Sony Corp. Unveils Video Card System

BY STEPHEN TRAUMAN

NEW YORK—Sony Corp. has unveiled Mavica—its trade name for Magnetic Video Card—as its challenge to the still developing video disk technology in showings at Tokyo and Toronto.

David MacDonald, Sony national video product manager, explained that the new system simply has increased the recording density of videotape by 10 times—providing 40 minutes of playback in color and stereo on a flat chromium oxide card measuring 6x x 3½ inches.

The new Mavica system offers realtime recording much less expensive than non-collinear video disk mastering, with the additional advantage of high-speed mass duplication similar to a printing press, with use of a thermal drum.

In volume, each blank Mavicard will cost several cents. It consists of two sheets of videotape which are separated after insertion within the player. One sheet provides an audio signal with a 38 dB signal-tonoise ratio, the other a video signal with

(Continued on page 55)

EMI, Larry Uttal Form Independent Record Company

NEW YORK—EMI and Larry Uttal are joining forces to form a new record company here committed to the concept of independent operation, both in production and distribution which will function in the United States entirely apart from the EMI Capitol organization.

Uttal has resigned as president of

(Continued on page 12)

Capitol Extending INT’L Promo Films

BY BOB KIRSCH

LOS ANGELES—Capitol Records, which announced plans last year (Billboard, July 28, 1973) to stimulate singles and LP sales and artist tours through the use of promotional films has now completed five such films with future plans calling for one every six weeks.

(Continued on page 12)

Benson Aims Gospel at Mass Market

BY BILL WILLIAMS

NASHVILLE—In an unprecedented move in the gospel field, the John T. Benson Co., owners of Heart Warming and Impact Records, will switch over from albums to singles place 12 promotion men in the field and concentrate on country markets, stations and the traditional religious outlets.

The actions follow the start of a market research program in which demographics are being studied, and a firm answer may be found as to the buying habits of both country and gospel consumers.

(Continued on page 40)

Stopgap Bills On Copyright Urged

BY IS HOREWITZ

LONDON—Stopgap legislation is essential to protect existing record and musical copyrights to contend with the certainty now that a revised U.S. copyright act will not win passage this year. This warning was voiced during IMIC-5 by Ed Cramer, president of Broadcast Music Inc.

"I know of no one in or out of government who feels that revision has any chance this year. We must start all over again next year," Cramer said.

The two problems Cramer singled out for immediate attention are legislative action extending beyond 1974 copyright protection in recordings and yet another temporary extension of musical copyright pending eventual passage of the copyright act, which would provide protection for life plus 50 years.

IMIC Coverage On Pages 16-20

If record protection is allowed to lapse, said Cramer, it would, in effect, legalize record piracy in the U.S.

Should composers and artists not receive a further temporary

(Continued on page 17)

Production Hikes Solving Japan’s Disk Squeeze

LONDON—The Japanese record industry, suffering a profit squeeze between the tightening jaws of escalating costs and only modest rises in selling prices, hopes to maintain earnings by continued sharp increases in production.

Asutaka Takeo, of Victor Music Publishing, Japan, told a plenary session at IMIC-5 here that dollar volume of disk production in his country has quadrupled since 1965, but that costs have more than kept pace with the rise.

An example of inflating costs cited by Torio showed a 70 percent increase in the expense of jacket manufacture since 1969. Major costs

(Continued on page 20)
PRIDE OF AMERICA

"WE COULD"

Charley Pride's big single from his new album "Country Feelin'."

Opening at the Las Vegas Hilton May 21st.
Televak Launches Global Plan In Videocassette Store Promos

By ELIOT TIEGEL

The firm was a recent participant at IMIC-5 in London where vice president of sales, Van Haas set up meetings with executives from England, France, Germany, and Japan.

Televak's strategy is amazing videocassette programming using Sony U-Matic 4-inch color cassettes with '26-hour entertainment' provided by record companies.

Televak has claimed he already has signed one-year contracts with such retail chains as Licoricr Pizza locally: Record Bar; the East Coast Discs, owned by John Cohen: Tower Records locally; and Korvettes in New York.

This is the system the way works: a record company pays a $10,000 monthly fee for an hour's coverage to 100 units each playing the promotional material for one month. Labels will also be able to buy it, and 25 minute participations at lower costs.

Televak installs the Sony video-tape player plus TV monitor and stereo speakers if the store does not have its own speaker installation. Televak owns the software. The label can give Televak (videotape, film, and film) and Televak can return the footage to a videotape.

The plan is for six hours of programming in which six-hour channels.

Pricing, No Return Policy on Product

By ROBERT SOBEL

Krugger, speaking at IMIC-5 here, says that uniform pricing is working successfully in England and is helping to influence the industry there. Krugger feels that a similar system, if utilized here, would stem the tide of instability, which he says, "spells danger to the record industry. Of course, uniform pricing is illegal in the U.S. because of antitrust laws, but perhaps something can be done to change or ever to modify it?" He also said distributors for offering discounts to mass merchandisers.

Regarding the no-return policy suggestion, Krugger says that the system is wholly successful in the U.K. and is an important factor in creating a better economy for the industry there. "We have used a 7 percent maximum return policy, but this was abolished and changed to no-return in January of 1975, in our company, broadcast by EMI." The new policy, according to Krugger, is the one in the U.K.

The program also includes a 30-day payment plan. "It has also enabled the manufacturer to put more money back into the business, for promotion, and the concentration on new artists.

"Retailers here would be more selective in what they buy as would the distributor, and the manufacturer would be more discriminating in what he produces and releases. Quality, not quantity, would be important.

"Retailers here would be more selective in what they buy as would the distributor, and the manufacturer would be more discriminating in what he produces and releases. Quality, not quantity, would be important.

Amber Enterprises is the umbrella.

Connecticut 26th State to Enact Antipiracy Law

HARTFORD—Connecticut became the 26th state to enact an antipiracy statute when Gov. Thomas J. Meskill signed a bill into law last week making the piracy of sound recordings a criminal misdemeanor.

The law, which becomes effective Oct. 1, 1974, imposes a fine of up to $1,000 and imprisonment of up to one year on anyone convicted of manufacturing, selling or offering to sell pirated versions of sound recordings, or of making available any equipment or machinery with a

FBI Seize Tapes In Philly Raids

PHILADELPHIA—FBI agents raided three stores here and one in nearby Chester, Pa., last week, confiscating 5,608 allegedly pirated stereo tapes.

Centers outlets hit were the Electronic Hi-Fi Distribution Center and a nearby discount shop known as Crazy Charlie's. The third local store, Damark Systems, is located near the University of Pennsylvania campus. The store raided in Chester was United Discount Records.

While the alleged bootleg tapes

Adopt Uniform Pricing, No Return Policy on Product

NEW YORK—Jeff Krugger, head of Ember Enterprises, multi-faceted company based in London, has publicly suggested that record sellers adopt a uniform pricing system and to change it to a no-return policy regarding product.

N.C. Opposes Camps Gird for Piracy War

By JIM MELANSON

NEW YORK—The U.S. Department of Labor has proposed a new set of regulations that would curtail the exposure of workers to detectable levels of vinyl chloride.

The rules would require workers to wear respirators in situations where the vapor is measurable, and manufacturers to provide annual physical examinations for all its employees.

The regulations stem from the recent discovery that workers in vinyl chloride processing plants may be subject to a rare type of liver cancer. Earlier emergency standards lines.

Continued on page 74

Promo Pays Off On RCA Singles

NEW YORK—RCA Records' new stress on singles promotion is paying off. The company is seeing more than one million singles sold in the week ending Friday (17), spearheaded by hits for Van Morrison ("Gone to Dickens") and "Mama Weer All COPS.

The price rise will be effective June 1, according to Roe Granger, executive assistant to the president.

ABC Records and Tape Sees Strength in Growth

SEATTLE—ABC Records & Tape will become an even stronger entity in industry marketing, according to Low Lavinthal, who was elevated from presiding to chairman of the board last week.

He confirms that he is negotiating with Sound Classics Inc., Indianapolis, for its purchase. Deal will probably be closed within the next month and perhaps three months. and be completed by decade's end. By 1980, the new firm, a longtime factor in distribution, will be under Lavinthal's control.

The firm, a longtime factor in distribution, will be under Lavinthal's control. By 1980, he hopes to be in control of ABC's entire operation.

Lavinthal points up the importance of Mike Mallardi, who succeded Lavinthal as president and now handles the entire company.

CBS Garners 41 Chart Spots

NEW YORK—CBS Records has four positions on this week's Billboard Top LP album list, which represents the airplay of the position of posters.

The Academy Columbia Records for a month for the week while Epic and Columbia custom labels garner 16 LP positions.

CBS Records' top LPs for the week include "Soldiers of the Sun" by Aretha Franklin, "Let Me Be Someone You Love" by The Righteous Brothers, "The Mustard Seed" by the Byrds, and "The Essential Sting" by Sting.

Kodak Adding Video Dealers

By STEPHEN TRAUM

EAST BERLIN, N.J.—When its new VP-1 Super 8mm video player comes on the market next month, Kodak hopes to attract a new breed of dealer involved who must provide full servicing as an essential requirement of a new V66 dealership contract.

The company estimates that more than 336 existing audiovisual dealers, only some of which will be involved in the new V66 program. The video player is launched with a $1,095 retail price in the pilot New England market. With the first of March, the company announced this.

Salute to Jule Styne

NEW YORK—A host of stars were selected to appear in this Sunday (19) program that will pay tribute to Jule Styne. Proceeds of the show, called "The Magic of the Month," will go to the American Music and Dramatic Academy, and the National Hemophilia Foundation.
NEW MUSIC FROM TWO OF THE WORLD'S MOST SIGNIFICANT ORCHESTRAS.


On Columbia Records and Tapes
MAHAVISHNU ORCHESTRA
APOCALYPSE

With the London Symphony Orchestra
Michael Tilson Thomas, Conductor
Weekly Country Radio Show Offered Free to Stations on a ‘Barter Basis’

New York—A weekly one-hour syndicated country radio show, designated “Country Music Magazine of the Air,” is being produced by Country Music Magazine and will be offered free to subscribing radio stations on a “barter basis.”

The show, scheduled for release in August, will incorporate interviews with top country artists, as well as special features, remote broadcasts, and live and recorded performances. According to Country Music Magazine’s circulation director, John Hall, participating radio stations will be encouraged to develop and submit their own interviews and other content with country artists. For this they will receive payment plus credit for the contributing station and director.

The show’s format provides for 12 one-minute spots in a 35-minute period. Hall says: “The magazine will sell four of these to national advertisers, while keeping two for its own use in promoting the program. The remaining six spots will be sold by the participating stations to other local advertisers or non-competing national companies.

The show will be made available in a stereo mode for participating FM stations. It will be available on a 1-week basis, and stations wishing to cancel at the end of that period will have to give five weeks notice.

Hall says that Country Music Magazine of the Air, which is being produced in Nashville, is being designed for “an audience of millions in about 300,000 kew markets.”

The show is expected to appeal to a mass country audience with no particular strain in appeal or advertising. Says Hall: “We are trying to develop a fairly uniform audience across the country.”

Country Music Magazine is launching a promotional campaign in support of the show. This promotion will include direct mail, radio, television, and various other programs to publicize the show and create a local buzz.

Philly FBI Raids

Brian Thompson 21

were confiscated, no arrests were made by the FBI agents operating under the direction of Richard J. Laker, special agent in charge of the Philadelphia office.

Assistant U.S. Attorney James Manning here said the 8-track copies were on sale for $2.99 each, while the retail value of the originals is $7 to $8. The confession was based on the fact that the original tapes are all copyrighted, Manning said.

A GOODY VISIT: Alan Ross, WRT, of the U.K. rock group Ross and Bill Dokes, right, president of RST Records, visit a Sam Goody outlet in New York to check out sales on their latest LP and to chat with store personnel. Joining the duo is William Kirkpatrick, the store manager, flanked by two salesmen.

State Attorneys Participate In Piracy Seminar

New York—A special seminar on anti-piracy law enforcement and legislation was presented at the Eastern Association of Attorneys General Conference at the Newport Treadway Inn, Newport, R.I., Thursday (16) through Sunday (19).

The conference was comprised of state attorney generals from the New England states, the Virgin Islands and Puerto Rico, as well as a number of RIAA, law enforcement officials, including Assistant U.S. Attorney Henry Peterson.

Directed jointly by Don Bieder, general counsel, CBS Records, and Jules Yarnell, special counsel, RIAA, topics of the seminar included the stepped up enforcement of anti-piracy statutes already in effect in a number of New England states, as well as ways of introducing new legislation to combat unlicensed duplications.

In This Issue

In this issue, we’ll feature a profile of a rising star in the country music industry, an interview with a prominent country artist, and a feature on the latest in country music technology. In addition, we’ll have reviews of new albums and interviews with key figures in the country music business.

Mike Hyland has been appointed vice president in charge of publicity and artist relations for Capricorn Records. Hyland is assisted by John Bogart and Gail Giddens and is headquartered in the label’s administration offices in Macon, Ga. . . . Michael Ochs is leaving Shelter Records, where he was director of publicity. He intends to remain in the business.”

More Late News

See Page 74

(Continued on page 14)
INSIDE INSANE ASYLUM: WHY KATHI MCDONALD CHOSE IT
ONE WOMAN'S STORY

THE EARLY YEARS
Kathi McDonald was background singer/twister/shouter for Ike & Tina, Leon Russell, Joe Cocker, Delaney & Bonnie, The Rolling Stones, Freddie King, Rita Coolidge, Dave Mason, Big Brother, and Grin.

THE STAR ASCENDS
Kathi McDonald moves from the background to the foreground by recording her debut album, Insane Asylum, with a little help from some friends: secret confidential and producer, David Briggs.

WHAT'S IT LIKE INSIDE?
Kathi McDonald's "Insane Asylum" album includes Heat Wave, Heartbreak Hotel, Somethin' Else, If You Need Me, and To Love Somebody. Neil Young wrote a song especially for Kathi—Down To The Wire. Insane Asylum is by Willie Dixon. All I Want To Be Is by Peter Frampton. Freak Lover is by Mark Unobski. Kathi and Pete Sears wrote two of the tracks, Bogart To Bowie and Throw My Love Away.

WHAT THE AUTHORITIES FIND
"The album is loud, lusty and good. Kathi seems dedicated to fun and soulful crooning, and the combination of this point of view with the great backup and intelligently selected material make Insane Asylum an LP worth hearing."
—Tom Dupree, Zoo World

WHISKEY—Los Angeles "The former backup singer... makes the transition into the spotlight with a confidence and style that should insure her considerable success. Her choice of material is as important and impressive as her native talent."
—Richard Cromelin, Los Angeles Times

PICK UP A COPY TODAY. INSANE ASYLUM BY KATHI MCDONALD HER DEBUT ALBUM ON CAPITOL RECORDS AND TAPES FEATURING THE SINGLE, HEAT WAVE. (3880)

KATHI MCDONALD
Insane Asylum

Agency: ATI Management: Art Limon Productions
**Discreet Bowing In Europe With WB Records Intl**

LOS ANGELES—Discreet Records, the Frank Zappa-Herb Cohen label, bows in Europe through Warner Brothers International. Founder Cohen and Harold Berkman, newly appointed vice president and general manager, register a new vintage of labels in late May to aid the debut. The label is distributed in the U.S. through Warner Brothers International.

The two executives’ European itinerary includes: London, May 13-14; Milan, May 15; Munich, May 17; Copenhagen, May 19.

Cohen runs the new administrative strap of the label will free Zappa for more creative effort. He will be away eight months during the next year.

Zappa will tour Europe in September and make his first Japanese and Eastern European engagements in May with his group. Zappa is also working on a 10th anniversary special featuring a “monster” feature film.

**Seminar Will Probe Legal and Business Problems of Industry**

NEW YORK—The Practicing Law Institute will present the seminar “Legal and Business Problems of the Record Industry” at the Regis Sheraton Hotel here July 17-19.

A panel of attorneys will examine such issues as the viewpoints from the two record company and the artist; current issues in music publishing; music for television and motion pictures; and tax considerations, including the bunching of gift and estate problems.

Attorneys on the panel are Paul A. Zipf, Kosarin, Escobar, Gross; William Krasilovsky, Froman & Trandum; and Albert A. Reft, of the New York office of Boies, Schiller & Flexner, to chair the seminar.

**APE Executive Touring Europe**

NEW YORK—Carl Shaw, an executive of APE (American Prudent Enterprises), APE director of international operations and a veteran of the Europe tour called "The Last Waltz," has a new charge—the signing of record companies to the new label's catalogue, its film and video division.

APE has named two new distributors to handle their various labels.

Chipkevitch and Bell and Associated Distributors in Arizona will handle APE in their area.

**Uniform Pricing**

**Continued from page 3**

company and APE 사용 Distributors of which is based in London and has a Hollywood office; Spurta Florida, a Spanish company, with offices in London, New York, Los Angeles; and Paramount-Emberson, record division.

A Famous Music spokesman states that Kruger's opinions are his own and do not represent Famous Music's business concepts.

**Greene Settlements With Preston's WEP**

LOS ANGELES—Joe Greene, co-

**Anti piracy Law**

**Continued from page 3**

knowledge that it will be used to reproduce unauthorized duplication of sound recordings. Second violation of the act is punishable by a fine of $2,000 and/or imprisonment up to one year in jail. Under the law, sound recordings sold within the state are also required to carry the name and the description of the manufacturer or the name of the featured performer or group prominently displayed on the outside jacket of the record.

**Max Morath: Story Of Rags To 'Riches'**

By IS HORIZIT**
More than a soundtrack.
It's a re-creation—of the greatest moments of the Golden Era of Musicals. A dazzling cavalcade of lavish production numbers—from the first black-and-white musical to the award-winning "Gigi"—covering a fifty-year span of classic American motion picture musicals.

MCA2-11002
The deluxe two-record set from the original smash motion picture soundtrack, now available on MCA Records and tapes.
Album produced by Jack Haley, Jr. Associate Producer Lloyd Leipzig· Music Editor Bud Friedgen
MCA RECORDS
Schwartz Gains In Retail Sales; Problems Still In Distrib, Racking

Los Angeles—The strength of Schwartz Brothers Inc., Washington, D.C., is rapidly shifting to music retailing from wholesale distribution and rack merchandising.

"To live in the hearts of those we leave behind is not to die."

In Memory of Edward R. Joseph

Employees of Presswell Records Manufacturing Co.
the best of bread

volume two

the long awaited volume two is available now!

www.americanradiohistory.com
Capitol Extending Promo Films

The strategy of making the films has changed somewhat since the original concept, however, says Bill Boyd, Capitol's director of marketing for the international division. The original films were often concept pieces, such as the “Della Dawn” movie on Helen Reddy which featured an actress playing the storyline of the song. Capitol has found, says Boyd, that a straight performance number works best in the international market primarily because of the language barrier. nowadays, even one on Tavares and another on Skytark, are more in the straightforward vein.

Before films were made in England, Germany, the Scandinavian countries and South Africa, either on TV, in radio stations or movie theaters. The films, each the length of a song, are also available for domestic use of Capitol salespeople or for TV “bandstand” type viewings.

Gene Reed, president of the Film Factory, who has made films on Merle Haggard, Ms. Reddy, Skytark, Tavares and Susan Raye for Capitol, says he has also made similar films in the past year for MCA, 20th Century and United Artists.

“We’ve found in making these movies that the performance is the important thing,” Reed says. “We also see that there is more involvement on the part of the firms we are dealing with in the international market through promotional films.

“For example, we just finished two films on Lynard Skynard for MCA, and we did one last year on the D安Fanco Family for Russ Reagin at 20th Century. We’ve also done Dobie Gray for MCA.

“On an international promotional film, we often find ourselves confined to a three-minute spot because that’s all the TV stations will give us. So we may take an act like the DeFranco’s and make a montage of the hit they are coming off of and their new record.

Weed adds that in some cases he may do transferring and try and hold the quality of prints on already existing films. “This is not our business,” he says, “but if there is a good quality film, like one United Artists did on Paul Anka, there is no sense in making another one.

The average price of a promotional film is between $4,000 and $5,000, says Weed.

During the heyday of the syndicated “bandstand” type TV, Weed’s firm operated its own distribution arm for promotional movies. “With the new TV shows, we will be doing more of these in the future and we’ve found them a generally valuable tool.

EMI, Utall Forming Indie Record Label

CONT. FROM PAGE 1

Bell Records, effective June 30 (see Executive Turntables), and will begin implementation of the company in July. The move finally disperses persistent rumors during the past year which had Utah reportedly shifting to the head spot of a number of other labels.

While the new label, yet to be named, will be marketed to the trade in this country through independent distributors, and will have its own label identity in the U.S. and Canada, it will be handled by the international EMI network in the rest of the world.

Financing of the new venture will be in the “multi-million dollar” range, LG. Wood, EMI group director of music and records, says, “Utall will have operating autonomy.”

But the EMI chief described creation of the new firm “as a novel move in that it is a co-owned company. Our investment in it will be less than 30 percent, but we will have an equal say on all policy matters. It’s not as much a question of why we shouldn’t have a new company, as why shouldn’t we.”

In contrast the road he and Utah have taken has been somewhat more conventional. Weed said meetings were reportedly held in New York last fall where the new label might be covered by a “broad spectrum of today’s music, it will not have one identifiable sound.”

Utall’s conviction is that “the independent represents the life-blood of the industry, and even the most imaginative and branch expansion has reached the saturation stage. I believe the future of the independent is the idea that the bandstand and distributor looks better than ever.

Utall characterizes his decision to leave Bell as “one of the most difficult in my life, and I have given it much thought. However, the excitement of creating a brand new label in partnership with the largest and most powerful record company in the world is enormously challenging. The prospect is irresistible.”

Two Hits Just A Face In The Crowd And This Could Only Happen To Me

By KITTIE DOWELL

HES 2468
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HES AMUSEMENT
Enterprise Co. Inc.
1045 West 92nd Street, Los Angeles, Calif. (213) 757-0749

the music

Words and Music by GLADYS SHELLEY

Recorded By MAGIC TREE
Produced and Arranged By WARREN SCHATZ

Spiral Music Co.
Sole Selling Agent
Criterion Music
17 West 60th St.
New York, N.Y. 10021
(212) 737-3304

MAY 15, 1976, BILLBOARD

GeneralNews

TAKING A BREAK: Irwin Segelstein, second from left, president of CBS Records, chats with Matt the Hoopla members Oversead Watts and Ian Hunter backstage at the Uni Theater, following the group's opening night performance on Broadway. Listening in is Hunter's wife, Trudy.

CBS-TV Preparing Special

NEW YORK—CBS Television is preparing a special 60-minute broadcast examining vinyl chloride as a health hazard. Produced by Gen DePiris, the special will take a look at the suspected link between vinyl chloride, a main ingredient in record production, as well as numerous other plastic products, and liver cancer.

The program will also examine governmental and private sector investigations into the possible long-range ramifications of exposure to vinyl chloride. An airing date for the broadcast has not yet been set.

IT'S A HIT! Bring ON THE MUSIC

CONTINUED FROM PAGE 1

the tapes are rotated one hour each day a week's time.

Televak puts the programming together and reserves editing rights so that each hour's tape includes performances by a number of acts from different labels. This means that everyone gets exposure during what Van Haas calls the peak traffic hours in record shops: 3 and 7 p.m.

Someone in the store assigned to operate the equipment, also changes the tapes, for Van Haas explains. Although the company is using TV monitors this year on which to view the programming, it promises to install 30-inch screens next year and firms signing up now will receive the screens for free when they become available.

Last year, the Licorice Pizza chain in the Los Angeles area ran a two-hour tape comprised of Warner Bros. acts in five of its prime locations for three months. It was the first utilization of videotape promotional entertainment by the chain and by Televak in the record selling community.

Earlier, according to Van Haas, the company had been into rock concert promotions and video exploitation for artists in other California cities.

Jacobs Forms Firm

LOS ANGELES—Burt Jacobs has formed Burt Jacobs Management, which will be announced in the near future.
The Single:
"Love To Lose Again" NRA-4214
Bill Gavin: "Personal Pick" and "Top 40 Pick."
"Melanie's best and most ambitious single to date. A winner!" — Record World

The Album:
"Madrugada" NRS-48001
"Melanie expands her horizons on this new Neighborhood effort. Her singing is clearer than ever and her writing just as refreshing as she explores new musical ideas." — Billboard
"Superb . . . overwhelmingly powerful vocals . . . thoroughly enjoyable." — Cash Box
"Melanie never sounded better." — Record World
"Melanie's best LP in years." — Mike Jahn, Cue Magazine
"Melanie at her best . . . innovative and captivating." — Chris Hulzenga, After Dark Magazine
"A powerful, dramatic performance vocally ... throughout." — Melody Maker
"A friend asked me to listen to 'Madrugada' and now I'm going to ask you to— it's really a very good album . . . sprightly and appealing . . . wonderful . . . incredible . . . a brilliant choice of material . . . Melanie seems to have found a wonderful new direction to go in." — Janis Schacht, Circus

The Tour:

5/17 Massey Hall; Toronto, Canada
5/18 Hamilton Place, Canada
5/24 Akron Civic Center, Ohio
5/25 County College of Morris; Dover, N.J.
5/30 Newark State College, N.J.
6/15 Central Park, New York
7/16 Pine Knob Pavilion, Detroit, Mich.
7/17 Summerfest; Milwaukee, Wisc.
7/28 Garden State Art Center; Holmdel, N.J.

"Her recent party at the famed Metropolitan Opera House was a smashing success on all levels." — David Budge, Cash Box Magazine

"Seeing Melanie perform on stage is a rare delight." — Rick Alkinson, The Sunday Record, Hackensack, N.J.

"Melanie has come of age. At the Ford Auditorium last night she proved she deserves a place as one of popular music's great ladies." — Bill Gray, The Detroit News

On Neighborhood Records and GRT Tapes
Produced and Directed by Peter Schekeryk

Distributed by Famous Music Corporation
a Gulf + Western Company
NAIRD Convention Draws New Label Distributors

CHARLOTTE, N.C.—Several new independent label distributors visited the fifth annual convention of the National Assn. of Independent Record Distributors (NAIRD) here May 10-12. Alan Rentnow, formerly in retail with Sound 2000, Lexington, Ky., has gone into distribution with Wild Turkey Dist. in that city. The three-month-old operation has labels like Arthurd, Alligator and Billingsgate, working Kentucky, Tennessee and West Virginia from Lexington.

Jack M. Kall, head of Stinson Records, Los Angeles, talks it over with Les Reid, sales manager of Summit Dist., Chicago.

New Indie Labels Go To NAIRD Confab

CHARLOTTE, N.C.—A number of new independent labels surfaced at this year's Annual Record Distributors (NAIRD) convention here May 10-12.

Arie Shaw, Charlie Barnet and Jan Savit. Label is Joyce Records. Both Joyce and Ramble Seat will list at $5.98.

German-born composer Heiner Stadler has started Blue Label in New York City, with distribution through New Music Distribution Service. The label's first LP, coming soon, is by Terry and reedman Tyrone Washington.

(New indie labels go to NAIRD confab)

General News

NAIRD Survival Hopes Brighten As Veterans, Newcomers Attend

CHARLOTTE—Hopes for the survival and growth of the National Assn. of Independent Record Distributors (NAIRD) brightened at the fifth annual convention here May 10-12 with the strongest turnout of veteran members witnessed by a record new-member attendance.

Founding members like label owners Bob Royster, Denmark, Chica
go, and Artie Caplin, Biograph, Canaan, N.Y., feel the organization's 1975 conclave, held for Los Angeles in March, will be the make it or break it event. The convention will be before or after the NAIRD convention in Los Angeles.

NAIRD, formed originally principally by small independent labels to try to interest distribution, saw a strong influx of first-timers. Labels making an initial appearance included: Nashboro/Excllso, Bud Howell; Dave Freeman, County; Ralph Cox, Billingsgate; Dave Lata, Seeco; Bob Trout, King Bluegrass; and a group of recently formed labels (see separate story).

Independent distributors new at the convention were: Les Reid, Summit Dist., Chicago; Bill Ewell, New Music Distribution Service, New York; Phil Goldberg, Berston, a local firm; and Ted Neumann, Redman Bros., Philadelphia.

In order to facilitate travel to the 1974 convention, a committee will inaugurate a charter flight from New York City with one stop in the Midwest, most probably in Chicago.

It was decided that the base of NAIRD will be moved from Denver to Detroit, enabling Mr. and Mrs. Billy Thomas of Tant Enterprises, Detroit, who jointly plan the convention and also act as treasurer, to operate more easily. The Thomas and Bob Koester, who edits and publishes the regular newsletter, were voted $500 yearly salaries.

Plans are under way for NAIRD to work on national advertising pro
grams to collectively benefit all members. In addition, they are in
vestigating the possibility of a con
sumer newsletter campaign. A Los Angeles group will contact Phonogram to see if NAIRD label releases can be listed regularly, while a Chicago group will confer with TV, another record cataloguing service, about inclusion of product regularly.

Charley Mitchell, Takoma Record, Santa Monica, Calif., was elected president. Other officers include: Bill Schuhenthal, Philco Records; Dick Freeland, Villaret Records, secretary; and Billy Thomas, Tant Enterprises, treasurer.

NAIRD CONVENTION

Labels Keep Lid on Prices as Costs Rise

CHARLOTTE, N.C.—Though only one independent label admitted a production lag in record press
ning and jacket fabrication, almost all labels at the National Assn. of Independent Record Distributors (NAIRD) convention here May 10-12 admitted paper and polyvinyl chloride (PVC) shortages had seri
ously raised their operational costs.

The labels in NAIRD are essentially very vertical and smaller-volume firms. Where they had gener
ally been paying about $30 to 32 cents for pressings in normally short runs under 1,000 six months ago, they re
ported that pressing costs has risen to between 39 to 47 cents. Their short
run jacket fabrication had risen about 30 percent overall in the past half year, they stated.

Despite the squeeze on their profit margins, most labels reported they would stay at $5.98. Charlie Mitchell of Takoma and Bob Koester of Det
martin were the only labels who said that some of their catalog might go to $6.98. Koester, the only one who said he had experienced lags in get
ning out needed LP's, said he would definitely keep his entire price cata
log at $5.98, but other repertoire might be headed up a buck. Koester pointed out that he had already pur
chased a small vintage jazz catalog from a Southern label and that other small specialized jazz labels were negotiating to possibly sell because of the paper and PVC short
ages.

Others like George Hansen, Sympos
ium; Bruce Elgainer, Alligator; Nick Perls, Blue Goose/Yaico; Ar
tie Caplin, Biograph; Gene Res
enthal, Adelphi; Ralph Cox, Bil
lingsgate; Bob Trout, King Blue
glass; Dave Freeman, County; and C.R. Freeland, Rebel, all want to hold to $5.98. Several pointed out that their lines are not discounted as retail as heavily as the majors, and they felt the hike to $6.98 would be a ripoff to their faithful consumer buyers. Freeland said he had ac
quired an entire album fabrication ma
chine and had bought a substantial supply of chip board so he could keep his jacket cost down.

About 100 independent labels from throughout the country got together as Bob Trout, King Bluegrass, Cin
cinnati; Lou Veltman, Velco, Cincinnati; and C.R. Freeland, Rebel, Mt. Rain
er, Md., confer over mutual manufacturing problems.

The traditional country cats get together as Bob Trout, King Bluegrass, Cin
cinnati; Lou Veltman, Velco, Cincinnati; and C.R. Freeland, Rebel, Mt. Rain
er, Md., confer over mutual manufacturing problems.
How do you keep up on the needs of the world's recording studios, even if it is four o'clock in the morning?

