13/75</td>
<td>6.00</td>
</tr>
</tbody>
</table>

*Note: All prices are in US dollars.*
You don't have to be an "A" Student in Math to add up the greatest built-in promotion in the history of the Record Industry

1. The Best Selling Novel by Leon Uris QB-VII has been made into the most expensive television film ever.

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.

5. Music Composed and Conducted by Jerry Goldsmith.

Immediate availability from abc Records

QB VII
Original Television Soundtrack Recording Records

ABCD-822
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Work</em></td>
<td>John Lennon</td>
<td>Apple</td>
<td>Album</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><em>Imagine</em></td>
<td>John Lennon</td>
<td>Apple</td>
<td>Cassette</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td><em>Hey Jude</em></td>
<td>The Beatles</td>
<td>Apple</td>
<td>Album</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td><em>Mrs. Robinson</em></td>
<td>Simon &amp; Garfunkel</td>
<td>Columbia</td>
<td>Album</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td><em>Instant Karma!</em></td>
<td>The Rolling Stones</td>
<td>Atlantic</td>
<td>Album</td>
<td>1</td>
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<tr>
<td>6</td>
<td><em>Strawberry Fields</em></td>
<td>The Beatles</td>
<td>Apple</td>
<td>8-Track</td>
<td>1</td>
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<tr>
<td>7</td>
<td><em>A Day in Yellow</em></td>
<td>The Beatles</td>
<td>Apple</td>
<td>Cassette</td>
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<tr>
<td>8</td>
<td><em>Norwegian Wood</em></td>
<td>The Beatles</td>
<td>Apple</td>
<td>Reel to Reel</td>
<td>1</td>
</tr>
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</table>

Additional notes:
- Album and 8-Track formats are labeled distinctly.
- Cassette and Reel to Reel formats are included in the chart.
- Weeks on Chart indicates the number of weeks each title has been on the chart.
"THEY'RE REACHING MORE PEOPLE ON MORE LEVELS... THE CRUSADERS HAVE ARRIVED."
— WANDA COLEMAN
L.A. FREE PRESS

"THE CRUSADERS HAVE BEEN TOGETHER FOR 21 YEARS — AND THEY'RE STILL FLAWLESS."
— JOHN WENDEBORN
PORTLAND OREGONIAN

"... CRUSADER-STYLE MUSIC THAT COMBINES A BRAND OF JAZZ THAT ROCKS, AND ROCK THAT SWINGS, ALONG WITH SOME DOWN HOME FUNK."
— HARVEY SIDERS
DOWNBEAT

"THE MUSIC IS A GRAND ACCOMPLISHMENT IN ITSELF, BUT THE PERFORMANCES BY THE GROUP ARE ABSOLUTE MIND-BENDERS, CREATING AN INCREDIBLE ARRAY OF SOUNDS TO MESMERIZE THE LISTENER."
— HIGH FIDELITY MAGAZINE

"... EVERYONE CAN DIG CRUSADERS' JOYOUS VIRILE SOUNDS."
— BOSTON AFTER DARK

FROM THE HIT SINGLE BTA 249 "SCRATCH"

WWWL — New York, N.Y.
WLJB — New York, N.Y.
WILD — Boston, Mass.
WWIN — Baltimore, Md.
WOL — Washington, D.C.
WOOK — Washington, D.C.
WCVI — Charlotte, N. Carolina
WEAL — Greensboro, N. Carolina
WLAC — Nashville, Tennessee
WAAA — Winston-Salem, N. Carolina
WMBM — Miami, Fla.
WBOK — New Orleans, La.
WJIZ — Albany, Ga.
WVON — Chicago, Ill.
WCIN — Cincinnati, Ohio
WJMO — Cleveland, Ohio
KATZ — St. Louis, Mo.
KKDA — Dallas, Tex.
KNOX — Fort Worth, Tex.
KYCK — Houston, Tex.
KOKA — Shreveport, La.
KDKO — Denver, Colo.
KDIA — San Francisco
Inside Track

Remembe when store windows went unbarred?

But now the turn of the year has come, a season - a season of joy and laughter...
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Boots Randolph Country Steps at Monument Records 225 Broadway at 1 PM</td>
</tr>
<tr>
<td>2</td>
<td>Larry Gatlin The Pilgrim 9 PM (in the studio)</td>
</tr>
<tr>
<td>3</td>
<td>Barefoot Jerry Watchin' TV 1 PM</td>
</tr>
<tr>
<td>4</td>
<td>Al Hirt, Recording in New York for a major label</td>
</tr>
<tr>
<td>5</td>
<td>Some Singin' by Maxine Weldon</td>
</tr>
<tr>
<td>6</td>
<td>Nationwide Symphony at Monument Records</td>
</tr>
<tr>
<td>7</td>
<td>Larry Gatlin The Pilgrim 9 PM (in the studio)</td>
</tr>
<tr>
<td>8</td>
<td>Barefoot Jerry Watchin' TV 1 PM</td>
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<tr>
<td>9</td>
<td>Barefoot Jerry Watchin' TV 1 PM</td>
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<td>10</td>
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</tr>
<tr>
<td>30</td>
<td>Barefoot Jerry Watchin' TV 1 PM</td>
</tr>
</tbody>
</table>

May is Monument Month

May is Monument Month is out to make May memorable for the whole nation across America with radio spots, newspaper and magazine ads, in-store displays and materials in Larry Gatlin's new album, "The Pilgrim," which is already going full blast. Larry, who has been a dynamic and engaging figure in the music business for some time, has been building his own fanatical loyalty. He is one of the showcases this exciting new talent at his best, country's best writer, and his dedication to his craft makes him a welcome addition to the Nashville scene. His new album, "Some Singin'," promises to be another hit. Larry's long-awaited album, "The Pilgrim," made to top the charts. Larry's music is a true reflection of his passion for the genre he loves. Larry's music is a true reflection of his passion for the genre he loves.
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 1864), 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.