Billboard’s International Directory Of Recording Studios

When you’re the National Sales Manager of a large tape manufacturing company, you know that your working hours aren’t always 9 to 5. Sometimes you’ll get a frantic call at 4 a.m. from a studio in desperate need of software. With Billboard’s International Directory of Recording Studios, coming June 8, you’ll have all the pertinent studio information needed to supply your customers — no matter where in the world they are — all their software needs.

Even if you’re too sleepy to ask the right questions, you’ll find all the right answers in Billboard’s International Directory of Recording Studios.

And because you’re always on the look-out for new customers, Billboard’s International Directory of Recording Studios provides an up-close look at potential clients. Not to mention a good look at what you have to offer.

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Aggressive Vigil Against Pirates Urged by IMIC

LONDON—The record industry worldwide has to maintain its aggressive stance against piracy while seeking legislation to provide royalty recognition for record manufacturers, Len Wood, group director for records and music at EMI, told the closing IMIC-5 luncheon.

The respected British industry figure, the guest of honor at the luncheon ending the four-day conference, which drew over 600 persons from 29 nations, suggested that the music business call itself a "community" rather than an industry and stop trying to elude the law which is the greatest ally of the industry.

Wood, in leading IMIC-5, called it "constructive and productive and contributing to the music industry." He said IMIC "matures and evolves to meet the needs of the industry."

Alistair Cooke, the noted broadcast journalist, suggested that the industry "seriously consider the creation of a special commemorative album to celebrate the first 50 years of record sound which takes place in 1977. Cooke, the luncheon's guest speaker, said profits from such a venture should go to charity and he emphasized that all companies get involved in the project. "If you do this you'll gain the title of music makers," he said. "not people in the music business."

Earlier, Cooke had taken exception

(Continued on page 14)

U.K. Dealers See Proper Staffing As Priority in Selling Records

By REX ANDERSON

LONDON—Two leading U.S. and U.K. record dealers agreed in "the challenge of retailing" IMIC-5 session that the chief problem facing both of them was retailing, training and keeping knowledgeable staff.

Jim Greenwood, owner of the 10-shop Licorice Pizza chain in Southern California, spoke of the way staff selection and training was carried out by his firm. "We hire 10 to find one," he noted, pointing to the efforts made to create an enjoyable work and domestic life for people the responsibility and authority to create their own success and "increase re-tヶards when ind"

He also mentioned that the staff is encouraged to read music magazines and to listen to the records as they come out.

"We give more and more time and energy to the products. To produce honest, loyal and dependable people who stay involved and keep growing. We don't make a mistake in hiring the wrong person, only in not firing him," he said.

LOS ANGELES retailer Jim Greenwood, center, talks retailing with Hal Cook of Billboard Publications, and Peter Meneer, right, of the British Market Research Bureau.

(Continued on page 14)

IMIC News

May 7th-10th 1974
Grosvenor House, London.

IMIC Panel

Focus on EEC; Cite Arbitration

By NIGEL HUNTER

LONDON—The continuing plague of piracy and developments affecting member nations of the European Economic Community were the main topics at IMIC-5 session on international law and the music industry.

In the chair was Stephen Stewart, director general of the International Federation of the Phonographic Industry, and the panel included Rolf Budde of Budde Musikverlag, Germany; Pierre-Jean Gommaer, managing director of IMIC, Belgium; Alastair Hing, special assistant to the legal adviser of the Performing Right Society, Harold Orenstein, Arrow, Silverman and Parer, New York; Lee Phillips, American attorney; Bertram Pratt, managing director of the Mechanical Copyright Protection Society, U.K.; Hans Sisikorri, president of Musikverlag Hans Sisikorri, Germany; Adrian Sterling, Interpar, U.K., and Dr. von Rauscher, legal adviser to the IFPI in Germany.

In his opening address, Stewart stressed the serious extent of piracy on an international scale. He made the distinction that piracy is the unauthorized reproduction of records or tapes as opposed to bootlegging, which is the unauthorized recording and sale of live performances. Piracy of recordings is rampant in Asia, Africa and the U.S.A. he said.

"Until recently there was no law protecting the phonogram in the U.S.A," said Stewart, "and that situation is the beginning of the evil. In 1971 a law was introduced protecting all recordings made after February 15, 1972, and to date over 24 state legislatures have passed laws protecting the phonogram."

1971 also marked the Geneva International Convention on the protection of copyrights, and in the ensuing three years it has been ratified by 14 countries, including the U.S.A., U.K., and Germany.

Japan is one of the major territories still outstanding in ratifying the Convention, continued Stewart, "but we're fairly hopeful on this. However, in some countries such as Belgium and Holland there is no law as yet protecting the phonogram, and in these areas one has to proceed under the law of unfair competition."

"To combat piracy, you have to get the law right first and then get the court procedure right. You have to obtain an immediate injunction, followed by a fine. You then require a body to produce the evidence. You've got to win your first case—preferably your first 10 cases."

Lee Phillips commented on the "continuing fight" to obtain national protection in the U.S. and mentioned the setback that efforts in this direction have recently received in Wisconsin.

Adrian Sterling recalled being horrified by the situation concerning piracy which existed in Hong Kong five years ago.

There was a large number of people engaged in unlawful duplicating

(Continued on page 18)

CREDITS
Photos by Doug McKenzie. Editorial material written by Is Horowitz, Claudia Hall, Mike Hennessey, Brian Mulligan, Ed Teglie, Richard and Robin, Rex Anderson and Nigel Hunter. IMIC-5 coverage this week and last week was a joint effort by Billboard reporters from England and the United States.
IMIC News

Stopgap Legislation ‘Essential,’ Cramer on Copyright Protection

LONDON—A series of theaters-in-the-round, such as those located in the New York City area and up and down the East Coast, has been popping up everywhere in the U.S. reported Kai Ross, president of the Conference of Personnel Executives of the U.S. at a meeting on talent management.

Ross was one of your people on an IMIC panel moderated by Bob Brenner of Brenner Associates in the U.S. and Michael D. Johnson, national sales and promotion manager of Britain’s Decro Records.

On the panel were: Miss Watanabe, president of the Watanabe Music Publishing Corp. in Japan; John Gortikov, president of Seymour Heller, president of Seymour Heller & Associates, a personnel management firm in Los Angeles; and a British impresario.

Mervyn Conn had earlier made the suggestion that an IMIC panel should be composed of people who have been in the industry, and that the labels should be involved in putting a rock act on the road because of the enormous earning potential for a group with equipment and maintaining them on tour. A promoter cannot afford to wait until the band becomes a half-known group, he said. He didn’t think that MPR artists needed the exposure that the artists usually got since their artistic lifespan was usually longer. And the same applies to country artists.

Heller pointed out that many steps that used to exist, namely television showcases and a string of nightclubs, were mostly gone. He pointed to Johnny Carson, Merv Griffin and Mike Douglas, who all had TV showcases.

Today, however, you need a couple of record hits to launch an artist, because that’s how record labels would support the development of artists in the U.S.

Ross said that George Burns, the comedian, once stated that there was no place today for a new entertainer “to go and be lousy.” “We need the help of the labels in building artists,” he said. He added that if an artist got dropped by a label, the artist didn’t have anyone to turn to but his or her own resources. Ross said that he had managed several artists who earned $200,000 to $400,000 a year, but that he had struggled to find a promoter to help him.

Conn pointed out that there were still opportunities in the U.K., and that many managers would be willing to work with a promoter when it was economically feasible and there was time permitting, but that many promoters tended to try to put together a package too quickly, thus raising the price of the artist. Conn came back with the comment that this was part of the sport, and Conn was a good promoter.

Ross said that the growing number of theaters-in-the-round would give the public a chance to see a Las Vegas type of act at a reasonable price.

‘New Theaters’ Break as Showcases, Managers Hear

LONDON—While the drug and payola investigations seemed to have corresponded to a peak of new interest, a New York-based survey found that the growth in music management development got more enthusiastic response during a president’s conference at which the president of the company presidents more or less agreed that even if presidents have to start at 14 or 24 hours a day, pay their dues, build up good secondary management, and take the time to be with their families.

Hal Hayin, president of Telecor Corp. U.S., stated that he was “at the top of the heap, a mistake, you’re really at the bottom of an inverted pyramid.” And sometimes the decision duals can make a man to turn the job into a very lonely one.

Except for a couple of hot spots, the session was calm and contained.

Jay Lasker, president of ABC/Dunhill, outlined some of the biggest problems in the industry, which was in getting record companies to go up to a top-10 format and even secondary rock radio stations in the U.S. wanted to see that a record was already selling before putting it on the list, he referred to the situation as “the cancer of radio in the United States.”


The videodd was discussed at length, and MCA engineers believe 60 minutes of information per disk side will be a possibility soon. The general feeling was that the videodd was a two years away from a marketing reality, and that it would be the corporations with video ahead faster in the videodd field.

Lasker commented that he didn’t feel that the music would be more record sales. Lasker said that the companies with movie divisions would be responsible for promoting and marketing the product, in any case because the sales patterns would be much the same. Hayin pointed out that the videodd was a software business and that it was going to come and record companies would be making a mistake if they didn’t take out a piece of the pie estimated to be at $2.5 billion in a few years for themselves.

In a discussion on Top 40 radio, Lasker backed Regan’s statement that radio stations should be looking towards a longer list. Stations with playlists of 17 records were considered to be of a long list, and for a decreasing audience, Lasker said, because listeners became bored and tuned in elsewhere. Off radio stations may not have realized it yet, but this was also a concern, he said. And the concern was not just for advertising revenues of the past several months, he said.

This led to proper management techniques, that said business affairs in the record industry were running as well. Hayin said that long ago when record companies had done amazingly well around the world, but that practical business techniques would be needed for the future.

Multimedia Project Marks Recorded Sound Birth

By MIKE HENNESSE

INTERNATIONAL presidents at a roundtable session include, from left: chairman Harvey Schein of Sony, U.S.; Hal Hayin of Telecor Corp., U.S.; Larry Utoll of Bell Records and Ken Glancy of RCA, U.S.

LONDON—An ambitious international scheme to mark the centennial of the invention of sound recording in 1977 with a multimedia project. Sounds of a Century, was unveiled during IMIC-5 in London when the first meeting of the organizing committee was held at the Grosvenor House.

It was pointed out at the meeting, sponsored by Mont L. Nussbaum, Billboard’s president of international operations and temporary acting chairman of the committee, that the official date of the invention of the phonograph by Thomas Alva Edison was Aug. 11, 1877, and the centennial year would provide the world’s record industry with an opportunity to commemorate and promote its achievements.

The idea of the scheme was to get as many as possible of the world’s major companies to pool their resources to make 1977 a unique and productive year.

The project, created by Sounds of a Century album, hiking the great moments in 100 years of recorded sound, including a TV documentary series: a radio documentary series, a TV series, and a bookazine exhibition for museums, and a planned public relations campaign with publications, advertising, and newspapers worldwide.

The scheme also envisaged an international to obtain worldwide recognition of recordings as cultural media, equivalent to books, and to seek wider acceptance of the principles of copyright of intellectual property.

Present at the inaugural meeting were Polygram director Dieter Bierbach; Phonogram international president Peter Schelles; Bill Townsley, director, Decca Records Co. Ltd.; Peter Anders (EMI); Stephen Stewart, director general of the International Federation of the Phonographic Industry; Alistair Cooke and Roland Gellatly, who worked on the EMI 75th anniversary project; president Billboard Business Publications W.D. Littleford, Littleford Publications; Andre de Vockey, regional publishing director, U.K. Billboard Publications and Lee Zerbe, Billboard’s editor-in-chief.

Unable to attend the meeting, though expressing keen interest in the project was CBS president Dorrit Lierbenn and RCA president Ken Glancy. Stan Grotkin, president of the Musicians of America was unable to be present at the meeting because of illness.

It was decided that Hal Cook would be appointed co-ordinator of the Sounds of a Century project. Cook would work with Roland Gellatly to seek the co-operation of the RIAA and the National Association of Recording Merchandisers Inc. (NARM). Record company representatives agreed to review the project with their staffs and appoint a delegate to attend future meetings of the organizing committee.
IMC News

Artist Involvement In Creation Of Product Called Healthy Trend

By IS HOBORZITZ

LONDON—Inadequate promotion is inhibiting the growth of the classical record market worldwide. That is all that participants in the IMIC classical forum could agree upon during a heated interchange that showed a sharp divergence in outlook among European and American companies represented.

A warning by Peter Mannes, director of marketing, RCA Red Seal Records, that the classical record industry may face obliteration if it doesn't break down its repertoire barriers, was countered by spokesman for EMI and Deutsche Grammophon, who felt that more traditional approach to increase in the market was called for.

"The classical record business is not in the doldrums," said Peter Anstruther, general manager of EMI's international division. "It is in a healthy state." This view was supported by Donohoe Kohler, DG classical marketing manager, who reported that attempts to market classical as well as pop albums were paying off.

A middle ground was taken by Paul Myers, CBS director of Masterworks in Europe. He admitted to the shortcomings of the classical repertoire, especially as "greatest hits" in the U.S. But argued that promotion particularly on radio is the master key to continued growth.

A plea for more radio promotion

U.K. Dealers

Continued from page 16

Guinea, U.S. In Rap

LONDON—A Japanese business forum during IMIC-5 produced a broad look into all aspects of the business.

The number of Japanese participants exceeded that of the foreign attendees and topics discussed were both classical and nonclassical. Bobby Weiss, president of One World of Music in Los Angeles, introduced a number of Japanese record companies to recognize the rights of foreign publishers with respect to their works and foreign songs which they print and give away with records.

This practice deprived the importers and the publishers of proper royalty payments. Song publishing changed the one topic. Most people interested in this was the British, who felt that this kind of event has a lot of meaning." It was a great opportunity to talk and with people with whom I had never spoken," he said.

Panel members agreed that contemporary music, with its contemporary style, is not yet a viable market for new record buyers. Ms. Kawahara started a contemporary program about five years ago, garnering its price structure and promotion to the younger market. "But it was not a success," she said. "Young people didn't buy it." The panel featured Alan Frank of Oxford University Press when he noted that "much perfectly adequate music is written today, but far too little that is exciting."
IMIC-5 receives a musical salute from the State Trumpeters of the Blues and Royals Regiment in the Ballroom of the Grosvenor House as the international conference is called to order.

Hugh Jenkins, minister for the arts, discusses the importance of British music as Geoffrey Bridge of the British Phonographic Industry listens.

Bob Cato, creative director for United Artists Records, discusses working with artists during the session on talent management.

Oriental and Western views of talent management are discussed by Akira Nakamura of Watanabe Productions, Europe, left; Mrs. Misa Watanabe of Watanabe Publishing, Japan and Mal Klein of the American Song Festival, Los Angeles.

Mrs. Tex Ritter accepts the Billboard/Record and Radio Mirror International country music ambassador award. Flanking her are Mort Nasatir and Hal Cook, both of Billboard Publications.

W.D. Littleford, president of Billboard Publications, announces an IMIC-6 for next year.

Three publishers discussing the worldwide market include from the left: Sal Chiantia of MCA Music, U.S.; Felix Faesq of World Music, Belgium, and Stig Anderson of Sweden Music.


Perry Como makes his presence felt during IMIC-5. Ken Glancy, RCA's president spends time with him during a reception in his honor: Como accepts an award for performing his first English concert ever for charity, and Mr. C is at home with a ballad on stage at the Palladium.

Bruce Sones-Charlton, MBKTS Video Systems consultant, provides insight into the English home and industrial video markets.

Alistair Cooke, the respected broadcaster, entertains the closing day luncheon for EMI's Len Wood.

Mrs. Tex Ritter accepts the Billboard/Record and Radio Mirror International country music ambassador award. Flanking her are Mort Nasatir and Hal Cook, both of Billboard Publications.

W.D. Littleford, president of Billboard Publications, announces an IMIC-6 for next year.
Importance of Record Industry Stressed In Video Disk Future

By CLAUDE HAHN

LONDON--While stating firmly that it was "natural and logical" that video disks be regarded as products for the record industry, Bruce Somes-Chilton, MBKTS Video Systems consultant and chief executive of the United Video Corp., U.K., pointed out that most record people have either been left out of planning activities for the video disk world or "they have deliberately wished to dissociate themselves from such a project."

Somes-Chilton, chairman of an IMIC-5 session on audio and visual applications, said that many record people might feel disadvantaged by their lack of "innovative knowledge" of the new audio-visual concepts. But he assured record men that they could play a very important role in the new audio-visual world because they had valuable know-how and experience in dealing with audio, combined with a great ability to find and promote new artists, as well as novel ways of marketing. He advised all record men to start thinking of audio-visual presentations for music.

He felt that there must be closer collaboration between hardware and program interests if the market is to be effectively developed.

The TV hardware people will especially benefit from the video disk because it will give them new products for a market virtually saturated with TV sets.

Regarding software, he pointed out that selling prices must be realistic and there is to be an adequate supply of product.

But he felt that the video disk was at least three years away from serious market penetration in either the U.S. or Europe. From the Japanese, however, he felt there may soon be a "sudden announcement."

On the panel with Somes-Chilton were: John Chittock, industrial film correspondent of the Financial Times; Hal Haykin, president, Telecor Corp., U.S.; Ben Okano, publisher, Music Lab, Japan; Bertram Pratt, managing director, MCPS; and George Wightman, managing director, Crown Cassette.

Wightman felt the big market was in videocassettes, pointing out that it was already here and practical, while the video disk has yet to come along. Any video system demands new marketing techniques, but the big application of video systems was in service areas as well as entertainment. He spoke of video being able to help record sales with new point-of-purchase video shows of the album and he also detailed a new projector type unit which would produce a picture three times life size for use in nightclubs and other leisure centers. This would enable a record company to get the name of an artist or a group firmly established via use in clubs.

Haykin, pointing out that the industry had been on the brink of many developments constantly, stated that company after company in the audio-visual field has collapsed pursuing the "illusory" video world. However, video-cassette systems were alive and well in schools, hospitals, and factories; it was the home entertainment applications that had so far failed to materialize to any great extent. A $800 price would be a breakthrough in playback equipment. But he warned about various pitfalls, such as the growing pay CATV field. Music, however, could be a significant factor in video disks. Still, what songwriter or artist was presently working on a visual application to his song? The audiovisual world may be a new artform-music to watch.

Stereo and 4-channel quadrasound is here to stay, Haykin said, but questioned must TV be handled with its present limited audio capabilities?

Outlook keyed the video industry to TV in 1938, but then pointed out that 16mm film was surviving quite well on a limited market basis, especially in universities. Audio-visual cassettes or disks might provide a new way for companies to sponsor increase; he said, has been in wages, which have multiplied dramatically during the past five years. Some manufacturers have had difficulty coping with the changing economic picture and, for the first time, have had to lay off workers. TEAC was said to have abandoned well-advanced plans to enter the record field because of the cost factor.

However, the general outlook for the record industry is highly optimistic, said the executive. Per capita income in Japan is expected to increase to $70 by the year 2000, the number of all major market areas, he said, and per capita record consumption is also increasing rapidly.

Statistics offered by Torio showed that the percentage of families owning stereo equipment rose from 13.5 in 1965 to 44.5 in 1974. There were 16 record companies active last year, double the number in 1965. 1% now account for 70 percent of the Japanese record market, with the percentage shifting away from singles accelerating.

The Japanese record industry is beginning to measure the potential for expanding into other Asian countries. Torio said. The beginnings of trade with mainland China and other neighboring high-population-density nations holds great promise, and he predicted that the Japanese industry will gain in importance as long-range plans are implemented.

Torio reported that his company was gradually treading away from the large market in mini disk preferences. In 1965, some 44 percent of recorded music was of Japanese origin, but the domestic percentage rose to 59 in 1973. He said. Export of Japanese recording artists on radio and television was given as nine times that of foreign acts.

In 1973, foreign labels represented in Japan numbered 132. But Torio charged that demands for heavy pressing fees, as high as 20 percent in some cases, was a factor slowing greater representation.
Talent in Action

MOTT THE HOOPLE
Uris Theater, New York

At the May 7 opening of their four day run on Broadway, Mott The Hoople earned their stripes with a show that could add to their slowly forming reputation as rock's hottest and theatrical. The performances were memorable, and the band's energy was infectious.

NEW YORK TIMES

OSCAR BROWN JR.
"Lone Ranger"—$5

After a 13-year career as one of the most respected and distinctive black performers of his generation, Oscar Brown Jr. seems to have reached his most metaphysical and chemical chemistry yet with a switch to Atlantic. From his debut LP "Movin' On," LP produced by Joel Dorn for the label, comes a funky, catchy novelty that dramatizes the old joke about Tonto dissociating himself from the Lone Ranger. The song is "The Snake." Yet more basic than most Oscar Brown Jr. material, it demonstrates the punchy lyrics and sweeping rhythms that characterize this fine soul-jazz-pop individualist. Brown has recently moved from his native Chicago to Los Angeles and is working out new management representation ties.

Everybody Will Be Making Eyes at Lena

LEN A ZAVARONI

LOS ANGELES—America's mightiest lady of rock has been in town for a few days, and the crowds have been as thick as they were in her New York days. The singer, who has been making eyes at Lena, went to a few shows, but found that the audiences were not as enthusiastic as they had been in New York.

For Lena, the crowds were just as thick as they were in New York, and the singer was as pleased as ever. The singer, who has been making eyes at Lena, went to a few shows, but found that the audiences were not as enthusiastic as they had been in New York.

Sid Bernstein Forms Firm in Mgt., Concert Promotion

NEW YORK—Sid Bernstein Enterprises Inc., a personal management and concert promotion firm, has been formed under the name of Sid Bernstein, formerly president of Management Three Ltd.

Negotiations are under way between the firm and a number of artists for personal management. Plans call for a "selective" roster of representation, with an emphasis on established acts.

Included in Bernstein's achievements are the presentation of the Beatles in their U.S. debut in 1964, 10 years of promoting concerts for Charles Aznavour and the Grand Funk Railroad concert at Shea Stadium in 1971. In addition, Bernstein managed the Rascals until the group purchased the North American rights to their publishing in the mid-1970s.

Bernstein says that talks are also under way aimed at securing a London-based management group, which he plans to represent in the U.S. The group says that plans call for the representation of a number of U.K. acts as well.
Talent
New on The Charts

Who/Where/When

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

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

EAST

AEROSMITH (Columbia): Palace Theatre, Pittsburgh; May 16

LYNN ANDERSON (Aquarius): Civic Auditorium, May 15-16

OSCAR BROWN, JR. (Atlantic): Manor Hall, City College, May 25

MOTT THE HOOPLE (Columbia): Shubert Theater, Philadelphia, May 31-

JIMMY BUFFETT (CBS): Egremont, MA, May 20; New York, May 21

TOMMY OVERSTREET (Dell): Beatle Mann, Harrison, MA; May 20

QUEEN (Epic): Municipal Auditorium, Denver, May 21

WILLIE NELSON (Atlantic): Atlantic City, NJ, May 21

REDROCK (King Island Amuse ment Park, Oregon, May 21

BOZ SCAGGS (Columbia): Concord, PA, May 21

STRAWBS (A&M): Detroit, Mich., May 21

THREE DOG NIGHT (ABC): Cincinnati Gardens, Ohio, May 21; Roberts Memorial Stadium, Evansville, Ind. (24); Mississippi River Festival, Edwardsville, Ill. (24); Fairgrounds Park, Indianapolis, Ind. (24)

PORTER WAGONER (RCA): Memorial Auditorium, Fort Wayne, Ind., May 21

JIMMY DURANTE (ABC): Municipal Auditorium, Kansas City, Mo. May 21; Memorial Hall, Ogden, Utah, May 21

LITTLE DAVID WILKINS (MCA): Club, Columbia, Mo., May 21-22

SOUTH

CHARLES BERLAL (Epic): Municipal Auditorium, St. Louis, Mo., May 21; Gene Autrey Theatre, Kansas City, Mo., May 22-23

CHASE (Capitol): Villaggio Inn, Houston, Texas, May 27-28

CLIMAX BLUES BAND (Columbia): Arena, Grove City, Pa. May 21-22

DIRE STRAITS (A&M): New Haven, Conn., May 21; Union Club, Columbus, Ohio, May 21

KING BILLY (RCA): Municipal Auditorium, N.Y.C., May 21

KENNY PRICE (Columbia): Meridian, Miss., May 21

JEANIE PIBBETT (Robert): Municipal Auditorium, Turlock, Calif., May 21

JIMMY DURANTE (ABC): Municipal Auditorium, Kansas City, Mo. May 21; Memorial Hall, Ogden, Utah, May 21

LITTLE DAVID WILKINS (MCA): Club, Columbia, Mo., May 21-22

JEANIE PIBBETT (Robert): Municipal Auditorium, Turlock, Calif., May 21

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LITTLE DAVID WILKINS (MCA): Club, Columbia, Mo., May 21-22

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

Gary Glitter Shines As a Visual Artist

By BOB KIRSH

LOS ANGELES—England has been funneling her superstars to the United States at a rapid clip since the Great British Invasion of 1964, and even events in the kind of the Beatles and the Rolling Stones are any indication of what we're going to see next. Gary Glitter could be the next major export.

Glitter has been a superstar in England for two years, running up a streak of No. 1 hits such as "Rock and Roll, Part One." "Do You Wanna Touch Me? (Yeah)." "Hello, I'm Back Again" and "I Didn't Know I Love You! I Saw You Rock and Roll," but only the last mentioned disc hit the top 10 here.

Why haven't a man who wears silver and sequined suits on and off stage and performs with 15 motorcycles hit this country?

"It's difficult for me to answer that," says Glitter, "because I'm not that familiar with what goes on here. Of course, I am a very visual artist and I haven't had a chance to see you here, so obviously something has to do with it.

"It's very important for people to be able to relate on a direct basis to what I'm doing. It's like built-in audience participation. For instance, we have a part for the audience on any of my records, like in 'Do You Wanna Touch Me,' where the kids all yell "Yeah." People have never seen me, so they don't know about me at all.

Glitter says he hasn't toured because his first hit broke in the U.S. and he toured simultaneously, and he was too young to tour this country.

Gary Glitter's disks sound remarkably similar, but he says, "There is a Gary Glitter sound. Too many people are singing the Gary Glitter sound. My songs are different. The song is the same. And we feel we haven't been giving our fans what they want, they don't give them the sound they want. All of this has a sound that they say, 'This is for us, they're going to love it, and they pay the money.'

Glitter and producer-management partner Micky Baker make a single for British disc jockeys, and Glitter says his music "carries no intellectual pretentions. It's for the kids to enjoy. And I'm quite happy to be considered a single artist for the kids to enjoy, I'd say," Glitter, who has been touring Britain, Australia and Europe and simply hasn't had time to tour this country.

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Gary Glitter tours some 10 to 12 months a year. "I'm really going out to thank my audiences and say I'd like to duplicate my records," he says. "I think people think what they hear on the radio and also thing they want to see a show. There's a lot of excitement generated when you have 15 million people coming up on stage and you can actually smell the mannequin's vinyl," he says.

Gary Glitter says he will tour here "when the fans demand it," and not when they're ready for America. Meanwhile, he's enjoying a vacation here, talking to movie producers about releasing a documentary on himself here and getting set for a visit to America. The custom-made car is the right color.
Here’s to all the guys at RCA for doing a fantastic job!

John Denver  Jerry Weintraub
**Studio Track**

**By BOB KRISCH**

Lot's of activity at Wally Heider Recording in Los Angeles over the past few weeks. Carl Palmer of ELP gets in some solo effort with Peter Grant engineering; Tom Waits working on his next LP with Bones Howe handling production and engineering; Tim Buckley working on his next album with Joe Fabia producing and Stan Apol at the control boards; and Hugh Masakela did his LP with Sta Levi producing and Rich Podmore mixing.

Recent remote work from Heider included Brian Auger's Osibisa Express in the UK; Larry Lene and Tino Mitchell concerts in L.A. and at Berkeley with Henry Lewy and Ken Callender producing, and Johnny Winters and Black Oak Arkansas for F.R.I. with Ed Barton mixing and Bill Brown engineering.


**Scottish Lass**

**Continued from page 31**

music and other arts, there is nothing of the showbiz geography about her as yet. She is a delightful, lively child who always goes to her hometown on the island of Islay, off the coast of Scotland.

This is a natural for U.S. television, but the fact that she has been signed to a band, and that she will sell the records for her here. A string of bookings is being set through the rest of the spring and summer, which will make Lena a familiar personality on the TV screen. She already will have the credibility before the release of the TV-film industry with a strong appearance at the annual SHARE charity benefit which will yield her first week in the U.S.

Lena's Italian surname comes from a little village in the Alps near which her parents operate a fish & chips restaurant in tune with her regular employment in restaurants. She began juggling the acting along at the age of two.

She was "discovered" by veteran English hit producer Tommy Scott during a film audition on the island of Islay.


**Hunters**

**EBANKS: Country On His Mind**

**Continued from page 21**

He started in the business, Michael Davenport handles booking and promotion, and the show has gained much publicity and TV activities and Jim Wagner does booking.

He works with the major agencies because we offer personal services, says Ebanks. "When a band comes in, the management make sure interviews are set up for the artist, we see that they meet the local radio jockeys, we have a bus that alternates between towns and we carry our own sound system. We put food in the dressing rooms and we have limousines ready.

"A lot of this is held over from my days in New York. I don't know that country acts didn't call for special foods or limousines. But we still do our most important shows. We're not a babysitting firm."

For dealing with the people in Nashville, "Hunters' music is always and will always be the country music center. But I think we can work with that and get some of the other services to the artist. However, we are in Nashville trying to do this deal. We are working well with the Nashville booking offices, and I think we've proved the Hunter name for the country music concert can operate successfully from the West Coast."

Ebanks feels one reason that country is doing so well now is because of the lack of music in pop. But he also feels that this popularity is a temporary phenomenon along the country. Country will certainly maintain its current popular status for a while because of the much of the success of the country music industry in all the other ways. The CMAs and ACMs are all very important. No other form of music, he points out, has such organizations. As an example, when announcing an upcoming George Jones & Tammy Wynette tour, sees Concert Express doing 100 dates as a promoter this year and AMI booking 200 dates for Ms. Mandrell and 150 for Annye Ross and leaves the Porter Waggoner Show. And, Hunter will continue, as in the past, to attend every Haggard show.


**Talent in Action**

**HUNTER COLLEGE: Classical Over Rock Due to Security**

NEW YORK—Throughout the past 30 years, there has been a classical concert series at Hunter College's Auditorium, sponsored by the wealthy community, as well as other local competition, including Carnegie Hall.

Now under the direction of Court-

...er... ...er... ...er... ...er... ...er...

While classical music is so readily available at all, rock music is still little heard but still allowed. We don't encourage rock concerts at Hunter because of the security problem, says Cal-...er... ...er... ...er... ...er... ...er...

"Our current security system is it very hard to manage concerts."

Erling said no rock music is allowed in the hall during the school year, because it interferes with classes and causes the area to become overcrowded.

"Rock & roll, rock concerts are allowed, but they are screened as to the type of music, he said. "We do not allow heavy metal rock, and that would rather they go somewhere else."

Cal-...er... ...er... ...er... ...er... ...er...

Erling and Ernest have helped to present some of classical music's biggest names. Their organization, the Hunter College Concerts, presents two different subscription series each school year; the Saturday evening series and the Sunday afternoon series.

Some of the artists who have played Hunter have been Wilma Allderdice, the Hall in the past included Rudolf Serk-...er... ...er... ...er... ...er... ...er...

The series was privately staged until the 1972-73 season, according to Ernest. "While the series has always been artistically very good, we have almost always lost money. We still have a debt to work off that has been with us for several years."

"We have always been supported by the New York State Council of the Arts and with them we would be in bad shape."

Unlike most other concert series in the New York City area, these shows are held in a "Neighborhood concert hall" and are sponsored by the New York State Council of the Arts, which doles out the money to the other local competition, including Carnegie Hall.

The schedule for the 1974-75 sea-...er... ...er... ...er... ...er... ...er...

The Boston Symphony Chamber Players, the Beaux Arts Trio, Michael Ponti and soprano Elly Amyl-...er... ...er... ...er... ...er... ...er...

The Sunday afternoon series also promises to sound itself next season, according to Hunter Col-...er... ...er... ...er... ...er... ...er...

Grace Henry, Gary Graff-...er... ...er... ...er... ...er... ...er...

Tickets for the series are sold by subscription as well as by single or-...er... ...er... ...er... ...er... ...er...

We sell the seats by subscription, first, and then we put the single ticket on sale.

Tickets for the Saturday evening show are priced at $34 and $57, while Sunday afternoon tickets are priced from $2 to $8. Hunter College students and staff have a $4 price discount on all tickets. Erling said in the Hunter College's outlook for the future is "good. We don't even make a loss, but the people who come enjoy it and enjoy the concerts, the concerts are very good."

"Since we are a nonprofit organization, all we really try to break even, to get back the Hunter College Concert Bureau to run on good concerts," Ernest stated.

**WALD & WEEMS Open Mgt. Firm**

LOS ANGELES—Two veteran talent representatives, William Loeb and Bill Weems, have started a Beverly Hills management firm, Wald & Weems.

Loeb spent 17 of his 27 years in the business as a CMA vice president. Loeb was a founder of the Conference of Personal Managers.


**ROAD Recordings Studio in Advance to Improve Under B. Raff Recordings**

1667 Broadway New York, N. Y. 10019 (212) 247-1690

**BROOKLYN**: Princeton, with Paul Horn production and the incredible Bongo Band being produced by Perri Borkin, Jr. and Mike Viner.

In New York, Electric Lady Studios has contributed its studio facilities and time for live recordings and production of the theme song of the upcoming One-to-One TV special featuring Geraldor Rivera and set to be on June 1, Dave Palmer, the studio's director of recording, will be the controls. This special is for the benefit of the mentally retarded.

In Philadelphia, at Queen Village Recording Studios, Warner/Reprise group life has been working out of the studio for an LP. Also at the studio, Lee McCann has been working on his next set with Joel and Jon Done production and the Dixie Hummingbirds are beginning their next set.

Promotional music for the Rolling Stones' new movie, "Ladies and Gentlemen: The Rolling Stones," was cut at Sheffield Recorders Ltd., in Timonium, Md. Bob Freez, who was the original director of the film, produced the spot. Music was composed and arranged by David Horak, with Bruce Gerber engineering the sessions.

Besides participating in the One-to-One/Live Electric Lady has also been busy with artists in the studio. Jeffari has been in, with Eddie Kramer producing and engineering; Spooky Tooth has been working on an LP, with Gary Wright and Kramer producing and Kramer handling engineering chores as well. Tommy James has been recording with James and the Rolling Stones, as well as doing Southwest and Steppenwolf. Ronnie Foster has been cutting with George Reissen producing, and Jennifer O'Neill is being produced by Billy Meschel, with Bruce Staple doing the engineering.

The Beach Boys have opened Brother Studios in Santa Monica, Calif., with the Los Angeles in Los Angeles, Wisc. Atlantic Philharmonic has finished its first LP for Dickie Rock, with Perry, Jackson producing and Andy Waterman engineering. Pete Fountain has completed a LP for the Country in Bogalusa, La. Also at the studio, Johnny Winter has been produced by Richard Thunderbolt and Madame has been recording at AG Generation Sound in Denver, Randy Haab is being produced by John Simon.


**WALTON JENNETT Reneg...**

**HOT TUNA**

**BILLY COBHAN**

**NEW YORK**

A.I.R. Group recording group Hot Tuna, now down to its two founding members, played well into the New York State Council of the Arts, now its 30th year. The group, which was started in 1972, is acoustic, fan-wise, and more than a decade ago. They still have a debt to work off that has been with us for several years.

"We have always been supported by the New York State Council of the Arts and with them we would be in bad shape."

"Since we are a nonprofit organization, all we really try to break even, to get back the Hunter College Concert Bureau to run on good concerts," Ernest stated.

**Wald & Weems Open Mgt. Firm**

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Loeb spent 17 of his 27 years in the business as a CMA vice president. Loeb was a founder of the Conference of Personal Managers.
And the rush is on. Already, two Oscars, a Grammy, and several gold albums have been discovered at the amazing TBS recording facilities.

We believe our success is the result of a marriage of the finest craftsmen with the most sophisticated recording technology.

Our consoles have been especially designed and built by Quad-Eight to service the needs of any creative music maker. They are masterpieces of sound engineering, and we are constantly learning new ways to enhance the recording process.

We are extremely proud of our accomplishments, and we invite you to join the gold rush at The Burbank Studios.
Radio-TV Programming

INTERVIEW

KIIS Puts Imprint on Radio

EDITOR'S NOTE: The interview started here is more or less a sequel to a previous interview conducted with Chuck Borenstein, director of Chuck Bore Creative Services in Los Angeles, a world-famous commercial and advertising consultant to KIIS-AM, Los Angeles. In the first interview, also directed by Claude Hall, radio-TV editor of Billboard, Bore predicted success for the station and his efforts have been vastly more beneficial to the station than anyone else. Still, he hasn't achieved exactly the glory for the station that he desired. And this interview explores the intrinsic mystery of programming and the search for the ever-elusive goal which all program directors seek.

HALL: How come it took you a year for KIIS-FM to jump start the level of programming with KIIS-AM?

BLORE: There were just so many problems that I had no idea existed. I had thought it was going to be like several years ago when I was running KFWB-AM in Los Angeles and all the old-time radio station thing and all of a sudden the magic happened and it was a fact. But at KIIS-AM, I'd say something and it would go off into this giant sponge, never to be heard from again . . . kind of steeped away.

Q: And that was because the people there didn't know . . .

A: Because none of us knew what I'd done on the job. Let's do this. And they'd say: What is it? Because they never knew it before. In every thing I did, there was no place to go to learn. We had to do it right then, . . . learn it on the air. So, the lessons were very expensive. Because we'd work on something for two or three months and then the new ratings would come out and we'd say, ah ha! Here's where we goofed and here's where we didn't.

We had to wait, literally, for the ratings services to tell us whether we were right or wrong. For example, if we were very big, very quickly, in the women only area. But that's not what we wanted, so we changed our radio station considerably. In the beginning, we were owned by Hallmark greeting cards . . . all lady and frilly. We had so many words against us, the basic thrust—the celebration of life—the positive attitudes toward everything. We had to overcome that, and it's taken over again in many its aspects. We had these little cassettes that we would put up in the phone booths and listeners could listen to them. We found out now that we should have three or four every day. But we didn't know how to do it in the early days. We'd put on six. We'd put on two. We'd have to put them on and listen. We had no reference about how to program them. Or any standard by which we could say: This is good and that was bad. Back in the old days of rock when Todd Storz was doing his thing in Detroit, Gordon McLendon in another and somewhere else, we could all relate to each other—and we all did. We talked together a lot. Discussed things that worked and things that didn't. And when KFWB-AM was going strong, it was, literally, a combination of all those proven things. Gordon proved that there was something to news. And as the Mutual news, Todd proved the value of repetitious music. And I proved the value of of one aspect of that to the listener. But at least you had a point of reference, because many things had been proven elsewhere. As a matter of fact, you may recall that one of the things I was trying to do was make the station totally cliched. Well, we'd put things on the air and the listeners would very quickly tell us whether they agreed with us or not. We could see in the ratings that they were acting positively and negatively and forcefully. It was a very reactive audience. Remind me to tell you later about what I call the "collective genius." It's not an idea so much as a putting into words the feeling that a lot of people have.

Very interesting. No, I'd better tell you now or it won't make any sense later. There exists a collective genius. It's the mass audience. Now, and I could sit here and listen to a record and we might like it, but we don't know if it's a hit record or not. Nobody knows. Name the top record producer: they do not know. Nobody really knows except the audience. Put that record on the air and the collective genius says yes or no. And they're never, ever, wrong. You could go to a movie and enjoy it or not enjoy it and you'd never know if it was going to reach out to the masses and be a hit or not. But if you fill that movie house up and sit there and pay attention, not only will you know if it's a good movie or not, but whether it's funny or sad and where it's funny or sad . . . all these things will be told to you by that audience and you are a partner in that collective genius during the movie. But, move those people out of the room and sit there alone again and you will suddenly lose your barometer. It is that collective genius that is never ever wrong. A Broadway show is the same thing . . . you can get the very best people as writers, actors, stage managers, costume makers, musicians, musicians . . . really experts. And what they do is go out of town to open the play because none of those experts are really sure that they have anything worth a damn . . . not until they bring in those trained, not theoretically educated people to tell them whether their theater is any good or not. That audience will say this part in good, that one is not so good . . . but it's done collectively. Well, this same type of collective genius works on radio for formulas. They say: This is good, that is poor. But, in order to easily exploit the collective genius and use it as a barometer, you must control use. You can put on only one thing at a time for them to judge. You couldn't, for example, put on a sports program and then change your music policy, because you wouldn't know what they would be reacting to. That's obvious, of course, but nevertheless using this collective genius as a gauge takes a long, long time.

Q: What have you been doing, manipulating this collective genius?  
A: Constantly. Well, not manipulating, but I don't think you can manipulate them. But exposing things to them. Asking them: Do you like this? Do you like this? Do you like this? The things they like, we leave on. The things they don't like, they're not. There is no longer exist. This is a good time for this interview because it's only now—and it's been damn near a year and a half—that this station is coming together. And, in the first place, I wanted to do so much to not sound like a typical radio station . . . I wanted people to know it was a different station the instant they tuned in. Well, they know that . . . but the fact of the matter is that it wasn't a radio station. It was just a collection of stuff, you know?

Q: Well, who helped organize it into a radio station?

A: That's what I'm getting around to. One of the happiest associations I've had in radio is when Ted Atkins came to spend six months with us . . . that's all he had to spend and that's all we knew he could spend with us. But in those six months he put much organization into the station . . . he built programming foundations that we are still using. But we needed something to build on. And he put down all of those bricks . . . all of that mortar.

Q: You were the theoretical man and he was the practical?

A: The people at the station used to call him the poet and the picture. I was creating all of these beautiful, eternal things, but it was Ted who picked them up and put them in place. He would say: This fits here and this fits here. But once the foundation was there, we were fairly easy to put the other things on . . . to see if they worked. Because, all of a sudden things were working like a concert. If you inserted something out of context, it would fall...
Music Is King at KDAY-AM

By TODD GRAY

LOS ANGELES—Style is the goal most everyone strives for during their professional career. Jim Maddox, program director for station KDAY-AM, says his station is still 新 material at the top of his list. While the five-month-old station is waging a strong war against the more than 10-year reign of another station and KDAY-AM’s format, our talk shows are every bit as exciting as any other’s in the format. Our format is not cluttered like the average music station with all the music with the added touch of the music. Our music is the most important thing. As soon as they introduce a piece, their miles are off. Music is king at KDAY-AM.

Although music is the main concern, Maddox adds this is not to say their lineup of Don Mac 6-10 a.m., Maddox 10 a.m. to 2 p.m., Tom Roud 2-6 p.m., and Steve Woods 6-11 p.m. are restrained or in the least inhibited while on the air.

Maddox’s personal tastes include MOR and Top 40, which are the main reasons he does not trust his ears and follows the charts closely to determine what gets on the air. "We were the first to jump on the O-Jays "For the Love of Money."" When our music director, Don Ross, and I listen to product we all think it is the listener...what they want to hear. Albums as well as oldies make up our playlist.

"We're 50,000 watts. We have the power to reach a lot of listeners—also, we play non-threatening music. Music that makes you feel good for a change. Music that brings on bitterness, that's the reason we don't pick up James Brown's "Payback." It's about revenge and violence. We play songs with hope, where the message is more than just "I know things are bad, but I'm thankful for what I got."

"The other soul station hadn't given away a thing until we started having contests and handing out albums. They had only played album tracks and rarely played oldies until we started. We stay on top of things by constantly asking our listeners what they do want to hear. We conduct polls at high schools and get their reactions to music. We will not ask if the station will ask their listeners to take part of their play the sheet. never do what you want to add on.

The type of music programmed is consistent throughout the day. On the mornings, we're trying to keep a kind of personality, don't be that, what are you going to do? We're going to lose the personality of the song. What is a KILLS kind of a guy? Well, we all had to have, then, Radio Jocks familiar with the idea. We told them they would have to do two hours an hour. But they didn't know what it was like. We're now on the grid, but a bit is something that philosophically enhances the image of the radio station as an advance of the of the station. And, as everything on KILLS, AM, it must earn its right to be there. And it could only do that by being either entertaining or fascinating.

Q: Repair me too not to go to work for you anymore. I can.

A: That's my opinion, what the personalities had to do. And he had to have those bits twice an hour and we put it on the air. We put it on the air. But, we only wanted to. We brought in Don Richard for a very look at sports type of program... not for any sports, but for giving an amusing look at things in sports. And we began to toughen up the other parts of the station. I think the same, but I'm not going to see your butt in the pants of time while sitting on your butt. After all, who wants to leave buttprints in the sands of time? And another one, very contemporary and earthy, was: They made a movie of my sex life and it was rated G. These kinds of things. But, you see, the thing is very...a very careful not to be earthy. As to be va, you know you... EDITOR'S NOTE: The text has been cut-off in a future issue.

New Forum Registrations

These are the latest registrants in the seventh annual International Radio 
Programming Forum, which will be held Aug. 14-17 at the Plaza Hotel, New 
York City. To register, call 212-431-7470.

STEVE DICKOFF
окт. 17 AM, WOAM, AM, WFM, EAWE, EAWE
EAWE, EAWE, EAWE, EAWE
BOB FUGATE
Production Manager WEAO, AM, WFM, EAWE, EAWE
KATHY DANCY
General Manager

CTAM, Canada
CHICAGO
Chickasaw Encoder, Canada
Gerald N. Kendrick Program Director

CRAMS, Canada

HALIFAX, Canada

Bill Hennis Herb Massoch Peter Schermeyer CK Jocks & Staff

As of May 14, 1974, 4 PM: 28,263 people

Thank You

For A Most Incredible Happening

Mickey Shorr
President, Mickey Shorr's Tape Shack

Double M, Inc.

Programming Comments

Passion J. West

Operations Manager

KRCB-AM

Council Bluffs, Iowa

Assembling a MOR sound isn't as easy as it used to be, although I sincerely believe there's going to be a resurgence in the popularity of MOR formatting. Considering the response we've been getting from record distributors, however, it would appear that people right now are more interested in the Top 40 pop and country and progressive operations, particularly as places in which to break new acts. As a result, MOR stations like KRCB have to go begging for records and that's wrong, vinyl shortage or novelty shortage. I think industry leaders will soon find that those MOR stations they've been ignoring will again take the lead as programming innovators and market leaders and will again command the as they do now.

Terry Badie, President, The Terry Badie Agency, Inc.

May 1974, BILLBOARD
Radio-TV Programming

Vox Jox

**Continued from page 27**

called "Greatest Hits of Lohman and Barkley" and the station press release, obviously written by the dean of radio historians, states that the LP is "now available at better record stores in limited quantities and in worse record stores in large quantities. This volume is one of the series of the greatest hits of Lohman and Barkley, and although there are six to six have not yet been recorded." The LP was recorded before a live audience at the..."

Bill Conway has left KAOX-AM, Lake Charles, La., where he was program director, to become program director of WRLA-AM in Trenton, N.J. New lineup at WCLG-AM in Morgantown, W. Va., includes Dick McGrew 6:00 a.m., music director Fred Hiler 10:00 a.m.-2:00 p.m., program director Bob Williams from WESA-AM in Charleston, S.C., until patter. A new FM goes on the air this summer and Sherman plans to play LPs toward the 18,000 students at West Virginia University. Can you record guys get him some albums down there? -- Larry Lou, newspaper reporter, San Francisco, has been promoted to acting program director of the progressive station, replacing Tom O'Hair, who has resigned. There had been there quite a while.

**Music Is King**

**Continued from page 27**

Maddox is very pro contests and likes to let the budget be the budget will allow. The typical radio contests that take weeks until winners are determined and WIFI-AM according to Maddox.

"I like having contests where there is a very pro contest that take a lot of time and effort on your listeners' part a definite attitude sets in. Many times you alienate your regular contest participant as a result. When KSD-AM has a contest our listeners know that we can win they..."
By JIM MELANSON

Cuban-Puerto Rican LP Series
By Carino Spotlights Past Era

NEW YORK—Carino Records, a subsidiary of Caytronics Corp. and U.S. distributor of RCA Latin product, is releasing a "コレクターズシリーズ" of Cuban and Puerto Rican recordings, spanning 1944 through 1956. Slated to be on the market by the end of May, the first offering in the series will be along with a special "Latin Roots" disk with 10 of the best selections from the other LPs. Each recording will be sold, according to a suggested retail price of $4.98.

Ralph Lewis, Caytronics executive, says that this will be handled by a special merchandising and promotional campaign. A rack package will be available containing 50 albums—five of each selection. Also, UHF television advertising, along with print ads and in-store displays.

Latin Music Festival Scheduled at Garden

NEW YORK—The Sixth Annual Latin Music Festival will be held at Madison Square Garden here Friday (21). Promoted by the Richard Nader Organization, the festival's bill includes such acts as Paloma San Basilio (Venezuela), Pello Rodriguez (Bolivia), Tommy Oliveria (Inc.) Kako (Mexico), Warner Brothers, Los Satellites and Cal Tjader.

Master of ceremonies for the evening is disc jockey Piquito Navarro, Politico Vega and Dick Sugar. Tickets are priced at $2.50, $6.50 and $7.50.

PUERTO RICO

Ralph Lew of Merciana Records were very pleased with the sales of the album and the response to it by singer Roberto Torres. Torres is also an executive with Caytronics, the distri- bution subsidiary of RCA Victor in New York.

Pedro Donahue, who is the first artist to be recorded for the "first scholarly approach to Latin Music." Both men were prime movers in getting RCA to release the material from their archives and in negotiating a deal between Carino and RCA.

As part of the promotional campaign, Carino will offer the albums, which are to be promulgated on the history of Latin music, will be released at a total of 10 U.S. college campuses. Each of the 10 releases will include such artists as Anselmo Rodriguez, Antonio de las Nieves, Jesus Marquez and his orchestra, Jose Carribe and his orchestra El Conjunto Kubanero de Alberto Ruia. Anselmo Y sus Maravillas, Cesar Conception, Rene Alvarez y Su Conjunto, and Jose Carribe and his orchestra. Also heard are such singers as Tito Rodriguez, Joe Valu, Miguelito Carpe, Rene Soul, Conrado Cooper, Carlos Ramirez, Padre L. Sarracent, Jose Ochoa, and Higuito Diaz.

There will be 5,000 units of each album in the series.

By JIM MELANSON

By JIM MELANSON

Cuban-Puerto Rican LP Series
By Carino Spotlights Past Era

NEW YORK—Carino Records, a subsidiary of Caytronics Corp. and U.S. distributor of RCA Latin product, is releasing a "コレクターズシリーズ" of Cuban and Puerto Rican recordings, spanning 1944 through 1956. Slated to be on the market by the end of May, the first offering in the series will be along with a special "Latin Roots" disk with 10 of the best selections from the other LPs. Each recording will be sold, according to a suggested retail price of $4.98.

Ralph Lewis, Caytronics executive, says that this will be handled by a special merchandising and promotional campaign. A rack package will be available containing 50 albums—five of each selection. Also, UHF television advertising, along with print ads and in-store displays.

Latin Music Festival Scheduled at Garden

NEW YORK—The Sixth Annual Latin Music Festival will be held at Madison Square Garden here Friday (21). Promoted by the Richard Nader Organization, the festival's bill includes such acts as Paloma San Basilio (Venezuela), Pello Rodriguez (Bolivia), Tommy Oliveria (Inc.) Kako (Mexico), Warner Brothers, Los Satellites and Cal Tjader.

Master of ceremonies for the evening is disc jockey Piquito Navarro, Politico Vega and Dick Sugar. Tickets are priced at $2.50, $6.50 and $7.50.

PUERTO RICO

Ralph Lew of Merciana Records were very pleased with the sales of the album and the response to it by singer Roberto Torres. Torres is also an executive with Caytronics, the distri- bution subsidiary of RCA Victor in New York.

Pedro Donahue, who is the first artist to be recorded for the "first scholarly approach to Latin Music." Both men were prime movers in getting RCA to release the material from their archives and in negotiating a deal between Carino and RCA.

As part of the promotional campaign, Carino will offer the albums, which are to be promulgated on the history of Latin music, will be released at a total of 10 U.S. college campuses. Each of the 10 releases will include such artists as Anselmo Rodriguez, Antonio de las Nieves, Jesus Marquez and his orchestra, Jose Carribe and his orchestra El Conjunto Kubanero de Alberto Ruia. Anselmo Y sus Maravillas, Cesar Conception, Rene Alvarez y Su Conjunto, and Jose Carribe and his orchestra. Also heard are such singers as Tito Rodriguez, Joe Valu, Miguelito Carpe, Rene Soul, Conrado Cooper, Carlos Ramirez, Padre L. Sarracent, Jose Ochoa, and Higuito Diaz.

There will be 5,000 units of each album in the series.
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WANTED TO BUY

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Ms. Wilson: An Artist for All Seasons

BY LEROY ROBINSON

LOS ANGELES—For some artists, the recording studio is all the home they have. In some instances it is all the work that they get, and will get unless some kind of "hit" results.

There is, of course, another kind of recording artists whose recording studio appearances have dwindled to far less than a precious few, which doesn't necessarily matter because the past product remains high on the depsy's programming.

Such an artist is singer Nancy Wilson, whose last appearance on anybody's record charts far exceeded any record company's desire of their artist under contract. This would be a detrimental situation for anyone else, possibly, but not for Ms. Wilson, who remains a perennial favorite to both record buyers and disk jockeys with nothing more than nostalgical, but excellent, product that made the lovely singer from Ohio shine as a star.

Ms. Wilson as of this writing, is still with Capitol Records, where she's been since she entered the recording business. It has been a viable and successful marriage, tantamount to such other marriages at the same label as that of the late Nat King Cole. Ms. Wilson's success as a recording artist does not necessarily equal Cole's, but her ability to sing almost anything that offers a special kind of musical magic when embraced by her earthy style, is most assuredly equal.

The fact that a Nat King Cole recording of "Too Young" will get great numbers of ears to listen is no different from Ms. Wilson, who told this writer recently: "I can't get through a nightclub performance without Guess Who I Saw Today. They want to hear the old ones."

Sure, they're oldies, but they're goodies as well, and most of all they're Nancy Wilson, "... and there's no other singer but Nancy who can sing the songs we all love and live for," said one disc

(Continued on page 33)
EMI, Soviet Pub Enter New Pact

LONDON—A new three-year agreement was recently signed between EMI and Russian publishing organization, Mezhunarodny Kniga (MFK) providing for continued exchange of works by classical and pop artists, and new releases by MFK in the Soviet Union. The agreement will be in effect until the end of 1975.

THE CLASSICAL division of Phonogram was struck by fire a year ago, and has moved back to its newly re-modeled offices. M. Scott Mampe, director of the division, is shown next to the division’s "latest" playing equipment. Ms. Mampe holds an album cover of Philips’ latest opera recording by Colin Davis, Mozart’s "Don Giovanni." A Galaxy of Stars, the advertising slogan being used in conjunction with the set, appears on a full color showcard designed for in-store displays. Coordinated radio and press releases are scheduled for this month. Full advertising support is planned in conjunction with this set’s release.

WCLV Issues Baederker List

NEW YORK—The 1974 edition of the WCLV Classical Music Radio Station Baederker List 170 commercial and non-commercial stations in 16 cities that broadcast a significant amount of classical music. It is included in the June issue of the WCLV Cleveland Guide.

THE CLASSICAL division of Phonogram was struck by fire a year ago, and has moved back to its newly re-modeled offices. M. Scott Mampe, director of the division, is shown next to the division’s "latest" playing equipment. Ms. Mampe holds an album cover of Philips’ latest opera recording by Colin Davis, Mozart’s "Don Giovanni." A Galaxy of Stars, the advertising slogan being used in conjunction with the set, appears on a full color showcard designed for in-store displays. Coordinated radio and press releases are scheduled for this month. Full advertising support is planned in conjunction with this set’s release.

Audio Fidelity Set To Expand 1st Series

NEW YORK—Audio Fidelity Records plans to expand its First Composers Series of live chamber recordings during the coming months. The repertoire will be varied with symphony orchestra concertos, opera, violin and cello, chamber music, choral works, and as well as symphonic material. Also planned are boxed sets containing the complete Brahms concertos of Bach, the four Brahms symphonies, the five Beethoven piano concertos, and other works which lend themselves to this kind of packaging. In preparation for early release are works by Bach, Mozart, Schubert, Chopin, Haydn, Beetho- 

Kenton Signs Pact to Push More Concerts

CHICAGO—Jazz artist and composer Stan Kenton, 61, has signed a long-term personal management agreement with the Scott A. Cran- 

SMG to Issue Vox on Tape

NEW YORK—Vox Productions has concluded a deal with SMG Distributions whereby SMG has the right to issue Vox recordings on cassettes and k-tape tapes, under the SMG label. A recent issue erroneously stated that Vox and SMG had formed a tape manufacturing operation.

Composers to Cite Ms. Sterne

NEW YORK—The American Composers Alliance will honor Teresa Sterne, director of Notebooks Records, at a reception Wednesday (22) at the Faculty House of Colum-bia University here. At the event, the Alliance will present Ms. Sterne with the Laurel Leaf Award for Distinguished Service to Contemporary Music.
Blank Tape Sales Prove Surprising

By EARL PAGE

LAS VEGAS -- The electronic distributor is viewed as an increasingly important factor in both consumer and professional electronics sales.

In fact, Ed Miller, Mill-Tec Trio of Dallas, said in a presentation at NEWCOM here that his organization's sales could not be measured on the amount of black tape that is being sold. He mentioned one distributor who sold over $100,000 worth of black tape in one year.

In his presentation at a marketing seminar for distributors here, Miller said an investment of $2,200 (depending on market area) would generate a 22-27 percent gross profit for the wholesaler and offer dealer profits of 35-38 percent. Miller sells BASF and Sony, the latter he pointed out as being very limited distribution via a given distributor.

BASF was here in force with Tom Dempsey, Gerard Berberian, Robert J. Patterson, Richard Dakehos, James Walker and Joseph Stalnaker, managers of both a booth and a busy hotel suite for BASF, and John R. Chappell, a national sales manager for Sony.

Miller's company, Stellreetings, which has been established exhibitor and plugged such merchandising concepts as its tape house library that comes with two-car tapes.

Irish plucked three-packs in both black and cassette.

Not showing a great amount of tape was Mallory, where Frank P. Vondel, a sales manager for Mallory Distributor Products Co., said the firm intends to increase its involvement soon. Another Mallory

(Continued on page 35)

Concord Bows New Solid State Cassette Deck

NEW YORK--Concord Products Inc. has introduced a new solid-state cassette deck, which, according to the company's engineers, has been engineered for high performance and designed as a stereo component with front loading.

The unique front-loading design allows the unit, model CD-1000G, to fit in places where end load decks would pose a problem. The unit's front panel contains all the controls, including headphones jacks, two VU meters, microphones jacks and a tape counter with memory rewind. The tape motion and direction are visually indicated.

According to Concord's national sales manager, Paul Gonzalez, the unit, with a list price of $299.95, boasts a combination of other features, including: solenoid-assisted pino key controls, Dolby noise reduction system, a selector switch for regular, low noise and chromium dioxide tape, and built-in illumination for easy head cleaning.

Also incorporated into the CD-1000G is a locking pause control, separate clutch-coupled rotary record, and output controls, and an input line switching.

Concord is a division of the Benjaminoic Electronics Sound Corp.

(Continued from page 35)

Kodak Videoplayer Nears Debut

ST. PAUL, Minn.--The 3M Co. here is introducing a "Classic" line of cassette, cartridge and open reel tape products that will be marketed through audio and audio specialty stores.

The Classic cassette tape has a dual layer of chromium dioxide and ferric oxide for enhanced high frequency and low frequency fidelity, and can be played on standard playback equipment. The company recommends that Classic tapes be used only on high-fidelity equipment.

The cartridge tape has a low-noise ferric oxide coating and has a higher sensitivity to both high and low frequencies than standard cartridge tape.

The open reel cassette format is also low-noise ferric oxide, with a higher performance than standard recording tape.

Suggested list prices for the Classic cassette are $4.25 for the C-60, and $6.25 for the C-90. Suggested list price for the new cartridge are $3.75 for 45 minutes, and $4.75 for 90 minutes. The open reel, the seven-inch size is $9.95 for 1,200 feet, $12.45 for 1,800 feet, and $16.30 for 2,400 feet. For the 10-inch size, suggested list prices are $23.75 for 2,400 feet, $28.70 for 3,600 feet, and $37.45 for the 4,800-foot length.

Penney Pushes Heavy Emphasis on Record on Audio Sales

By GRIER LOWRY

KANSAS CITY, Mo.--The rationale of those who tout the 1,700-store J.C. Penney Co. as one of the two most successful merchandisers in retailing today (largest retailer is Sears) begins to crystallize in a study of the company's tape-record and electronics hardware strategy.

With policy and guidelines for all stores mapped at the New York headquarters where John Gugino, president of Penney home and automotive store, and Russ DeGrazzor handles tape and cassette, Penney is building one of the important role these categories have in Penney's profit-and-volume scheme of things.

Not all stores maintain stocks of electronic hardware and software. Smaller cities, located near affluent suburban and small towns, while other stores have departments of varying sizes. But Penney's new full-line stores--ranging from 50,000 to 200,000 square feet in size, incorporate great-sized displays of all three component records, home and automotive stereo.

J.C. Penney is oriented to the virtual niche market hard and soft lines play in family lifestyles today, are deeply conscious of their traffic, profit-making, good image and impulsive appeal.

Each department manager shops the main competition monthly, shipping a shopper's guide as a tool. And if major competition is found to be a few dollars--sometimes even a dime--cheaper on comparable units, that's all the more reason to concern management and steps are taken. The prime aim always, says Penney's management, is the best deal in town on price and quality. If another store is needed to make a price point, action is taken to acquire it.

The organization structure of full-line stores involves a manager and a merchandising manager (or assistant manager), an operations supervisor who is responsible for all non-selling areas, merchandising managers for each level of the stores, and sales management, including one or more categories.

Tapes and records are supplied Penney stores by the Handleman Co., a rackjobber firm founded by Paul and Dave Handleman, headquaters in Denver. The company has 17 branches, with warehouses in each area, across the nation. So, in Penney, merchandise is available in promotions, display practice, stock methods, etc., are a joint effort of Handleman and Penney's New York personnel. This merchandise is fed into Penney's stores on a weekly basis by rackjobber representatives, and Penney does no warehousing on it. Only nominal under-stocks are kept in the store.

Penney does maintain warehouses in each district for electronic hard lines, and buying is pooled by all stores in the district. The Penney feeling is that this pooling and district warehouse distribution plan is more economical, efficient and faster than with deliveries shipped by individual manufacturers to the stores. Electronics merchandises in stores compile forecasts of sales for the year, then within monthly sales, breakdown expectations. Overall buying for the company is based on these buying plans.

A good example of the approach the company makes in merchandising electronics is the new Tape Ridgeland Mall full-line store in Kansas City, the location is one of the top shopping centers in the area of the Midwest. Kansas City is in the Eastern suburbs with a constantly high traffic count. This is one of the fastest growing shopping areas.

Penney at Blue Ridge occupies a location 108,580 square feet of selling area, which, with stockroom, expands to 125,000 square feet. Ideally located in the hottest spot in the store, on the lower level with neighboring highways, 120,000 people, not to mention the 700,000 foot square food location. The area is near the lower level entrance where traffic is taken by the escalators.

Tapes get about a 216 square foot spread with 10 square feet devoted to basic accessories, also carrying cases and racks and--four square foot to blank tape. Electronic hard lines are located on the second level adjoining home furnishings where 50 square feet is devoted to computers, 1,500 square feet to peripherals with components displayed in a 216 square feet recessive case. In the Eastern suburbs, for example, automotive stereo goods usually include about 60 square feet in the larger, detoured automotive finance and service center.

The software profit and turnover per square foot investment in space is extremely high at Penney. Single records dominate the volume as result of unsually high patronage, with 45's in 30 percent, 45's in 20 percent, 45's in 10 percent. A recent month tally sheet on tape and records disclosed that 45's sold 70 percent of the sales, doubles 37.5 percent and pre-recorded tapes 9.3 percent. Accord-
GE Forecast Bright; ‘Q’ Push Planned

By EARL PAIGE

LAS VEGAS—General Electric will aggressively push 4-channel as part of its audio products campaign, says Paul Van Orden, general manager of the electronics department, who spoke out here on how sensationalism in the trade press has added to the confusion and uncertainty surrounding quadri.

While GE is introducing just one new 4-channel player, it is providing a 4-channel merchandiser, a primer, adding another corner of the electronics light music and providing two dealer stands with headers announcing 4-channel sound center.

It seems that the new consumer electronics has to be either selling white hot or going to hell in a handbasket,” Van Orden says. “Why hasn’t the press picked up on our fantastic job in radios—the suggestion that isn’t news.”

He points out that even though imports pushed radios years ago it still increases its share of market, which he says exceeds 35 percent.

Van Orden says he has installed quadri in his bedroom and really believes in the concept. “It is some kind of wild sound in a bedroom, let me tell you.”

Other highlights from GE’s sales training convention and new product showing:

Last half ‘74 audio business is characterized by dealers as looking good with current inventories “very thin,” says David Perry, vice president and general manager entertainment products division.

Tape units have soared 150 percent in 1979 and GE’s tape unit sales have gone up 250 percent, says Walt Williams, marketing manager.

Three of GE’s new tape units are sophisticated 8-track record machines.

Radios are on a 10-12 percent growth curve and 68 plus government-backed weather report stations will boost sales of receivers such as GE’s $29-95 P448.

Byron Weges, manager of sales planning for radio products.

The 33 million U.S. households with under 12 year olds represent a great market for youth electronics, says John Dinero; produce first into radios years ago.

The 4-channel product line is formatted for young people and incorporates phonograph/youth electronics, which points out how models are being styled after the parents own.

How big audio? It will be $750 million this year and one billion by 1977, says Dick Lewis, manager, audio systems and components.

Car Stereo

Car Stereo Makers Push In-Dash After-Market Units

LAS VEGAS—Car stereo manufacturers are stepping up their promotion of in-dash-after-market units with some aiming at the mass merchandiser and do-it-yourself installation market. There were more car stereo exhibitors here at NEWCOM ’74 than ever promoting to the distribution of parts that form the nucleus of this long-established show.

Firms here promoting in-dash heavily included Kreis Calif, American Audio and Audiovox, the latter probably into the concept before any other manufacturer.

RCA showed in-dash models and Automatic Radio’s new in-dash line includes six custom in-dash models.

Probably as enthusiastic as anyone about in-dash is William Schnell, 34, national marketing manager, Krell. “It’s probably significant that Schnell spent four years with Boman, where Stan Sulkow, marketing vice president, has just announced an aggressive in-dash program for that company (Billboard, May 11).”

Schnell claims his company went through 18 months of research determining finally that there is a common denominator of 105-mm dashboard opening, which was the smallest domestic opening that had to be accommodated. Krell then developed a program involving 19 kits that Schnell claims will cover 288 models of both domestic and foreign cars.


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New Products

State University College, New Plattsburg, N.Y., is willing to exchange video tape for a free or rental basis with schools or community groups, offering their tapes developed for the newly formed Video Committee, says chairman Marc Luchansky. The committee sells half-inch video equipment and tape, and plans bimonthly offerings on communications and entertainment themes, from various campus locations simultaneously.

The technological aspects of manufacturing C-0’s was reduced to a principle grater level by TV interviewer Joan Young as she talked to plant manager Paul Garant, Shape Systems & Sun Inc., Biddeford, Maine. The interview will be broadcast via closed circuit to classrooms outside Mountain Pacific State, and shown once as a segment of “The NewsMachine Show,” aimed at introducing youngsters to the usually invisible technology that surrounds them.

The 26th annual Institute for Professional Development sponsored by the National Audio-Visual Assn. will be held July 7-12 at Indiana University. Featured are a week-long Basic A-V Systems Engineering course and workshop, a two-day concurrent seminar series, and five capsule courses. Further information can be obtained from the association at 1350 Summer St., Fairfield, Ct., 2030.

Viewx Customer Services Div. shifted its East Coast sales offices recently to 1335 W. 36th St., New York City. The company’s telephone number remains the same. The division consists of eight coast-to-coast record pressing, tour, recording, installation, and packaging service plants, plus recording studios.

Loudspeaker Line Bows

NEW YORK—A new line of loudspeakers—Sound Reproduces—has been developed by Stark Design of New Hollywood, Calif. The line, according to John Starkweather, co-partner in the company, features three bookshelf type models, speakers SRL, SR2 and SR3.

The units are available either in solid walnut or satin white, and are available with scupltured foam grilles in decorator design colors of crimson red, burnt amber, black, or ultra blue.

Starkweather says the Sound Reproducers incorporate many widely accepted concepts and techniques. He adds, “Based on the acoustic suspension technique popularized by the Bowers company, our speakers provide a wide and uniform frequency response.”

“Furthermore, our engineers installed a high degree of accuracy in reproduction through the innovation of controlling distortion to provide the listener with an increased efficiency of the audio balance. As a result, the speakers are easily reproduced by simply placing the speakers in a fixed position and adjusting them to a comfortable listening level.”

The speakers are $34.50, $100, and $225 respectively. An optional base is available at $15 per pair. Additional grilles can also be purchased at $15 each.

JVC introduces the first 4-channel receiver to incorporate the new IC decoder. The 5426X has the advanced circuitry and automatic carrier control designed for C-4, a special low distortion decoder for all mappable systems and 4-channel ready FM for discrete FM broadcasts. Retail: $399.95.

Safeway ‘Hooks’ Preferred Tape

NEW YORK—The line of blank tape products produced by Preferred Sounds has been selected by Safeway Stores of California for use in its “Hook” display program.

According to Ken Hill, merchandising manager of Safeway, selection of the line represents initial storewide exposure of the Preferred brand. Hill expects to see the product merchandised as an impulse in the majority of Safeway’s 2,300 outlets.

Safeway’s “1-Hook” program is named for the store’s display device placed near cash registers. The tapes are currently being made available to the chain’s stores.
Here's how you can go to the C.E.S. Show in Chicago without going to Chicago.

Fact is, Billboard provides a complete timetable of the Consumer Electronics Industry every week of every year, and is unparalleled in reaching the important consumer electronics market.

And at this year's Consumer Electronics Show at McCormick Place, Billboard's C.E.S. Spotlight coming in the June 15 issue, will be a virtual medium to expose your products to an expanding universe of retailers, sales representatives, distributors, importers and manufacturers—all friends of ours who will be attending the C.E.S. show. If you take advantage of Billboard's C.E.S. issue, we can introduce you to them.

Billboard has consistently provided in-depth coverage of the largest consumer electronics exhibits of its kind. And our editorial staff will be traveling to the windy city to expose you up to date on the latest innovations in home entertainment.

Why not take advantage of Billboard's C.E.S. issue and make some new friends? It could be a worthwhile relationship. And if you want a head start, Billboard's pre-show issue in the June 8 issue is just what you're looking for to kick off what promises to be the biggest Consumer Electronics Show yet. The ad deadline for the pre-show issue is May 24.

You haven't much time left. Get on the phone to a Billboard sales representative now. At Billboard you've got a friend.

All Aboard Billboard's June 15 Issue!

Pre-show issue date: June 8
Pre-show ad deadline: May 24
C.E.S. issue date: June 15
C.E.S. Deadline: June 1

MAY 24, 1974 BILLBOARD
Fisher Expands With New Stereo, ‘Q’ Line

NEW YORK—Fisher Radio has developed a line of medium-priced 3-channel and 4-channel component systems, designated “MusCen,” and aimed at mass merchandising and department store outlets.

Twenty-one component packages are incorporated into the line, which will be bowed at the Summer Consumer Electronics Show in Chicago. Price range will range from $299.95 to $499.95 for complete packages, while receivers without speakers or 2-track players will begin at $199.95.

Promotional details of the line are still being worked out.

According to Fisher officials, the new series is designed to provide the mass merchandiser with a quality component line that would sell for a cut above low-end compact products now available. It will also give Fisher much more clout in the popular priced product market.

Admitting that Fisher is trying to correct, in part, a major merchandising error, the company spokesman says, “The price range will fill an intermediate step between the low-end of audio and the beginning of component type products.”

Development of the new line is part of a major expansion program by Fisher, which also includes the broadening of factory and manufacturer sales representative organizations to seek and serve new retailers for MusCen.

Penney Emphasizes Record/Audio Sales

“The No. 1 target in training is expert customer-service,” Kenney advises. “A training priority is what's going on awareness by the girls. This covers a broad spectrum, from a knowledge of titles on Billboard charts to helping the customer who may ask, 'Where do I find a Robert Goulet tape?'

“Knowledge of the location of everything stock is essential in Penney's format and the girls learn to do their homework before sitting down at their cash-wrappers. They know, for example, where the picture department is located in the New York office and can locate anything in a matter of minutes. The girls are briefed so on goading picture with company training films and tapes the major tools. They are also on the alert for people wearing topcoats in 60-degree weather and groups of teenagers with shopping bags, who, points out Bill Kenney, can get out with 12 tapes and 24 albums before anyone realizes what is happening.

On the matter of the long tape packaging, Kenney says, "It is the belief of the Penney merchandisers that they are as good an antidote as tape against shrinkage. But it is also felt they improve the display and are easier for the customer to shop. Consumer, of course, will buy records and titles without any problem on the long packages."

Penney's latest Blue Ridge Shop offer virtually everything in the Hotlum catalog. As result of the heavy teenage business, rock music dominates the volume, with country and western about 20 percent, music store stock (10 percent) and share divided between other categories.

Along guidelines laid down by the New York office is that 45's will always be shown on 45-rpm turntables and that Top 20 titles are placed at prominent spots on fixtures for convenience. Customer scratches and requests are received.

As tapes and records are grouped by music category and then by artist, Gary Hancock says, "To facilitate shopping, we code the backer cards (or divider cards) which separate the different categories and use cards in other colors to separate the major artists."

The tape location in the pre-recorded tapes at this store include $6.95 tapes for $5.33 and $7.95 tapes for $5.85.

Stocking is scheduled weekly by Thelma Turner, Handler's new tapes, which are full day full stops, slaves, or at a record store, and by adding a constant stream of new titles into the display. She works from a catalog in the department on each visit.

At her elbow on this visit is Evelyn Aucoin, the store head salesgirl who makes sure the stock includes items she is getting calls for and that sufficient stockage is made on selling girls.

Kenney feels it is imperative to have proper equipment in the store for listening to buying tapes and records to jump quickly on new items. "We don't like to have stock left on the shelf," he says, "controlled with monthly account records a main tool. A large amount reduces the clerical handling of small sales and stock records closely in making sure Handler's is taking care of its customers and not overloading us on others."

A customer-flagger is the 8-foot promotional flag signs that are continually updated, promotion and catalog tapes. These are priced at $1.22, $2.22, $2.99 in most cases and 250 tapes are usually displayed on this corner counter feature, and according to Kenney, it has the good effect of giving the department more prominence.

End caps, which focus on current sellers, tie-ins with advertising and local and television special appearances by major artists, are big in the Penney tape and record program. End displays are also featured, with those the the first time that the King Biscuit Flower Hour was ever heard other than over the air. The King Biscuit Flower Hour in its regularly scheduled national FM program broadcast in 4-channel.

During the rebroadcast of the King Biscuit Flower Hour five of Penney's New York area audio stores reproduced the broadcast in 4-channel sound on their premises.

Those at the concert received free pieces of merchandise and traditional penman posters featuring the Allman Brothers, Black Sabbath, Ted Nugent, Steve Miller Band, and Waits. Also distributed was Pioneer's "Understanding Music," a 4-channel, and full color product brochures. Records, in both stereo and 4-channel modes, were supplied by Columbia, RCA and the WEA Group.

Students Join Musical Event

Continued from page 35

Tape/Audio/Video

The number of students and the quality of the entertainment was impressive, according to the concert organizers.

The event was held at the University of Illinois at Chicago, and was sponsored by the Illinois chapter of the National Association of Broadcasters (NAB). The program featured a variety of musical acts, including rock and roll, country, and classical music. The event also included an art exhibit and a silent auction.

The proceeds from the event were donated to the University of Illinois at Chicago's music program, which provides scholarships and grants to students.

The event was a success, with over 1,000 people attending. The organizers are already planning for next year's event. The students involved in the event are looking forward to their next opportunity to showcase their talents and raise funds for the music program.

Sony Video Disk

Sony’s new video disk system is the latest in a series of innovations that have made the company a leader in the field of home entertainment.

The system is based on a new type of recording technology that allows for high-quality sound and picture. The video disk is made of organic material that is similar to the surface of a conventional audio compact disk, but is much more resistant to wear and tear.

The system is designed to work with a variety of different types of entertainment, including music, movies, and video games. The user can choose from a wide range of titles, and can control the playback of the disk to create a personalized viewing experience.

The system is also designed to be intuitive and easy to use, with a user-friendly interface that allows for quick access to the desired content. The system is compatible with a variety of different devices, including televisions, VCRs, and DVD players.

The Sony video disk system has quickly become a popular choice among consumers, and is expected to continue to grow in popularity in the future. The company plans to release new titles and technologies regularly, in order to keep the system fresh and exciting. The system is available for purchase at most electronics stores, and is also compatible with many different types of computers.
SPOTLIGHT ON GEORGIA
This is the home of Sammi Jo and Lowery Studio where we recorded “Tell Me A Lie” and her great follow-up record “It Could Have Been Me” on MGM South.

This is the home of Studio 1 where hits have been recorded by such great artists as The Classic IV, Al Cooper, Billy Joe Royal, Lynyrd Skynyrd, Joe South and B.J. Thomas and many, many more. Rent your own private studio by the day, week or month.

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THIS IS ATLANTA, GEORGIA, THE HOME OF THE LOWERY GROUP
Georgia: Busy Southern Wellspring of Music Creativity
Rich Heritage Includes Pre-‘Grand Ole Opry’ Show

Georgia is a state of majestic surprises, of honest rural people, of deep south manners, of big city entrepreneurs, of sandy beaches and red clay, more than 600 square miles of water, some 200,000 acres, of one of the largest, heaviest, and heaviest of textile mills.

Some say that the city of Atlanta and the state of Georgia are different worlds, but each city and town and farm has its own identity, each possesses its own special charm.

Since Ferdinand De Soto came up to talk to the Cherokee and Creeks, and James Oglethorpe opened the doors of Georgia to the poor and persecuted, this has been a state of destiny and history. One of the original colonies, it is dotted with peaches and groovers, and with the sounds of music.

Georgia would rival Texas in the number of songs written about it, and it can hold its own in the number of writers and artists it has produced. Atlanta has had a country radio show even prior to the ‘Grand Ole Opry,’ and it is as famous for its symphony as it is the pride of the Braves, Henry Aaron. From Lookout Mountain, just over the Georgia line below Chattanooga, to its famous coastal islands, the state has a great deal to offer. It is also, by the way, the home of the Master’s Golf Tournament, and the site of some of the finest battles of the Civil War.

Great literature has always been a mark of Georgia, and there is also a strong heritage in music. Sidney Lanier, who was a great inventor, is the composer of music that should have its place in the music of every civilized nation. A study of his poetry would provide a modern song writer with enough material to last a lifetime.

There are others, as well, but the concern is with today. It is a new sound of Georgia, new south and old south, and of the city and the armed forces aspect. Much of his time has been spent putting GRC into the mainstream in this country, and the others are natural follow-ups. Thewis and Wilburn are going to England in May to set up an operation there, and plans to open an office in Japan in June.

GRC does set out to do well in advance. It’s total planning, and apparently it works. Of 14 records put out by the company last year, 11 were made into the Billboard charts. Thewis does not believe in giving front money to artists. Instead, he promises them plenty of promotional money, and work on their records. He has spent considerable time finding and developing new talent, and looks upon himself as something of a “foundering.”

“We are creating new jobs, new opportunities, and a lot of new income for Georgia,” he is quick to point out. “We are bringing in top paid executives from other cities, and each executive opens five or six other jobs for Georgians.” To gather support for his idea, Thewis has been using Gov. Jimmy Carter, and has set up meetings with the Mayor of Atlanta to create a similar climate in the city.

There is also some idea of the projected amount for GRC and other related Thewis’ entities is worth over $10 million dollars. For his first year of operation, excluding physical plant and the like, he spent more than $3 million. It is not unusual for Mike Thewis to start work at 6:30 a.m., which leaves him little time for his family, hobbies and celestial mansion.

One of the most remarkable things of all is that Thewis has, aside from the artists, contracts with no one. He simply does as he feels like doing, and lives in mutual trust and respect. Thus nothing is written on paper.

GRC began in early 1973. The first single and LP were released simultaneously, the single being “We’re Havin’ Fun” by Hobby and, an LP titled “Loleta.” In the 13 which followed, the most successful was “Ripple,” with Dorothy Norwood also scoring very well early on, and “First Love.” The Thewis’ hit with “The Southside of Atlanta” was at Studio A. In the meantime, Studio B, which was equally functional, was used entirely.

Tony DiValle is manager of the Sound Pit, while the chief engineer is Milan Bogdan and his associate is Glenn Meadows. The Sound Pit this year was the recipient of a special plaque (award) from the American Association of Broadcasters Corporation for the studio’s contributions in testing the Ampex 406 and 407 audio tape products. The studio had been selected by the ESA for testing because of its qualified staff and complete line of recording equipment. The studio has six professional tape machines, a 24-channel audio control console, live electronics stereo echo chambers, and a full line of studio instruments.

(Continued on page G9)
Music Publisher, Producer, Studio Builder
Bill Lowery: Inspiration for Georgia NARAS Pioneer,
Multi-Faceted Lowery Group Plans New Facility

It was fitting that Bill Lowery would be the national president of NARAS, just a few short years after he personally helped put together the Atlanta chapter. Lowery, first of all, is a doer. He accomplishes things, and he frequently gets them done in a hurry. Also, he had the stature from the beginning. He has built himself a solid reputation over the years in virtually every facet of the music industry, and radio before that.

Paradoxically, the original plan didn’t call for Atlanta to become an individual chapter. The Nashville group visited Atlanta to elicit interest in NARAS, and it was Lowery’s native pride which caused him to thank Nashville graciously, and then go ahead with plans for his own city. Five years after the chapter was formed, its membership had grown to more than 300, and was still growing.

This is only one area of the Lowery career, but it is typical. This tower of strength put Atlanta on the musical map, and took time along the way to support every civic activity, to live and die with Georgia Tech, and to guide the destinies of some of the biggest names in the business. Atlanta was never second to anything in his mind, and the only time it has taken a back seat was during his year in the Academy presidency, when he had to devote all of his work and attentions on a national scale. There is no question but that his own business suffered during that interim, but all segments of it are still strong and will roll again once the office is relinquished.

Such devotion to a city sometimes comes with adoption, and Lowery selected Atlanta after having lived in Louisiana, his birthplace, California, Arkansas, Oklahoma, Texas and Tennessee. All that by his 23rd birthday, at which time he was managing a radio station in Elizabethtown, Tenn.

His move to Atlanta was in 1948, as a football announcer. In 1949, at WQXI, he handled programming. Two years later he was with WGST, and it was there that he established a character, which he called “Uncle Eb.” In this role he helped develop talent, and then he was booking talent and sending good recording artists to companies executive. It was during this gap that he decided to go on his own.

In 1956, young Cotton Carridge came to him with a tune titled “I Have But One Goal.” Lowery published it, recorded it, and sold 150,000 copies of it. Carrier is now general professional manager of the Lowery Group.

Lowery developed quickly as a publisher. In 1956 he had his first million seller, the Gene Vincent single of “Be Bop A Lula,” and then “Young Love,” recorded by Sonny James and others. This song sold more than 12 million records. He tried the record business, but had a familiar problem with distributors, and returned quickly to publishing on a full-time basis. His next moves, well planned, were in management and booking, and from his companies came such talents as Joe South, Dennis Yost, the Classics IV, Billy Joe Royal, The Tams, The Candyman, Friend & Lover, the Swaying Medallions, Sammi Jo and dozens of others.

By 1969, the Lowery Group of Music Publishing Com- panies was the second largest music publishing house in America.

Never losing his touch for discovering talent, Lowery came up with such artists as Roy Stevens and Jerry Reed, and helped them on the way to their current successful careers. The Lowery Group has many arms: Lowery Music Co., Inc., Low-Twi Music; Low-Sol Inc., Low-Rico, Low-Thom, Low Ja, and Wonder Music. There are literally thousands of songs in the various catalogs.

In addition to Cotton Carrier, a mainstay of the Lowery organization is Mary Talent, vice president, who is instrumental in all the activities. The attractive Mrs. Talent has been with Lowery since his radio days.

Lowery Music is represented by sub-publishers all over the world.

The hottest current thing going for Lowery is Sammi Jo, who records for MGM South, and is one of Bill’s proteges. In publishing, Dennis Osmund released “Young Love” and took it to the top in England. His country department has been consistent even during this past tryin’ year. One of his most recent songs was cut by Dorsey Burnett.

Lowery has given up management of all of his acts to devote full time to production and publishing, and just a little bit of booking. Publishing will always be his strongest point. In fact, he went into the production business because it gave him some control over his artists. Never one to insist upon his artist's doing songs from his own catalog, Lowery points out that Billy Joe Royal’s next single comes from another publisher. Nor has Lowery limited himself to any kind of music, turning instead to all fields. Some examples of this are his “Generals People Play,” “Robe Garden,” “Traces of Love.” Contrast that to his ownership of the Atlanta Falcon fight song, by John Ojapole (who is a brother of Ray Stevens).

Lowery recently has done an LP of songs from his catalog for air play only, because he believes performance keeps copyrights alive.

In the beginning, Lowery was Atlanta’s only publisher, and he welcomes the fact that this has changed. He has an unyielding belief in the future of the city, and he has encouraged others to get involved in the music business there.

In those first days, however, it was a struggle to get anyone else to believe in Atlanta. The few who did believe included Ken Nellson of Capitol, and Bob Burton of BMI. (Because of his early help from Burton, Lowery did not even form an ASCAP company until 18 months ago.) Still dealing with the early days, Lowery did his original concentration on country music, and has never forsaken it, although he later added the other dimensions. Working only with Mary Talent in the beginning Lowery first opened out of an office at WGST, and then in the basement of his home. When he quit radio, Ken Nelson warned that he might starve to death in the music business, but Lowery has barely starved. He overcame adversity (a bout with cancer) to become a man with a large body and a huge heart.

Lowery tells an interesting story of how luck played a part in his earliest days. Still struggling, he took two young artists, Jerry Reed and Roy Drusky, to appear on the Louisiana Hayride, although he was almost dead to his last dollar. While he was in Shreveport, he won a new car in a drawing, and his wife, Billye, promptly sold it for $2,000 cash, and posted 20 one-hundred bills on the wall of their house to greet him on his return. This amount helped sustain the Loweries for the next six months, and then the hits began to happen.

Anyone who believes Lowery may be slowing down had best check the facts. Right now he is planning a new building complex in the Century Center of Atlanta, an area which he helped recon three years ago. It covers 2½ acres right in the bustling city, and it’s now worth so much money that it is among the most valuable property in town.

For years Lowery has been headquartered in an old grammar school building, which has housed all of his offices and his studio. But, after 14 years of the Lowery wear and tear, and no telling how many years it survived the stampede of the school classes, it’s simply about to fall down. Also, huge mounds of dirt and road are being dug out around him to build a transit system, so the move is inevitable. The new site will have, among other things, a running creek, massive trees, picnic tables and the like on the outside, and plenty of conference rooms and other space inside. But more than sentimentality will be left behind. A lot of hits were cut in the present facility, and it’s not easy to depart such a place.

However, Lowery still has his Studio One, with Buddy Buie, which also is a successful studio, and has had its share of hits. And his 1-2-3 Production Company continues producing for MGM South, which currently is an superior.

Always count on Bill Lowery. Atlanta has for many years.
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CARL QUEEN (404) 436-9712
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A lot of pieces have to be put together to figure out what Bang Records is doing in the heart of Georgia. Back in 1965, many will recall, it was at 1650 Broadway in Manhattan, and doing well. It's still doing well, perhaps better than ever, but a lot of things have happened.

Reminiscing for a moment, Bang was begun nine years ago by Bert Berns, in partnership with some familiar names in the business: Ahmet Ertegun, Nesuhi Ertegun, and Gerald (Jerry) Wexler. From the four first names came BANG, and from that came both a publishing company (Web IV) and a label.

Eventually Burns bought out his partners, and distribution moved from Atlantic to independent. Meanwhile, Eddie Biscoe was elsewhere. At the time he was an independent promotion man, working the Baltimore Washington area for Jim Schwartz. Later he became national promotion manager for Motown, and eventually moved to Los Angeles. He worked for White Whale, as vice president for A&R, and was in the process of moving into his own label.

Going back now to 1967, Bert Berns had died, and his wife, Irena, took over and ran the label. Although she did a marvellous job of operating it, including the pick-up of a million-seller called "Cinnamon," she needed the assistance of someone else to take care of Biscoe. She hired him in 1970 to run the company, and Eddie began making things really click. In 1971, he was made president of the company, and promptly had the biggest year ever for the firm, with three chart albums and three chart singles. But something happened in the interim. Eddie and Irena were married. They since have had two children of their own, giving them a total of five. It has been an incredibly happy relationship for the entire family.

Biscoe at first wanted to develop new artists, but there simply was more potential for the existing product, with re-packaging. This procedure outsold anything the firm had done before. After all, the product was actually strong, and the repackaging did the trick. The artists sold this way included Neil Diamond, one of the original Bang artists; the Krangaloves, the Altones, Van Morrison, Paul Davis, Freddie Scott and Erma Franklin. They were released on Solid Gold Records, a division of Bang. Some million dollar LP's came out of that catalog, but possibly the last of them is an album by the McCoys. For now Eddie Biscoe is doing what he wanted to do from the start. He is signing new artists, and building a new roster.

First, though, the move to Atlanta. It was a fresh and refreshing market, and Bill Lowery had paved the way with his work over the years. Biscoe was aware of the talent in the area, and of the feeling of the city. It offered a metropolitan center, with enough of the rural surroundings, to provide the raw materials for the music industry. He had been in the area before, and knew of its potential. Although his heritage had been in New York City, the move seemed appropriate, and he made it. He first rented offices from Maurice LeFevre, and did most of his work out of a garage. Now things have changed drastically. He acquired a massive studio, plus 7000 square feet of office space. There he has his publishing firm, his record companies, and Bullet Production Company. Also there is an in-house advertising agency, Bullet Advertising Media, all located in a scenic industrial park in suburban Atlanta.

The story of the studio is interesting in itself. A few years ago, veteran Chips Moman decided he liked the climate of Atlanta more than Memphis. Actually, Chips felt too many record companies were sprouting in the Memphis area, so he packed up all of the equipment from his famous American Studio there and moved it entirely to Atlanta. Moman made a later move, to Nashville, where he now heads up the Warner Brothers offices, and Biscoe had the opportunity to buy not only his studio, but all of his equipment. He did just that, and, with constant improvements, he now has the sound he wants—plenty of Atlanta with a little of Memphis left over.

Biscoe has still another label, Shout, which was dormant until 1971, but now has five strong artists, all in the rhythm and blues field. And new artists are being signed. Biscoe's new primary label is Bullet, and it covers the wide field that this category implies. In fact, Biscoe has just signed his first country artist, Jim Singlet, and is moving in that direction as well.

Biscoe is a planner. His Bang roster is purposely small, but it's all-encompassing. Of all the artists, for example, also are signed as writers to WEB IV. And Biscoe also is involved in the firm's creative work, adding his personal touch to work with the artists. On a recent LP by Paul Davis, a unique promotional and marketing plan was innovated.

A group recently signed by Pyramid, received its release from Columbia, and brought all sorts of talent to Bang. Members of the group, in addition to being artists, are writers and songwriters. From Bang is another example of a very talented contemporary writer-singer.

On the Shout label, mostly independent production is involved, and artists include Cherry and Chips Moman, The Element and Pebbo Bryson, the latter a new find from Atlanta. Some of the production is done by Eddie Thomas of Chicago and Gerald "Kee" Turner of New York. In the way, is also an excellent artist.

Biscoe points with pride to the fact that his studio, although used predominately for his own artists, has been selected by some others whose credits are outstanding. Allen Toussaint uses it to produce hit records. Among those who record there are Frank Miller, Allen Bryant and Ta Mahal.

But he puts out no rate card for custom work. The studio still is basically for use by the artists of the labels under Biscoe's jurisdiction, and they get first call.

Web IV, the BMI company, has more than 250 songs in its catalog. Some eight of these are consistent sellers. Among those for Biscoe is a song from the publishing firm to record are like and Tina Turner, Janis Joplin, Brenda Lee, Al Green, El Chicano, Jerry LaCroix, Johnny Rivers and Van Morrison. The ASCAP company gives Tupanta Music, and it is just now getting off the ground.

Biscoe not only thinks big, but acts accordingly. He has represented the firm in various country meetings, and is adding publishing abroad to his label interests. He also has 25 in-dependent distributors in the United States.

**Lowery's Top Songs Over the Years**

**Song** | **Writer**
---|---
Games People Play | Joe South
Young Love | Ric Cartey & Carol Joyner
Dizzy | Tommy Roe & Freddy Weller
Traces | Buddy Buie, J. R. Cobb & Emory Gordy Jr.
Be Young, Be Foolish, Be Happy | Ray Whitley & J. R. Cobb
Won't You Stay? | Bobby Helms
Don't It Make You Want to Go Home | Joe South
Cherry Hill Park | Robert Nix & Bill Gilmore
Bo-Bo a Lula | Gene & Tex Davis
Reach Out in the Darkness | Jim Post
Down in the Boondocks | Joe South
Something I'll Remember | Buddy Buie & J. R. Cobb
The Greatest Love | Joe South
Campfire Girls | Freddy Weller
Jam Up & Jelly Tight | Tommy Roe & Freddy Weller
Walk a Mile In My Shoes | Joe South
Sweet Pea | Tommy Roe
It's Now Winter's Day | Tommy Roe
What Kind of Fool Do You Think I Am? | Ray Whitley
These Are Not My People | Joe South
Change of Heart | Buddy Buie & J. R. Cobb
Jack and Jill | Tommy Roe & Freddy Weller
Children | Joe South
The Funniest Thing | Buddy Buie & J. R. Cobb
Stormy | Buddy Buie & J. R. Cobb
Heather Honey | Tommy Roe & Freddy Weller
I've Been Hurt | Ray Whitley
Sheila | Tommy Roe
Hooray for Hazel | Tommy Roe
Everybody | Tommy Roe
All My Hard Times | Joe South
Birds of a Feather | Joe South
Everyday With You Girl | Buddy Buie & J. R. Cobb
I Have But One Goal | Cotton Carrier
I Hardy Never Knew You | Dan Welsh
Spanish Fireball | Dan Welsh
I'll Make Amends | Bud Moore
Go Away With Me | Dan Welsh
First Date | First Kiss, First Love | Dan Welsh & Mary Storval
Hey Little Girl | Buddy Funk
My Favorite Memories | Joe South
That's All You Gotta Do | Jerry Reed
Dark Glasses | Joe South
Misery Loves Company | Jerry Reed
Ahab the Arab | Ray Stevens
Harry the Hairy Ape | Ray Stevens
I Know You When | Joe South

*All the foregoing is reprinted from the Billboard special edition of August 8, 1970.*

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**SOME OF OUR BEST FRIENDS ARE FROM GEORGIA!!**

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*"Where the Heart of B. M. F. Lies"*

THANKS FOR SOME OF THE BEST TIMES WE'VE EVER HAD!

John Scher and Monarch Entertainment
Trolley Diversifying With New Emphasis on Publishing
Jingle Production Evolves Into Label

The Trolley Group, Inc., is a diversified music enterprise, whose activities are sometimes as unusual as its studio and office complex.

First of all, it consists of Trolley Productions, Trolley Tracks Sound Studio, The Trolley Music Co. (ASCAP), and Peachstate Music Co. (BMI).

The principals are Jim Healy, president; John Duncan, vice president and chief engineer, and Robert E. Lee, general manager.

The Trolley Group began operation in its uniquely renovated studio and office complex in early 1973, located in suburban College Park. Some of the recent credits include the original music and production for Blue Cross/Blue Shield; same for Panama City Beaches, the Putt Putt Golf Courses of America; a campaign that encompassed the gubernatorial race; special sound effects for the film, "UFO Target Earth," and a production for the Ray Charles ABC/Tangerine label.

Right now, special emphasis is being placed on the two publishing companies for the acquiring and placement of new material.

On one of the walls of the modern offices inside an old building is a collage of Billboard magazines. Beyond that is a studio, used mostly now for single work, with a custom designed Alesc console. The studio has 2-4-8 and 16 tracks.

Trolley plans to put out its first release on its own label this coming week, by a group called Peachtree, a song titled "Stuck in New Orleans."

Both Jim Healy and Robert E. (Bob) Lee are former Memphians, and were artists there. They worked for some time with Chips Moman and Tommy Cogbill, Duncan, an outstanding engineer, helped build Bill Lowery's first studio in Atlanta.

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THE "DEBUTANTE" AT
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The MK-IV Speaker System made its debut at the Atlanta High Fidelity Music Show held earlier this year. It turned out to be the most discussed feature of the show. This innovative speaker system was characterized by its low distortion and extremely wide dynamic range. It provides unexcelled performance efficiently both in power as well as in price. In fact it can generate a sound pressure level in excess of 120 db at a distance of three feet in the 125 to 5kHz range with no distortion using only a 60 watt rms amplifier. The sounds of present day rock music can be reproduced as loud as live with virtually no distortion. Orchestral selections can be reproduced with full dynamic realism at levels you can feel. The MK-IV Speaker System is a must for the professional studio or musical group. But enough talk, this system has to be heard to be appreciated. For additional information please contact:

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INC.

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Cover, illustrations, art direction by Jim Johnson;
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www.americanradiohistory.com
Custom Electronics Adds to Technological Contribution
Quadrasonic Soul Session Mobile Discotique System

There is, in Chanute, Kansas, a Kustom Electronics, in Georgia, however, there is a Custom Electronics, with a "C," and it's been on the Atlanta scene since late 1971.

That's when Jan Plummer, the president, decided he would try to make a go of doing his own thing. From early childhood he had tinkered with the family radio; he proceeded to build amplifiers and study electronics in high school and college. He maintained his specialty while in the U.S. Army in Vietnam as a helicopter electronics circuitry troubleshooter.

After service, Jan returned to Georgia, and, for three years, took on various jobs in electronics, working as an instructor, technician and engineer. Then, in Atlanta in November of 1971, Plummer left his steady job and took on the task of designing and installing a complete home stereo system for a friend, consisting of various control units through the house, a psychedelic dance floor, a remote control dialing system, a closed circuit television system, speakers in all of the rooms with monitoring systems and volume controls. Jan invented a unique switching device which he used as a master control unit. Through word of mouth, his capabilities of designing and installing custom home stereo systems kept him busy in various parts of the country. Among the homes in which he installed a stereo system, custom made, was that of Roberta Flack.

Jan's brother, Bentley Plummer, who had been providing financial assistance to the business, was instrumental in incorporating Custom Electronics in May a year ago.

The first project was the design of a custom board for Donny Hathaway. The completed sound system is modular, portable, and relatively light weight. It includes 20 speakers (including eight monitors), three mixers, 16 microphones and stands, eight boom attachments, and other additions. The speakers and some other technical innovations were original concepts of Jan Plummer. The sound system is designed to produce adequate sound pressure levels for halls seating up to 6,000 persons. In its first use, at the Omni in Atlanta, the sound system produced sound pressure levels in excess of 110 DB with more than 15,000 in attendance at a concert involving Roberta Flack, Donny Hathaway, and Gladys Knight and the Pips. The system weighs only 4,720 lbs., and is under the maximum dimensions for air shipment.

Last summer, Custom established "Soul Session," a mobile discothèque, utilizing the verbal talents of Dave Harris. "Soul Session" can furnish quadrasonic sound complete with stereo lighting for private parties, charitable affairs, and public gatherings. It provided discothèques for a number of local candidates for public office last summer, including more than ten for Mayor Maynard Jackson.

Custom is proudest of its MK-IV speaker system, which has "overwhelming performance and simplicity of design." It is an innovative speaker system with a wide dynamic range, yet can be driven by an amp with as little as 5 watts rms power. With a 40 watt rms amplifier, the MK-IV system can generate a sound pressure level in excess of 120 DB at a distance of three feet in the 125 to 5KHz range with no audible distortion.

Custom Electronics is presently developing another speaker system, called the MK-IVT, which has the appearance of an inverted "T" and delivers a very pronounced bass.

Right now the firm is seeking more dealers to market the system, with plans for marketing expansion into the mid-western and western regions of the U.S.

Custom not only has the facilities for developing new contemporary speaker systems, but it also manufactures its speaker systems.

Kessler: A Name Synonymous With Ga.'s Music Ind.

The boys in Atlanta will tell you that Gwen Kessler is "something else." An Atlanta woman, who know her respect her. Most of them even like her, and that's quite a tribute.

Miss Kessler is first and foremost a businesswoman. The fact that she also is attractive, charming, friendly and warm--she is just additional assets which seem to come naturally.

Gwen is a veteran of 22 years in the business (although she couldn't possibly be that old), and most of her years have been given to Southland Record Distribution Co., which is owned by the Friedman family.

"I don't really have a title," she says matter-of-factly. "Jake Friedman taught me everything about the record business, so I just handle whatever problem that comes up." (Bill Lowery admits that he tried several years ago to hire her away. "She's the best there is," he said, "and I would have given anything to have had her")

Her loyalty lies with Southland, and with its current president, Gerald Friedman, the son of the man who taught her so much.

Jake Friedman started as a jukebox operator, and built his firm—with her help—into one of the largest independent distributors in the South.

"I remember well the song that really got them into the record business in 1946," Miss Kessler said. "It was "Near You" by Francis Craig. She wasn't in the business herself then, but two years later went to work for King in Atlanta, starting with counter sales then moving up quickly to office manager.

"In 1948 Marcus had the Mercury distributorship back then, and I left King to go with them briefly," she recalls. Then she went to Southland in 1950 as a singles buyer, and the long tenure began.

Mention her name anywhere and it rings a bell in the industry. She is perhaps as well known in New York, Los Angeles, Chicago and Nashville as in her home, Atlanta.

One of the remarkable things about Gwen in this day of albums is her ability to move 45's. "We still do a lot of business with the singles," she said, "in fact nearly 50 percent of all the records we ship are singles. Many of them are rare, and many are in other fields. But people still are buying singles.

Gwen does not use her feminine wiles to move records, although she would be difficult to turn down. Her telephone conversations are straight from the shoulder, no nonsense and direct. She stays on top of the charts, knows her artists and labels, and has a reputation for both honesty and fairness. That's quite a reputation to maintain in any business for 22 years.

Miss Kessler is a believer in hard work. She puts in a full day, no matter how the feel, and she said this is something else she learned from Jake Friedman. Apparently it's something contagious. Gerald Friedman is just as likely to be found stocking LP's or doing an inventory in the warehouse as he is in his comfortable office.

Gwen Kessler feels there are many reasons Atlanta has become such a hub of distribution. 'King got the idea," she explained. "It saw back then that this city was in a strategic location, and Atlanta can ship virtually anywhere overnight. There are other things she likes about her city, but she continued her remarks to the record industry, which happens to be her life.

All the following is reprinted from the Billboard special edition of August 8, 1970.
New Rock Showcase Adds to Exciting, Varied Nightclub Southernaire Plush Focus Point for Country Music

Atlanta has no shortage of nightclubs. They feature everything under the sun. But there are two in particular which have enjoyed unusual success, and have gone to great lengths to bring the right sounds to the patrons, and to showcase top artists.

One of these is the Southernaire, a club devoted to country music, which has just changed ownership. During its early months of operations, it has managed to bring in some of the top talent in the industry. And the crowds have responded. The beautiful decor is matched only by the outstanding sound, with acoustics perfect in any corner. The plush quarters have caused considerable conversation in country circles, an area of the industry which, at times, has been relegated to something less than comfort. There are other good clubs in America showcasing country music, but this one outdoes itself.

Yet it is not alone in its posh surroundings.

Even though it has only recently celebrated its first birthday, the Atlanta rock club Richards' is well on its way toward being one of the country's showcase rock rooms. The club's phenomenal first year... both in a business and an aesthetic sense... is the product of careful planning, a sense of ultimate goal on the part of the club's owners, and what even they will admit was a little bit of trial and error... learning while you go.

The kudos from all over the industry... from patrons, executives and, most importantly, musicians themselves... would make any other year-old venue jealous. And the fact that Richards' is located in Atlanta, Georgia, a city not known for clubs catering to rock audiences, makes its rise even more singular.

The American Express magazine, calls Richards' the "best rock club in the country." And performers booked into Richards' have spread the word through the industry that it is an extremely satisfying room to play. Richards' officials smile at what is perhaps the ultimate left-handed compliment, made by a member of a group booked early in the club's existence: the group was disturbed at the intimacy and audio excellence of Richards', they said, because "you can hear every mistake we make." This type of rock is very hard to find... and who expected it in Atlanta, Georgia?

Richards' (which is most frequently the victim of spelling errors that place the apostrophe somewhere else than the proper end of the word) is named for the trio Richard Floyd and Richard Bryan. Both are veterans of concert promotion and production work in the Atlanta market, which they consider one of the hottest markets for pop music in the country today. They came together with the idea for a rock club in Atlanta about a year and a half ago... but the idea had been germinating in Floyd's mind for at least four years. "We felt that the time was right to do some rock and roll in Atlanta," Floyd says. "There were no good clubs besides the ones showcasing local talent... which had some merit, especially in getting the town used to rock in a club atmosphere... but there just no quality facilities to showcase talent in this town. Basically what we did was to put together a club that we would go to ourselves, with the type of atmosphere of professionalism that the people could enjoy and the musicians could too."

It took some time and some battle to find the location which houses Richards' at 931 Monroe Drive N.E. in Atlanta. The room itself has a colorful history, having been used as a club for widely different clientele before Bryan and Floyd settled on it. "The room has been everything from a country and western club to a gay bar to a dinner club type of situation," Floyd says. The room's turnover of tenants was such that Floyd believes the Richards' management has stayed there the longest time in the past ten years. There was very little change in the physical plant of the room, other than the enlarging of the stage area and the setup of Richards' sound and light system, and the club was ready for opening night on February 1, 1973, with Elephant's Memory as the room's first headliners. Playing with Elephant's Memory was an Atlanta band which has become associated with Richards' atmosphere, having played some of its best gigs there: Mose Jones.

The room was arresting. It featured complete theatrical lighting by Pyramid Lighting Design of Atlanta and a custom sound system which is still one of the main reasons Richards' customers come back for more. "We recognize that we could be even better on our PA system," says Floyd. "But what we get out of it now is head and shoulders above many many clubs with long histories. We try to keep the level so that the music is the dominant factor in the room, and people can still enjoy themselves at Richards' without being bowled over." Mike Hatchett, the club's sound engineer, has command of a 16-channel mixing board, and most visiting groups have put their trust in the house sound staff... to their delight. There is no standard off the stage sound at Richards', it is balanced throughout the room through ten fully equalized JBL speakers. The system was designed by Carlo Sound System of Nashville.

The first-nighter at Richards' in February of 1973 saw the largest stage in an Atlanta club, with cocktail tables, chairs, booths, stools and various nooks and crannies around the room's two bars providing a clear view of the stage from any seat in the house. There is dancing space on either side of the

Gen. Record Corp.
Continued from page G-3

Expansion has been a way of life with GRC. In February, the company added a college and progressive radio promotion department, naming Mike Bone to the position of coordinator. The marketing and promotion department expanded its country operation with the hiring of Ann Tant (known best in country circles as Ann Whitten), as national country marketing coordinator. Tant also negotiated with Leisure Time Marketing, Inc., a southeastern based firm, to handle the promotion, advertising and merchandising of LPs, tapes and singles for several of the artists. The company began its 8 Track production in January. Next came Weiss and his One World of Music Agency, the international representative, with 22 years experience in dealing with foreign licensing matters. Weiss brought in a choreographer, Cholly Atkins, to work with his acts.

The artist management division of the firm is known as Jason Management, and is operated by Leonard Tanner, Ed Glenn and David Jackson.

Publishing companies came naturally. They are Act One Music (BMI) and Grape Vine Music (ASCAP). That was only the beginning. In New Orleans, the firm has Silver Thieves Music (BMI), in that same city, Nolanta Music (ASCAP), in Birmingham, Moonsong Music (BMI), and in Wilson, N.C., Blue Sun.

(Continued on page G-19)
Maurice LeFevre's Corporation Is Bringing More Music Business Into It's Music Pool

There are occasional families which are blessed with complete musical talent. And there are those families who have a "black sheep," a fellow who can't carry notes so well, but just happens to be one of the most capable administrators in the music business.

Maurice LeFevre is such an individual. And although he did sing for a short period, he migrated quickly back into the business end of the business, and has been guiding the destinies ever since of the explosive LeFevre Sound Corporation.

The name LeFevre is, of course, synonymous with gospel music. The LeFevre family has been singing as a group since 1922, and thus is the oldest gospel group in the business. But to confine the name to the gospel category is misleading, to say the least.

To set the record straight in this vele of nepotism, there is an organization known as LeFevre's, Inc. This, in essence, is the singing group, and it consists of Maurice's mother, father, uncle and brother, Pierce. Pierce runs their road show (also under LeFevre's, Inc.) and their television program, which is formed under another organization known as Programming, Inc. This latter group now produces only the LeFevre show, but originally did also the Bill Anderson show.

Both LeFevre's, Inc., and Programming, Inc., lease office space from the LeFevre Sound Corp., which is run by Maurice LeFevre, whose title is vice president and general manager. His brother, Pierce, who takes no active part in the operation, is president. They bought the whole thing from the rest of the family in 1967.

That family, nearing its 50th year in the business, still consists of two members of the original group. Maurice joined Pierce and his sister briefly, but even then served mostly in the management capacity.

In the early days, when there were no studios, the LeFevres recorded at various radio stations. (When they finally built their own studio, then went back to re-mastering their earliest songs to upgrade the quality.) For a time the group cut their sides in Nashville.

"We went into the studio business in a sort of self-defense," the young businessman explains. "We were recording on Sing Records, and cutting something every couple of weeks. We had to spend too much time in Nashville."

The first studio was called Sing, but changed when the label was sold in 1966 to a group of churchmen in East Tennessee. Ownership then passed to a Nashville group, and there now is a matter of litigation which conceivably could return the label to the LeFevres. The Atlanta courts ruled that way, but the matter is being appealed.

When Pierce and Maurice bought out the family three years ago, things began at once to happen. Maurice first built an addition to the structure to double the size of the "old" building. His new studios reportedly are the largest in the state, and "the only one built from the ground up as a studio." The others are usually from something else.

The cost of the new facilities was about $400,000. Recently Maurice purchased an adjoining acre for still another studio and even more office space to house more music tenants. Construction will get under way the first of the year, but space will be leased only to people in music and those related to the industry. Right now the Rogers Agency is downstairs in the tastefully designed building with the spiral, carpeted staircase. And this agency has brought in scores of groups for custom work of all sorts at the existing studio. Other portions are leased by Golf Brothers Productions, Talent Management, Inc., and Down South Productions. Of course the family leases some of the space. Atlantic Records is in the waiting list to move into the new building, along with other impressive tenants.

Located far from the downtown area, the LeFevre Sound Corporation is situated among all of the distributors, and is bringing more and more music people to the neighborhood.

"We are building a small music row," LeFevre said with a smile. "But it was a serious smile.

His new studio will have a "minimum" of 16 tracks, depending upon the demand. Right now the major part of his billing is to Capitol, Columbia, Atlantic and Liberty, to get an idea of the scope of clientele.

In 1965, Maurice LeFevre did 76 LP production jobs in his studio. He expects to at least double that next year. This year's figures are already ahead of those from last year's comparable period.

LeFevre said his job is to record and produce, but not to promote nor distribute. That's a segment of the industry he'd like to remain away from, at least for now.

Maurice doesn't even try to sing anymore. He's known as one of the most capable tenors in the industry, has the respect of his contemporaries, and has an engaging charm that pulls anyone at ease.

But then, he came from a pretty entertaining family.

All the following reprinted from the Billboard special edition of August 8, 1970.
The Michael Thevis Music Group

Act One Music Co., Inc.-BMI
Grapevine Music Co., Inc.-ASCAP
Moonsong Music Publishing Co.-BMI
Silver Thevis Music Co., Inc.-BMI
Nolanta Music Co., Inc.-ASCAP

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Like countless thousands of other Georgia businessmen, Frank Hughes and Steve Cole list their business address on Atlanta's immortalized Peachtree Street. For Hughes and Cole, however, the address is as much a matter of convenience as prestige, since they use the offices to direct operations of their rock band management firm, and their booking agency, Discovery.

The two-company operation employs seven people to work in the live-room office. Reviews and photos are hand-taped to the walls. The two firms boast a growing number of southern rock bands which constantly seem to be coming from the region.

Hydra, a native Atlanta four-member rock group has drawn most of the attention from Hughes-Discovery. It recently signed with Maccio’s Capricorn Records, and expects its first LP to be released early this summer. Though Hughes will continue to manage Hydra, the band’s growing success has forced it to leave Discovery and start looking for a national agency.

"The management company is more a sheaf of papers, filing cabinets, and my voice on the telephone than anything else," said Hughes, a 27-year-old Atlanta native and "re-formed street person" who handles solely the management careers of Hydra and an Alabama group called Warm.

"Our chief asset is our credibility," Hughes says, referring primarily to Discovery, which books about 20 Southern bands. "People know we're here, and we're very small, but we have a solid reputation, straight up, very honest. We're viewed by a lot of people as corners."

Hughes and partner Cole began their business association from scratch in 1968 with a little help from their friends and literally no prior experience in the business.

Cole, a 32-year-old Tennessee native, books the bands for Discovery. They include Mose Jones, who has had two albums on the Sounds of the South label; Warm; Papa Doc; Choice, and Laketown, who has done an album for Much Records distributed by London. The firm also booked Lynyrd Skynyrd, a Jacksonville-based rock band which is now breaking nationally for about seven years on their album.

"We believe in grass-roots booking which allows us to build an immense following for a band in a relatively small area," Cole notes.

Some critics argue that the southern resurgence in the popular music field, which began with the Allman Brothers, has done more to undermine the bands for Discovery. They include Mose Jones, who has had two albums on the Sounds of the South label; Warm; Papa Doc; Choice, and Laketown, who has done an album for Much Records distributed by London. The firm also booked Lynyrd Skynyrd, a Jacksonville-based rock band which is now breaking nationally for about seven years on their album.

"I think the southern resurgence is just starting," Cole insists. "It's got a little way to go yet. There are just too many good southern bands down here that haven't recorded yet."

It was Cole who helped give Atlanta its first taste of free music in the late 1960s by producing Sunday afternoon concerts in Piedmont Park, which went on for three years. And it was the Allman Brothers band, then almost unknown, who played the park.

Hughes also contributed to the region's current musical revival in the formative stages by managing the Hampton Grease Band for a couple of years. He also produced a light show called the Electric College which was staged at the Atlanta Pop Festivals of 1969 and 1970.

"I never took the music business seriously until after the second Atlanta Pop Festival," Hughes said. "But now I think we've got our momentum going for us. We've got some experience and some contacts. A lot of people who look at us from the outside feel we are capable of achieving a certain amount of success. We're heading in the right direction. We've done some things right."

Atlanta’s Growth Outstrips Other Cities

There is an old story which has often made the rounds to the effect that, when you die you will go either to heaven or hell, but whichever it is you will have a two-hour layover at Atlanta's airport.

This merely attests to the fact that Atlanta has become the fourth largest air center in the world, and has a population that is 30 percent of the nation's population. Atlanta is an accurate count. That might be disputed when, looking at the census figures, one sees that the city proper gained only 98 residents in the past decade.

The reasoning is simple: there just isn't any more of that hallowed ground upon which to build houses. So it's out beyond the city limits they go, and they never seem to let up. Bill Smith, of the Bill & Stanton firm in downtown Atlanta, points out the decade of the 1960's was so prosperous in Atlanta that the metropolitan growth may have outstripped any other major city in the U.S. during this period in relation to its size.

Smith is quoting the Forward Atlanta Committee of the Atlanta Chamber of Commerce, which did an in-depth study. They found that buying income is up 80 percent, retail sales up 97 percent, employment up 62 percent, and so it goes.

The population is up some 31.4 percent, and there now are more than one-and-a-half million people in the Atlanta Metropolitan area.

It wasn't always this way, of course. The capital city of Georgia was once literally the end of the line. Stephen Harri- man Long, an engineer, claimed some time ago that what is now the Piedmont area of downtown Atlanta was the terminus of a railroad line for which he was surveyed. The small town that developed there was called Terminus. Later, because it no longer was the end of the line, it was renamed Marseilhville. Finally, because the mythical island Atlantia was supposed to have been the highest point of civilization in the world, the English people called their place Atlanta, supposedly the female ver- sion of Atlantia. And although Atlanta could not properly be described as a feminine city, it certainly houses some of the most beautiful women and girls of the world. And the city itself has a beauty, surpassed only by its warmth and its drive toward progress.

Back in the Terminus days, there was an Indian village in the area called "Standing Peachtree." From that village, the main street of Atlanta and 15 other Peachtrees (Avenue, Drive, Circle, Boulevard, etc.) took their names. It is rare to find a peachtree on any of the Peachtrees.

While the Margaret Mitchell story, "Gone With the Wind," left a little to be desired in the way of accuracy, the romant- icism was there, and Smith feels this has been a strong factor in interesting people in Atlanta. It's true that Sherman marched through and left the ashes, but the city bounced back in a hurry.

The early surveyor, Stephen Long, may have had a great deal of foresight by selecting what now is Atlanta as a railroad hub, even if it was then a wilderness. But the city has a prominent position as a distribution center for the South-east, and this has been the greatest single factor in the growth of the record distribution business there. From distribution springs industry, and Atlanta now produces more than 3,500 commodities.

Atlanta harbors many historic landmarks, such as the scene of the Battle of Peachtree Creek. In Grant Park is housed the Cyclorama, one of the two largest paintings in the world. It's 50 feet in height, 400 feet in circumference, and weighs 18,000 pounds.

This has Stone Mountain, the largest solid body of exposed granite in the world. Six Flags Over Georgia is a 276-acre entertainment park. The Robert Burns Campus, the Georgia Music Hall of Fame, and exhibits at the Atlanta Histor- ical Society are points of interest.

Located more than a thousand feet above sea level near the foothills of the Blue Ridge Mountains, Atlanta has a good year-round climate. There are 32 golf courses and 80 tennis courts, including two tennis centers, and 13 riding acad- emies. And there is major league football, the Falcons; soccer, the Chiefs; and baseball, the Braves, with seating for up to 59,000 spectators.

Culturally Atlanta is a southern leader. The Memorial Arts Center is devoted entirely to the Arts, including the Atlanta Symphony Orchestra; there is a new Civic Center where the Metropolitan Opera Company makes an annual appearance.

Nine school systems constitute the public education com- plex. There are 350 elementary schools, 20 junior high schools and 84 high schools.

Atlanta has 22 degree granting institutions of higher educa- tion, 24 business and career schools, 15 vocational and technical training schools and six junior colleges.

Twenty eight AM & FM radio stations serve the region, and there are seven television stations and five daily newspapers.

Atlanta is said to be the only major city in the world which is 100 percent unconfined—that is, no mountains or bodies of water to pen it in on any side. Thus it is free to grow in all directions, which is exactly what it is doing. Perhaps General Sherman was prophetic when, visiting Atlanta some 15 years after the Civil War, he explained that he destroyed the city so it could grow anew.

In September, the National Trustees of NARAS will meet in Atlanta for the first time. They will be housed in the Re- gency Hyatt House, a creative work of art. There is a 22-story sunlit atrium. Glass elevator scissors move up and down, following a 70-foot fountain. A 13-ton cover over an elevated cocktail lounge in the lobby hangs suspended by a single cable. While this may not be typical of construction in Atlanta, the type of imagination it displays is.

Atlanta still has the advantage of its youth. The land on which it now stands belonged to the Creek Indians less than 150 years ago. Then it became a frontier沙龙 town. By 1860, four railroad lines met in the city.

But one of the greatest developments in Atlanta's history occurred in about 1885, when "Doc" John S. Pemberton, a druggist, mixed some water, sugar, caramel and a few secret ingredients to produce a syrup, all of it mixed in a three-legged pot in his backyard. He sold 25 gallons of the syrup, which he called Coca Cola. In 1891, Pemberton was bought out by Dr. Asa Candler, another Atlanta druggist, and the growth was on. Saks now exceeds a billion dollars annually.

And from Atlanta's Morehouse College came the man who won the Nobel Prize for Peace, the late Dr. Martin Luther King Jr., who had a dream.

All the following is re-printed from the Billboard special edition of August 8, 1970.
Jason Management
ARTISTS ROSTER

Steve Ball Band
Ginger Boatwright
Carl James
& Jackie Irvin
Counts
John Edwards
Dee Ervin

Flood
Mike Greene
Heartwood
Loleatta Holloway
Joe Hinton
Homegrown
Sammy Johns

Danny Johnson
Jack Kittel
Jimmy Lewis
Dorothy Norwood
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& Blue (grass)

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A Michael Thevis Enterprise
Allman Brothers Discovery of Artist Brother Team Provides Georgia Industry With New Graphics Center

Things just weren't really happening in Spartanburg for David and James Flournoy Holmes, who happen to be brothers. Still very young and very talented, they went to Atlanta and formed Wonder Graphics.

James is a skilled artist: David's photographer and a businessman. They are, respectively, 26 and 23 years old.

Back in their South Carolina home, they went into the graphics business, and struggled along. After moving to Atlanta and spending 10 days there, they made connections with more music groups than in two previous years of struggling. Now things are really happening.

It all began when the Allman Brothers played in Spartanburg, noted their talents, and asked them to do an album cover for their Capricorn release. They went to Macon, met Phil Walden, and got started there. Then the brothers hitchhiked to Denver, did some work for Tumbleweed Records, and returned to Macon to do some art for Dr. John. Finally the pair settled in Atlanta, and quickly everything turned around.

In quick order, they did the animation for a movie for Michael Thevis at GRC. They were doing work also for the Thevis record label, for Atlantic, for Warner Brothers, for London, for Hi, for Bang, for ABC, for Buddha, and the list goes on.

The young and gifted brothers have both background and native ability. James has a fine arts degree from the University of Georgia. David received his in sociology from Limestone College in South Carolina.

When they first arrived in Atlanta, much of their work (sketches, diagrams, etc.) was done in the lobbies of the respective companies. But the Holmes brothers soon got themselves an office on Peachtree Street. There they set about turning out some of the most meaningful jackets ever found in the industry. With their ability to match music with art, they showed creativity in every production.

Although certainly new to Atlanta, they already have reached nearly every facet of its music business. They are to be reckoned with.

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HOTEL NEWS & TOBACCO CO.
Regency Hyatt House
265 Peachtree St. N.E.
Atlanta, Georgia
Multi-Label Co. With Global Aims, Georgia Heartbeat

Continued from page 6-9

Music (BMI). Landy is general manager of it all, Dee Ervin is the professional manager for west coast publishing; Clinton Moon is the R&B Music publishing manager, and Jesse Lewis is president of Moonsong.

The Nashville office for GRC is headed by Wally Cochran, as noted, while John Silver is market manager. Debbie Simpson and Katie Welch are country marketing assistant.

Thewis, as indicated, has surrounded himself with outstanding personnel. Wilburn, who came up through the ranks, spent a number of years with Capitol Records before forming his own firm. Leon Walters is executive vice president of GRC, while Oscar Fields, who had been with Bell since its inception, is vice president of Sales. Bob Harrington took over as national marketing director after six years with the Wes Farrell Organization. The national marketing manager is Jim Jefries, after extensive experience in radio and in national promotion for Bell, Mike Walker became operations manager after eight years with Capitol. Curtis Smith, the director of public relations, had a background in the muscular dystrophy program (of which Thewis was a major contributor), Ms. B.J. Justice, charming and efficient, came from Six Flags Over Georgia to become director of press and publicity. Peter Gordy, who was advertising director of Leisure Division, handling the Underground Atlanta account, is now advertising and creative services director. Gus Redmond, who was with Brunswick and a Carl Davis vice president for a number of years, is southwest R&B marketing manager. Joining GRC as southeast marketing manager is Mike Rynekus and Maurice Watkins as southeast R&B marketing manager. And Ms. Christine Calvo, who came from Music Marketing International in Los Angeles, is the A&R coordinator.

The movie business still booms in Georgia, thanks to Thewis. He is president of two motion picture firms, the first of which was Profile Film Productions. One of the first under-takings of this film crew included redubbing a Chinese produced film into English. Seven local actors were used in the 26 speaking parts, all of which was done on location in Atlanta. Later Thewis started a firm called Modern Films of Georgia, and its first cast included Shelly Winters, Leslie Uggams, Michael Christian, Slim Pickens and Ted Cassidy. As noted, his songwriters are busy scoring others.

GRC now has three labels, and a complete roster of artists. On GRC are Mo Bandy, Steve Ball and Norman Blake, Ginger Boaltwright, Rick Cunha, Flood, Heartwood, Homegrown, Sammy Johns, Dorothy Norwood, Lonzo & Oscar, Red, White and Blue (grass), Rhodes Kids, Rippie, Marys Rose, Mike Green, Carl James & Jackie Irvin, and Jack Kittle. On the Aware label are: the Counts, John Edwards, Loleatta Hale, Way, and Dee Velvet. And on the Atlanta label are Joe Hinton, Jimmy Lewis, Danny Johnson, and Dee Ervin.

And the 43 signs are there to welcome anyone else who is interested.
Supermart of Music Ties Nashville/Ga. With More Growth

World Music Corporation is a new publicly held Georgia corporation, located in Atlanta, with close Nashville ties. It's a supermarket-of-music concept, including retail band instruments, master and demo studios, publishing, sheet music, records and tapes, electronic equipment, a booking agency, a record label and even an auditorium, all under one roof.

Fred C. Tallant Sr. is the founder and chairman of the board; Ray Willis is vice president and general manager, and Gail Gerringer is assistant secretary-treasurer.

World Music company has formed a publishing division: Hear Here Music (BMI) and Teatime Music (ASCAP), and has begun on a successful note already.

One of the more interesting aspects of the firm is its board of directors, which includes country music artists Faron Young and Porter Wagoner. The company currently has a net worth exceeding $200,000.

Ray Willis also is well known in Nashville. He formerly was associated with RCA's Jerry Reed, and was manager of Reed's Vector Music during his big hits - "Amos Moses" and "When You're Hot You're Hot." In Atlanta, he collaborated with new writer Jack Donovan on Hear Here's first effort: "She Makes the Living Worthwhile," which is part of the Roy Clark - "The Entertainer" album. Other writers include Nashville's Henry Stronkiack, Louis Brown, Clay Willis, Connie White, Sam Wiltos and Toole Taw.

Now World Music Corporation is looking closely at concert bookings, record pressing and, very likely, production as well.

Country, Rock, Soul—Capricorn Records Is In It All Macon-Based Firm In Booking, Publishing, Management

Capricorn Records of Macon opened a good many eyes a few months back when it reached into the very pillars of Nashville to sign a leading country act: Kitty Wells.

It wasn't Capricorn's first venture into country, but it caused the most raised eyebrows. Earlier the firm had signed Roy O'Dell, easily one of the finest writers in the business, and one shewing early signs of success as a singer.

Phil Walden, the creative mind behind all of this, has been an innovator for years, so it should have come as no real surprise. An early radio fan, Walden began his operations in Macon in 1959, and brought the late Otis Redding into the business.

Walden set up a successful agency, took time off to spend time in the service, then returned to rename his agency Walden Artist & Promotions. Then he launched the careers of such greats as Sam & Dave, Arthur Alexander, Jimmy Hughes, Johnny Taylor and Clarence Carter. More were to follow, including Tony Joe White and the Allman Brothers, and the umbrella firm kept growing.

Frank Ferrier then came into the picture, built a studio in downtown Macon, and Capricorn Records was launched. Despite a series of tragedies involving the Allman Brothers, the company has continued to grow.

Walden has moved in all directions: booking, publishing, record label, management, and other facets which give him total diversification.

Recently Walden, president of Capricorn, announced the promotion of three of his leading people. Mike Hyland was named vice president in charge of public relations. Dick Wooley was named vice president in charge of national record promotions; and Larry Saul, who moved to Capricorn from ABC-Dunhill, was promoted to vice president and general manager of Capricorn based in Burbank, Calif.


That, of course, is in addition to Miss Wells and Johnny Wright, whose combined time in the music business total more than 50 years.
Atteiram is a young record label headquartered in Smyrna, which is in the Atlanta market area. Headed by Carl Queen, its president, the corporate officers also include Bob Abel, vice president. C.W. Mitchell represents the label and the publishing company in the Nashville area.

Atteiram specializes in bluegrass product, and has a catalog of some of the top groups in this field, ten in all. In addition there are 10 country artists, one from the top 40 group, Fluid Ounces, one in rhythm and blues, and one soul. Atteiram has an eight-track studio located in Smyrna, just two miles from the Atlanta loop. Most sessions are cut there, but some are done at Hilltop in Nashville in order to get particular musicians. National promotion is handled by Little Richie Johnson of Belen, N.M. Chuck Chellman and Dick Coltonz are retained to work specific records.

The studio, known as Perfection Sound, does a great deal of custom work, ranging from gospel to rock.


A BRYTE NEW RECORDING STAR!

JUDY BRYTE

VOLATILE ENERGY, VERSATILE TALENT, VIVACIOUS, BUBBLING AND ENTHUSIASTIC ARE JUST SOME OF MANY CHARACTERISTICS THAT DESCRIBE THIS GEORGIA BEAUTY. THAT, ALONG WITH THE MOST COVETED QUALITY, THE STAMP OF HER OWN STYLE. BILLBOARD REVIEWED HER AS "A DELIGHTFUL SINGER, WHO HAS AN UNUSUAL QUALITY IN HER VOICE, AND CAN DELIVER A GOOD SONG" AND HER FIRST RECORD WAS PICKED.

"STANDING ON THE PROMISES"

Opryland #3843

Bookings:

ARNOLD AGENCY, INC.
1280 W. Peachtree Bldg.
Atlanta, Ga. 30309
(404) 873-2001
A few years ago, progressive rock was little more than a dream in the minds of forward-thinking Atlanta musicians, producers, and others involved with musical talent. Buddy Buie, an Atlanta producer-songwriter who had considerable successes in the mid-Sixties with the Canned Yams and Classics IV, decided to form a group to concentrate on this musical form at the time he was setting up the now famous Studio One in 1970 with publisher Bill Lowery and veteran musician J.R. Cobb.

When Rodney Mills, a top engineer, completed Studio One in September of that year, Buddy and others discussed the idea further, and plans for the Atlanta Rhythm Section became concrete. The artistic coterie at Studio One boasted of such talent as guitarist Barry Bailey and J.R. Cobb, drummer Robert Nix, keyboard player Dean Daughtry, and vocalist Rodney Justo. These five and Buddy worked in the studio and on live dates over the next year, and the first album was released in April of 1972, with the trend-setting progressive rock. Later, Justo left the group and was replaced by Ronnie Hammond. A second Atlanta Rhythm Section LP was released with supplemental help from Al Kooper, Randall Bramblett and Billy Lee Riley. In 1973, the group left MCA and joined Polydor, and put out another hit album.

Buie had entered Auburn University back in 1961 with his close friend, Bobby Goldsboro. They formed a group called The Web, and spent so much time on their music they jointly flunked out of college. Buddy went back to Dothan, Alabama, where he managed the Wells and set up a successful concert promotion firm. Among others, he booked Roy Orbison as their supporting act. Roy then formed the Canned Yams, and Buddy became their road manager. Buie continued writing, and wrote tunes recorded by Orbison and Chad & Jeremy.

He became Goldsboro's personal manager, signed him to U.A., and he became a hot property. Buddy later resigned this position to devote more time to his writing. He settled in Atlanta, and the rest is phenomenal history. His material, most of it co-written with J.R. Cobb, has been recorded by more than 200 artists, including Janie Lane, Charlie Byrd, O.C. Smith, The Lettermen, Andy Williams, Bobby Vinton, Henry Mancini and Jackie DeShannon.

### Sam Wallace: A Name Synonymous With RCA

"Just mention the name Sam Wallace," the record man said, "Everyone will know who you are talking about." In Atlanta, they'll tell you: "You don't even have to say Sam Wallace, just mention the name. And in Atlanta, he's been said many times: "Sam is better known backstage at the Opry than any of the performers or even the management."

Sam Wallace has been a part of the record scene for more than 35 years, and those years have been spent with RCA, his name, in the Southeast at least, is synonymous with the label. It is, in fact, synonymous. Although Sam's loyalties have always been with RCA, he has never been above helping anyone or anything in the promotional field. Among others, he booked Roy Orbison as a solo artist. He is known as a man who knows his job, and is well respected by others. He has a reputation for being a great manager, and is respected by everyone he works with. Sam has always been a part of the record scene, and his name is synonymous with the label.

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### Macon Music Utopia Gets Country Label

Macon, Georgia, is the home of Utopian Enterprises, Inc., the first major country music organization formed in the area. The company, originated in 1972, is headed by Randy Howard, a former local disc jockey and television personality. John Hart, national promotion director for the Utopian label, has been with the company from the beginning.

Hart concedes that breaking into the business as an independent is tough, but the answer is found in staying in constant touch with programmers and distributors. The label has had three single releases by Randy Howard, all of which have enjoyed both airplay and sales. Another recent single by the Doomsday String Band has attracted attention.

Most of the recording for the label has been done in Nashville and Atlanta, with promotion and distribution handled through the Macon office. The company also has offices in Chicago, New York, and Los Angeles.
Kiss my Georgia Peach!

congratulations

CAPRICORN RECORDS

from their friends at

Electric Factory Concerts
Available on Bang Records
Big 401
Atlanta, Georgia.

Prepared & Ready
For Delivery

Paul Davis
Ride 'Em Cowboy
**Song Protection Offered**

LOS ANGELES—A registration service for complete songs, titles or lines has been established by Helen King, longtime songwriter associate through her years with the American Guild of Authors and Composers local branch.

**Dove Label Expands**

NEW YORK—Dove Records has expanded into many new areas of music, including television production, artist bookings, wholesaling, and publishing, to cover a greater portion of the southern and midwestern markets. The label, based at the studio in Fla., recently opened offices in Eskridge, Ark., and Atlanta, Ga.

**Slade to Begin Tour on May 30**

NEW YORK—British pop group, Slade, will begin a tour of the U.S. on May 30. The group is comprised of a heavy guitar attack, a strong rhythm section with a powerful bass and drums, a good lead singer, Noddy Holder, and a keyboardist, Jim Lea.

**Jukebox Programming—National Coin Plans To Double its Space**

**By ANNE DUSTON**

CHICAGO—National Coin, distributor for Wurlitzer here, is doubling its space for coin-operated jukeboxes at the Wurlitzer line of phonographs in March, Mort Levinson, general sales manager, says.

"The announcement in March by Wurlitzer that they were closing their manufacturing facilities and going out of the jukebox business caught us by surprise. However, we have sold more boxes in the last six weeks than in the previous three months. Since March, that is 40 new Wurlitzers.

"Wurlitzer introduced a real nice line in November—the Nostalgic 1050, which has been a very good seller despite its cost, the cabinet furniture console, and the 3800 Americans. The Carousel tape model didn't make money, although we sold eight of the ten we bought. The cassette plays too long for the money, for example, if you set it to play half of a cassette which is six songs, you should charge 50 or 75 cents, but people don't want to pay more than 25 cents into the machine.

"We tried to order more new stock from the Wurlitzer factory, but they are evaluating their situation right now, and orders are being held up temporarily.

"On the question of service, Levinson said: "Wurlitzer has guaranteed parts for six years, so we don't participate in a problem. Also, we have our own service department that programmers can take advantage of when they run into problems of their own service people can't resolve."

"When asked how the loss of the Wurlitzer line will affect his business, Levinson replied: "The new music business is only a very small part of the total picture. Our music business represents about 12-15 percent of the overall picture, and much of this is used and reconditioned equipment. It won't affect us at all, in dollars and cents. The bulk of our business is arcade and pinball games."

"There is no possibility, for the foreseeable future, that National Coin will handle another line of jukeboxes, since the distributors for competitive lines are well entrenched in the area, Levinson said."
McBee Bros. Build Triune Into Success

NASHVILLE—Three brothers who started an independent record company two years ago this month with their own finance have seen it grow into a successful operation with an expanding roster. Jerry, Sam and Tom McBee have taken Triune Records from its humble beginnings to a firm that now includes the label, a production company and two publishing firms with an active catalog.

In May of 1972 with one artist, Bobby Austin, the company has put out 15 releases, six of which have made the Billboard country chart. Additionally, several of the songs from the publishing company done by other artists have been charted.

"It's unusual for three brothers to be working together," said Tom McBee, general manager and national director of operations for Triune. His brother, Sam McBee is president, and Jerry McBee is vice president, secretary and treasurer. The latter does virtually all the production, Bud Reneau, another producer, handles Harrison Jones.

In addition to the McBees, Naron Penning and Joe Breden handle the publishing work. The publishing companies are Mamaron (ASCAP) and Yellow Tavern (BMI). New cuts from the catalog have just been done by the Nitty Gritty Dirt Band and Radl Whirling.

Independent from the start, Triune briefly went to distribution through Muzac, then returned to an independent operation. It still is open, however, for a distribution pact with a major.

Leasing more toward contemporary country, Triune now has on its roster Austin, Dee Mullins, Bob Langston, Harrison Jones, Jimmy Dallas and Jerry McBee.

Memphis—Stax Records, through its Enterprise label, is taking a massive step in expansion of its country division.

The label has signed a trio of artists, adding to the two country performers already under contract. Martin Littlefield, who handles country promotions, coordinator, said others would be added.

Enterprise, which had only O.R. McClintock in its country division for some time, recently added Connie Eaton, formerly with GRC and briefly with GRC in Atlanta; now it has signed veteran songwriters Cliff and Jackie Cochran to be produced by Joe Allison and Hank Cochran.

Most of the artists on the label will be produced and recorded in Nashville by independent Larry Butler.

Littlefield also has added to his staff to handle the expansion, naming Bill Hickman and Carol Steven- son to the office.

He stated that Enterprise will concentrate on these artists for the first year, with a building process later on.

Benson Co. Switchover

Continued from page 1

The 12 field men, besides their other work, will set up promotions for all artists on the label as they make personal appearances. This, too, is new in the gospel field.

While continued emphasis will be given to the growing number of gospel-programming stations, a few of the artists will be pushed into the country airplay and marketing because of their versatility and already-established appeal to the country audience.

The company, one of the largest in the religious field, also is aiming for the eggs for the first time. "We will do this through more diversification," says Neil Newton, radio promotion director for the firm. "We will make more direct moves toward the country market as well.

Noting that the firm has been servicing 1,800 stations with each album release, Newton says it new would be possible to cut expenses considerably while accomplishing more in the way of airplay.

The field promotion men are being set up in San Francisco, Oklahoma City, Denver, Atlanta, Dallas, Chicago, Cincinnati, Portland, Ore., Fresno, Chattanooga, Memphis and Lancaster, Pa.

Herefore, 60 percent of all Benson sales have been through retail outlets. Newton, instead of changing this pattern, hopes to expand it through other means, principally through tacking.

Tillis to Host Series

NASHVILLE—Mel Tillis, MGM recording artist, will host his own syndicated television series, the first 13 weeks of which will be taped on location in Florida.

The show is scheduled to be aired in various markets in late summer or early fall.

Produced by Henry Jaffe Enterprises and TJC Productions of Hollywood, the format will include guests from all areas of entertainment and will be light in nature.
Loretta Lynn's
Newest hit single MCA-40223
They Don't Make 'Em Like My Daddy

Also look for her new album

Loretta Lynn's Greatest Hits Col. II
MCA-420

MCA RECORDS
## Country Music

Musicans Get New Opry Pact

NASHVILLE—The American Federation of Musicians, local 257, has just concluded a new contract with the Grand Ole Opry. Calls for 100 percent increases for musicians on that show. Johnny DeGeorge, president, calls it one of the "strongest contracts ever negotiated."

Covering a period of three years, the contract calls for immediate increases, and subsequent jumps for the next two years, the latter predicated on a cost-of-living.

While figures were not disclosed, DeGeorge says the contract will benefit both staff musicians and regular road performers who appear on the Opry stage with acts.

The same contract applies to the "Grand Ole Gospel" show, which is aired on Sunday night from the Opry House.

Another contract was negotiated for the "Ralph Emery Show," giving each musician a substantial raise, plus two weeks vacation and two weeks of sick leave.

### Conny Van Dyke

Inks New Pact

NASHVILLE—Conny Van Dyke, former comedy artist who had a featured role in the Burt Reynolds movie, "W.W. and the Dixie Dynamers," has signed a new recording contract with Dot Records.

Miss Van Dyke also has been signed for the lead in a second movie, "Franked," in which she will not only act but sing the soundtrack with Paul Anka. She also did the soundtrack in the Reynolds movie just completed here.

That movie took its toll, leaving Art Carney, Jimmy Hampton, and Conny Van Dyke's husband, Larry Coles, hospitalized. She, too, was hospitalized briefly with pneumonia and bronchitis.

A one-time rib singer, she turned to country a couple of years ago, and has been produced by Ken Manfield and Norro Wilson. No decision has been made as yet as to who will produce her for Dot.

### Joe Sun Opens Art Service in Nashville

NASHVILLE—Joe Sun, former air personality and currently a songwriter for the House of Lloyd, has opened a new art service here for the music industry.

Labeled Sun Shop, the firm is located in the House of Lloyd complex. He will specialize in label design, catalog preparation and illustration.

Sun, once with WMAD, Madison, Wis., said, that in his disk jockey days he "became concerned about the number of records that pile up in a radio station without being played simply because there was no interest created by the label on the record itself."

For some time Sun also drew a cartoon series that ran in a Nashville newspaper.

### James Cancels Dates

JAMES—Show promoters have received telegrams from the William Morris Agency that Sonny James has canceled all of his scheduled dates for the balance of 1974. The telegram advises that James has undergone examinations by five physicians who found him suffering from nervous exhaustion and have recommended the cancellations.
"THANK YOU WORLD" for THE STATLER BROTHERS And Thank You (??) Statler Brothers for Lester "Roadhog" Moran and his Cadillac Cowboys For "Statler" Brothers Month Two Explosive New Additions To The Many Sides of The Statler Brothers!!

Bed of Roses
The Statler Brothers
MCB-61317/MCR4-61317

Pictures of Moments to Remember
The Statler Brothers
MCB-61348/MCR4-61348

Interview
The Statler Brothers
MCB-61358/MCR4-61358

The Statler Brothers Sing Country Symphonies in E Major
The Statler Brothers
MCB-61374/MCR4-61374

Country Music Then and Now
The Statler Brothers
MCB-61367/MCR4-61367

Carry Me Back
The Statler Brothers
MCB-1-676/MCR4-1-676

THE ENTERTAINERS.................ON AND OFF THE RECORD

Exclusively on MERCURY RECORDS
Distributed by PHONOGRAM, INC.

Booking:
Saul Holiff
(519) 471-9700
**Country Music**

**Billboard Hot Country LP's**

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<th>TITLE:</th>
<th>Artist, Label &amp; Number (Date-Date)</th>
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<td>#1</td>
<td>BERNIE CONSIO-Country &amp; Western (Color)</td>
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<td>DANNY DONELSON-Country &amp; Western (Color)</td>
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**Nashville Scene**

*Continued from page 40*

Brian Collins' "Statue Of A Fool" Breaking Fast Nationally, 54,000 reorder in 4 weeks!

#1 On KINK-Houston, Joe Ladd-Music Director:

"Never thought previous hit could be topped but Brian's does. Unbelievable total response for Brian's version of the hit song."

#1 On KENR-Houston, Bruce Nelson-Music Director:

"A great version of hit song; phenomenal requests and sales. A must play money-maker for every station."

THE SINGLE:

"Statue Of A Fool"

DOA-17499

THE ALBUM:

"This Is Brian Collins"

DOS-26017

Available on GRT Tapes
8-Track 8150-26017
Cassette 5150-26017
The recording session that resulted in this album was an important event in the history of American music. It reunited Bob Wills and His Texas Playboys, the man and the band that created Western Swing and, for over forty years, influenced popular American music in general and country and western in particular...James Robert Wills first called his band the "Playboys" in 1933 in Waco, Texas. The fact that this album was recorded forty years later tells a part of the story of their enduring popularity and incredible appeal.

On the night before the final recording session for this album, Wills suffered a severe stroke and his doctors say he cannot possibly regain consciousness. Here then, for the last time, is Bob Wills and His Texas Playboys. They ended their recording career where they began it in 1935, in Dallas. The final session was more than a recording session; it was the human story of a bandleader and musicians who pioneered a completely new music. To the end, the blues, the folk-fiddle music, and the New Orleans jazz were all there, blended into a music that was called Western Swing, but was really Bob Wills.

United Artists Records & Tapes
Country Partners—MCA, the music and the people.

June is the month to get to know your neighbor in Music Country America.

Look for us. We've got a special discount program, a complete advertising and marketing campaign, T-shirts, posters, catalogs and mobiles—and the best music under the rainbow. And listen to us, too—give your MCA Country Partner a call; he's a good neighbor.

OUR MAY COUNTRY PARTNERS:

LORETTA LYNCH
GREATEST HITS VOL. II MCA-420

CAL SMITH
COUNTRY BUMPKIN MCA-424

JIMMIE DAVIS
GREATEST HITS VOL. 2 MCA-423

GEORGE MORGAN
RED ROSE FROM THE BLUE SIDE OF TOWN SOMEWHERE AROUND MIDNIGHT MCA-425
Country Music

NARM Groups to Evaluate Confab, Discuss Problems

NEW YORK—Members of the newly appointed NARM Manufacturers Advisory Committee will meet with the NARM board of directors,rackjobbers and retailers Advisory Committee to discuss problems facing rackjobbers. This is the first time such an approach has been utilized under the NARM banner, according to Jules Malamud, executive director of NARM.

Members of the Manufacturers Advisory Committee are Robert Freid,A&R Records; Otis Smith, ARC/Dunhill Records; David Glew, Atlantic/Atco Records; Irv Bieg!, Bell Records; Lewis Merenstein, Waxie Records; Don Zimmermann, Capitol Records; Bruce Lundvat,Aolumbia Records; Jerry Weiner, Disneyland/Vista Records; and George Steele, Elektra/Asylum Records.

Canyon Issues Indian Albums

PHOENIX—Twenty-three-year-old Canyon Records has just issued seven new LP's of American Indian music. Four additional titles are slated for May release.

The company also duplicates the music in 8-track cartridges which sell for $5.98—the same price as LP's.

The label is a one-stop center for Indian disks as well as other labels. Among the artists it handles are KIT,Redbone,Paul Ortega,Floyd Westerman,Zuni Midnighters, Undecoded Takers, Navajo Soundweavers, Navajo Fenders and several others.

The Indian records represent the cultural sounds of various tribes. In addition there is an educational series, "American Indian Music for the Classroom" available on four LP's or cassettes.

Piracy Crackdowns Mount

NEW YORK—County police in Pico Rivera, Calif., last week raided the headquarters of a tape manufacturer and seized an estimated 1,000 allegedly illegal duplications, tapes and about $50,000 worth of duplicating equipment. The raid, ordered by Paul Michel, was said to be producing about 3,000 pirated tapes weekly.

Meanwhile, in Federal District Court, Dave Mathes has Host Recording Seminar

NASHVILLE—Producer-engineer Dave Mathes will host the first in a series of seminars on the state of the recording art here June 1-2.

These seminars, according to Mathes, will include lectures, workshops, equipment testing, studio tours, recording sessions, and information concerning the opening of a complete training facility, known as Nashville Sound Laboratories, in mid-November.

Registration for the two-day event is $50.

Col Will Distribute Zoo World In June

NEW YORK—Retailers across the country can expect yet another form of store tie-in promotion, as CBS Records begins distributing Zoo World, national consumer music publication, to its accounts in June.

Leslie Feldman, the magazine's publisher, says that retailer tags will be placed on a number of Zoo World radio spots in over 27 markets. The spots, part of a gladeau agreement between the magazine and various radio stations, will include a tag to alert listeners to local record stores carrying Zoo World.

Sugar Creek Formed

MIAMI—The Sugar Creek Co., dealing initially with publishing, has been established here by Joe Bill Holderness, who is owner and president.

Holderness, a singer-songwriter, named Warren Conway as coordinator. Don Dunaway of Chaffa, Fla., is the first writer signed to the company.

Holderness said record production and "another musical activity" would be part of the future projects.

Ashman, Dot In Pact

NASHVILLE—Best-selling author and TV personality Charles Ashman has signed with Dot as a recording artist and will release a narrative poem at once.

The narrative, co-authored by Maureen Dupuy, is "An America's Answer (To Gordon Sinclair)." The record was recorded here and produced by Jim Foglesong.

www.americanradiohistory.com
Makro Opens 5th Center in U.K. In Newest Expansion; 6 More Set

BY NICK ROBERTS

LONDON—Makro, the giant Dutch self-service wholesaler, maintains the rapid pace of its expansion program in the U.K. by opening its fifth British center at Charlton in South London, the first in the capital.

Since the company first came to England in 1971, it has run its operations with military precision, mounting an initial assault on the heart of the cash-and-carry industry in the north, with centers outside Manchester and Liverpool, followed by consolidating the success of these early ventures with further centers near Birmingham and Newcastle.

During this first phase of expansion, which will be completed later this year with the opening of the sixth center, Makro’s philosophy was the primary target. But having established a London headquarters at Charlton, the company is now in a position to take Makro’s plans, which calls for a further six centers, is expected to include several in the London area. All are being built on greenfield sites, covering a floor space of between 125,000 and 150,000 sq. ft. and stocking around 37,000 lines in over 100 departments.

Makro is at pains to define its method of operation exactly, points out that it is neither a conventional wholesale, nor a discount house, since it is open to the public, and insists that it should have to provide well documented evidence of its status before acquiring preferential terms. The key to the Mukro system is to buy goods directly from suppliers and resell them to retailers at cost, with no middlemen. Makro’s policy is that, instead of being a low price retailer, it should be a low price wholesaler, selling goods at a price that it can provide by charging a retail price that is lower, but not necessarily a lower profit margin.

Leahy Exists Bell in U.K.

LONDON—Bell Records general manager Dick Leahy, who has successfully steered the American independent record company through the past four years, is leaving the company next month.

In a surprise announcement, Leahy revealed that he will not renew his contract when it expires June 7. He made his decision known to Bell president, Larry Uttal, who had been in London for 1IMC.

Leahy commented: "I have truly enjoyed my stay in London. It is a city I feel very special about and I now feel quite simply that the time has come to do something new." He added that the new plans have yet to be finalized.

Under Leahy’s guidance, the Bell label in this country has enjoyed an unbroken run of success, with every record issued enjoying a substantial degree of chart success in turn, with each new release enjoyed more and more by the public. Bell has also continued to maintain its status as one of the major record companies in the country.

The company’s new chairman, who replaced Leahy in the position, is Terry Jenner, who has been with Bell for the past six years.

Polydor New Site

MONTREAL—Polydor Ltd. has moved into newly constructed corporate headquarters in Montreal, situated at 6000 Cote des Neiges, the new facilities, in addition to all the head office departments, house the company’s Montreal branch, tape plant and national dispatch center.

The centralization of all offices located in Montreal has been a company concern in the past and, said Evren Gersten, the company president: “We believe this move will lead to a greatly increased efficiency, both internally and in our dealings with other members of the industry.”

The electrical section itself is also on the first floor, and takes up 15 percent of the total non-food space, Polydor’s sales staff, as well as the salesmen for the sections represent more than 20 percent of the total non-food profit made by Polydor.

The Charlton looks like it is no exception.

Makro buys substantial quantities direct from the Far East, which is visited by their reps every three months. It has an additional 80,000 sq. ft. at Heywood, and are contemplating acquiring a further 7,000 sq. ft. in South of England to complement their existing subdepots facilities in that area and for distribution of fast-moving lines such as records and tapes.

Simplicity: Managing director of Makro in Britain is Gery Kesler, and he is the first retailer of its own kind to be appointed company chairman. The company was formerly owned by British manufacturers with a certain degree of suspicion. However, Kesler is a firm 20-year-old, has been with the company since its establishment in 1968, and has become a powerful development organ, and expanded with British retailers, who are able to obtain goods of high quality at competitive prices.

The company is also in a sense a shop, and dealers are as prompt to impulse buy as the public. The careful arrangement of stock, the carpeting of displays and the display themselves, average around $7.35 for full-price releases, with budget lines at anything between $2.95 and $7.35. A recent study by PMV has shown that sales of records are on the rise, and that they are not offputtingly hoping to achieve three times that figure this year.

Tape Stock

The tape stock is displayed in open racks on the first floor, but Makro is obviously as prone to shrinkage as any other. Records are displayed in the same way as in the record shop, with the tapes are in a special security area for small goods, including jewelry. The tape is on a separate shelf outside the enclosed and assistants man a check-out point at the almost $600,000. Makro’s warehouse stock of more than 15,000. Harnett is responsible for the sale of the records, and has a tape sales department, but there is a threefold increase in the sale of records this year, which is anticipated for this year, according to the record company.

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Bob Beb, To Be Launched With A Top of Pops Compilation

London—The first release on BBC’s Records’ Beb label will be a compilation of Top of the Pops from 1970 to 1974. The record will not be out until October and it has not yet been decided whether it will be a single or double.

Roy Tempot, sales and marketing manager, said: "I have talked with about selling this album. The general reaction has been that the label sheet is a good idea as long as we don’t overdo it."

It seems likely that we will get most of the tracks we want although the box format has yet to be worked out.

Tempot said he will be taking to more careful planning before deciding on the exact format of the album. "We hope the album will be all top-three chart records. At the moment it looks like there will be about 14 or 15 tracks on a single album although there may be expanded to a double."

The album will be called BBC’s Beb, the sleeve will be designed and the cover will coincide with Hallmark’s album albums called Top of the Pops.

BBC’s Records is currently running a sales incentive scheme geared to the company’s top-selling albums. Until the end of June retailers have a chance to get two free, 75 six free and 100 right free.

Polydor salesmen are also an incentive for salesmen of the label, who will earn preferential prices. With this scheme we hope they will take such albums and realize they do sell.

Gosewich Keys on CRIA’s Progress

Montreal—As previously reported (Billboard, May 5-7/4), Ross Gosewich, president of the Canadian Recording Industry Association, visited the CRIA office in Montreal, Gosewich, president of Capito Records-EMI of Canada Ltd., said that single release of the student and general manager of the record division of RCA Limited was elected vice president of CRIA for 1973.

Gosewich went to see the managing director of A&M Records of Canada Ltd. who is appointed to the post of vice president for the Quebec section.

Gosewich, in a closing statement to the CRIA staff members, indicated that the last year has seen a number of accomplishments including the association’s efforts to broaden the scope of the industry membership. The number of members has increased from 19 to 31.

Gosewich also stated that an effective coast-to-coast tape piracy network had been re-established and fully implemented across Canada. Tape piracy is still the major area of concern for the CRIA and is their principal focus of activity. The association’s detection and legal resources have given us the opportunity to take action, but this area still remains one of the association’s manpower and financial problems.

Gosewich added that the Royal Canadian Mounted Police has provided excellent cooperation in this area and that since the middle of 1972, the RCMP had made 89 investigations and of 118 roads, 100 involved tape seizures. 20,000 tapes have been seized and two charges have been cited resulting in one conviction.

At the same meeting other threats to the industry were discussed including the recent appearance of "deletes" on the market in Canada and in the U.S. and the continuing deleteredyout that is still in current Canadian catalogues. The major concern of all is the large number of tapes as it is not a known area for the CRIA legal staff. Many companies are now seeing buyers appear on the market with labels that do not clearly identify them as such.

The CRIA offices are now located at 206 Mt. Pleasant, Toronto May 1. Ontario. Canada (416) 967-7272.

Distrib Set For Background Music

PARIS—DMS, DIMA, Mood Music and MCA have jointly formed a special distribution organization to handle background music in a major effort to upgrade the general standard of background music used in French hotels, airports, restaurants and even sures.

The tapes being used in such establishments at present are often of poor quality, recorded by amateurs and not designed for the type of operation. However, through the new organization, these four companies are making extensive and costly studies so that the right music can be made for each special type of establishment which uses background music systems.
HAPPY BIRTHDAY, MY DARLING
The current single by
NELSON
The Big Star from Brazil
other great recordings you will enjoy

NELSON NED WILL BE APPEARING AT:
CASINO ROYALE, MEXICO, D.F. APRIL 16-MAY 9
CENTRO ESPAÑOL, MIAMI, FLA. MAY 10-31
CARNEGIE HALL, N.Y.C. - JUNE 16

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E M I Internal Shake-Up Seen as Boosting Sales

By GRAHAM PUNTER

LONDON—EMI’s internal shake-up is a blueprint for change—and that was the reaction from the company’s licensed and distributed lines.

One label predicted a 50 percent increase in initial orders of new releases once EMI’s new two-tier sales force is in full swing.

The restructuring means two main forces—one for U.K.-oriented product and another for U.S. product and distributed lines.

The only problem is what is a clear view of confidence in the new moves was whether EMI can draft in all the manpower necessary to fulfill its intentions.

Contemporary Pubs Set Own Opinion Platform

LONDON—Publishers of contemporary music have set up their own opinion platform attached to the Music Publishers’ Association.

A working party has been organized following a recent call by Lionel Conway, managing director of Island Music, for a breakdown of music publishers’ organization.

The aim of the working party—set up on a special meeting—is to consider any problems handled by the MPA on pop or contemporary music.

David Toff, secretary of the MPA, said: “The meeting was very successful with everyone in favor of the working party.

“I had already been thinking about this problem, but the story in Music Week (Billboard’s U.K. paper) prompted me to get them together and see what emerged.” Lionel Conway, elected chairman of the working party said: “We have been very worried about the existing situation although after the meeting I realized a lot of it was our fault because we never attended the general MPA meetings to vote on our opinions. Anyway, we will see how it goes.”

From the special meeting emerged the working party comprising seven elected members: Conway, Tony Roberts, managing director, Warner Bros.; Music; Pat Fairley, managing director, RSO Publishing; Ronnie Cole, general manager, Intune; Eddie Levy, general manager ATV Music; Graham Churchhill, professional manager, Essex Music; and Doug Fleet, director, Big Secret Music. The working party will meet every fortnight.

BROADCASTERS participating in the media forum include, from left: Tom Rounds of Wavermark, U.S.; Derek Chinnery, Radio 1 BBC, and Alan Freeman, air personality on Radio 1 BBC.

From the Capitals of the World

LONDON—A new company, Lyric Music, has been formed in conjunction with E.H. Morris Music to administer material from the West End hit stage show “Billy.” The company has been set up by the writers of the show, Don Black and John Henry, and already five of the 13 songs in the production are due for single release. These include “I Missed the Last Rainfboom” R.C. Michael Crawford, who takes the title role in the musical adaptation of the Keith Waterhouse/Willie Hall play “Billy Liar.” CBS is planning to release a soundtrack album from the show.

In absence, Sunny Davis is returning to London cabaret with a season at the Grosvenor House from July 15-22. Mustaples has been running a beautifully prepared stock cast complete with climbing up and down the country and Number 8 has been winning. After the South American tour, Tom Jones is recording a new album at Muscle Shoals and Philadelphia. Music Week reports says Swedish Eurovision Song contest winners Abba, now Abbanbrother in their collection, which means, in less embarrassing terms they have recently received a silver disk for U.K., sales of their Brighten winner.

Lobo’s two million U.S. selling single “I’ll Use You To Want Me” due from the King’s U.K. Records. Writers signed recently to Lion International singles include Mitch Murray and Peter Callander (“Billy, Don’t Be A Hero”). Doug Flett and Guy Fletcher, and Junior Campbell. Writers available for ATV’s jingle company Add Music include Barry Blue, Lynsey De Paul, Paul and Linda McCartney, Tony Hiller, Geoff Stephens and Cyril Ornadel. (The tiny ones.)

MARTIN THORPE

AMSTERDAM

Bovena staged a special concert here to present the group Kayak to the trade. More than 100 special guests were flown in for the concert from the U.K., U.S., Scandinavia, Germany, Switzerland, Italy, Spain, France and Belgium. Kayak got a great reception and now tours are being set up later this year in the U.S. and U.K. Meanwhile, Capitol and EMI are giving intensive promotion to the first Kayak album in all territories. Another Bovena event was the Spring Campaign meeting in Zurich when 26 new Dutch albums were unveiled including LP’s by Kayak, the Cat, Jackie Jersey and Jaap Dekker. Details of dealer incentive schemes, consumer incentives and special fold-outs announced and managing director Roel Kruijt told his sales force: “Our aim is to increase our own sales and sales of our own productions by 40 percent during the coming year. This means reaching our established artists and also coming up with some new local talent.” Kruijt introduced the singer of Deeblo who had a world hit with “Everybody Join Hands” on Arista.

FRANS VAN DER BEEK

Helsinki

The strike of technicians at Yleisradio, which semi-eparalysed all Finnish radio and television broadcasts for 16 days, has ended. During the strike, blacklegs were able to transmit a certain amount of entertainment on MTV and TV-2, though there were no news programs. On radio, listeners could enjoy taped non-stop music all day long, though some tapes were used that the situation became something of a musical nightmare, with songs like the Andrews Sisters’ “Run and Coca-Cola” played eight times a day.

Record and tape sales were better than ever at this time of year, and pirate radio broadcasters reappeared. Radio Ulu, transmitting from the seaside town of Rauma, announced: “Nothing will stop us now, so come on and listen on 93 MHz,” Midnight Sun and Hideaway pirate stations were audible in the Helsinki area, though they were broadcasting at very low power. The Finnish Board of Posts and Telecommunications was prompted to increase its powers to control unauthorized broadcasters.

Hermit-Otto Donner is leaving Yleisradio after a long career. Radio Ulu, transmitting from the seaside town of Rauma, announced: “Nothing will stop us now, so come on and listen on 93 MHz,” Midnight Sun and Hideaway pirate stations were audible in the Helsinki area, though they were broadcasting at very low power. The Finnish Board of Posts and Telecommunications was prompted to increase its powers to control unauthorized broadcasters.

KARI HELPAULTIO

A DELEGATION from the Japanese music industry visited the Milan operation of CBS-Sugar en route for the IMEC V event in London and during a luncheon organized by CBS-Sugar central general manager Giuseppe Giannini, were introduced to top Italian singer Giglieta Cincinatti, presented here with some of the delegates. Going clockwise around the table the personalities are: Miss Cinquetti; Ubajji Hidehara, director, and chief producer of Top Music Publishing Co.; Bita Akira, MCA label chief for Victor Musical Industries; Chiba Takao, head of copyright department; Victor Music Industries, M.S. Shim; general manager, Masaoka Makiku; Music Publishing Co.; and Ben Okano and Alex Abramoff of Music Labo, Japan.

During their stay in Milan, the Japanese visitors were received by Giuseppe Giannini and enjoyed a two-hour round table discussion which Italian music executives' planning that the fiscal year ending June 30 promised to be the best-ever for CBS-Sugar. Turnover was projected at $12 million—double the figure for 1971-72. He reported that tapes and LP’s were now outselling singles and the market was now split in even thirds among singles, LP’s and tapes.

He referred to the decline in importance of song festivals in Italy and their diminishing effect on record sales and said that the balance of record sales currently was 60 percent foreign repertoire and 40 percent national repertoire.

After the special lunch in their honor, the Japanese delegation visited all CBS-Sugar departments and had a preview of the new $7 million building which will eventually house the CBS-Sugar group record and publishing department, recording studio, mixing and pressing divisions, duplicating plant, and the Musical Messenger Sales group and distribution department.

www.americanradiohistory.com
Essex In Large-Scale Push
NEW YORK—CBS Records International European headquarters in Paris has announced its most comprehensive promotional campaign ever for a new artist. David Essex’s third single, “American Pie,” will be released in mid-May in all countries outside Britain with a huge centrally coordinated marketing push. Essex’s two previous singles, “Rock On” and “Lamplight,” both have been awarded silver records in Britain. The European campaign will continue.

Quality In Expansion, Promo Shifts
TORONTO—Quality Records Limited has shown a renewed emphasis in record distribution and a general company expansion with some recent appointments and corporate activity.

Gary Slaight, who has been involved with a number of Ontario radio stations and most recently worked for MacLaren Advertising in Toronto, has been appointed national promotional coordinator. His responsibilities will include assisting in the development of publicity concepts as well as the coordination and distribution of material to local and national press. Slaight will work in conjunction with Lee Owens, Quality’s national promotion manager, and report directly to Lee Farley.

Also in the promotion department, Sam Murphy, a former member of the RPM music weekly staff, has been appointed as promotion coordinator.

In a corporate appointment, George Struth, former president and general manager of Quality Records Limited, appointed Harold Moon, the founder, as president of the head of BMI Canada, to the board of directors.

Stu recently signed an agreement with Ember Records of England to distribute and manufacture their product in Canada. The Ember label will be distributed in the U.S. by Paramount as Paramount Ember. Quality will handle all promotion and distribution in Canada to all product released on the U.S. on the Paramount Ember label.

SG/Col Deal
NEW YORK—The Rancho Music catalog will be administered worldwide by Screen Gems-Columbia Music/Colgems Music. The agreement includes the songs of the Rancho hit group “Bachman-Turner Overdrive.”

Yetnikoff in Japan Trip
NEW YORK—CBS Records Inc. president and chief operating officer Hidely Inamoto returned from a fact-finding tour of the European continent.

Yetnikoff will visit the Dutch pressing plant, which services the bulk of the company’s manufacturing needs on the Continent. He also met with John Vis, general manager of CBS Grammophonplaten, to congratulate him on the Dutch company’s present success with Three Degrees. Cir Coltrane, the Turntums, Charlie Rich and local artists Albert West and Tysh Van Leer.

Yetnikoff then traveled to Germany, the third largest international market, where he and general manager Rudy Sperber discussed the current rise of American artists such as Aladdin Hammond, Cir Coltrane, Garfunkel, MSG, The Three Degrees and local artists Costa Cordalis.

Yetnikoff departed last week for Japan where he visited CBS/York, Ltd., and the studios of several prominent Japanese artists.

SAGA RECORDS has made three new appointments. Roy Wilcox has joined Contour Records as general sales manager.

He will have special association with conventional outlets for Saga’s renewed and enlarged 5000 classical series.

David Baker has joined Saga as assistant sales manager after previously being manager of the company’s New York office.

Edie Rose has joined as export manager. He was previously with Decca for five years.

After seven months with Manhattan as general manager, Barry Bizzell has been named the head of the record label division of the independent music/vaety department of the William Morris Agency in London. He will handle such accounts as Decca, Mercury, EMI, Decca, and Decca West and cabaret dates and TV appearances. Bizzell will be followed by RCA.

John Ingham has been appointed press officer to the Island Artists, the management agency of Island Records. He will be responsible for the co-ordination of press coverage on Island-managed groups and assist Island Records’ press officer Brian Blessing.

Ingham was previously an EMI press officer, a position to be filled by Charles Webster, who moves from the Decca press office.

Paul Myerson has joined Decca Records as assistant to the director of publicity and is now responsible for such records and artists as Fats Domino, Roy Orbison, and Little Richard.

Stan White joins RCA Records this week as personal manager, replacing Ian Austin who is leaving the music industry. White has been personnel manager at CBS Records for the past two years.

John Burrows, head of RCA Records in London, recently appointed Argentine artist Roberto, right, visits Decca House and is congratulated on the sale of more than 100,000 copies of his record in South America, by Decca chairman, Sir Edward Lewis, left. Standing is Roberto’s manager, G. Sarittso.

International Turntable

In London recently Argentinean artist Roberto, right, visited Decca House and is congratulated on the sale of more than 100,000 copies of his record in South America by Decca chairman, Sir Edward Lewis, left. Standing is Roberto’s manager, G. Sarittso.

Chess/Janus In Foreign Deals
NEW YORK—Chess/Janus has completed sub-publishing agreements with major firms in 10 foreign markets.

Len Hodes, general manager of the company’s three publishing firms, said that company’s publishing subsidiaries will be represented in the U.K. by Intersong Music Ltd., in Germany by Belver Musikverlag, in France by Robin Song Music, in Italy by Edizioni Musica Lisboa, in Scandinavia by AIR Music Scandinavia, in Spain by Portugal by Ediciones Quirora, in Benny’s Inkland by Kluger International, in Japan by Shinko Music Publishing Co., in South Africa by Laetremus Ltd., and in the West Indies by Woodbridge Music Ltd.

Chess/Janus is negotiating with a major publisher in Australia and in Spain to handle the sub-publishing of the label full international representation.

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Audomatic Holds Fete
PAS—The Audomatic Corp., recently established a European office in the Paris suburb of Courbevoie, organized a reception to introduce tape duplicators and record manufacturers to the company’s extensive range of professional equipment.

Industry executives worldwide visited the Audomatic showrooms to inspect such items as the firm’s full duplicating system, Apex cassette printer, automatic cartridge inserter, fully-automated hub loader and quality control playback machines.

Film Planned By Barclay
PAS—Following the recent signing of its distribution deal with Virgin Records, Barclay, in conjunction with RTL is planning to screen the Tubular Bells concert film in Paris—Barclay, in conjunction with RTL is planning to screen the Tubular Bells concert film in Paris, Brussels, London, Manchester, Brussels, London, Manchester, Tours, Marseille, Lyon, Rennes, Cac, Paris and Lille. Special showings of the film will also be arranged for local record dealers who have shops in or near these cities.
Hearing June 4 on CRTC Proposals on Commercials

OTTAWA—A public hearing will be held in June on proposals to change proposed radio and television broadcasting regulations regarding Canadian production of commercials by the Canadian Radio and Television Commission. The Commission issued a notice that commercial messages broadcast by television and radio stations in Canada should be, as far as possible, produced in this country, and make use of Canadian talent. The Commission had previously considered some form of regulation but decided against it in the expectation that Canadian advertisers would voluntarily achieve higher quotas of Canadian participation in the production of commercials. In reviewing the progress being made in this area in the last few years, the CRTC found that there had been some improvement, but they liked and have now decided to act in a more formal manner.

The CRTC proposed that in radio, "no station or network operator shall broadcast any commercial message that has not been produced and recorded in Canada." The Commission defined "a recording" as "any recorded message that mentions an advertiser; a product or service; a name or description of a program of a radio station and includes any musical identification of a radio station." The proposed measure requires public service announcements. This regulation will come into force in October.

The CRTC is not insisting at present that all television commercials broadcast in Canada be produced in Canada, but it is strongly recommending that as large a proportion as possible of television commercials broadcast in Canada should be produced in this country and utilize Canadian creative and performing talent.

Kim Forms Ice Label

MONTREAL—A new label, Ice Records, has been launched in Canada with offices in Montreal and Los Angeles under the direction of president and chief executive officer John and partner, is by Kim, a single "Rock Me Gently" just released. An album is expected shortly. He is distributed in Canada by London Records of Canada.

Said Joe Kim, "The label will serve the creative needs of the recording artist, that is to say the artist or group that has an album that is based on all phases of his or her product in a professional, constructive, businesslike manner. I do not intend to sign 100 artists tomorrow but I intend to have a select number of artists whereby we can have a personal and profitable relationship. Being in management I realize the need of the creative source of the industry, the artist and producer, to feel comfortable and at ease in the business of making process that decides the outcome of their product."

Kim considers London one of the best distributors in Canada. He continues, "I strongly believe that Fraser Jamieson and Alex Koury have an equal opportunity to find that I consider one of the best in the Canada. Their sales force and promotional team have that unique quality that is so essential in our young Canadian industry, a great spirit of cooperation, communication, dedication and desire to do the job.

SALESMEN WANTED...

CALL on key retailers, Chains & Racks

Canada’s most progressive record wholesalers. Specializing in deleted & over stock records & tapes. All territories. We have active accounts in every province. We pay 5% commission.

Contact: Liss or Diane Johnson
CARAVAN STEREO LTD.
6226 Notredame St. W.
Toronto, Ontario
514-935-1682 or 514-935-2632

Radio in Transitional Period: CHUM Report

TORONTO—Radio is going through one of its greatest transitional periods, according to the May 3 organization of CHUM Report, a weekly news and information sheet published by CHUM radio in Toronto.

The report also says that radio audiences are changing beyond the usual pattern. "Today's audience is listening, which is why some Top 40 stations are modifying their approach or getting off Top 40 altogether in order to zero in on the ever expanding 25-34 (age group)" stated the report. "More women are going to work than ever before. As a result, a large part of the mid-day and coffee break time is available."

There is the shorter work week plus staggered hours, which will certainly become the late 70's. All of which points to unprecedented change in the composition of your audience in most, if not all parts."

It is noted that radio station play lists are being fattened up, "...listeners want more variety. The tight playlist, it is argued, depresses average age hours tuned because it is dull and boring to listen. Hence, playlists are getting longer, noticeably so, in order to make music mix less predictable."

With regard to the possibility of an increase in the output of Canadian content recordings, the report took the view that the CHUM Report had indicated it would cut for every new station that runs with the CRTC, this will come into force on Oct. 1/74.

The CRTC also expects that in 1976 to 1978, Canadian television will achieve the following minimum proportions of Canadian production: Three percent for the year ending Sept. 30, 1976; 15 percent by the year ending Sept. 30, 1977; and 25 percent by the year ending Sept. 30, 1978.

From the Music Capital of the World

Faron Young will open a series of concerts at the Horseshoe Tavern in Toronto on Friday (17) and Saturday (18) and then move on to make a concert at the Masonic Temple in London, June 7 and Hamilton; June 8 & Young’s latest single for MGM, "A Woman Is A Woman," is now being played by the ex-Wacker member. Randy Bishop entitled "Don’t You Worry." Besides producing and arranging, Bishop handled the production of two current CHUM singles: "Kangaroo" and "Down Pringle’s "C’est Pas Le Jour" and Annie Anderson’s "I’m a Woman." In response to a music theme accompanying a Salada Tea commercial has been produced for CHUM in Canada.

Cliff Edwards, former lead singer for the Bells and the host of the Global Network’s “Sing A Good Song,” will be appearing at The Tavern in Toronto with his wife and his brother, for one week starting May 30. Edwards’ Children’s "Navin’s blue single will be released on "Rockin’ in the City" the Rampaign label distributed in Canada by United Artists.... Pierre Jannou, the chairwoman of the Canadian Radio and Television Commission, has volunteered to become a guest on CFTS’ “Let’s Discuss It!’’ show on Sunday (12). The annual Canada Day concert at the CTCF will be kicking off July 1st at The Tavern, featuring some of the city’s best-known groups and singers will be announced. A special, confirmed to appear include Fludd, Stringband, John Mills-Cockwell, Dave Neele, the house orchestra FM Band, John Morran and Kid Bastion’s Magnoila Brass Band. ... John Gary will be appearing at the Royal York Hotel in Toronto Monday (13) to Wednesday (15). The group is from Toronto and will be appearing at the Yorkville Hotel in London, June 2 and 3. A number of his concerts have been confirmed to appear include Fludd, Stringband, John Mills-Cockwell, Dave Neele, the house orchestra FM Band, John Morran and Kid Bastion’s Magnoila Brass Band. ... John Gary will be appearing at the Royal York Hotel in Toronto Monday (13) to Wednesday (15). The group is from Toronto and will be appearing at the Yorkville Hotel in London, June 2 and 3. A number of his concerts have been confirmed to appear include Fludd, Stringband, John Mills-Cockwell, Dave Neele, the house orchestra FM Band, John Morran and Kid Bastion’s Magnoila Brass Band. ... John Gary will be appearing at the Royal York Hotel in Toronto Monday (13) to Wednesday (15). The group is from Toronto and will be appearing at the Yorkville Hotel in London, June 2 and 3. A number of his concerts have been confirmed to appear include Fludd, Stringband, John Mills-Cockwell, Dave Neele, the house orchestra FM Band, John Morran and Kid Bastion’s Magnoila Brass Band. ... John Gary will be appearing at the Royal York Hotel in Toronto Monday (13) to Wednesday (15). The group is from Toronto and will be appearing at the Yorkville Hotel in London, June 2 and 3. A number of his concerts have been confirmed to appear include Fludd, Stringband, John Mills-Cockwell, Dave Neele, the house orchestra FM Band, John Morran and Kid Bastion’s Magnoila Brass Band.
EUROFILE
A BILLBOARD COMMON MARKET PROFILE
FRANCE
France Is Uniting in a Strong Action in Fighting Piracy

It's natural that a French company should be in a position to see the overwhelming predominance of French productions in the national charts; but how does an international company, with a powerful Anglo-American catalog—like CBS—react to this situation?

Says Jacques Souplet, president of CBS France: "As an American company we naturally regret the diminution in the sales of Anglo-American product in France; on the other hand, we know this material sells well in other European countries, and our aim is really to promote good product wherever the industry and to tailor our output to the needs of the French market.

"From a purely economic point of view it is more advantageous for us to sell foreign-produced repertoire because we are not involved in recording costs—so the heavy emphasis on local production which has been noticeable over the last two years has made a big difference in this respect. What's more, there is another disadvantage in local production when you consider that it costs us just as much as the Americans or the British to make a record, but our potential market is much more limited because of the language question—limited, in fact, to France, half of Belgium, part of Switzerland and part of Canada. So the possibility of our getting a return on our investment is that much more reduced."

Souplet estimates that French-produced records account for 70 percent of total sales in France (compared to the situation in Germany where domestic production accounts for about one third of total sales). "We sometimes sell fewer copies of a British record than are sold in Belgium—yet our population is five times that of Belgium," he points out. He thinks current dominance of French product is due to a combination of factors. Foreign records have become less suited to the French market. Italian influence on French taste has largely disappeared. French songs and recordings today are as popular as their English counterparts. "We have learned a great deal," says Souplet. "From the Americans and British in the matter of recording quality.

"Whereas some French industry leaders believe that the French radio stations, in airing less Anglo-American product, have meant a major contribution to the spectacular success of French production. Sound feels they are simply reflecting French popular taste which has moved away from English-language product.

In conjunction with the French production boom, there has been an impressive expansion on the recording studio front—to the point where there is probably far more studio time available today than can be effectively used by the industry. Says Souplet: "The studio sector of the French industry has more than doubled since the last two years of the war; there are now over 300 studios. Certainly, however, they are extremely well equipped and sophisticated, and I think France has a higher percentage of studio time availability than any other country in Europe.

"Another sector of the music industry which has enjoyed impressive growth is the recording tape market. The business grew in 1972 by 30 percent, and was almost 24 percent higher in 1973. turnover, compared with only 6 percent in 1972. Last year also saw the introduction of the compact disc, formally planned three years ago, but this market is still waiting for the large format. Blank tape sales, however, are extremely healthy.

"An ugly aspect of the tape business is the appearance of small numbers of pirated cassettes on the French market—a market which hitherto had been completely free of bootlegging or pirated product. However, the industry is taking strong action on this front and CBS has already brought an action to prevent the sale of this material—mostly of American origin and believed to have come into France through Belgium.

Budget records, which have been relatively late in securing a foothold with the French consumer, are showing for a much bigger share of the turnover and all the major companies are currently producing budget lines, albums selling on average for about $35. Such recordings are expected to add to the budget sector of the market and expand further this year.

Where racketeering is concerned, Souplet believes that France has a much better balanced position than any other country with such sales representing approximately 18 percent of the total. He expects it to reach a maximum of 20 percent, then level off to 15 percent.

"France is a country in which wholesalers are important—there are 15 major wholesalers, servicing electrical and hardware stores, and specialty shops, and in which the FNAC, which are not serviced by racketeers, conventional retailers account for 35 percent and the other 4 percent of turnover is accounted for by various small outlet.

The one dark cloud on an otherwise sunny horizon, according to Souplet, is the punitive rate of value added tax in France—33 percent.

"Although our retail trade is roughly the same as in other European countries, VAT (value added tax) precludes any possibility of reducing the value added tax to an intolerable high level," he says. "This high rate of value added tax certainly hinders the development of the recorded music business in France. If it were reduced to the present's highest rate—33 percent—to the lower rate of 16.6 percent, this would substantially reduce the cost of records and would be a great boost to the industry."

Barclay Rides the Crest with Household Names & New Talent

By HENRY KAHN

According to Eddie Barclay, the French are not a musical nation—but they are coming. That's why Barclay started a modest business in 1948 with a disk by René Lebas pressed by Pathé Marconi. It sold 200,000. Today, Barclay sells 200,000 disk records a year and is undoubtedly the top French music house.

The great surge forward started in 1960 and it expects to continue. One reason for this is that there are more people and money to spend on leisure. Faced with growing inflation and rising costs, the price of French records has managed to stay within reason over the past five years, prices have increased by no more than 20 percent. Barclay believes he has an advantage because most of the top French artists, namely Jacques Brel, Léo Ferré, to mention only a few, are his and this, he says, strikes a note of continuity which is very important.

Many of those top artists have songs that are rare for any of them to write a song that will disappoint their fans. Accepted that a disk must sell 10,000 to 15,000 quickly to pass happily to the fourth floor. He has kept his artists whose names are practically household words. New talent must also be found, however, because his output is 400 new titles a year and this cannot be produced entirely by the old guard.

He reckons that records today will sell well for about a month and that unknown artist must know Barclay's name. And, though the public has led to what he calls overproduction, which neverfnally assures the propriety of the industry. But finding the talent that has not the song to be very well known, and of course that the company operates in the provinces, cabarets and even cafe terraces can produce talent. Often it is a matter of luck. When Barclay receives unexpected news of a new song, there is no room for further investigation. If it moves away, he takes the first plane available to fly to listen to it.

"When we started," says, "lyrics were important. The mark of a good record was the number of times a song was replayed. Those days have gone. Today, Barclay only wants good, simple lyrics but always refers to "Only You" as the kind of music that sells best.

To this end, the artist who is not an author must be provided with suitable lyrics for every instrument. He gives the song to the artist, the singer, and his musicians, and after the song is performed, they can make money. Barclay turns to the discophiles and clubs which, he says, provide the best possible promotion after television. There are about 400 clubs in France, which disc[jue their disks and care with and turn one number pulls themselves out of their chains onto the dance floor, chances are that it will be a chart number.

An Industry Report on France French Briefs

Eddie Barclay is to commission songs from Mort Shuman, Del Reeves, Jimmy Jones, Frank Lau, Burt Bacharach, Michel Legrand, Claude Francois and Paul McCartney for a new Jacques Brel album. ... Phonogram is preparing to redub every title in its catalogue, including Hal- liday, ... The Gerard Tournier publishing and production company had a turnover of $8.3 million in 1973, compared with $7.6 million in 1972. ... Editions Barclay has acquired the publishing of songs of Daniel Guichard. Chasepp is achieving between 6 and 10 percent of its total turnover from the exploitation of its repertoire and the sale of copy rights, ... Three computerized consoles made by Auto- mated Processes have been installed in France, at the Festival studios and at two regional stations for the programming and harmonies of Euro- pasound. ... The Barclay recording, including companies in France, Belgium and Switzerland and the Paris studios, is elsewhere than studio work to Eddie Bar- clay. ... One of Editions Barclay's most successful copyrights after the phenomenon "Les Moutons" has been "Le Jour de l'An" by Michel Jourdan, Roman and Caravelli, rec- orded in France by David Alexandre Winter and in the U.S. by Frank Sinatra as "Let Me Try Again." ... Program reported that the 11 LP set of Georges Brassens albums in a deluxe package retailing at nearly $80 has sold in excess of 25,000. ... Chappell has acquired rights to half of the songs of Michael Jackson, and RCA artist will participate in the Tokyo Song Festival, June 29 and 30, and will sing "Je Suis Romantique" by G. Cascales and N. Passel.
the sun never sets on the production of SOFRASON DECCA France
Carrere’s Hit-Packed Career

BY MIKE HENNESSEY

When I first began reporting on the French music industry more than 10 years ago, the major talents on the scene were Sheila, Sylvie Vartan, Johnny Hallyday, Claude François, Charles Aznavour, Gilbert Bécaud, Georges Brassens, Jacques Brel and Dalida... among others.

Today, though new stars have arrived and some lesser talents have disappeared, those same superstars still maintain their supremacy. For staying power and consistency, France’s singing idols take a lot of beating.

Constantly featured on the Scopitone—the video jukeboxes that were popular in Paris cafes in the early sixties—was “L’Ecole Est Finie” by a 16-year-old girl called Sheila. It was her first record—and it was an instant hit.

Sheila’s arrival in the business coincided with that of a young man called Francis Carrere, who had just completed his studies and was keen to enter the recording business. Sheila auditioned for him; he wrote, produced and published “L’Ecole Est Finie.” Suddenly, both of them were in business.

“Sheila recorded the song on October 26, 1962,” says Carrere. “It was released November 13, and, by February 1963, Sheila was a disk millionnaire. The single by then had sold 1,300,000 copies. And the record still sells between 1,500 to 2,000 copies a year. That’s durability.

Carrere became France’s first full-time independent producer and today he can legitimately claim to be one of the biggest hitmakers. His operation has a turnover of something approaching $7 million a year and one of the main secrets of his success is that he understands perfectly the special requirements of the French market.

The French record scene is probably unique in Western Europe in terms of the extremely limited amount of foreign product which finds its way into the charts, especially the singles chart. It is a market to which foreign artists are not usually accustomed. Carrere says: “This is not chauvinism—it is necessity. Personally I think it is an excellent thing that French productions are so well represented in the hit parade. I admit that one of the reasons why interest in Anglo-American music has declined in France is that the French radio stations are playing fewer foreign records. SACEM (the French performing right society) supports this policy although I, personally, don’t think it’s a good thing. I believe there should be free competition.

However, the fact remains that British and American productions over the last two years, apart from the really big hits, have been of little interest to the French market. The French show less and less interest because there seems to be less and less melody in the Anglo-Saxon songs. The French record buyers demand good productions, good lyrics and good orchestrations—the lyrics are particularly important in Latin countries. When these elements are not present in foreign songs, we are obliged to make our own hits. And Carrere certainly knows how to make hits. There haven’t been more than a few over the last few years when he hasn’t had a record in the French Top Ten.

On the subject of the durability of French talent, Carrere says: “The French public is faithful to its stars. Sheila today is part of the French way of life—yet who knows her outside France?”

After her first big hit in 1963, she released a Surprise Party EP which sold 800,000, and from then on she had hit after monster hit. She has made 33 singles of which only one sold less than 175,000, five sold 250,000 and the rest sold upwards of 300,000—including one that sold a million.

Stay Carrere: “When Sheila married another of my artists, Ringo, last February, it was like a royal wedding. There were 15,000 fans outside the town hall. She is as popular today as she ever was.”

Carrere has plans to build an international career for Sheila now, concentrating initially on the U.S.A. where she feels her “girl next door” appeal would find a ready response. “But I need to find a really good representative in the States.”

After his initial success as an independent producer in the early sixties, Carrere formed a record company in 1967, and five years later set up his own distribution through Sonopresse. He has since presided over the remarkable success of artists like Ringo, whose first four titles sold a total of four million; Canadian Marc Hamilton whose “C’Est Pas Toujours En Amour” was a million-seller; and Belgian Art Sullivan whose five singles have each sold 400,000.

A lot of the hits are written by Carrere—of the hundreds of songs he has had the rights to, about 50 have achieved chart status. “But my main aim is to find good songwriters. I’m also looking for new producers to work under my supervision.”

Carrere says: “I am looking for young hopefuls who are willing to become part of the Carrere Paris office and if Carrere believes in their potential he’ll give them a chance. But he won’t record them until he’s found what he believes to be the right song. Ringo waited a year and a half before having a record released.

Carrere maintains there is no real secret in producing hits so consistently. “It is just hard work and understanding French taste. If I find an artist I can work with, I will work tremendously hard to make things happen for that artist.”

One chart position that Carrere is very comfortable in is that with Carrere was born in 1937, the giant hit of the early sixties. But after he left the Carrere stable, his impact on the scene diminished considerably, and his singles sales were down to 25,000 a title. He went back to Carrere about two years ago and instantly scored another major hit with “Ton Amour Meurt,” which sold 500,000.

Although French product is flourishing as never before in France, Carrere admits that the country is lagging behind in the matter of LP sales. “The single is still king here,” he says, “and we are not doing the business we should be doing with albums. A lot more effort needs to be made in this area.”

Does he see any possibility of a revival of Anglo-American for- mations in the French market?

“I think the reason that American and British records aren’t happening at the moment is because the Anglo-Saxons don’t take the French market seriously. They could make songs happen here if they took the trouble to tailor them to accord with French taste. And if they didn’t, they could enjoy success with certain artists over a long period—because of this French characteristic of long term loyalty once an artist has established himself.”

In addition to his own productions, Carrere also distributes certain foreign material. He handled the English version of “Manny’s Blue” by Les Poo Taps, produced by Alain Millaud, and sold a million. He also has the Young Blood catalog for France and handles the repertoire of Dutch artist Oscar Benton. He is interested now in securing representation of some American catalogs. “My aim,” he says with a smile, “is to achieve an annual turnover of $25 million.”

For a man with Carrere’s track record, that does not seem too overweening an ambition.

RCA Prospects Look Good

1974 promises to be an active business year for RCA France. With international reorganization and a new strategy on the sales front, the French branch of the company is expected to maintain a steady rate of progress through the year.

Last year the company registered a 30 percent increase in sales compared with 1972, mainly accounted for by international classical and jazz repertoire. The acquisition of the EMI catalog established the company in the classical field and the illustrious RCA jazz catalog has achieved more than one million album sales in France in the last three years.

Jazz played a large part in RCA’s good export business in 1973, giving the company a 10 percent share in France’s export market of finished records.

Meanwhile the company has been strengthening its local repertoire and has enjoyed success with new artists like Alain Souchon and Yves Simon as well as established talents like Sylvie Vartan.
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WEA Filipacchi: A Sleeper That Came Alive & Well

Looking back on the growth of WEA Filipacchi as a major force in the French industry, international manager, Dominique Lamblin says: "To the dismay of many of its French competitors who thought WEA Filipacchi would not last long when it was launched quietly in July 1971, it has taken less than three years for president Daniel Filipacchi and general manager Bernard de Bosson to establish the company as one of the most successful and highly rated in France."

In the first two years much effort was devoted by the creation of a smooth and efficient distribution network comprising 12 salesmen and two sales managers—Guy Guacci, looking after retail sales, and Guy Lebel, responsible for wholesale sales. Special attention was also given to the warehousing and shipping department and under the expert guidance of Geoffrey de Lass, general sales manager, the combined efforts of the team have been duly rewarded since the WEA Filipacchi sales force is rated by many retailers and wholesalers as the most dynamic in the business with a high reputation for fast deliveries.

The other aim of the company has been to give the best possible exposure to the vast WEA Anglo American repertoire and numerous gold record awards testify that this has been very substantially achieved. Among the gold awards are one for each of the three Rolling Stones albums—with "Goats Head Soup" nearing the 300,000 mark; one for the "Clock-Work Orange" soundtrack (200,000 sales); and golds also for Neil Young's "Harvest" and Ten Years After's live double on Chrysalis, each of which has sold more than 100,000.

The company is developing a strong roster of local artists and venture Sanson, Michel Berger, Jeanne Marie Sens and Jean-Pierre Castelin, all have been launched on successful careers in France and, in some instances, in foreign markets. Established artists like Hughes Aufray, Pierre Perret (on his own Adele label) and Francoise Hardy are achieving greater success than ever.

Although some people considered WEA Filipacchi as an album company primarily, there has been considerable success in the singles market. The Rolling Stones "Angie" achieved sales of 700,000 and "Harlem Song" by the Sweepees, produced by Mike Brant's producer, Alan Kaye, sold more than 250,000. But the biggest single has been a French record based on the cartoon characters Sylvester the cat and Tweety Pie (better known in France as Titi). This disk, produced by Jean Davoust, who heads the WEA publishing division, has sold more than 750,000.

This single has significantly boosted the popularity of Titi in France and the character has been used widely as a merchandising item. The success of the single prompted the same idea to produce an album which looks like achieving gold status this month.

During the latter part of 1973, WEA Filipacchi acquired distribution rights, on the General Music label, of the Ennio Morricone soundtrack of the Sergio Leone film, "My Name Is Nobody," and this has been a big seller.

Advertising made to the point, the staff, with Jean Claude Desmarais coming from Philips and Europe No. 1, to head the local s&r department, and John Duffin joining as sa manager for Elektra Asylum repertoire, Chrysalis and Manticore. Jean Mariesa retains management of Atlantic and its custom labels.

Bernard Guiller was made head of foreign artist promotion; Marie Guillard heads the local artist promotion department.

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LUXEMBOURG AUDIENCE UP 12 PERCENT

Although France has only one home-based broadcasting organization—the state-owned ORTF with two television channels, three radio channels and some regional stations— pockets of radio listening population still exist.

The two major peripheral stations are Radio Luxembourg and Espace No. 1. Each can reach about 60 percent of the population. In addition, there are Sud Radio and Radio Tele Monde, but they are not popular amongst the French.

Only the ORTF, with its relay stations, has truly national coverage, but in the areas reached by the ORTF, Luxembourg and Espace No. 1, the two peripheral stations are extremely powerful. In fact, Radio Luxembourg is the leading radio station in its zone and claims an average listening audience of two million in the Paris regional alone.

Says Roger Kriche, head of Radio Luxembourg in France: "France, the popular channel of the ORTF, leads only between 7 and 9:30 a.m., because of the national and regional news. But outside that period, Luxembourg is tops, according to the Centre D'Etudes des Supports Publicitaires, which carries out market research four times a year to determine ratings by questioning up to 10,000 people.

"Our audience in 1973 was 12 percent up on the 1972 figures—and 16 percent up in the Paris region.

Radio Luxembourg's output is 50 percent music, with the emphasis on local product during the day giving way to a more international content at night. "But the second half of the evening, says Kriche: "There has been a reversion of French pop music and a new generation of young record buyers—today we are seeing 10 to 15 year olds buying singles in the supermarkets. Anglo-American music will be represented by no more than two records an hour during the day; then, between 5:30 p.m. and 7:00 p.m., the program will go up to one disk in three. From then on the majority will be Anglo American records."

A most important element in Radio Luxembourg's broadcast operations is a daily chart program which solicits listener response to new singles releases. The program plays between 15 and 17 records a day and the two most popular records are retained for the following day's program. The process is repeated and then at the end of the week Radio Luxembourg produces its top 30. The station averages 1,500 calls and between 3,000 and 4,000 letters a day voting on new records.

Says Kriche: "What is important is that there is a definite rapport between our chart and the sales chart produced by the Centre D'Information et de Documentation du Disque. We find that our chart anticipates the sales chart by anything between four to six weeks."

Another important record promotion program is "Non Stop," which features a major artist and a number of lesser acts each day in a live transmission between 3:30 p.m. and 5:30 p.m.

Kriche says that it is Luxembourg's aim to become a European station and through its English and German services, it is achieving this goal, with growing audiences in the U.K., Germany, France, Holland, Belgium and Scandinavia. The organization has publishing outlets now in 11 countries and the various language services work in close collaboration with one another in the matter of exchanging disks and demos, and discussing programming ideas.

French Arrangers Seek Royalties

Arrangers in France are now entitled to a one-twelfth share of the mechanical royalties from records, provided that the songwriter agrees. This new situation follows agitation last year by some of the country's top arrangers who claimed that their work was an important contribution to the success of a record.

Now the SDRM, the French Mechanical Right Society, has ruled that arrangers can have a one-twelfth royalty, from the songwriter's share, provided that the writer agrees.

Commented publisher Gerard Tocumer: "As the media become more aware of the talent of the arranger, the position of the arranger becomes more important. He can create the whole tone of the record, so that it is natural that arrangers, who are important in creating sounds, should seek a bigger stake in the record business."

To support their claim, some of the top arrangers went on strike for a week—"because the main side effect of this was that it gave us opportunities to some of the arrangers who are coming arrangers, according to Chappell's Gerard Davoust.

Said Patrick Vincent of Ediktovii Barley: "Already a top arranger will get around $300 for conducting on the recording session—now they can boost their income still further. However, there are too many top arrangers who can command this new royalty. Jean-Claude Petit is one—he arranges for Serge Lama, Claude Francois, Sheila, Ringo and many others." Davoust sees complications developing in the new situation. "Does the new royalty apply only to the first arrangement of a song, or to all subsequent arrangements? This is not clear. And if this trend develops the next thing will be that sound engineers will be pressing for royalties."
DURING ITS' THIRD YEAR OF EXISTENCE

WEA FILIPACCHI MUSIC
gave to its' artists
6 Gold Albums
and
2 Gold Singles

THERE WILL BE MANY MORE IN 74

GOLD ALBUM: more than 100,000 records sold
GOLD SINGLE: more than 500,000 records sold
Although France is a long way from achieving a production of international hits on the same scale as the U.S. and U.K., there is nevertheless a great resurgence of creativity in the songwriting field.

Music publishers on the whole are, understandably, gratified by this trend if for no other reason than it means a favorable adjustment in the balance of payments situation where mechanical royalties are concerned.

Parallel with the renaissance of the French song with international potential, there has been a significant evolution in the French recording studio industry and the increasing sophistication and expertise of the studios has undoubtedly made an important contribution to the general rise in quality of French recordings.

French studios have, in fact, won considerable recognition abroad and major artists from the U.K. and U.S. have made records in the Chateau D’Herouville, Ferber and CBE Studios, among others.

Herouville, located in a castle 25 miles outside Paris, offers a pleasant combination of a well-equipped set of studios with a first-class engineer plus a relaxed and comfortable environment. The main studio has an automated processes console and the leisure facilities include a tennis court, swimming pool and a good restaurant. Among the artists who have recorded here are Cat Stevens, Pink Floyd and Elton John.

The Ferber studios are located in a quiet district of Paris and are equipped with the latest hardware, most of it of American manufacture. There are apartments available to producers and Emerson, Lake & Palmer have recorded there.

The great attraction of the CBE studios is owner Bernard Estardy who, as well as being a first-class engineer, is a songwriter and a musician who plays piano, organ, bass and percussion. Paul Simon recorded his last LP at CBE, and a large number of the songs in the French charts over the past 10 years have been recorded there. Among the compositions of Estardy is the "Pelican Dance," which has been recorded by Ray Conniff and Percy Faith.

But what about the music that comes out of French studios? There's no doubt that the foremost French popular composer today is Michel Legrand, who has built an illustrious career in the U.S. with his great film and TV scores. Less prolific in terms of international success, but just as gifted as songwriters, are Gilbert Becaud ("What Now My Love"), Charles Aznavour ("The Old-Fashioned Way") and Jacques Brel, whose "Le Moribond" became a huge international hit recently as "Seasons in the Sun."

Among other top hits to come out of France are "My Way," "My Boy," "It's Impossible," "Pepper Box," "Marry Blue," and "Amourouese," "Let Me Try Again," "If I Only Had Time," and in most cases these songs are created by writers who are as much alive to the qualities of the best American and British popular songs. It is not that writers like Claude Francois, Jacques Revaux, Hubert Giraud, Michel Jourdan, Mat Damson, Veronique Sanson and Michel Rio lack original talent but rather that they are adept in bringing together the best elements in French and Anglo-American song styles.

However, if the French song is making increasing impact abroad, the French artist remains rather less exportable. Giant national talents like Francois, Halliday, Becaud, Brassens, Sheba, Joe Dassin, Julien Clerc and Michel Sardou make little impression beyond French-speaking territories.

Aznavour and Sacha Distel have a fairly substantial following in the U.S. and U.K., and Mireille Mathieu has certainly made a mark in Germany. The instrumental music of Franck Pourcel and Raymond Lefevre has scored internationally success over the years, and more recently the Breton folk music of Alan Stivel has won him acclaim in the U.K. But, on the whole, the response to French recording artists remains as yet very much confined to France and French-speaking Belgium, Switzerland and Canada.

**Pathé-Marconi**

Pathé-Marconi increased its turnover in 1973 by 20 percent and registered a substantial increase in album sales.

Highlights of the year were the celebration by Gilbert Becaud of 20 years in show business—marked by the release of six triple albums containing his complete recorded repertoire—and the presentation of live gold records to the successful Julien Clerc.

Tino Rossi marked his 41st year in the business with a special TV show, sold in 20 countries, and a boulevard named after him in Nice, and two long-established Pathé artists renewed their recording contracts, trumpeter Georges Jouvin after 18 years with the company, and orchestra leader Franck Pourcel after 20 years. Pourcel also received three gold disks for sales in Japan.

Other major names on the artist roster contributing strongly to Pathé's success were Sacha Distel, who scored with an album of his compositions. He recently completed a successful four-week season at London's Talk of the Town; Adano, Thierry Le Luron and the late Edith Piaf, the 10th anniversary of whose death, in November last year, was marked by the release of a three-LP set.

With illustrious catalogs like Capitol, Impulse, Tamla Motown, Paramount, Scepter and Apple, Pathé also enjoyed success with foreign repertoire, in particular, releases by Pink Floyd, Deep Purple, Suzie Quatro, the Beatles and, leading a nostalgia boom, the Andrews Sisters.

On the classical front the major event was the release of the 1953 recording of the "Ring" Cycle by Furtwängler, which won an Académie du Disque prize. Also of great importance was the Karajan recording of "Tristan and Isolde." Pathé-Marconi marked the 10th anniversary of the death of Francis Poulenc with a boxed set of all the composer's chamber works, featuring, among others, Vehsel Menuhin, Pierre Fouquier and Jacques Ferrier.

The "Psalm XLVII" by Floscott Schmitt with the Orchestre National of the ORTF won the prize of the President of the Republic awarded by the Académie du Disque and other key recordings were "Manon Lescaut" with Montserrat Caballe, the world premiere of Verdi's "Joan of Arc," "Die Fledermaus" with Nicolai Gedda and Anneliese Rothenberger and the last recording by Klemperer, Wagner's "Walkyrie."
at 4 corners of the world
'74 Is Active Year for Allo Music Firm

It's been a very active year for Allo Music. The company acquired the catalogs of Strange Music, RSO, Probusco, Cabaça Music, Levine Brown Music, 30/50/ST Annes Musici, and Andy Bown/New York Satyricon for France and also had great success with the songs of Demis Roussos.

Engelbert Humperdinck covered the Roussos song, "My Friend the Wind," and he and Tom Jones are also covering "My Reason" and "When I'm a Kid." Roussos has been a big international success with chart entries in many countries and a highly acclaimed U.K. appearance in April.

Other highlights from the Allo year: Mouth and MacNeal make second place in the Eurovision song contest with "I See a Star," published in France by Allo. ...Titanic head for stardom in Britain and Germany. ...Doc and Prohibition have their recording of "Superman" released in the U.S. and British versions are being released in most European countries by Satril. ...New releases by Joe Dolan, Thin Lizzy, Guess Who, ("Star Baby"), George and Slade, ...Annie Cordy does French version of "My Gypsy Rose." ...Andy Fox records "Afrikan Blue" and "Thank the Lord for the Night." ...Velvet Glove's "Sweet Was My Rose" shapes up as a French chart certainty. ..."Radar Love" by Golden Earring is a big success in France. ...Nana Mouskouri records "Ni Vivre Ni Mourir." ...Joe Dassin records the Gil Slaven songs, "Fais-Moi De L'Electricite" and "La Derniere Page" and Enrico Macias records "C'Est Ca L'Amour." ...The first album of Marie-Paule Belle, produced by Allo Music, wins a Charles Cross award. ...Melina Mercouri records five titles—"Je Suis Grecque," "Le Chat et le Souris," "Mes Succes D'Hier," "Le Soleil de nos Coeurs" and "Par Dix Par Mille." Georges Moustaki, whose songs have been adapted by Rod McKuen, is a big success in Japan with Japanese versions of "Hiroshima" and "Ma Solitude." Dalida scores with "Il Vensel D'Avoir III Nani" and "Oig L'Amonoros," which she will also record in Japanese.

...Claude Francois records the big secret copyright, "A Part Ca la Vie Est Belle."
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ALLO MUSIC, 17 rue Ballu, 75 009 PARIS, FRANCE TEL: 280 6107
AUSTRALIA (Country & Western) \n\nSINGLES

This Week

1. "Excuse My Heart" - John Klemann (Hi)
2. "I've Seen Him Before" - Jim Klemann (Hi)
3. "Sweetest Girl In Town" - John Klemann (Hi)
4. "You're My Only Love" - John Klemann (Hi)
5. "Love Me Tender" - John Klemann (Hi)

BRITAIN

(Country Music Week)

4. "The Night Chicago Died" - Paul McCartney & Wings
5. "As Time Goes By" - John Lennon & Yoko Ono
6. "Yesterday" - John Lennon & Yoko Ono
7. "Penny Lane" - John Lennon & Yoko Ono
8. "Eleanor Rigby" - John Lennon & Yoko Ono

BELGIUM

(Country of Belgium)

2. "She Loves You" - John Lennon & Yoko Ono
3. "Help!" - John Lennon & Yoko Ono
4. "Yesterday" - John Lennon & Yoko Ono

DENMARK

(Country Of Denmark)

1. "What A Difference A Day Makes" - Paul McCartney & Wings
2. "Can't Buy Me Love" - Paul McCartney & Wings
3. "Help!" - Paul McCartney & Wings
4. "Yesterday" - Paul McCartney & Wings
5. "You Can't Do That" - Paul McCartney & Wings

ITALY

(Country Of Italy)

1. "I Can't Help Myself (Sugar Pie, Honey Bunch)" - The Four Tops
2. "(You Make Me Feel Like) A Natural Woman" - Aretha Franklin
3. "I Can't Help Myself (Sugar Pie, Honey Bunch)" - The Four Tops
4. "I'll Try Something New" - The Isley Brothers
5. "I'm Gonna Love Me Again" - The Isley Brothers

WEST GERMANY

"German local singles"

1. "Ich Bin Eine Frau" - Silvia Schreiber
2. "Die Liebe Ist Ein Lied" - Udo Jürgens
3. "Der Strampelkopf" - Udo Jürgens
4. " Liebe Ist Ein Lied" - Udo Jürgens
5. "Ich Bin Eine Frau" - Silvia Schreiber

STRESS VIDEO DISK FUTURE

- Continued from page 20

entertainment, thus getting their product across better... it might also be extremely viable in today's market.

Patt discussed copyright applications of the audio-visual world, stating that he thought the video disk came under the same rating as records. However, he personified the problem as being one of technology by others that the video disk came under the same ratings as film, and thus the restrictions might have an effect.

Obama spoke on quadrasonic, which he said "...but as a layman I know that up to 1,5 million playback units in the field in Japan by the end of this year. With this, the future of the playback units contained all three quadrasonic systems—regular 28 kHz, matrix phase and discrete.

Nippon Columbia plans to introduce another system in August, with units on the market by September. While SQ (phase matrix) advocates will see this new IC decoder on the market in May, discrete advocates will have an IC decoder on the market in June.

Regarding software, he said that a survey in Japan showed there were 350 million records sold out at the end of 1973. 313 CD-4 digital albums, and 81 SQ matrix albums. Thirteen of 18 labels in Japan have adopted some form of quadrasonic system, and all labels also make discrete. Chittock said that the debate between the various systems in audio-visual was currently a red herring because the public would make the final decision on the most successful system at the marketplace.

AGGRESSIVE VIGIL URGED

- Continued from page 16

information to background music and in a speech sprinkled with humor, mentionning that it was the first time he had recorded an album for Columbia as a piano soloist.

A recent appearance in the first installment of his TV series, "American Bandstand," was a hit, and he had recorded an album for Columbia as a piano soloist. A recent appearance in the first installment of his TV series, "American Bandstand," was a hit, and he had recorded an album for Columbia as a piano soloist.

The person who buys the end product

W. D. Littlefield, president of Billboard Publications, announced that there would be an IMC-6 next year, with the time and place to be determined.

Andre De Vekey, regional publicizing director for Billboard Publications, said that the IMC-6 was a big step on the road to Fullshow. The proceeds are earmarked for charity through the Variety Clubs, with IMC-5IMEC3M registrants attending the back-to-back event.

Compo also donated two pickup tests called "music machine" to two homes for handicapped children. The concert was the first in England and was coordinated with IMC-5.
THAT'S ENTERTAINMENT: MCA MACI 11002. Soundtrack from the film "A Man and a Woman." Here's a good reason to go bald. The music of the soundtracks is inimitable, but the real stars are the characters, including the title of the film. Norman Jewison directs, and the score is by Max Steiner.

THE BAND: Columbia CL 45476. This is a two-disc set, which contains the full live performance recorded on November 12, 1969, at the Fillmore West in San Francisco. The Band is at the peak of its form, with Robbie Robertson, Richard Manuel, and Richard Bell performing with a strength and intensity that is unmatched. The sound quality is excellent, and the performance is a must for any fan of this legendary group.

THE BAY CITY ROLLERS: Bell S 8496. This is a double album that features the band's biggest hits from the late 1970s and early 1980s. The songs are well produced and have a strong pop rock sound. The album is a great example of the band's infectious energy and is sure to please fans of the era.

THE DOORS: Elektra EDK 349, 350. This is a two-disc set that contains the band's complete debut album, "The Doors," along with their second album, "Waiting for the Sun." The sound quality is excellent, and the performances are raw and intense. The album is a must for any fan of this groundbreaking group.

THE KISS, The: Epic K 69398. This is a compilation album that features the band's biggest hits from the late 1970s and early 1980s. The songs are well produced and have a strong hard rock sound. The album is a great example of the band's infectious energy and is sure to please fans of the era.

THE KNOCKS: Capitol C 49 409. This is a double album that features the band's biggest hits from the late 1970s and early 1980s. The songs are well produced and have a strong pop rock sound. The album is a great example of the band's infectious energy and is sure to please fans of the era.

Tom Petty & The Heartbreakers: MCA MCAD 1513. The album " Damn The Torpedoes" is a masterpiece of the late 70s. Tom Petty's guitar work was at its peak, and the songs are well produced and have a strong rock sound. The album is a must for any fan of this groundbreaking group.

TOO MUCH TOO young too.jpg

**Spotlight**

CHER—"Dark Lady," MGM MCA 21133. This could truly be the last LP that will establish Cherm as a major album artist, as well as a true single seller. TV and CD stars. She is a brilliant singer with a distinctive style which immediately catches her. She is able to handle songs ranging from "Row, Row, Row Your Boat," to "Tell the Truth," Ann and Anne. Natalie Cole, Grace and Ann. Ms. Cherm, has a strong voice and a great eye for material. Her sound is fresh and exciting, a set that is sure to be a hit in every department.

Best cuts: "I Found That Love," "Dark Lady," "Sissel."Dealers: Cherm has a big deal going on Top 10, clubs and TV. She is a personality as well as a singer, so display in rock, pop and at stores.

CLAYTON BLUES BAND—Sense of Duty, Sire 6698. A remarkable debut for this young band, who have been called "the new masters of the blues." Their sound is a blend of traditional and modern styles, and they have a strong following in the blues community. The album is produced by Phil Ramone, and the sound quality is excellent.


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Single
top albums

First Time Around

DUNCAN McDOWELL—You Can Take My Love (3:14); producer: Jack Gold; Gold: producer; Gold: studio/ Gold: label. Highly recommended.

THE CATHS—The Love In Your Eyes (Fantasy F-4430). Top British band serves up well doneSiegal: additional vocals; and John Pepping: additional vocals. Very good shown. Highly recommended.

best cut: “My Love,” "Love In Your Eyes." Dealers: Display with foreign rock as well as in store. If you don’t have a foreign rock section, now is the time to start with the vast amount of product coming from the combine.

Country

LORETTA LYNN—Loretta Lynn’s Greatest Hits Vol. II (MCA). I:435. This album is exactly what it says it is: an album of Loretta’s greatest hits, ranging from "You’re The Foundation" to "Hoy Lovett."

best cut: "All My Roads." Dealers: Front cover and spines will catch the eye. Display up front.

DIDITIE—House of Love, RCA LSP1364. Liking some of the best songwriters around, Darlie has gathered some really great material for this album. Mustn’t miss hot hits like "Dancin’ In The Moonlight," "Love Is Like a Train," and this time around, we have some good country Boys. Best cuts: "House Of Love, "Good Love You" and "Love As The World." Dealers: Attractive cover featuring her current hit now in chart action. Must have.

GEORGE MORGAN—Red Rose From The Blue Side of Town, MCA-422. Listening to this album, you’ll understand why George is called "Mr. Smooth," as he can turn his smooth, professional delivery of a song. Featuring "Little Ray Way" on steel, who has enhanced so many of George’s recordings, and contains three singles. Best cuts: "I Can’t Wait Love Until I Met You," "(My New Love Is) Baby," and "Hello Pretty Lady."

Dealers: George has a long following of fans and should sell well.

GLENN CAMPBELL—Houston (I Don’t Care) To See You), Capitol ST:1345. Campbell’s latest release is a real album. Probably one of his best yet, this is the same artist that you can’t miss. Excellent selection of material, and Campbell moves through the album with ease. We can see him doing the gentle ballads. Album is even paced for easy listening with kits of single potential. Best cuts: "I’ve Got A Lot Of Livin’ To Do," "Lovers In Waiting," and "A Beautiful Love Song." Dealers: Place in country and pop.

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THE FIRST VERSION!

"Tell Laura, I LOVE HER"

RECORDED BY

JOHNNY T. ANGEL

A BOB HALLEY ARRANGEMENT
PRODUCED BY HALLEY & GILLILAND FOR AHED MUSIC
BELL #45,472

BELL RECORDS
A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.
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<th>Artist</th>
<th>Week Ending</th>
<th>High</th>
<th>Chart Position</th>
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<td>The Osmonds</td>
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<td>You Make Me Feel Brand New</td>
<td>The Temptations</td>
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HOT 100 A-Z (Publisher/Licensee)
The Essential Olivia Newton-John

The girl who won this year's Grammy for Best Female Country Artist, as well as the Academy of Country Music's Most Promising Female Vocalist award, is currently criss-crossing the U.S. in her first major American tour. The name Olivia Newton-John is not yet a household word, but with that curl-up-your-toes voice and remarkable face it's about to be. Here, including a few surprises, is a small history of what is becoming a mighty big talent.

The soft Olivia Newton-John accent is Australian. She was born in Wales, raised in Australia, and moved to England only four years ago.

Her first hit was in 1971, and it was also her first record. The song was "If Not for You," and her rendition of Mr. Dylan's tune was a success not only in America but in England, Australia, South Africa, and Belgium.

"Let Me Be There" is the song that won her the country music accolades earlier this year. Her album of the same name reached the top slot in the country music charts, while the single crossed over to become a top 10 pop hit.

Her current single is "If You Love Me (Let Me Know)," bulleted and moving fast in both the country and pop charts. It is also the title of her newest LP. Which brings up to date the admittedly compact but essentially dynamic life and times of Olivia Newton-John. The girl most likely to.

And she is. On MCA Records and Tapes.

If You Love Me, Let Me Know
Single: MCA-40209
Album: MCA-411
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*Note: The table represents a list of top albums and their suggested list prices, with entries for specific weeks and artists.*
In the beginning there was an idea. Ike & Tina Turner wanted to re-examine their gospel roots in the light of their explosive pop/soul sound.

In the middle there was a recording session. And the results were so uplifting and exciting, that Ike & Tina went ahead and recorded all their favorite gospel songs.

In the end there is,
Hey, Milly, what's the name of Blue Swede's follow-up single to their #1 Gold Record, "Hooked On A Feeling"?

How the Ooga Ooga Ooga Chukka should I know?

You can be so silly Milly!
(3893)

Already #1 in Sweden and on the Continent, with the sensational Blue Swedish sound!
(from their chart album, Hooked On A Feeling, ST-11286)

Distributed by Capitol Records
Perception Ventures Files Chapter XI Petition In N.Y.

NEW YORK—Perception Ventures Inc. filed a Chapter XI petition in U.S. District Court here May 10, claiming losses of $27.83 million and liabilities of $27.83 million.

The petition, filed by Terry Phillips, president of the board of perception, listed its 16 largest creditors, among them: Bosworth Products, Moonlight, New Jersey; Blue Rock Studio, New York; Dinkmachers, Philadelphia; and Hill Litho, Great Neck, N.Y.

The petition stated: "The debtor's immediate financial problems developed as a result of the increasing costs in the manufacture and production of sound records, the inability of perception to maintain regular channels of distribution, compounded with a weakening of the debtor's financial status due to several legal actions involving other than distribution agreements.

Eight companies have filed suits pending action against Percepion.

ABC Records

ABC Records expanded to include the new distribution of "Hi-Fi" and "Hi-Fi Stereo".

Indie Labels

Butch Lockwood, who operates Good Rockin' label in South Boston, Conn., has started a traditional English and Irish folk music label, Island, which will release material primarily recorded in those countries.

Indie Labels

Butch Lockwood, who operates Good Rockin' label in South Boston, Conn., has started a traditional English and Irish folk music label, Island, which will release material primarily recorded in those countries.
EVERY LITTLE RADIO seems to whisper

Louise!
RAY CHARLES

LOUISE #974 CROSSOVER
from his L.P. "COME LIVE WITH ME" #CR9000
available on cartridges and cassettes

RAY CHARLES' ITINERARY

MAY 21 thru 25
MAY 27
MAY 28 & 29
MAY 30 thru JUNE 2
JUNE 3 thru 6
JUNE 7 thru 15
JUNE 16 thru 21
JUNE 23 thru JULY 4
JULY 5
JULY 6
JULY 7
JULY 30 thru AUGUST 4
AUGUST 5 thru 10
AUGUST 12 thru 17
AUGUST 19
AUGUST 20
AUGUST 25
AUGUST 31

SOUTHERNAIRE
HOLIDAY INN
BACHELOR'S III
BEVERLY HILTON HOTEL
SALON CANDIDES HOTEL
JULY 5
JULY 6
JULY 7
WAREHOUSE
OAKDALE MUSICAL THEATRE
MUSICAL CARNIVAL THEATRE
CENTRAL PARK-NOLLMAN RINK
ROBIN HOOD DELL/
FAIRMONT PARK
HOLLYWOOD BOWL

ATLANTA, GEORGIA
NASSAU, BAHAMAS
GAINESVILLE, FLORIDA
MEMPHIS, TENNESSEE
CHATTANOOGA, TENNESSEE
FT. LAUDERDALE, FLORIDA
BEVERLY HILLS, CALIFORNIA
MEXICO CITY, MEXICO
MONTEREY, MEXICO
GUADALAJARA, MEXICO
DENVER, COLORADO
WALLINGFORD, CONNECTICUT
CLEVELAND, OHIO
NEW YORK
PHILADELPHIA, PENNSYLVANIA
HOLLYWOOD, CALIFORNIA
SARATOGA SPRINGS, NEW YORK

Exclusively on
CROSSOVER RECORDS, Co.
New York—Los Angeles

CANADA
London Records of Canada, Ltd.
NEIL DIAMOND
HIS 12 GREATEST HITS

SONG SUNG BLUE
I AM...I SAID
PLAY ME
BROTHER LOVE'S
TRAVELING
SALVATION SHOW
SOULAIMON

SWEET CAROLINE
CRACKLIN' ROSIE
SHILO
HOLLY HOLY
STONES
BROOKLYN ROADS
DONE TOO SOON

George Melachrinos
NEIL DIAMOND
HIS 12 GREATEST HITS

SONG SUNG BLUE
I AM...I SAID
PLAY ME
BROTHER LOVE'S
TRAVELING
SALVATION SHOW
SOULAIMON

Executive Producer Tom Catalano

Velvet Gloves And Spit (93030)
Neil Diamond: Sweet Caroline, Others (93047)
Touching You Touching Me (93071)
Gold (MCA-2007)
Taproot Manuscript (93092)
Stones (93106)
Moods (93108)
Hot August Night (MCA-2603)
Rainbow (MCA-2100)

MCA RECORDS